



弦樂與打擊創新演奏技巧
innovative performance
technique on strings and
percussion

2021.01.04-22



**toolbox international
creative academy**

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敲擊襄國際作曲比賽 2020

Toolbox Percussion International Composition Competition 2020 (TPICC 2020)

敲擊襄作為具創造潛力的文化機構，致力透過與本地作曲家委約作品、製作、合作、專業培訓、表演、錄製和巡迴演出當代作品來創作新音樂。第三屆敲擊襄國際作曲比賽(TPICC) 由敲擊襄主辦，是為2021年1月4至22日於香港舉行的國際共襄創意學院(TICA) 中的一項活動。每年一度的作曲比賽旨在為全球新晉作曲家提供平台、發掘具潛力之新創作品。

Toolbox Percussion, as creative incubator, works to make new music happen by commissioning, producing, collaborating, professional training, performing, recording and touring contemporary performances. Toolbox Percussion is delighted to present the 3rd Toolbox Percussion International Composition Competition (TPICC) as a part of the Toolbox International Creative Academy (TICA), which will be held during 4-22 January 2021 in Hong Kong. TPICC is an annual competition for emerging composers across the globe who share our vision to create percussive arts practices with creativity, originality and potential.

敲擊襄國際作曲比賽評審

榮譽評審

威廉姆·克拉夫特先生

首席評審

上野健教授，加利福尼亞大學柏克萊分校

決賽評審

林丰博士

納芬尼爾·史圖基先生

初賽評審

蒂莫西·貝奇先生

馬修·施雷貝斯博士

Toolbox Percussion International Composition Competition Jury

Honorary Jury

Mr. William Kraft

Head Jury

Prof. Ken Ueno, UC Berkeley

Final Jury

Dr. Fung Lam

Mr. Nathaniel Stookey

Preliminary Jury

Mr. Timothy Page

Dr. Matthew Schreiber



TPICC評審團 TPICC Jury

威廉姆·克拉夫特

作曲家

敲擊襄國際作曲比賽榮譽評審

作為表演者、老師、指揮、屢獲殊榮的作曲家和好萊塢演奏家，威廉姆·克拉夫特的職業生涯可能比20世紀任何音樂家來得出色。他是洛杉磯愛樂樂團超過25年的傑出成員，還曾為《奪魂驚魂》等電影演奏，並指揮及創作了幾部電影配樂，包括拉爾夫·巴克希的《火與冰》和獲得金球獎的電視劇《比爾》(由米奇·魯尼主演)。在整個漫長的職業生涯中，這位傑出的作曲家和表演者幾乎與20世紀音樂中的每個突出音樂家接觸過或曾一起工作，他的作品曾由史達拉汶斯基和布萊茲等人參與首演。

William Kraft

Composer

TPICC, Honorary Jury

As a performer, teacher, conductor, award-winning composer, and Hollywood session player, William Kraft has probably had as remarkable career as any musician in the twentieth century. A prominent member of the Los Angeles Philharmonic for over a quarter of a century, he has also played for films such as *North by Northwest*, and conducted and/or composed several film scores including Ralph Bakshi's *Fire and Ice* and the Golden Globe-winning television movie *Bill* (starring Mickey Rooney). Throughout his long career this distinguished composer and performer has known or worked with nearly every major name in twentieth-century music, premiering works by the likes of Stravinsky and Boulez.



上野健

加利福尼亞大學柏克萊分校

敲擊襄國際作曲比賽首席評審

羅馬獎及柏林獎得主上野健是一位作曲家、聲樂家及聲音藝術家，於哈佛大學哲學博士畢業，現任加利福尼亞大學柏克萊分校教授，亦擔任 Jerry and Evelyn Hemmings Chambers 音樂專業傑出教授。其作品獲 Kim Kashkashian、Robyn Schulkowsky、Mayumi Miyata、Teodoro Anzellotti、Aki Takahashi、Wendy Richman、Greg Oakes、Alarm Will Sound、Steve Schick and the San Francisco Contemporary Music Players、the Nieuw Ensemble、Frances-Marie Uitti 及波士頓摩登管弦樂團 (BMOP) 演奏，為希利雅合唱團創作的作品《白石》成為其樂團表演常駐樂章超過十年，曾於伊麗莎白女王大廳及維也納音樂廳等地演奏，亦曾於意大利國家廣播電台和 RAI 3 播出。另一作品《Pharmakon》被 Eighth Blackbird 於2001年至2003年作全國性表演。2001年，其個人作品音樂會於柏林 MaerzMusik 登場。2014年，其雙弓大提琴及管弦樂協奏曲獲 Frances-Mairie Uitti 與 BMOP 首演，Guerilla Opera 亦首演其室樂歌劇《Gallo》，屢獲佳評。作為獨奏家，與 BMOP、華沙愛樂樂團、立陶宛國立交響樂團、泰國愛樂樂團及與北卡羅萊納州、匹茲堡和加州等地管弦樂團合作演出其聲樂協奏曲。收錄其三章管弦樂協奏曲作品的個人專輯大碟由 Bmpop/sound label 推出。他的傳記出現在 The Grove Dictionary of American Music 之中。

Ken Ueno

University of California, Berkeley

TPICC, Head Jury

The Rome Prize and the Berlin Prize winner Ken Ueno is a composer, vocalist and sound artist who is currently a Professor at the University of California, Berkeley, where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music. He holds a PhD from Harvard University. Ensembles and performers who have played Ken's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, the Boston Modern Orchestra Project (BMOP), Alarm Will Sound, Steve Schick and the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. Ken's piece for the Hilliard Ensemble, *Shiroi Ishi*, was featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, *Pharmakon*, was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ken's was featured on MaerzMusik in Berlin in 2011. In 2014, Frances-Mairie Uitti and BMOP premiered his concerto for two-bow cello and orchestra, and Guerilla Opera premiered a run of his chamber opera, *Gallo*, to critical acclaim. He has performed as a soloist in his vocal concerto with BMOP, the Warsaw Philharmonic, the Lithuanian National Symphony, the Thailand Philharmonic Orchestra, and with orchestras in North Carolina, Pittsburgh, and California. A monograph CD of three orchestral concertos was released on the Bmpop/sound label. His bio appears in The Grove Dictionary of American Music.



林丰
作曲家
敲擊襄國際作曲比賽決賽評審

2005年，英國廣播公司愛樂團在James MacMillan指揮下演奏其管弦作品《明》的世界首演，由是聲名鵲起，其後作品由紐西蘭交響樂團、香港小交響樂團、深圳交響樂團及曼哈頓音樂學院樂團演出。林丰是英國廣播公司帶史以來委約作曲的首位香港作曲家，以及最年輕的華人作曲家。2007年，他獲英國廣播公司音樂會管弦樂團委約創作《解》，作品靈感來自維多利亞與阿爾伯特博物館一個以鎖為主題的展覽，由 Charles Hazlewood 指揮英國廣播公司音樂會管弦樂團首演。不久林丰便獲第二個委約，創作小品《BE》(2008)，在倫敦南岸中心演出。2009年，作品《湧》由 François-Xavier Roth 指揮倫敦交響樂團演出，作品次年在亞洲音樂節，由作曲家親自指揮東京愛樂團再演。2010年，香港管弦樂團委約創作《融》，在上海世博會中由 Edo de Waart 指揮樂團作世界首演。2012年林丰獲英國廣播公司第三度委約創作受達爾文影響的《無盡藏》，作品於2012年作世界首演，由 Sakari Oramo 指揮英國廣播公司愛樂團在皇家阿爾伯特堂演出。2014年香港管弦樂團將在 Jaap van Zweden 的指揮下演奏他第二首香港管弦樂團委約創作的作品。林丰1979年出生於香港，在修咸頓及蘇塞克斯大學研習作曲，先後追隨 Martin Butler、Michael Finnissy 和 Michael Zev Gordon 學習；2012年取得博士學位，同年獲香港藝術發展局頒發藝術新秀獎。

納芬尼爾·史圖基
作曲家
敲擊襄國際作曲比賽決賽評審

納芬尼爾·史圖基1970年生於三藩市，17歲已獲三藩市交響樂團委約創作。他跟世界各地頂尖管弦樂團合作，包括費城管弦樂團、卡夫蘭管弦樂團、芝加哥交響管弦樂團及洛杉磯交響樂團等。在2006年，三藩市交響樂團委約、首演及錄製了他的巨作《作曲家之死》，及後於世界各地獲逾百隊管弦樂團演出，被譽為21世紀被演出最多次的五首作品之一。



Fung Lam
Composer
TPICC, Final Jury

Fung Lam first came to attention in 2005 when the BBC Philharmonic under James MacMillan gave the world premiere of his orchestral work *Illumination*, which was subsequently performed by the New Zealand Symphony Orchestra, Hong Kong Sinfonietta, Shenzhen Symphony Orchestra and Manhattan School of Music Symphony. He holds the distinction of being the youngest Chinese composer (and the first from Hong Kong) to be commissioned by the BBC, when, in 2007, he was invited to write a work for the BBC Concert Orchestra, *Unlocking*, which took inspiration from an exhibition of locks at the Victoria and Albert Museum, was given its premiere under Charles Hazlewood. A second BBC commission quickly followed: the miniature *BE* (2008) was heard at the Southbank Centre performed by the BBC Concert Orchestra. In 2009 his work *Surge* was performed by the London Symphony Orchestra under François-Xavier Roth and, the following year, at the Asian Music Festival by the Tokyo Philharmonic Orchestra under the baton of the composer. A commission for the Hong Kong Philharmonic, *Harmony*, was given its premiere at the World Expo Shanghai in 2010 under Edo de Waart. His third BBC commission, the Darwinian influenced *Endless Forms*, received its world premiere in 2012 at the Royal Albert Hall, by the BBC Symphony Orchestra under Sakari Oramo. In 2014, his second commission for the Hong Kong Philharmonic was premiered under Jaap van Zweden. Fung Lam studied composition with Martin Butler, Michael Finnissy and Michael Zev Gordon at the universities of Southampton and Sussex in the UK, and was awarded a DPhil in composition from the latter in 2012. In the same year, he received the Young Artist Award from the Hong Kong Arts Development Council.



Nathaniel Stookey
Composer
TPICC, Final Jury

Nathaniel Stookey was born in San Francisco and he was just 17 years old when the city's Symphony Orchestra commissioned him to write a new work for them. He has collaborated with many of the world's great orchestras including The Philadelphia Orchestra, The Cleveland Orchestra, The Chicago Symphony Orchestra, The Los Angeles Philharmonic and so on. In 2006, The San Francisco Symphony commissioned, premiered, and recorded *The Composer Is Dead*. It has been performed by hundreds of orchestras worldwide and cited as one of the five most performed works of the 21st century.

蒂莫西·貝奇
作曲家

敲擊襄國際作曲比賽初賽評審

美籍作曲家蒂莫西·佩奇現為香港科技大學人文學院講師，他獲得爾布萊特獎學金到芬蘭於赫爾辛基藝術大學西貝柳斯音樂學院研讀作曲，在2002年至2008年與Veli-Matti Puumala一同學習並於芬蘭現代音樂界奠定了一席位。其作品於芬蘭及世界各地獲不同單位演出，包括 Avanti! (芬蘭)、Uusinta (芬蘭)、Defunensemble (芬蘭)、紐約劇樂團 (美國)、Eighth Blackbird (美國) 等。

馬修·施雷貝斯

作曲家

敲擊襄國際作曲比賽初賽評審

馬修·施雷貝斯是常駐香港的美國作曲家，曾於2018年獲得美國藝術文學院艾夫斯獎和2017-18年度柯普蘭故居獎。他的作品將切分音的對位與節奏感十足的歌詞結合在一起，涵蓋了聲學、電子和電影音樂。最近的作品包括與錄像藝術家的合作以及一系列韓國傳統樂器的作品。

施雷貝斯的音樂曾由紐約劇樂團、歐柏林當代樂團、米費斯弦樂四重奏、Ensemble Green以及Eighth Blackbird和「警報聲」成員在美國、歐洲和亞洲的茱莉亞音樂學院、芝加哥大學、柏林藝術大學、the June in Buffalo Festival、瑞士的亨德密特協會和首爾韓國國立國樂院進行演奏。

施雷貝斯在匹茲堡開始學習音樂，並獲得了伊斯曼音樂學院和賓夕凡尼亞大學的學位。他的作曲老師包括Samuel Adler、David Liptak、Eric Moe、James Primosch、Jay Reise、Christopher Rouse、Steven Stucky、Anna Weesner和Ricardo Zohn-Muldoon。

馬修·施雷貝斯現時是香港浸會大學的助理教授。此前，他曾在費城的聖約瑟夫大學、首爾的高麗大學和意大利 soundSCAPE音樂節任教。



Timothy Page

Composer

TPICC, Preliminary Jury

American-born composer Timothy Page is currently a lecturer in Division of Humanities in the Hong Kong University of Science and Technology. He studied in Helsinki, Finland on a Fulbright grant to study composition at the Sibelius Academy and continuing his studies from 2002-2008 with Veli-Matti Puumala, and firmly establishing himself in Finland's contemporary music scene. His compositions have been performed extensively in Finland and internationally by ensembles such as Avanti! (FI), Uusinta (FI), Defunensemble (FI), New York New Music Ensemble (US) and Eighth Blackbird (US).



Matthew Schreibeiss

Composer

TPICC, Preliminary Jury

A recipient of the 2018 Charles Ives Fellowship from the American Academy of Arts and Letters and a 2017-18 Copland House Residency Award, Matthew Schreibeiss is an American composer based in Hong Kong. His compositions combine highly-syncoated counterpoint with rhythmically-charged lyricism and span acoustic, electronic, and film music. Recent projects include collaborations with video artists and a series of works for traditional Korean instruments.

Schreibeiss' music has been performed throughout the U.S., Europe, and Asia at the Juilliard School, the University of Chicago, Berlin's Universität der Künste, the June in Buffalo Festival, the Hindemith Foundation in Switzerland, and the National Gugak Center in Korea, by New York New Music Ensemble, Oberlin Contemporary Music Ensemble, Mivos Quartet, ensemble green, and members of eighth blackbird and Alarm Will Sound, among others.

Schreibeiss began his musical studies in Pittsburgh and received degrees from the Eastman School of Music and the University of Pennsylvania. His composition teachers included Samuel Adler, David Liptak, Eric Moe, James Primosch, Jay Reise, Christopher Rouse, Steven Stucky, Anna Weesner, and Ricardo Zohn-Muldoon.

Matthew Schreibeiss is currently Assistant Professor at Hong Kong Baptist University. Previously he served on the faculties of Saint Joseph's University in Philadelphia, Korea University in Seoul, and the soundSCAPE Festival in Italy.

作曲家及樂曲介紹 about composer and programme notes

王靖
作曲家

青年作曲家，即興新音樂藝術家，畢業於中央音樂學院（作曲學士），師從賈國平教授，羅新民教授及唐建平教授；科隆音樂學院（作曲碩士），師從Johannes Schöllhorn教授；目前於香港大學跟隨陳慶恩教授攻讀哲學博士學位（作曲）。

她的室內樂、管弦樂及舞台藝術作品涵蓋了豐富的題材，如時間、自然、遊戲、武術等。她的作品《流螢》曾獲2012 BICW新音樂榮譽獎並由德國室內樂團E-MEX Ensemble首演。自那之後，她的作品逐漸開始在中國、德國、意大利、荷蘭、美國、加拿大等地演出。她曾參與過大量在歐洲及亞洲所舉辦的音樂節，與各地演奏家及樂團多次合作並受到廣泛好評。在最近的2020年，她的作品《Beiss mich!》由Breitkopf & Härtel於德國出版；作品《衍》由德國室內樂團Ensemble Musikbarik多次公演。

在即興音樂方向，她曾多次在德國、意大利及加拿大與諸多即興演奏家及聲音藝術家同台合作。同時，作為創始人，她曾在中國舉辦過新音樂與即興音樂的藝術沙龍。

了解更多 More Detail:

<https://www.youtube.com/channel/UCIG-6cARBeFcln8Wgv6PFQ>

Wang Jing
Composer

Jing Wang is a composer and new music improviser. She obtained her Bachelor Degree in composition at Central Conservatory of Music under Guo-ping JIA, Xin-min, LUO and Jian-ping TANG, and Master Degree in composition at Hochschule für Musik und Tanz Köln under Johannes Schöllhorn. She's currently conducting her PhD research of composition at University of Hong Kong under Hing-yang CHAN.

Her composition includes chamber music, orchestra and stage works in a variety of themes, such as Time, Space, Nature, Game, Kung-Fu, etc. Her work *Free fireflies* has achieved the Honorable Mention of 2012 BICW New Music Award and it has been premiered by E-MEX Ensemble. After that, her works started to be performed in China, Germany, Italy, Netherland, US, Canada, etc. She has participated in numerous music festivals in Europe and Asia, and worked closely with many performers and ensembles. Recently in 2020, her work *Beiss mich!* has been published by Breitkopf & Härtel, and her work *Yan* has been performed on several occasions by Ensemble Musikfabrik.

In the aspect of improvisation, she has performed new music as a pianist with improvisers and sound artists in Germany, Italy, and Canada. She also has conducted salons of new music and improvisation in China.



《靜氣合》

順中用逆，逆中行順。
動之則分，靜之則合。
剛中寓柔，柔中寓剛。
剛柔相濟，運化無方。

The Flow

This piece is composed for Chinese foldable fan. Three percussionists will respectively hold one foldable fan to build a sound-theatre applying various techniques, such as opening, rubbing, scratching, beating, blowing, blowing the fan in different rhythms and strengths during the performance. The core content of music is to express the cosmogony by Chinese philosophy and the inner force of Tai-Ji Kung-Fu.



萬可仁
作曲家

萬可仁，香港作曲家，2020年畢業於香港浸會大學並取得音樂文學士（榮譽）學位。肄業期間，萬氏跟隨 Dr. Camilo MENDEZ、Dr. Matthew SCHREIBEIS 及高爾文博士主修作曲，同時師承香港著名小提琴家龍向輝先生學習小提琴。他亦曾為香港浸會大學交響樂團之成員。萬氏現專注於運用地理空間和視覺元素作為靈感和題材創作音樂。

了解更多 More Detail:

https://www.youtube.com/channel/UCI_FK5x1Ww_VRRKZVeeBSQ

《巴梳曲》

在創作這敲擊三重奏之始，我選取了梳子作為樂器。梳子的外型令我聯想到條碼。因此，我決定嘗試將條碼的視覺概念轉化成為音樂。我在網上使用條碼生成器以「COMB」作為字樣獲取了三種不同的條碼，然後這三個條碼便成為了此曲結構的基礎。我於這作品嘗試去發掘和開拓條碼中的條紋之間內藏的音樂感，並以梳子的聲音呈現出來。

Man Ho-yan Winfred
Composer

MAN Ho-yan Winfred is a Hong Kong composer. He earned a Bachelor of Arts (Honours) in Music in 2020 from Hong Kong Baptist University, where he studied composition under the guidance of Dr. Camilo MENDEZ, Dr. Matthew SCHREIBEIS and Dr. Christopher COLEMAN. During his time at HKBU, he also studied violin with the well-known violinist in Hong Kong, Mr. LUNG Leung-fai Jensen. Winfred was a member of the Hong Kong Baptist University Symphony Orchestra. Winfred is currently interested in using geographical space and visual elements as the extra-musical stimuli for writing music.

codembarco

When I selected the comb as the instrument for this percussion trio, the shape of the comb reminded me of barcodes. So, I decided to explore how I can translate the idea of barcodes into music. I generated three different types of barcodes for the word "COMB". The barcodes later became the fundamentals of the structure of this work. In this work, I am exploring the sense of musicality between the stripes of the barcodes, and presenting it through the sound of combs.



COMB
(Code-128)



COMB
(Code-39)



COMB
(Code-93)

Orestis Papaioannou
作曲家

Orestis Papaioannou在埃德薩音樂學院和塞薩洛尼基州立音樂學院開始了音樂理論和單簧管的早期研究。他繼續在塞薩洛尼基亞里士多德大學（受森馬拉斯的指導）學習作曲，在呂貝克音樂學院攻讀碩士和最高演奏文憑（Dieter Mack的班級），他現在是漢堡音樂與戲劇學院的博士研究生，在當代音樂劇院中從事混合聲效技術的藝術研究。

他曾在多個作曲比賽中獲得冠軍，例如克拉科夫的「潘德瑞茨基作曲比賽」、魏瑪的「當代音樂的春天」、布拉格的「德弗札克作曲大賽」、呂貝克的布拉姆斯音樂節、雅典的George Sililianos、漢堡的「TONALI」、Citta Di Udine國際作曲大賽，以及成為香港「打擊樂國際作曲大賽2020」的決賽入圍者。他的音樂曾在許多歐洲國家的著名樂團演出，包括瑞典國家管弦樂隊、漢堡交響樂團、Handwerk室樂團、Lux: NM、Quasars、Pre-Art和Moto-Contrario。他的音樂曾在德國和希臘的國家廣播電視台播出。

他的新歌劇《下議院的秋天》將由亞歷山大·路易西斯（Alexandros Loutzidis）和奧菲烏斯·阿佩爾吉斯（Orpheus Apergis）演唱，並於2022年在漢堡首演。

他活躍於表演藝術領域，曾參與Anna Clementi的大師班，並參加了2019多瑞艾辛根新世代音樂節的Alwynne Pritchard LAB。他的表演包括奧斯陸現代音樂節上亞歷山大·舒伯特（Alexander Schubert）的《控制》（Control）以及伊里尼·阿拉維杜（Iirini Aravidou）的《手》（Hands），作品獲得了當代音樂和表演概念（呂貝克，2019年）一等獎。2020年9月，他成為柏林彼得斯堡藝術中心駐場藝術家，創作他的互動裝置項目《CUBICLE》。

《壹、貳、叁……去！》

三名打擊樂手；三種廚房用品（玻璃樽、罐頭及碟子）；三種不同的音色物質（玻璃、錫及陶瓷）的不同導致音色的差異。曲目以三種不同的節奏以輪唱的形式開展，拍子在自然的發展中變得緊湊。複節奏構建於抽象的「連鎖」技術的原理之上，是根據我在呂貝克音樂學院的峇里島打擊樂樂團中的經驗得出的。節奏不斷淡入淡出，此起彼落，由幾乎寂靜過渡到像舞曲般的跳躍和緊密。

Orestis Papaioannou
Composer

Orestis Papaioannou began his early studies in music theory and clarinet at the Edessa Music School, and Thessaloniki State Conservatory. He continued with studies in Composition at the Aristotle University of Thessaloniki (Class of Christos Samaras), Masters and Concert exams at the Lübeck University of Music (class of Dieter Mack). He is now a Ph.D. candidate at the Hamburg University of Music and Theatre, doing artistic research on hybrid voice techniques in the contemporary music theatre.

He won the 1st Prize at several composition competitions, such as the "Kr. Penderecki" in Krakow, "Spring days of contemporary Music" in Weimar, "Antonin Dvorak" in Prague, Brahms Festival in Lübeck, George Sililianos in Athens and he was Finalist at the "Toolbox Percussion International Composition Competition 2020 (TPICC 2020)" in Hong Kong, "TONALI" in Hamburg, and "Citta Di Udine". His music has been performed in many European countries from prominent ensembles, including the National Orchestra of Athens, Hamburger Symphoniker, Ensemble Handwerk, Lux:NM, Quasars, Pre-Art, and Moto-Contrario. His music has been broadcasted from the National Radio and Television in Germany and Greece.

His new opera *The Fall of the House of Commons*, on the libretto by Alexandros Loutzidis and Orpheus Apergis will premiere in 2022 in Hamburg.

He is active in the field of performance art, having masterclasses with Anna Clementi and participating at the Alwynne Pritchard LAB at the 2019 Donaueschingen Next Generation. Performances of his include Alexander Schubert's *Control* at Ultima Festival in Oslo and Iirini Aravidou's *Hands*, which won the First Posschl Prize for contemporary music and performative concepts (Lübeck 2019). In September 2020 he was artist in residence in Petersburg art centre in Berlin, working on his interactive installation project "CUBICLE".

One-two-three... GO!

Three percussionists, three kitchen objects, three timbres: Bottles, cans, plates. The different material of the objects (glass, tin, ceramic) contributes to timbral variations between them. The piece starts with a canonic exposition of three different rhythms that flow simultaneously and follow a process of condensation. The polyrhythm is constructed in the philosophy of a more abstract "interlocking" technique and derives as a result of my experience at the Balinese Gamelan orchestra of the Musikhochschule Lübeck. Rhythmical patterns interact, grow, and fade, leading from almost silence to a very dense, dancing-like fanfare.





表演講堂：柯林·卡瑞四重奏 Performance Lecture: Colin Currie Quartet

柯林·卡瑞四重奏

柯林·卡瑞四重奏長期專注於詮釋演繹極簡主義音樂代表人物：史蒂夫·萊許 (Steve Reich) 的擊樂作品，並贏得作曲家本人以及樂界的高度讚譽。樂團在國際舞台活躍游走，以渾然天成的創意靈感、精湛的神奇技藝見稱，帶來多樣化的重奏作品，廣得樂迷及媒體熱捧。樂團不斷挑戰當代表演新高度，展現時代所需的藝術創作力。

Colin Currie Quartet

Colin Currie Quartet has arranged percussion pieces for their premiere in Hong Kong. The group is a virtuosic ensemble specialising in the music of Steve Reich and won high praise from the music industry with Reich's endorsement. The group actively toured around the international stages, presented diverse percussive work, is highly praised by the media and public. They continue to challenge the new height of contemporary performance arts, showing the artistic creativity to echo the time.

作曲家及樂曲介紹 about composer and programme notes

《擊鼓》(第一部分)

萊許的《擊鼓》是二十世紀音樂具開拓性的作品之一。被喻為作曲家實驗創作的巔峰，曲目展現萊許獨特而與眾不同的音樂處理手法，尤其是「樂句劃分」的技巧。從一趟西非旅程所啟發，音樂建基於一句基礎的節奏，分佈在四個有音高的鼓上演奏。然後，通過樂句劃分過程創建樂曲中不同的對位，即其中一組樂句保持節奏穩定且沒有移動，而同時另一個演奏者則以自己的步調讓樂句加速，從而達到音樂中新音的固定點，並自然組成最終聽到的節奏。

最初的節奏或主題是每次加上一個新的音符，每個小節之間使用作曲家所定立的「用音符代替休止」的方式直到小節中所有時值被音符填滿 - 填充了節奏中十二個「休止」中的八個。在音樂的反向過程中亦能見證相同的變化，小節中的音符被「休止」一個接一個地代替，直到最後只剩下一個音符在演奏。這也是樂曲中最靜態的時候，但過後所有的元素再一次被重新構建，直至演奏出充滿活力和爆炸性的結尾，所有的演奏家和鼓都在被計算的音樂中釋放。

Drumming Part I

Steve Reich's *Drumming* is one of the seminal works of music from the 20th century. It resides at the pinnacle of the composer's experimental output and sees the final emancipation of many of his unique and idiosyncratic musical devices from that time, most especially the technique of 'phasing'. Written in reflection to a trip to West Africa, the music is based on one single rhythmic cell spread over four pitches - tuned drums in this instance. Much of the counterpoint is then achieved using the 'phasing' process where one rhythmic group remains static and unmovable whilst another player from within the texture accelerates at their own pace away from them, to arrive at a new fixed point in the music and thus liberating a 'resulting pattern'.

The initial pattern, or theme, is built up one note at a time, using the composer's process of 'substituting rests with notes' until the material is completed - 8 of a possible 12 'blanks' in the pattern are filled in. We also witness the same process in reverse half-way through the movement, where the notes are substituted with rests one by one, until we are left with just a single note pulse. This is also the lowest dynamic point in the music and from there the materials are gradually built up once again, all aimed at an energetic and explosive finale, with all the drums and musicians fully released in a frenzy of musical and mathematical fervour.

萊許 作曲家

萊許是少數在古典、流行、爵士、舞蹈等眾多音樂流派中享有標誌性地位的作曲家之一，他將於2021年為歌手和室樂團舉辦的《旅者的禱告》(譯名) 全球首演中慶祝他的85歲生日，並與柯林·卡瑞四重奏和Synergy Vocals一起參加分別在阿姆斯特丹音樂廳、倫敦的皇家音樂廳、巴黎音樂廳、漢堡的易北愛樂廳、紐約的卡內基音樂廳和東京歌劇院舉行的大型國際巡迴音樂會。

萊許的早期作品源於實驗和前衛創作，他的第一部作品是專門針對音樂和機械過程的作品。多年之後，他才涉足創作具有多個音源或樂器的作品，並在1970-71年創作了《擊鼓》。從那以後，他開始熱衷於利用樂器的配搭配合他的音樂，以鋼琴、敲擊樂、管樂、弦樂和人聲以不同的方式組合在一起，使他的許多室內樂作品被創作出來。

儘管《脈搏》(自2014年起，並為反映 "Music for 18" 而創作) 等作品為萊許的音樂創作增添深度，但 "Music for 18 Musicians" (1976年) 可能仍將是他最具吸引力和最牽引情感的曲目之一。而「萊許及李希特」等組合的合作表明其獨特的「超凡脫俗」的風格盛行。"Radio Rewrite" (2012年) 以另類搖滾樂隊Radiohead的音樂為基礎，體現了他對其他音樂流派的尊重，而 "Double Sextet" 則在2009年獲得普利策音樂獎。

Steve Reich Composer

One of only a very few composers who have reached an iconic status across many musical genres, from classical to pop, jazz to dance music, Steve Reich will celebrate his 85th birthday in 2021 with the World Premiere of *Traveler's Prayer* for singers and ensemble, with the Colin Currie Group and Synergy Vocals in a large international tour taking in the Amsterdam Concertgebouw, London's Royal Festival Hall, Paris Cite de la Musique, Hamburg's Elbphilharmonie, Carnegie Hall in New York and Tokyo Opera City.

Reich's early works came out of experimental and avant-garde credentials, with his first published compositions dedicated to musical and mechanical process. It was many years before he branched out into works that featured more than one identical sound source or instrument, with the seminal *Drumming* of 1970-71. From there he began to embrace an instrumental colour scheme that was instinctively suited to his music, with pianos, percussion, winds, strings and vocals all combining in different ways for many of his chamber works to come.

Music for 18 Musicians (1976) will probably remain one of his most beguiling and deeply emotional scores, although works such as *Pulse* (from 2014 and written to reflect back on *Music for 18*) further point to an extraordinary deepening of his musical scope, whilst collaborations such as 'Reich/Richter' may indicate a unique 'other-worldly' aspect taking hold. *Radio Rewrite* (2012), based on music by the alternative rock group Radiohead encapsulates his respect for other walks of musical life, and *Double Sextet* won him the Pulitzer Prize for music in 2009.



《雛形》(譯名)

本作品是應柯林·卡瑞的要求而創作的。戴夫·馬瑞克和柯林·卡瑞自九十年代中期認識，當時他們都是英國一隊以作曲家為核心的合奏樂團-史蒂夫·馬特蘭樂隊(譯名)的成員。二人建立了牢固的友誼並一些音樂事業上的合作，成就了柯林·卡瑞第一次長期委託作曲家創作，並於2000年在格拉斯哥首演了《三部曲》。

此後，柯林·卡瑞找來許多不同的合奏小組合作，而戴夫·馬瑞克則為合奏小組中所有樂器撰寫作品。此外，這位作曲家還為柯林·卡瑞創作了兩首獨奏和合奏的敲擊樂協奏曲作品，其中包括應麥米蘭爵士的要求在2017年卡姆諾克博覽會音樂節上首演的大型作品“ We Made Us”。

《雛形》(譯名)是柯林·卡瑞近年投放的室樂重心-敲擊樂四重奏的最新作品。作品中側重音色的純正和音樂色彩上的可能性，選擇了由兩個顫音琴和兩個馬林巴琴組成常見的鍵盤四重奏。除了在馬林巴琴和顫音琴上都使用了軟/中/硬的棍和常規的用棍技巧外，也在馬林巴琴和顫音琴上使用了低音大提琴弓以進一步加深聲音的領域。音樂經歷了各個部分，最初的節奏在最後的段落帶有截然不同的氣氛和感覺地重新出現。與戴夫·馬瑞克其他作品一樣，完全與眾不同的和聲為樂曲調和並顯著增強精彩的節奏感。

戴夫·馬瑞克
作曲家

戴夫·馬瑞克生於貝德福德郡，是塞爾維亞和希臘血統的混血兒。他對當代音樂產生了濃厚的興趣，年少時他與日本作曲家竹滿徹接觸，留下了深刻的印象。他在倫敦城市大學全面地學習音樂，後來加入了組合Bassistry和放克音樂樂隊Swordfish。除了作為爵士樂手參與許多音樂會之外，他還成為史蒂夫·馬特蘭團隊中的重要一員，並與史蒂夫·馬特蘭在多年期間的數十次巡迴演出中緊密合作。

從最初為「現場和選定」樂器而創作的早期作品(例如鋼琴、豎琴的作品和最後為敲擊樂創作的《三部曲》)，他開始發展自己獨特的風格，成為一名有深度和獨創性的作曲家。柯林·卡瑞在他的作品中證明了這一點，並通過無數以敲擊樂作為主奏的樂曲首映，籌備了ONYX唱片公司於2007年發行的專輯《借來的時間》(譯名)。

戴夫·馬瑞克創作了協奏曲(特別是為挪威小號演奏家奧萊·愛德華·安東森 [譯名] 創作)、芭蕾舞樂(為凱西·馬斯頓 [譯名] 創作的)，並多年來在倫敦的比德爾兄弟場地舉辦了每月一次的實驗活動，在那裡他與眾多本地創作者合作。他現居蘇格蘭，除了寫作音樂外，他還參與環境工作和記錄。

Nascent Forms

This work was written in response to a request from Colin Currie. Maric and Currie have been acquainted since the mid-1990s when both were members of the Steve Martland Band, a composer-based ensemble based in the UK. A friendship was formed and a musical kinship firmly established, leading to the first in a long run of commissions from the composer for Currie, with the premiere of *Trilogy* in Glasgow in the year 2000.

Since then, Currie has had many varied chamber-collaborations, and Maric has written for all of these instrumental groups. In addition, the composer has penned Currie two concertante works for solo percussion and ensemble, including the large scale work *We Made Us* which was premiered at the request of Sir James MacMillan at The Cumnock Tryst Festival in 2017.

Nascent Forms is the latest work for Currie's latest chamber music focus - the percussion quartet. In this instance, a regular mallet quartet of two vibraphones and two marimbas was selected, for its purity of tone and coloristic possibilities. As well as regular mallet techniques, with a variety of sticks used, soft/medium/hard, double-bass bows are used on both marimba and vibraphone to further deepen the sonic realm. The music goes through various sections, with the initial rhythmic games returning for the final section with a renewed sense of purpose and resolution. As always with Maric, a dazzling rhythmic intuition is firmly enhanced with a thoroughly distinctive harmonic palette.

Dave Maric
Composer

Dave Maric was born in Bedfordshire to parents of Serbian and Greek ancestry. He developed a keen interest in contemporary music, a personal encounter as a teenager with the Japanese composer Toru Takemitsu making a lasting impression. He studied music at the wide-ranging faculty of London's City University and went on to join the group Bassistry and funk ensemble Swordfish. As well as playing many concerts as a jazz musician he also became a key component for Mr Steve Martland in his group and worked closely with Martland over the course of many years and on dozens of tours.

From initial early compositions for 'live and sampled' instruments, such as those for piano, harp and finally *Trilogy* for percussion, he began his unique development as a writer of immense depth and originality. Colin Currie championed this chapter in his writing and through countless premieres all including percussion in a lead role, assembled the album *Borrowed Time* released by the ONYX record label in 2007.

Maric has written concerti (notably for Norwegian trumpet virtuoso Ole Eivand Antonsen), ballet scores (for Cathy Marston) and for many years presented a monthly experimental event at London's Biddle Brothers venue where he collaborated with a huge variety of local creatives. He now lives in Scotland and in addition to writing music, he is involved with environmental work and documentation.

《支柱IV》(譯名)

《支柱IV》是敲擊樂作品《支柱》系列中最大型且最核心的樂曲。如果整個系列一起觀賞，時長將佔一個完整的音樂會。樂曲緊湊而多樣的巧妙結構，讓四位演奏家共享並增強彼此聲部的聲音。兩位演奏家負責演奏鐘琴的部分，也共享了顫音琴，另一名演奏家則專門負責瓶子、音管和響木等沒有固定音高的聲音。

像安迪秋保的其他作品一樣，整篇音樂也嚴格遵循數學公式的計算，而數字對這個作品尤其重要。比例是曲目中的關鍵，音樂讓人聯想到與巴托克弦樂四重奏在結構上的展開也十分類似。最初的樂句由管子、瓶子和高音的敲擊樂器組成，直到它們與鐘琴融合成穩定的節奏。接下來曲目中律動的元素則由大鼓、鬧鼓和大鼓的外殼之間引入，構成一個小型鼓組。演奏者均使用薄的調音棒演奏所有樂器，使音樂更清晰明亮。

樂曲中的素材都經過一系列嚴格的程序處理，例如「鼓手」的裝飾樂段讓其中一個律動在演奏時加以擴展。整個樂隊維持演奏這個頑固音型，過渡至最後一個樂段每個音樂家都演奏相同的節奏，變為一個「齊奏」的樂段。

安迪秋保 作曲家

安迪秋保生於南卡羅來納州，在紐約工作多年，之後定居在俄勒岡州的波特蘭市。同時他創作的敲擊樂器協奏曲由俄勒岡交響樂團採用，並他的作品在該地方有一定成就。他是一位出色的即興演奏家，具有出色的即興演奏技巧，但他始終被古典和巴洛克音樂的音樂家所吸引，巴赫、巴托克和約翰·凱奇對他的影響深遠而深刻。

透過他的許多敲擊樂作品（包括傳奇中的鋼鍋），安迪秋保贏得了廣泛而忠實的聽眾。他的乒乓、敲擊樂及管弦樂團三重協奏曲名為《彈跳》，展現出他以強大的技巧將不能想像的元素融合到管弦樂中的能力。這個作品成為他計劃在2019年為柯林·卡瑞創作敲擊樂協奏曲的契機。

他現時致力創作敲擊樂的《支柱》系列，這系列的內容大部分需與布魯克林的沙盒敲擊樂（譯名）合力編寫。該樂團最近錄製了整個作品，並計劃在接下來的樂季中舉行不同有關《支柱》系列的活動。同時，安迪秋保仍活躍於創作芭蕾舞和室樂音樂。他的專輯《戰爭之下》(譯名)於2018年發行，其顛覆性的嘻哈樂隊「黑色的宮本」(譯名)剛剛錄製了一張新專輯，將於2021年發行。

Pillar IV

Pillar IV is the central and largest of a series of *Pillars* for percussion, which, when heard together would be an entire full-length concert of music. Devised for an ingenious set-up that is both compact and diverse, the four musicians both share and enhance each other's sounds. Two musicians reside over the glockenspiel, the vibraphone is partially shared, and one musician has an 'outlier' set-up of un-pitched sounds of bottles and pipes, and woodblocks.

As always with Akiho, there is a rigorous mathematical formula ruling the musical process and with this work the numbers are especially important. Proportion is key and the music does indeed resemble and remind one of the unfolding of a Bartok string quartet in structure. Initial elements are rung out between the pipes, bottles and high-pitched tuned percussion, until they coalesce into a stable pattern on the glockenspiel. Groove elements are then introduced between the bass drum, brake drum and the shell of the bass drum, all of which combine to make a mini-drum-kit-set-up. All players use thin timbale sticks throughout on all instruments, giving the music a highly defined and bright edge.

The material is subjected to a rigorous series of procedures, including a cadenza for the 'drummer' whereby one of the grooves is opened up for an extended piece of analysis in real time. The ostinato supporting this process eventually consumes the entire group, leading to the concluding section which is a blistering 'unison' play, with each musician gathered onto identical material.



Andy Akiho
Composer

Born in South Carolina, Andy Akiho was based in New York for many years before recently settling in Portland, Oregon, following the commissioning of his Percussion Concerto by the Oregon Symphony and the flowering of his work and presence in that particular community. A steel pan virtuoso with exceptional improvisation skills, he has nevertheless always been drawn to the key craftsmen of classical and baroque music, with Bach, Bartok and John Cage clear and strong influences.

Through his many works for percussion, often including his fabled steel pans, Akiho has reached a wide audience and avid fan base. With his concerto for Violin, Percussion and Ping Pong entitled *Ricochet*, he showed his ability to fuse unexpected elements into an orchestral setting with immense skill and dignity, and this work led directly to the planning of his Percussion Concerto for Colin Currie in 2019.

He has an ongoing commitment to a series of *Pillars* for percussion which have been largely written in conjunction with Sandbox Percussion in Brooklyn. The ensemble recently recorded the entire work and plan numerous *Pillar* events in the seasons to come. Akiho meanwhile remains hugely in demand as a writer for ballet scores and chamber ensemble. His album *The War Below* was released in 2018 and his subversive hip-hop group 'Miyamoto is Black Enough' have just recorded a new album for release in 2021.

表演講堂: Synergy Percussion Performance Lecture: Synergy Percussion

Synergy Percussion

Synergy Percussion是一個以敲擊樂為主軸的音樂團體。樂隊從1974年開始他們的音樂旅程，直至今天以敲擊樂之美和富有表現力的多樣性打動聽眾。作為澳大利亞最出色及才藝洋溢的音樂團體，Synergy在國際上享有盛譽，並在歐洲、亞洲和美國的音樂節以及澳大利亞大部分主要舞台、演奏廳和演出場所都進行過演出。核心成員包括提摩太·康斯塔伯、喬舒亞·希爾和布瑞·范雷克，他們都是本身屢獲殊榮且享譽國際的樂手。

Synergy Percussion

Synergy Percussion is a world of sound with percussion at its heart. The group continues a journey which began in 1974, touching audiences with the beauty and expressive diversity of percussion today. With an enviable international reputation as one of Australia's finest and most versatile music projects, Synergy has performed at festivals throughout Europe, Asia and the United States, as well as most of Australia's main stage recital and performance venues. Core members include Timothy Constable, Joshua Hill, and Bree van Reyk, are all award-winning and internationally acclaimed exponents of new music in their own right.



作曲家及樂曲介紹 about composer and programme notes

《繁星如何被造》(譯名)

這件作品的標題和結構靈感來自澳大利亞原住民夢幻時期的傳說。

一天，海上老人羅拉·馬諾看到兩個美女在海邊散步。他追趕她們並抓住了她們其中一個。另一個跳入海中，消失了。羅拉·馬諾向她扔火杖，火花散開變成了天上的星星。羅拉·馬諾隨後將被俘的女人帶到了天國，從那時起，他們倆就一直在那裡生活。

作品分為七個樂章：〈前奏〉、〈海〉、〈海濱〉、〈插曲〉、〈火〉、〈插曲〉、〈星星〉。序曲和兩次插曲的樂章作為整部作品的標點符號，基本上是非刻意的安插。〈海〉由伴奏的顫音琴獨奏組成，以嬗變的音樂呈現在結尾〈星星〉的結尾。另一方面，〈海濱〉和〈火〉的樂章充滿節奏感，當中韻律的節奏和所用的樂器都環環緊扣。

史考梭波
作曲家

史考梭波於1929年出生在塔斯曼尼亞的朗塞斯頓，曾在朗塞斯頓教會文法學校、墨爾本大學及牛津大學瓦德漢學院接受教育。他曾於1964年開始在悉尼大學擔任樂休教授，在美國耶魯大學擔任過哈克尼斯研究員，並於1971-72年在英國薩塞克斯大學擔任客座教授。

史考梭波豐富多樣的創作(包括驚人的18首弦樂四重奏)在世界各地定期演出和錄製。他對澳大利亞風景、環境問題和人類脆弱性的關注，可以在《地哭》(1986) 和《安魂曲》(2003) 等作品中有跡可尋。後者源於他對在伊拉克戰爭中喪生的婦女和兒童的擔憂。他的第16號弦樂四重奏(2006年) 解說了澳大利亞拘留中心尋求庇護者的困境，而他的第18號弦樂四重奏(2010年) 致力於應對氣候變化。他的作品與澳大利亞獨特的社會和自然特徵及其太平洋盆地鄰國的文化息息相關。他影響許多亞洲的音樂，尤其是日本和印度尼西亞的音樂，以及後來的原住民和托雷斯海峽島的音樂和文化。

史考梭波於1977年獲頒英國官佐勳章，1990年獲頒澳大利亞官佐勳章，1998年當選為澳大利亞國家活寶之一，並獲得銀禧獎章。他是美國藝術暨文學學會的名譽國外終生會員，他獲得了塔斯曼尼亞、墨爾本、蘇塞克斯、格里菲斯和悉尼大學的名譽博士學位，並於2011年由胡安·卡洛斯一世授予伊莎貝爾·卡托利卡勳章。史考梭波於2014年去世。

How the Stars were made

This piece takes its title and its structure from an Australian Aboriginal Dream-time legend.

One day, Rolla-Mano, the Old Man of the Sea, saw two beautiful women walking on the seashore. He chased them and captured one. The other dived into the sea, and vanished. Rolla-Mano threw his fire-stick after her, and the sparks scattered and became stars. Rolla-Mano then took the captured woman into the kingdom of the sky, and they have both lived there since that time.

The work is in seven movements: *Prelude; Sea; Seashore; Interlude; Fire; Interlude; Stars*. The *Prelude* and the two *Interlude* movements, serving as punctuation to the work, are basically aleatoric. *Sea* consists of an accompanied vibraphone solo, and its music is gently transformed at the end of the work, in *Stars*. *Seashore* and *Fire*, on the other hand, are more sharply-defined rhythmically, and the metrical patterns and instrumentation used in each are closely related.

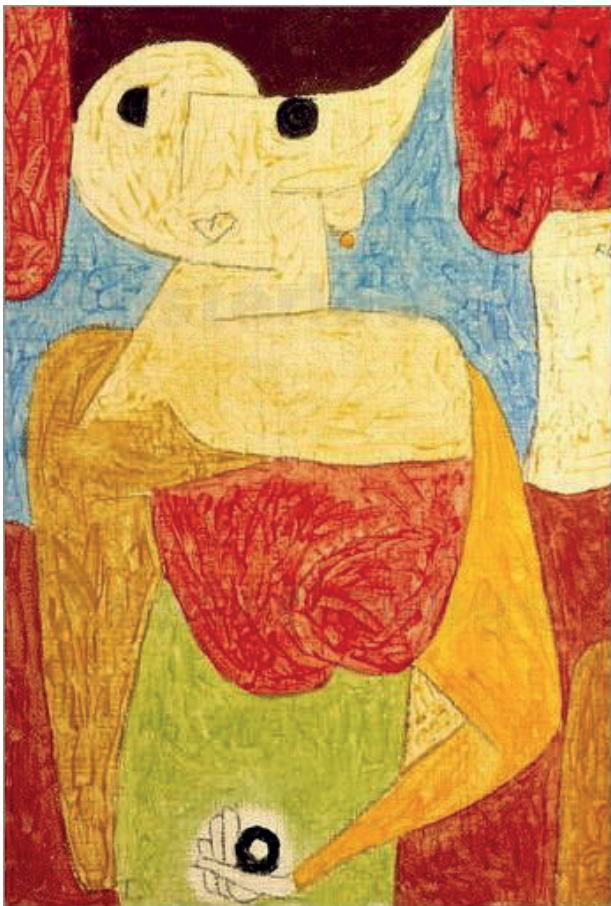


Peter Sculthorpe
Composer

Born in Launceston, Tasmania in 1929, Sculthorpe was educated at Launceston Church Grammar School, the University of Melbourne, and Wadham College, Oxford. He was Emeritus Professor at the University of Sydney, where he began teaching in 1964, a Harkness Fellow at Yale University, USA, and a visiting professor at Sussex University, UK, in 1971-72.

Sculthorpe's rich and varied compositions (including an astonishing eighteen string quartets) are regularly performed and recorded throughout the world. His preoccupation with Australian landscape, environmental issues and the frailty of the human condition can be heard in works such as *Earth Cry* (1986) and *Requiem* (2003). The latter grew from his concern about women and children killed in the war in Iraq. While his String Quartet No. 16 (2006) addressed the plight of asylum-seekers in Australia detention centres, his String Quartet No. 18 (2010) was devoted to climate change. His output relates closely to the unique social and physical characteristics of Australia, and to the cultures of its Pacific Basin neighbours. Influences included much of the music of Asia – especially that of Japan and Indonesia – and, later, Aboriginal and Torres Strait Island music and culture.

Appointed OBE in 1977 and AO in 1990, Sculthorpe was elected one of Australia's National Living Treasures in 1998 and was recipient of a Silver Jubilee Medal, An Honorary Foreign Life Member of the American Academy of Arts and Letters, he held honorary doctorates from the universities of Tasmania, Melbourne, Sussex, Griffith and Sydney and in 2011 was awarded the Encomienda de la Orden de Isabel la Católica by Juan Carlos I of Spain. Sculthorpe died in 2014.



《生命的諭示》

取材自保羅·克利 (Paul Klee) 的名畫所創作的《生命的諭示》，運用重複節奏、旋律變奏以及充滿活力的琴槌技法，透過震撼氛圍與活力的表現來諭示生命的無常變幻。作品與非洲木琴澎湃清脆的音色結合，仿如非洲音樂以節拍、動感與舞蹈獻上生命的慶典。它是為悉尼敲擊樂四重奏 Synergy 創作的。

Omphalo Centric Lecture

The title comes from a painting by Paul Klee – the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon (or xylophone) music, with its persistent ostinati, cross – rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet Synergy.

Klee, Paul 1879–1940. *omphalo-centrischer Vortrag* (Omphalo Centric Lecture), 1939, 690 (KK 10). Chalk and paste paint on silk on jute, stretched on frame, 70 x 50cm. Dusseldorf, North Rhine-Westphalia Art Collection.

This artwork of Klee is also known as: *Omphalo-centrischer Vortrag*.

耐吉爾·衛斯特雷克
作曲家

耐吉爾·衛斯特雷克的音樂職業生涯已經超過三十多年。他跟隨父親唐納德·韋斯特萊克 (1961-1979年悉尼交響樂團的著名澳大利亞音樂家兼首席單簧管演奏家) 學習單簧管，隨後提早休學並從事音樂表演事業。耐吉爾與芭蕾舞團、馬戲團、室內樂團、融合樂隊和樂團一起於澳大利亞和世界各地巡迴演出，包括倫敦、紐約、羅馬、華盛頓、東京、北京、巴黎、阿姆斯特丹、溫哥華、莫斯科、香港、柏林、新德里和新加坡等地方。他對作曲的興趣可以追溯到1970年代後期，當時他組建了一支古典音樂/爵士樂搖滾/世界音樂融合樂隊來演奏原創音樂。在此期間，他開始接受電台和馬戲團的作曲邀請。不久之後也開始創作電視和電影的委託音樂，其中包括《芭比》中的著名配樂。

Nigel Westlake
Composer

Nigel Westlake's career in music has spanned more than three decades. He studied the clarinet with his father, Donald Westlake (a prominent Australian musician & principal clarinetist with the Sydney Symphony orchestra 1961-1979) & subsequently left school early to pursue a performance career in music. Nigel toured Australia & the world playing with ballet companies, a circus troupe, chamber music groups, fusion bands & orchestras to the cities of London, New York, Rome, Washington, Tokyo, Beijing, Paris, Amsterdam, Vancouver, Moscow, Hong Kong, Berlin, New Delhi & Singapore to name but a few. His interest in composition dates from the late 1970's when he formed a classical-/jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio & circus. Commissions for TV & film soon followed, including the renowned score to *Babe*.



《最後的華爾滋》(譯名)

華爾滋、小步舞曲和其他神秘的舞蹈對我來說都很陌生。我記得小時候喜歡聽約翰·施特勞斯的《藍色多瑙河》，但我與舞蹈的聯繫僅此而已。創作時我在想像如果華爾滋的基因組遭到瘋狂的科學家的篡改，可能會發生這種情況 - 它看起來很熟悉，聽起來有些怪異，而且節奏複雜、緊張，另外我也希望注加一點幽默。

提摩太·康斯塔伯
作曲家

提摩太·康斯塔伯是屢獲殊榮的敲擊樂家和作曲家。他是悉尼交響樂團的成員，也是一位引人入勝、富有創造力和敏銳的表演者，曾在澳大利亞、新西蘭、瑞典、瑞士、波蘭、英國、愛爾蘭、塞內加爾、美國、中國、韓國、尼泊爾和東南亞。

他在2009年至2017年期間擔任Synergy Percussion的藝術總監，在此期間，樂隊進行了一些具規模的項目，包括2014年的40週年慶及與著名樂團Noreum Machi (韓國)進行了進一步合作，並進行萊許及安東尼·帕泰拉斯的委託作品，以及完成幾張唱片錄制和「40位40歲以下精英」的影片項目。最近的作品包括歐麥·巴克利·阿斯特拉罕 (以色列馬霍羅赫特音樂節)、斯洛伐克弦樂四重奏 (澳大利亞室內音樂節)、Cinemusica (澳大利亞室內樂團)、常年期和螺旋音樂 (南十字獨奏家) (譯名)，以及不少為Noreum Machi、Synergy Percussion和Taiko而創作的作品。當代舞蹈包括梅麗爾·坦卡德、肖恩·帕克、Legs on the Wall和舞蹈製作者聯合組織 (譯名) 等。

他致力於新舊音樂的融合，並以大量的世界首演/澳大利亞首演的作品而聞名，其中包括萊許鍵盤四重奏、György Ligeti Sippal, Dobbal, Nádihegedüvel、安東尼·帕泰拉斯的《漂亮的人總是健忘？》(譯名)、西蒙·霍爾特的《肉與鬼》(譯名)、林麗莎、阿沃·派特、杰拉德·布羅菲等人的作品。在古代音樂領域，他曾與塞內加爾大師級鼓手Aly N' Dyiaye Rose和韓國Jangool以及已故的韓國國寶金英澤 (譯名) 和金鍾喜 (譯名) 進行深度音樂交流。他是弗雷德曼音樂院士、伊麗莎白女王劇院信託受助人、獲得紐卡索大學的大學獎牌以及瑞典斯德哥爾摩皇家音樂學院的畢業生。

Last Waltz

Waltzes, along with minuets and other arcane dances, are very foreign to me. I remember fondly listening to Johann Strauss's *Blue Danube* as a child, but there ends my association. This piece is what might happen if the waltz's genome was tampered with by a mad scientist - it sort of looks familiar, sounds a bit weird, and is rhythmically complex, strained, and I hope a bit comic too.



Timothy Constable
Composer

Timothy Constable is an award-winning percussionist and composer. He is a member of the Sydney Symphony Orchestra. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at the majority of Australian classical music festivals, in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, Korea, Nepal and South-East Asia.

He was the artistic director of Synergy Percussion between 2009 and 2017, during which time the group undertook some of its most ambitious work, including the 40th anniversary season in 2014, and extensive collaboration with renowned ensemble Noreum Machi (S. Korea), commissions of Steve Reich, Anthony Pateras, several recordings and the video project *40under40*. Recent works include Omer Backley-Astrachan (Maholohet Festival, Israel), Orava String Quartet (Australian Festival of Chamber Music), Cinemusica (Australian Chamber Orchestra), Ordinary Time and Spirals (Southern Cross Soloists), and numerous for Noreum Machi, Synergy Percussion and Taiko. Contemporary dance score credits include Meryl Tankard, Shaun Parker, Legs on the Wall and Dance Makers Collective.

He is committed to both new and ancient music, with a large body of World/Australian premieres to his name, including Steve Reich Mallet Quartet, György Ligeti Sippal, Dobbal, Nádihegedüvel, Anthony Pateras *Beauty Will Be Amnesiac Or Will Not Be At All*, and *Flesh and Ghost*, works by Simon Holt, Lisa Lim, Arvo Pärt, Gerard Brophy among many others. In the realm of ancient music, he has undertaken detailed study with Senegalese master drummer Aly N'Dyiaye Rose, and Korean Jangoo with the late Korean national treasures Kim Yeong-Taek and Kim Chong-Hee. He is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medalist of Newcastle University, and a graduate of Royal College of Music in Stockholm, Sweden.

《地球的氣味》(譯名)

在創作這首《地球的氣味》時，我的目的是捕捉某種聲音的原始感，一種樸實、樸素的元素 - 一種基本的原始音樂風格。我想找到樂器組合，以某種方式向地球的生物致敬，於是決定將這些樂器的收集作為創作過程的一部分。經過長時間的探索，找到了各種樂器，我從一些來自粘土、金屬、瓷器和玻璃的物質組建聲音。這堆妙不可言的樂器不但組成了夏夏獨造的音樂世界，作品還注入戲劇元素，讓整部作品增添儀式感。

特里斯坦·柯艾略
作曲家

特里斯坦·柯艾略是悉尼的作曲家，創作音樂的靈感主要來自自然環境或我們這以數字和數據驅動的世界。

項目亮點包括《韻律城市》(譯名)，為鋼琴、現場影片採樣器和電子音樂而創作。由祖斌·坎加 (譯名) 於2019年巡迴演出；《地球的氣味》(譯名)，受坎培拉國際音樂節委托創作的音樂，由譚畢哥打擊樂團演奏；《讀取/寫入錯誤》(譯名)，由Ensemble Offspring及APRA藝術音樂獎決賽委託，而互動音樂音樂則受到藍山的威爾遜山當地環境所啟發。

特里斯坦還在視覺媒體和舞蹈音樂領域工作。他的編曲和管樂曲目創作包括為日本電子遊戲作曲家崎本仁史、澳大利亞作曲家馬修·辛德森、布倫達·吉福德、著名演奏家約瑟夫·塔瓦德羅斯、悉尼舞蹈團和澳大利亞勃蘭登堡樂團工作。

Smell of the Earth

In writing this piece, *Smell of the Earth*, I aimed to capture a certain rawness of sound, something earthy, unrefined, elemental - a basic, primitive style of music. I wanted to find instruments that could in some way pay tribute to the products of earth and decided to make the collecting of these instruments a part of the creative process. After a lengthy time auditioning various found instruments, I was able to assemble some of these sounds which are derived from the materials clay, metal, china and glass. In addition to the sound world created by this curious combination of instruments, the work explores theatrical elements which clarifies the overall experience as a type of ritual.



Tristan Coelho
Composer

Tristan Coelho is Sydney-based composer who writes music largely inspired by either the natural environment, or our digital, data-driven world.

Project highlights include *Rhythm City*, for piano, live video sampler and electronics toured by Zubin Kanga in 2019; *Smell of the Earth*, commissioned for the Canberra International Music Festival and performed by Tambuco Percussion; *read/write error*, commissioned by Ensemble Offspring and finalist in the APRA Art Music Awards, and an interactive music soundscape walk inspired by the local surrounds of Mount Wilson in the Blue Mountains.

Tristan also works in the area of music for visual media and dance and his orchestration and arrangement credits include work for Japanese video game composer Hitoshi Sakimoto, Australian composers Matthew Hindson and Brenda Gifford, oud virtuoso Joseph Tawadros, Sydney Dance Company and the Australian Brandenburg Orchestra.



表演講堂：第三海岸打擊樂團 Performance Lecture: Third Coast Percussion

第三海岸打擊樂團

獲葛萊美獎最佳室內樂專輯肯定的 Third Coast Percussion「第三海岸打擊樂團」成員包括大衛·斯基德莫爾、羅伯特·狄龍、彼得·馬丁及肖恩·康納斯。「第三海岸打擊樂團」為芝加哥著名的專業敲擊四重奏樂團。其作品始於出古典室內樂的精湛細膩，同時揉合搖滾樂的張力，並以廣泛跨領域的突破性合作而聞名。樂團以全球巡演和發行演奏專輯活躍於世界舞臺。樂團的演繹被《紐約時報》譽為『無與倫比的優雅』；《華盛頓郵報》譽為『蘊藏稀奇的藝術張力』；而《星際論壇報》讚譽其作品『盡極啟發人心的玩味與獵奇』。

Third Coast Percussion

Third Coast Percussion, the Grammy Award-winning quartet of classically-trained percussionists members hailing from the great city of Chicago include David Skidmore, Peter Martin, Sean Connors, and Robert Dillon. Their music production stems from classical Chamber music, while also infused with the tension of rock music. For fifteen years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. Active in performing on international stages and releasing albums, the ensemble has been praised for their "commandingly elegant," (New York Times) performances, the "rare power," (WashingtonPost) of their recordings, and "an inspirational sense of fun and curiosity," (Minnesota Star-Tribune).



作曲家及樂曲介紹

about composer and programme notes

《英雄》(譯名)

由克拉麗斯·阿薩德所寫

巴西裔美國人克拉麗絲·阿薩德是一位強大的交際者，以其音樂才能和多元而著稱，在古典、世界音樂、流行音樂和爵士音樂中舉足輕重。所創作的音樂以其令人回味的色彩、豐富的質感和多樣的風格而聞名。她是格萊美獎提名的高產作曲家，擁有七十多部作品，也是一位著名的鋼琴家和富有創造力的歌手。克拉麗絲·阿薩德發行了七張個人專輯，並在另外三十張專輯中出現或演出。她創作的Voxploration系列不論音樂教育、創作、歌曲創作和即興創作方面也屢獲殊榮，曾在美國、巴西、歐洲和中東地區演出。

第三海岸打擊樂團與克拉麗斯·阿薩德和她的父親—傳奇的古典吉他手賽吉歐·阿薩德(譯名)合作，發展了《原型》(譯名)項目，這項目於2020年初首次亮相。組曲中的十二個樂章均受到故事和神話中出現的角色為概念的跨文化啟發，例如小丑、統治者、創作者或看護人。每個表演者都選擇了某些原型來激發他們的想像力，其中克拉麗絲·阿薩德和賽吉歐·阿薩德各自寫了四個樂章，而第三海岸打擊樂團的每個成員都寫了一個樂章。在克拉麗絲的創作基礎上，第三海岸打擊樂團改編了她在項目中創作的作品《英雄》為打擊樂四重奏作品，作為與觀眾分享這種音樂的額外途徑。

《原型》由賽吉歐·阿薩德、克拉麗絲·阿薩德與第三海岸打擊樂錄製，並於2021年3月於塞迪爾唱片發佈。



The Hero

Composed by Clarice Assad

A powerful communicator renowned for her musical scope and versatility, Brazilian American Clarice Assad is a significant artistic voice in the classical, world music, pop, and jazz genres, renowned for her evocative colors, rich textures, and diverse stylistic range. A prolific Grammy-nominated composer, with over 70 works to her credit, she is also a celebrated pianist and inventive vocalist. Ms. Assad has released seven solo albums and appeared on—or had her works performed on—another 30. Her award-winning Voxploration Series on music education, creation, songwriting and improvisation has been presented throughout the United States, Brazil, Europe, and the Middle East.

Third Coast Percussion worked together with Clarice and her father, the legendary classical guitarist Sérgio Assad, to develop the *Archetypes* project, which premiered in early 2020. The twelve movements of this suite are each inspired by a universal character concept that appears in stories and myths across cultures, such as the jester, the ruler, the creator, or the caregiver. Each of the performers chose certain archetypes that sparked their imaginations, with Clarice and Sérgio each composing four of the movements, and each member of Third Coast Percussion composing one. With Clarice's blessing, TCP arranged her composition *The Hero* from this project for percussion quartet alone, as an additional opportunity to share this bold music with audiences.

Archetypes was recorded by Sérgio and Clarice Assad with Third Coast Percussion for release on Cedille Records in March 2021.





《施壓》(譯名)

由戴夫·海因斯所寫

來自英國、現居紐約的全才唱作人戴夫·海因斯現為填詞人、作曲家、監製和作家，他曾以「血橙(Blood Orange)」之身份五度發行專輯，亦曾以獨立搖滾樂團Lightspeed Champion之身份發行專輯。戴夫·海因斯為多位歌手包括Solange Knowles、Sky Ferreira和Carly Rae Jepsen等監製，亦在Pitchfork and Coachella Music Festivals站台個人演出。海因斯精通大提琴和鋼琴，最近為兩場於卡內基音樂廳和肯尼迪中心上演的全明星音樂會上演奏多首Phillip Glass經典練習曲。他為影視創作了許多樂曲，包括《本色》、《皇后與瘦子》和《過客》(譯名)。他還擁有舞蹈背景，並與芭蕾舞演員瑪利亞·科切特科娃和編舞家艾瑪·波特納合作製作了自己的音樂影片。

海因斯為第三海岸打擊樂團和芝加哥哈伯德街舞團編排了整個節目裏的音樂，由艾瑪·波特納、喬·布格茲和利爾·巴克創作了新的編舞並於2018年在芝加哥首映。《盡其所能》(譯名)是節目裏三首樂曲中最長的一首。海因斯用合成和聲音採樣方法創作音樂，然後將其發送給第三海岸打擊樂團。第三海岸打擊樂團把鼓擊樂器配進音樂，以創建樂曲的現場演奏版本，然後將錄製的音樂發送給海因斯讓他給予意見，最後交給編舞者為樂曲進行編舞。

第三海岸打擊樂團的專輯《Fields》包含Hynes創作的所有音樂，與芝加哥Hubbard Street Dance合作的專輯於2019年10月在雪城唱片(譯名)發行。該專輯獲格萊美獎 - 最佳室內音樂/小型合奏表演及最佳古典專輯的提名。

這創作受查爾斯和瓊·格羅斯家庭基金會(譯名)委託。該計劃得到了美國國家藝術基金會、第三海岸打擊樂團新作品基金會和伊麗莎白·切尼基金會(譯名)的支持。

Press

Composed by Devonté Hynes



Devonté Hynes is a British singer, songwriter, composer, producer, and author, now residing in New York City. He has released five studio albums under the name "Blood Orange," and previously released two albums as "Lightspeed Champion." He has produced for artists such as Solange Knowles, Sky Ferreira, and Carly Rae Jepsen, and has made his own solo appearances on the Pitchfork and Coachella Music Festivals. Hynes plays cello and piano, and recently performed some of Philip Glass's etudes as part of an all-star lineup for Glass concerts at Carnegie Hall and the Kennedy Center. He has composed scores for film and television, including *We Are Who We Are*, *Queen & Slim*, and *Passing*. He also has a background in dance and has worked with ballet dancer Maria Kochetkova and choreographer Emma Portner in his own music videos.

Hynes composed the music for an entire evening-length program featuring Third Coast Percussion and Hubbard Street Dance Chicago, with new choreography created by Emma Portner, Jon Boogz, and Lil Buck, which premiered in Chicago in 2018. *For All Its Fury* was the longest work of the three pieces in that program. Hynes composed music with synthesized and sampled sounds, which he then sent to Third Coast Percussion. TCP experimented with instruments to create a live performance version of the music, which they then recorded and sent back to Hynes for feedback, then eventually to the choreographers to create the dance.

Third Coast Percussion's album *Fields*, which includes all of the music composed by Hynes as part of the project with Hubbard Street Dance Chicago was released on Cedille Records in October 2019. The album was nominated for Grammy awards in the categories Best Chamber Music/Small Ensemble Performance, and Best Engineered Album, Classical.

This work was commissioned by the Charles and Joan Gross Family Foundation. The project was supported in part by an award from the National Endowment for the Arts, the Third Coast Percussion New Works Fund, and the Elizabeth F Cheney Foundation.

《向陽 X》

由布雷斯顿所寫

自1990年代中期以來，駐居於布魯克林的作曲家兼演奏家布雷斯顿一直分別以自己的名字、各種團體名稱或集體合作寫作和演奏音樂，包括從成立到2010年的藝術搖滾團體 Battles。布雷斯顿也受克羅諾斯四重奏、Bang on Can All Stars、Alarm Will Sound和布魯克林騎士四重奏委約，管弦樂作品由洛杉磯愛樂管弦樂團、倫敦小交響樂團和無言音樂管弦樂團（譯名）演奏，並與另類指標樂團「火星鼠」和「航聯計劃」一起合作。

透過與藝術家字菲·伊瑟隆·梵·塔姆斯（譯名）合作，布雷斯顿於2013年在紐約市古根漢美術館首演了《HIVE》，這是一首專為兩位電子藝術家和三位打擊樂手的多媒體雕塑及電子音樂項目，後來將這音樂放進個人專輯《HIVE1》。

布雷斯顿為第三海岸打擊樂團創作的作品《向陽X》進一步利用電子聲音和現場打擊樂手進行了他的音樂實驗，他們利用了更多樂器的特質，例如木製和金屬板條、鋼管、泰鐘和古玩，並通過模塊化合成器製作了電子聲帶。

“主要是作為對無固定音高（或部分固定音高）打擊樂器和反覆的電子音樂進行深思，該作品探索了這些思考過的不同排列方式，在這些排列方式中，聲音和電子領域之間似乎可以配合在一起、移走或作出對比。”

— 布雷斯顿

《向陽X》是塞沃尼音樂節、喬治梅森大學和卡內基音樂廳委託為第三海岸打擊樂團創作，並獲得了第三海岸打擊樂新作品基金的額外支持。

Sunny X

Composed by Tyondai Braxton



Brooklyn-based composer and performer Tyondai Braxton has been writing and performing music under his own name and collaboratively under various group titles and collectives since the mid-1990s, including in the art rock group Battles from its formation until 2010. Braxton has been commissioned by Kronos Quartet, Bang on a Can All-Stars, Alarm Will Sound, and Brooklyn Rider, has had his orchestral work performed by the Los Angeles Philharmonic, London Sinfonietta, and the Wordless Music Orchestra, and has worked with pioneering bands Mouse on Mars and Dirty Projectors.

In collaboration with artist Uffe Surland Van Tams, Braxton premiered *HIVE*, a multimedia sculptural and electronic project for 2 electronic artists and 3 percussionists at The Guggenheim Museum in New York City in 2013, later transforming this music into the solo album *HIVE1*.

Braxton's new work for Third Coast Percussion, *Sunny X*, further develops his experiments with electronic sounds and live percussionists, utilizing more idiosyncratic instruments such as wooden and metal slats, steel pipes, thai gongs, and crotales, with electronic playback generated with modular synthesizer.

"Predominantly set up as meditations on small phrases of non-pitched (or *partially* pitched) percussion and mercurial electronics, the piece explores different permutations of these meditations where the relationship between the acoustic and electronic realms seems to work together, slip around and contrast."

—Tyondai Braxton

Sunny X was commissioned for Third Coast Percussion by the Sewanee Music Festival, George Mason University, and Carnegie Hall with additional support from Third Coast Percussion's New Works Fund.





《範例》與《胚胎》(選段自《遠景》)(譯名)

由潔莉琳·巴頓所寫

潔莉琳·巴頓 (Jlin) 是印第安納州加里的一個製作人。她獨特且不斷演變的電子音樂源於芝加哥標誌性的街舞風格，這風格甚至影響了妮娜·西蒙至史特拉文斯基那一代的作曲家。Jlin 的作品將令人回味並生動的聲音組合成一種音樂風格，她形容這風格為「乾淨、精確和不可預測」。她的首張專輯《暗能量》(譯名) 於2015年發行並獲得好評，她的第二張專輯《黑色折紙術》(譯名) 於2017年獲得了美國電台 NPR Music 和 Pitchfork 的好評。她曾擔任克羅諾斯四重奏團和編舞家韋恩·麥格雷戈的作曲家，也曾在巨耳音樂節、惠特尼美國藝術博物館和托雷多藝術博物館等地方演出。

她的作品《遠景》包含七個樂章，是與第三海岸打擊樂團緊密合作期間為他們撰寫的。Jlin 多次訪問位於芝加哥的第三海岸打擊樂團工作室，討論他們的音樂靈感並探索創作上新的可能性，並從第三海岸打擊樂團的大量鼓樂器聲音中探索和揀選使用其中一些樂器的聲音。然後，她使用這些樂器的聲音和她自己的音樂庫中的其他聲音，在水果音樂製作軟件(數字音頻工作站)中創作了作品的七個樂章的第一個版本。

然後，第三海岸打擊樂團的成員開始探索如何在現場表演中演出這部作品。Jlin 提供了完整曲目的合奏錄音及構成曲目的每個分部的錄音。樂團成員深入研究每條音軌的聲音，發現當中的複雜性的美學：每條音軌中有數十個聲音分部，節奏看似重複但事實上從不重複，以及難以想像的驚人音色在聽覺上重現。甚至小鼓、腳踏鼓或踏板鼓之類的典型鼓樂器聲音也有多種變化，創作的對位音或複合音色也突出音樂中微妙的音色。

為了追求 Jlin 曲目創作原意中的表達，第三海岸打擊樂團演奏這曲目的現場版本除了馬林巴琴和顫音琴之類的標準樂器外，還加入了裝滿水的碗、鳥鳴聲、各種鑼鼓和手鼓以及金屬彈簧圈，並以其他物體模擬鼓組的聲音：用像腳踏鼓但不是腳踏鼓的樂器，或充當小鼓的角色但不是小鼓的樂器。

Jlin 以這種獨特協作過程為她命名這作品為《遠景》的參考，該作品將以兩種形式存在，通過不同演奏家及其表達方式詮釋的同一首音樂而有所不同。除了在音樂會演出外，第三海岸打擊樂團還採用了《遠景》完整的七個樂章，以及布雷斯頓的《向陽 X》作為與 Movement Art Is (MAI) 合作的計劃《蛻變》(譯名) 中的一部分，當中新樂章由 MAI 創始人利爾·巴克和喬·布格茲編舞。

Jlin 的《遠景》是由布朗哲倡議組織、卡內基音樂廳、芝加哥社區基金會的萊斯特及阿伯爾森表演藝術基金、DEW 基金會及第三海岸打擊樂團新作品基金委託寫給第三海岸打擊樂團的作品。

Paradigm and Embryo (excerpts from *Perspective*)

Composed by Jlin (Jerrilynn Patton)

Jlin (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago's iconic folkwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin's work assembles evocative and vivid sounds into a musical style that she describes as "clean, precise, and unpredictable." Her debut album "*Dark Energy*" was released to critical acclaim in 2015, and her second album "*Black Origami*" in 2017 to rave reviews from NPR Music and Pitchfork. She has for Kronos Quartet and choreographer Wayne McGregor, and has recently performed at the Big Ears Festival, Whitney Museum of Art, and Toledo Museum of Art, among others.

Her seven-movement work *Perspective* was written for Third Coast Percussion through a highly collaborative process. Jlin visited TCP at their studio in Chicago multiple times to discuss their musical inspirations and new possibilities, and to explore and sample instruments from TCP's vast collection of percussion sounds. She then created the first version of each of the work's seven movements in FL Studio (a Digital Audio Workstation) using these samples and other sounds from her own library.

The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Jlin provided the ensemble recordings of the full tracks as well as the stems (individual recorded parts) that make up the track. Diving into each of the tracks, the percussionists found a beautiful complexity—dozens and dozens of stems in each track, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat, or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds.

In pursuit of the broad expressive range of Jlin's original tracks, TCP's live version of this piece incorporates—in addition to standard instruments like marimba and vibraphone—mixing bowls filled with water, bird calls, a variety of gongs and tambourines, and a metal spring coil, as well as many variations of drum set-like sounds: instruments that are like a hi-hat but not a hi-hat, or serve the function of a snare drum but are not a snare drum.

Jlin named her piece *Perspective* as a reference to this unique collaborative process, that this work would exist in two forms, the same music as interpreted through different artists and their modes of expression. In addition to concert performances, Third Coast Percussion is featuring the full 7-movement *Perspective*, as well as Tyondai Braxton's *Sunny X* as part of a collaboration with Movement Art Is titled *Metamorphosis*, featuring new movement choreographed by MAI founders Lil Buck and Jon Boogz.

Perspective by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion's New Works Fund.

在音樂廳邊上的線上音樂會 Work-in-Concert Concert

敲擊裏 x 羅曼四重奏 x 香港當代音樂團演出

Toolbox Percussion X Romer String Quartet X HKCMG Performance

羅曼四重奏

羅曼四重奏由四位香港土生土長的音樂家組成，以香港獨有的盧文氏樹蛙命名。2013年初首演後瞬即成為活躍於本港及海外的室內樂組合。

羅曼曾於美國紐約卡內基音樂廳、日本東京凸版音樂廳等舉行專場音樂會。並應邀於香港藝術節、台灣香港週等演出。

過去羅曼多次世界首演當代作曲家的委約作品，又與不同界別的藝術家，如舞蹈家、編舞家、詩人、獨立搖滾樂隊、電子多媒體藝術家等合作。

羅曼四重奏熱衷推動本港及亞洲新一代的室內樂文化。四重奏現為飛躍演奏香港駐團四重奏。羅曼曾於香港教育學院、澳門理工學院及馬來西亞亞庇弦樂節中教授室內樂演奏，又應邀於「音樂新一代2014音樂會」中擔任演出嘉賓及評選委員會成員。演繹和選拔本地年輕作曲家的優秀新作品。羅曼致力服務社區，成立後一直與香港遊樂場協會保持長達五年之合作，定期義務向兒童提供免費的音樂工作坊及演出。

Romer String Quartet

Named after the Romer's Tree Frog endemic to Hong Kong, the Romer String Quartet is a genuinely local ensemble formed by four musicians all born and raised in Hong Kong. The quartet has been recognised locally and abroad as one of the most active string quartets in town since its debut in 2013.

Romer String Quartet has toured Asia and the United States to perform at Carnegie Hall in New York, Toppan Hall in Tokyo. It has performed at festivals including Hong Kong Art Festival and Taiwan Hong Kong Week.

The quartet enjoys many cross-genre performances in collaboration with artists ranging from dancers, choreographers, multimedia artists, and storytellers to indie rock bands.

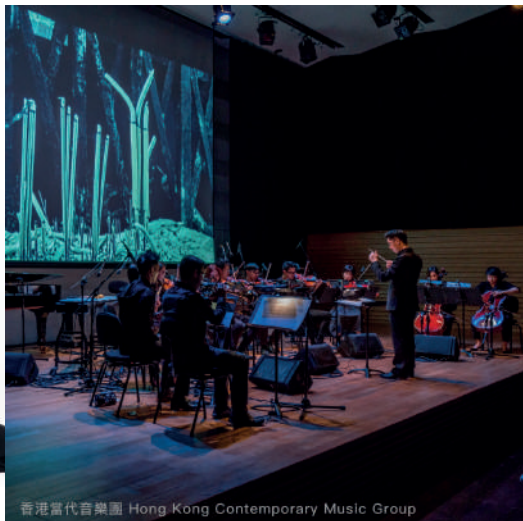
Romer String Quartet is dedicated to promoting chamber music to the younger generations in Hong Kong and Asia. It is currently the Quartet in Residence of Premiere Performances of Hong Kong. It has given masterclasses and workshops at the Hong Kong Institute of Education, Macao Polytechnic Institute and the Kota Kinabalu String Music Festival. The quartet was invited as a jury member and guest performer at the Hong Kong 'New Generation 2014 Concert' composition competition. It also provided free educational workshops and concerts to children through a 5-year partnership with the Hong Kong Playground Association.



羅曼四重奏 Romer String Quartet

香港當代音樂團

香港當代音樂團是由作曲家林丰於2015年創立，最初樂團於《禾·日·水·巷》- 多媒體跨界音樂會中演奏與林丰共同創作的音樂。樂團致力於當代音樂，該樂團後來開始演奏由當代著名作曲家創作的創新音樂曲目。樂團曾於不同國家巡迴演出，包括英國、台灣以及中國的七個城市。



香港當代音樂團 Hong Kong Contemporary Music Group

Hong Kong Contemporary Music Group (HKCMG)

The Hong Kong Contemporary Music Group was founded by composer Fung Lam in 2015, initially to perform in the multi-media concert production Hong Kong Episodes with music co-composed by Fung Lam. Devoted to the music of our time, the ensemble later began presenting innovative programmes with music by leading contemporary composers. International tours have included visits to the UK, Taiwan as well as seven cities in China.

作曲家及樂曲介紹

about composer and programme notes

《神啊，我們感謝你》，BWV 29

作為聖多馬教堂的合唱長，巴赫其中一項不可推辭的職責是準備每年八月的最後一周的市議會就職典禮的清唱劇演出。為此，巴赫在萊比錫創作了二十七首清唱劇。《主啊，我們感謝祢》是其中一首為了這個目的而於1731年創作的清唱劇，並在當年八月二十七日首次演出。

Wir danken dir, Gott, wir danken dir, BWV 29

As a cantor of St. Thomas Church, one of the obligatory and unalterable duties of Bach was the performance of a festival cantata for the occasion of the changing of the council, celebrated each year during the last week in August. Bach has produced twenty-seven cantatas for this purpose throughout his years at Leipzig. *Wir danken dir, Gott, wir danken dir* (We thank thee, oh Lord, we thank thee) is one of the sacred cantata composed for this purpose in 1731, and first performed it on 27 August of that year.

巴赫
作曲家

巴赫出生在音樂世家，家族中無論前人還是後輩，都是名家輩出。巴赫於1685年春天生於德國艾森納赫，是出色的管風琴、古鋼琴以及弦樂演奏家。他於1723年起受任萊比錫教堂音樂總監，餘生一直擔任此職，直至1750年逝世。巴赫在萊比錫的工作十分繁重，儘管如此，他依然創作了為數驚人的樂曲。

J.S. Bach
Composer

Many of Johann Sebastian Bach's family, before and after him, were famous composers. Born in the spring of 1685 in Eisenach, Germany, Bach was an acclaimed organist, harpsichord player and string player. In 1723 Bach was appointed to serve as church music director in the larger Saxon city of Leipzig, where he worked until his death in 1750. Bach had an extraordinary workload in Leipzig, yet he somehow managed to compose an unimaginable amount of music.



D大調第六號小夜曲《小夜曲，K.239》第一樂章

Marcia from Serenade No. 6 in D Major K239

莫扎特於1776年1月在薩爾斯堡創作D大調弦樂團第六樂團的小夜曲（*Serenata notturna*），為弦樂和定音鼓譜曲，弦樂部分以兩個小提琴，中提琴和低音提琴組成獨奏四重奏。作品分為三個樂章，樂章之間以停頓區分開。第一樂章的開首使第一樂章激昂的主題與隨後流暢的旋律形成了鮮明的對比。相比其他莫扎特小夜曲，這樣的開首更加細膩及和諧。

Composed by Mozart in Salzburg in January 1776, the Serenade No. 6 for Orchestra in D major K. 239, *Serenata notturna*, is scored for strings and timpani, with a solo quartet consisting of two violins, viola, and double bass. The work is divided into three movements, set it apart from the rest. The opening maestoso march makes much of the contrast between the opening fanfarish motif and the subsequent, more flowing singing lines. It opens is more subtly detailed and symphonic in scope than the boilerplate marches that commonly begin Mozart's serenades.

莫扎特
作曲家

Mozart
Composer

莫扎特生於薩爾斯堡一個音樂世家。他是古典時期創作最多作品的作曲家之一。莫扎特的作品牽涉的範圍及比例之廣，幾乎沒有一個音樂範疇不被觸及。從輕鬆愉快的作品到震撼人心的富有挑戰性的作品，他的作品涵蓋了不同風格。在他的職業生涯初期，莫扎特擁有強大的學習能力，擅於把從別處聽到的音樂記在腦海裏。他能夠融合海頓和巴赫等人音樂上的風格。隨著他的成熟，他發展了自己的風格和對音樂的詮釋。反過來，莫扎特的音樂在很大程度上影響了早期的貝多芬。

Wolfgang Amadeus Mozart was born in Salzburg to a musical family. He was one of the prolific composers of the classical period. The work of Mozart is epic in scope and proportion. There were few branches of music Mozart did not touch. His work spanned from joyful light-hearted pieces to powerful, challenging compositions which touched the emotions. At the beginning of his career, Mozart had a powerful ability to learn and remember from the music he heard from others. He was able to incorporate the style and music of people such as Haydn and J.S. Bach. As he matured, he developed his very own style and interpretations. In turn, the music of Mozart very much influenced the early Beethoven.



《追 III》

《追III》是為中音薩克管獨奏、馬林巴琴、電鋼琴及弦樂組而寫，結合了《追》和《追II》兩部作品的元素，旋律的素材大部分來自張國榮演唱的流行歌曲《追》。此作品展示了器樂小組微妙的音色變化和豐富的表現力，而上面的薩克管則吟唱出哀怨的長線條旋律。

香港詩人王詠思特地為這部作品創作了一首同名的新詩：

Chase

To catch the furthest star with your hand
The second you hold it close, it burns

- 王詠思

《念》

《念》是一首寄託憂鬱及懷舊的作品，當中摻雜希望。它的初版是2005年為一套香港紀錄片系列而創作的。十年後，音樂被重新審視後，並在2015年世界文化節的「禾日水巷」多媒體音樂會深化和再現。隨後，該音樂被改編於各種樂器上演奏。

林丰
作曲家

見頁03

Chase III

Written for solo alto saxophone, marimba, vibraphone and string ensemble, Chase III combined elements from Chase and Chase II. Much of the melodic material was derived from the pop song "Chase", sung by Leslie Cheung. This work showcases the subtle and expressive qualities of the instrumental ensemble, above which the saxophone sings long plaintive lines.

A poem by the Hong Kong poet Jennifer Wong has been specially written to accompany this work.

Chase

To catch the furthest star with your hand
The second you hold it close, it burns

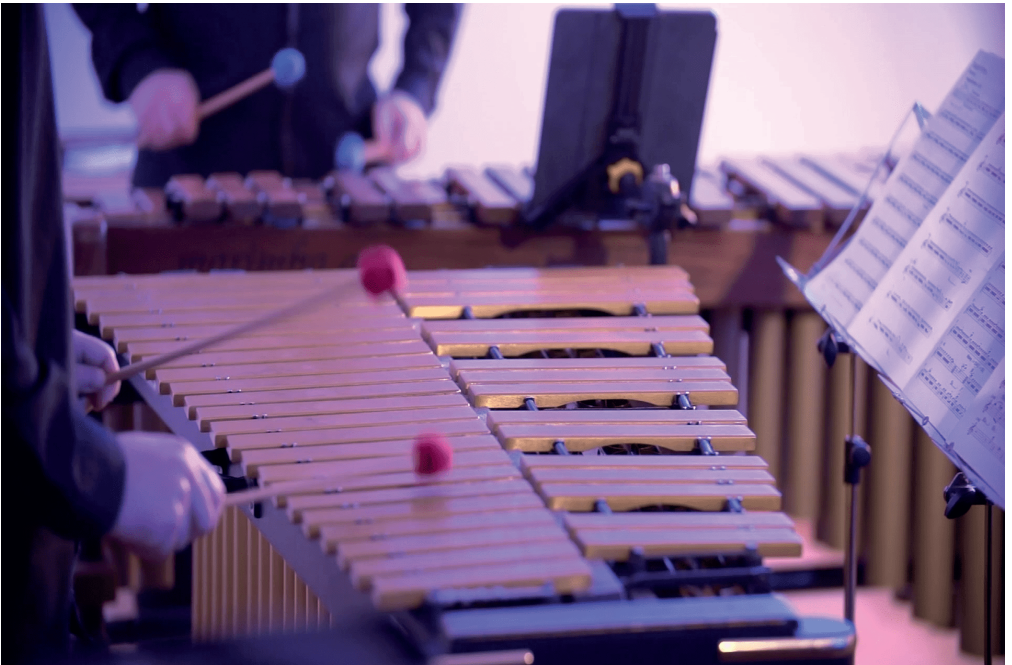
- Jennifer Wong

Reminiscence

Reminiscence is a melancholy and nostalgic piece of music, mixed with hope. Its original version was written in 2005 for a television documentary series in Hong Kong. A decade later, the musical materials were revisited and further elaborated for the multimedia concert Hong Kong Episodes (禾日水巷), which premiered at the World Cultures Festival 2015. It has subsequently been arranged for various alternative instrumental combinations.

Fung Lam
Composer

See page 03



製作名單 production credit

敲擊襄團隊 Toolbox Percussion

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藝術總監 Artistic Director

上野健教授 Prof. Ken Ueno
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馬修·施雷貝斯博士 Dr. Matthew Schreibeiss

表演者 Performers

柯林·卡瑞四重奏 Colin Currie Quartet
柯林·卡瑞 Colin Currie
歐文·甘內爾 Owen Gunnel
安卓思·史賓列 Adrian Spillett
薩姆·沃爾頓 Sam Walton

第三海岸打擊樂團 Third Coast Percussion
大衛·斯基德莫爾 David Skidmore
羅伯特·狄龍 Robert Dillon
彼得·馬丁 Peter Martin
肖恩·康納斯 Sean Connors

Synergy Percussion
提摩太·康斯塔伯 Timothy Constable
喬舒亞·希爾 Joshua Hill
麗貝卡·拉各斯 Rebecca Lagos
馬克·羅賓遜 Mark Robinson

敲擊襄 X 羅曼四重奏 X 香港當代音樂團演出
Toolbox Percussion X Romer String Quartet X HKCMG

敲擊襄樂手 Toolbox Percussion Artist
雲維華 Ivan Wan Wai Wah
陳彤 Brian Chan
陳俊榮 Alvin Chan*

羅曼四重奏 Romer String Quartet
張文蕊 (第一小提琴) Kitty Cheung, Violin I
周止善 (第二小提琴) Kiann Chow, Violin II
陳敏聰 (大提琴) Ringo Chan, Viola
葉俊禧 (大提琴) Eric Yip, Cello

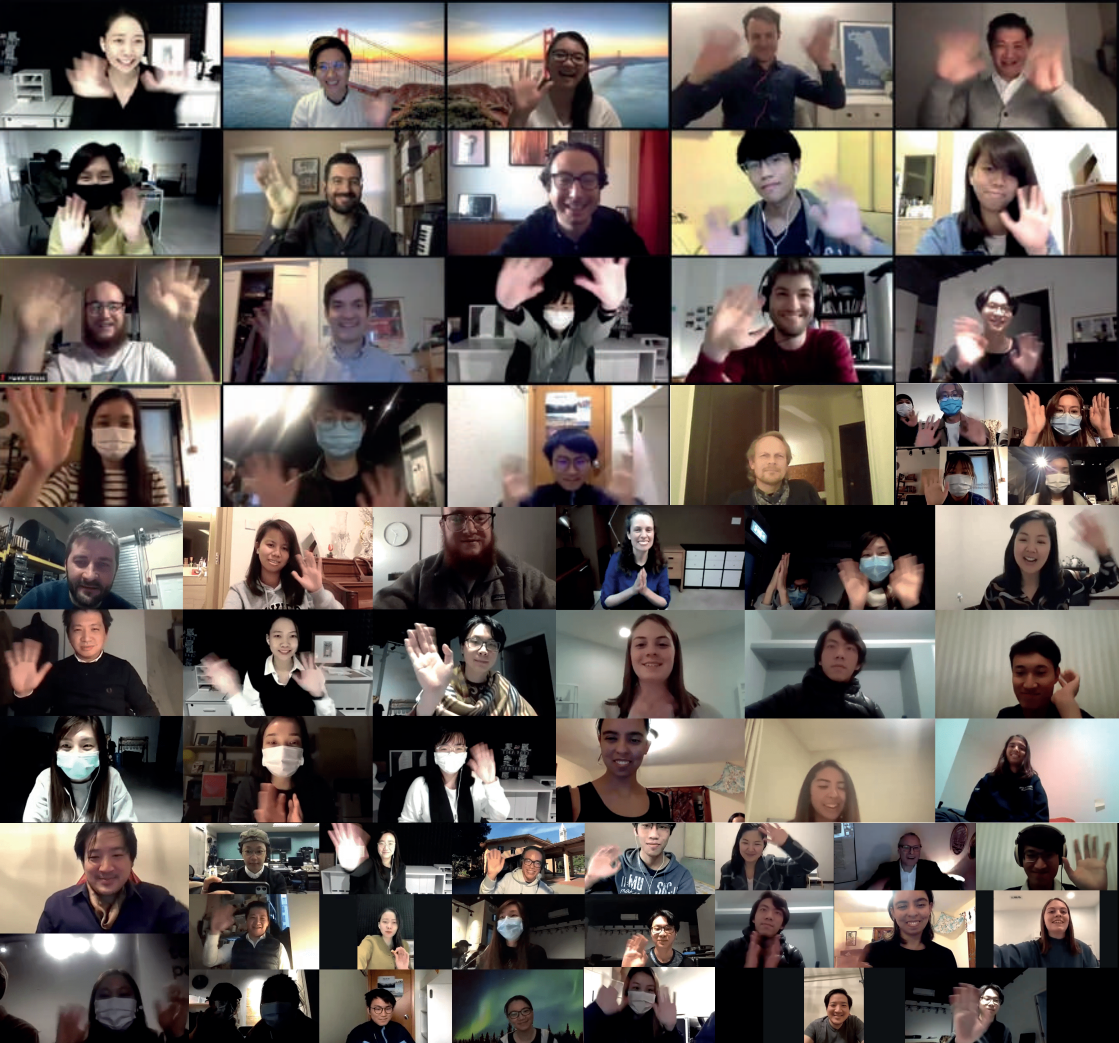
香港當代音樂團 Hong Kong Contemporary Music Group
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孫穎麟 (色士風) Timothy Sun, Saxophone
雷麗麗 (小提琴) Louie Lai Lai, Violin
陳子康 (小提琴) Kurt Chan, Violin
何珈瑋 (中提琴) Cass Ho, Viola
王翹孺 (大提琴) Juanita Wong, Cello

*藝術人才實習計劃由香港藝術發展局資助

*The Artistic Internship Scheme is supported by the Hong Kong Arts Development Council

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安迪秋保 Andy Akiho
史考梭波 Peter Sculthorpe
耐吉爾·衛斯特雷克 Nigel Westlake
提摩太·康斯塔伯 Timothy Constable
特里斯坦·柯艾略 Tristan Coelho
克拉麗斯·阿薩德 Clarice Assad
戴夫·海因斯 Devonté Hynes
布雷斯頓 Tyondai Braxton
潔莉琳·巴頓 Jlin (Jerrilynn Patton)
巴赫 J.S. Bach
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