



international
academy

academy
2022
toolbox
international
creative
academy

international
creative
academy
toolbox

toolbox
international
creative
academy
2022
toolbox
international
creative
academy

international
creative
academy
toolbox

toolbox
international
creative
academy
2022
toolbox
international
creative
academy

international
creative
academy
toolbox

toolbox
international
creative
academy
2022
toolbox

目錄 Table of Contents

- 03 關於國際共襄創意學院 About TICA**
- 04 學院日程 Festival Calendar**
- 05 關於敲擊襄 About Toolbox Percussion**
- 06 場地支持與夥伴
Venue Support & Partner**
- 08 敲擊襄國際作曲比賽 TPICC**
- 14 共襄音樂會工作坊 TICA Performance**
- 18 共襄對話 TICA Conversations**
- 20 共襄工作坊 TICA Workshops**
- 21 共襄演談 TICA Lecture Performance**
- 22 共襄學人 TICA Faculty**
- 28 鳴謝 Acknowledgement**

第四屆國際共襄創意學院 (Toolbox International Creative Academy, TICA) 將在 2022 年 8 月 14 日至 26 日再度回歸。TICA 是香港藝術團體敲擊襄主辦的年度活動，我們深信與世界各地的專業的音樂單位進行交流互動能激發藝術家的視野和創作，以促進培育及專業才能以發展本地音樂家。獲得文化體育及旅遊局旗下的「藝能發展資助計劃」資助，今屆的 TICA 為第十輪「項目計劃資助」中的受資助項目。

2022 藝團與廣州華南師範大學合作，舉辦交流活動。受疫情所限，早於五月已舉行線上的研討會。隨出入境限制放寬，計劃於本年度秋季舉行實體交流活動，攜同羅馬獎得主林品晶老師訪問廣州華南師範大學作深度交流。

The 4th edition of Toolbox International Creative Academy (TICA) will be held in Hong Kong between 14-26 August 2022. TICA is an annual event organized by Toolbox Percussion, with participants from all over the world. We believe exchanges and connections to the folks of the larger international community stimulate artists' intellectual visions and creativity. The academy is sponsored by the Arts Capacity Development Funding Scheme.

In 2022, we are collaborating with the South China Normal University (SCNU) to host exchange programmes. Limited by the COVID situation, we hosted a webinar in May, and looking forward to a planned tour in the fall, featuring the Rome prize composer Bun-Ching Lam for a deep cultural exchange in the Guangzhou campus of SCNU.

www.toolboxpercussion.org

Transforming Everyday Objects into Music

擊樂有聲 響於日常

#feelthepulseNOW

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，請勿在場內飲食、擅自攝影、錄音與錄影。在節目開始前，請關掉手提電話、其他響鬧及發光裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, eating and drinking, as well as unauthorised photography, audio and video recordings are forbidden in the auditorium.

Please also ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your co-operation.

歡迎你就是次演出發表意見，讓我們在未來安排節目時，能精益求精。請填妥隨本場刊附上的觀眾意見表，並交還至前台收集箱。你的寶貴意見，我們非常重視。

You are welcome to send us your comments on our programme to enhance our future programming. Share your views with us by filling in our feedback form and return to us at the reception. Your opinion is much appreciated.

學院日程 Festival Calendar

太古坊 ArtisTree

14.08	19:30	Festival Salon TICA Salon: Percussion Duo Moitié Screening Recital 共襄沙龍 敲擊樂二重奏 Moitié 放映演奏會
18.08	19:00	Panel Discussion Reconnecting to the World through Creativity, Heritage and Technology 學術論壇 如何以創意、保育與科技連繫世界

青年廣場 Youth Square

25.08	14:00	Masterclass Creative Writing on Performing Arts 大師班 創意寫作和 AI 在表演藝術的應用
25.08	15:00	Workshop Art Tech and Interactive Design for Storytelling 工作坊 藝術科技與會說故事的互動設計
25.08	16:30	Panel Discussion Hong Kong and Macau: Cultural Exchange Horizons 學術論壇 香港澳門的文化交流
26.08	14:00	Lecture Performance e-Orch Innovative Music Project & Performance 演談 E- 樂團嶄新音樂計劃及演出

如遇特殊情況，敲擊裏保留更換演出者及節目的權利。

TOOLBOX PERCUSSION reserves the right to change programme details and substitute artist.

節目內容並不反映香港特別行政區政府的意見。

The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

關於敲擊襄

About Toolbox Percussion

敲擊襄自 2012 年以來，一直在本地及海外致力推動擊樂文化節目，策劃多元化及具藝術視野之項目。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、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。藝團的構作，以音樂為筆劃，記曩昔及現今。

過去的樂季，敲擊襄把樂團作品帶到韓國光州亞洲文化殿堂，亦參演三藩市國際藝術節的首演，其他演出包括上海 1862 時尚藝術中心、賽馬會藝壇新勢力，並積極參與康樂及文化事務署、香港藝術節「加料節目」和大館合辦的觀眾拓展節目。

2019 年受舊金山中華文化中心邀約策展，將歷年的藝術專輯，以「襄音」為名的展覽首次於三藩市展出。此聲音展覽其後發展為藝團重點創作項目，於 2021 年六月假 H Queen's 十七樓作跨媒體藝術呈現，2022 年 8 月為 ArtisTree 舉辦了場域特定藝術版本「襄音操場」，展覽將於 2023 年到日本巡展，於越後妻有大地藝術祭亮相。

敲擊襄現為香港藝術發展局三年資助團體。

Toolbox Percussion has been driving percussive arts programming in Hong Kong since 2012, curating ambitious music projects in innovative ways. Toolbox Percussion, as a creative incubator, works to make new music happen by commissioning, collaborating, professional training, performing, recording and touring contemporary performances. Believe in the beautiful concerted efforts of every young talent we involve. Toolbox continues to empower the audience to discover versatility in daily soundscapes by anchoring our work closely to the here and now of Hong Kong.

Over the past seasons, Toolbox Percussion toured to Asia Culture Center at Gwangju in South Korea and made its US debut at the San Francisco International Arts Festival. Other appearances included Shipyard 1862 Theatre in Shanghai, Jockey New Arts Power, and active involvement in audience development programmes co-presented by Leisure and Cultural Services Department, Hong Kong Arts Festival PLUS, and Taikwun.

Co-hosted with the Chinese Culture Center of San Francisco in 2019, works of Toolbox Percussion were showcased in an exhibition titled "A Double Listen" for the first time in the United States. This sound-based exhibition became an ongoing project as a core production series, a scalable rerun was held at H Queen's in June 2021, a site-specific edition for ArtisTree in August 2022, and the exhibition will be on tour at Echigo-Tsumari Art Triennale in Summer 2023.

Toolbox Percussion is currently a three-year grantee of the Hong Kong Arts Development Council.

場地支持：ArtisTree

Venue Support

太古地產一向大力支持文化藝術活動，並於2008年在太古坊開設ArtisTree，作為舉辦視覺和表演藝術活動的場地，為社區帶來豐富多彩的文化藝術活動。自開幕以來，ArtisTree對香港藝術界作出卓越貢獻，曾舉辦多項著名活動，包括開幕節目「Vivienne Westwood A Life in Fashion 時裝設計展」、「法蘭克·蓋瑞|無界為界」展覽及「構。建 M+：博物館設計方案及建築藏品」等。由開設至今，ArtisTree舉辦200多個活動，吸引超過1,000,000位來自不同年齡層的訪客。為配合太古坊重建計劃，ArtisTree於2017年6月遷往康橋大廈。

ArtisTree的多用途空間佔地7,000平方呎，設有專業舞台燈光設備、音響、影視器材，以供更廣泛類型的創意藝術活動用途，尤其著重於表演藝術方面。ArtisTree是一個專為引入創新藝術形式及亞洲首演的原創作品而建構的平台。

As a keen supporter of arts and culture, Swire Properties introduced ArtisTree to Taikoo Place in 2008, making diverse arts and cultural events accessible to local communities. Since its launch, the unique multi-purpose space has made a significant contribution to Hong Kong's arts scene, with landmark events including the inaugural Vivienne Westwood: A Life in Fashion exhibition, Outside the Box | Frank Gehry exhibition as well as Building M+: The Museum and Architecture Collection. Over the years, ArtisTree has hosted over 200 events, attracting more than 1,000,000 visitors of all ages. To facilitate the ongoing redevelopment of Taikoo Place, ArtisTree has been relocated to its new home in Cambridge House.

Fitted with professional theatre-standard stage lighting and audio-visual technologies, the new 7,000 sq ft multi-purpose venue will allow for an even greater scope of arts programmes, with a particular focus on the performing arts. The new ArtisTree has also been designed as a platform for the emergence of innovative art forms and a diverse range of original works presented for the first time in Asia.

場地夥伴：青年廣場

Venue Partner: Youth Square

青年廣場乃香港特別行政區政府民政及青年事務局轄下之項目，貫徹當局促進社會和諧共融及提升公民素質的理想及使命。這個項目由新世界設施管理有限公司透過非牟利模式管理及營運，讓青年擁有理想的場地以盡情發揮所長，從而令青年廣場成為香港青年發展活動的中心。青年廣場備有多元化的設施，包括綜藝館、劇場、多用途空間、旅舍、零售商舖及辦公室等，以配合青年發展活動。

Youth Square is a project commissioned by the HKSAR Government's Home and Youth Affairs Bureau, and aims to realize the Bureau's vision and purpose in promoting social harmony and civic education. The project is managed and operated by New World Facilities Management Company Limited on a non-profit making basis.

Target to become the perfect venue for youth to fully develop their potential, Youth Square provides a wide range of facilities including theatre, studio, multi-purpose area, hostel, retail shops and offices to facilitate youth development activities.



敲擊襄國際作曲比賽 TPICC

敲擊襄國際作曲比賽旨在發掘敲擊樂與其他樂器合作的可能性。第四屆比賽的主題為敲擊樂與大提琴，進行公開的國際徵譜，決賽入圍者參與六個月的獎學金計劃，並跟隨知名的作曲家學習。

本屆我們有幸得到「新摩爾斯電碼」作為我們的二重奏演奏樂手，亦為我們的獎學金得主帶來精彩的線上工作坊。

Toolbox Percussion International Composition Competition (TPICC) aims to explore the possibilities in the collaboration between percussion and other instruments. Through an international call for participation in its fourth year, the competition focused on percussion and cello, and is a gateway to a six-month long fellowship programme with our faculty of renowned composers.

This year we are delighted to have New Morse Code as our Duo Performer, and also deliver online workshops for our composition fellows.

活動日曆 Event Calendar

一月 | 上野健創作分享

January | Faculty sharing by Ken Ueno

四月 | 林子鈞大師班

April | Masterclass with George Lam

五月 | 新摩爾斯電碼大師班

May | Masterclass with New Morse Code

六月 | 施雷貝斯大師班

June | Masterclass with Matthew Schreibeis

八月 | 新摩爾斯電碼讀譜

August | Score Reading session with New Morse Code

九月 | 史圖基大師班

September | Masterclass with Nathaniel Stookey

私人課堂年中持續進行

Private 1-1 coaching happening throughout the year.

敲擊襄國際作曲比賽入圍作曲家

TPICC Fellows

入圍作曲家 TPICC Fellows

翁蓓嫻 (香港)

Bonnie Yung (Hong Kong)

龐百勤 (香港)

Chet Pong (Hong Kong)

屈正熙 (瑞典)

Joshua Wat (Sweden)

余梓朗 (加拿大)

Tsz Long Yu (Canada)

李卓成 (香港)

Sampson Li (Hong Kong)

導師配對 Faculty Pairing

上野健 (美國)

Ken Ueno (USA)

林品晶 (澳門 / 法國)

Bun Ching Lam (Macau/France)

林子鈞 (香港)

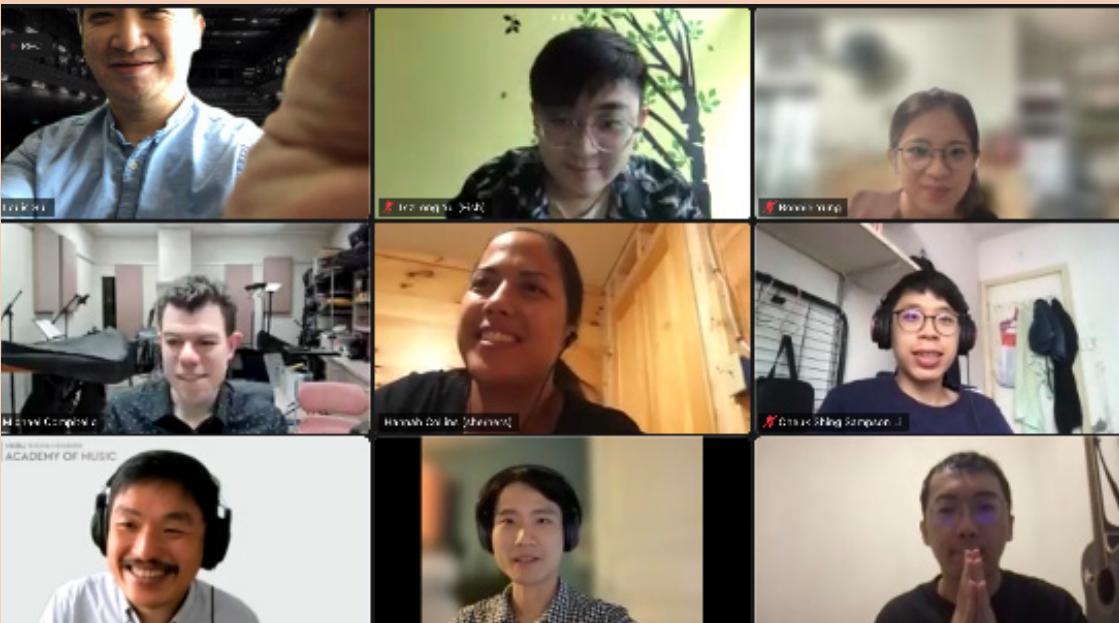
George Lam (Hong Kong/USA)

施雷貝斯 (香港)

Matthew Schreibeis (USA/Hong Kong)

史圖基 (美國)

Nathaniel Stookey (USA)



敲擊襄國際作曲比賽導師 TPICC Faculty

永遠名譽評審

威廉·卡夫 (1923-2022)

作曲家、指揮、敲擊樂手及教育工作者威廉是當代首屈一指的作曲家、指揮、敲擊樂手及教育工作者。他過往曾為樂團的敲擊樂師及首席定音鼓接近 26 年，並於三個樂季中擔任助理指揮的重要職務。

威廉的作品曾獲得了許多獎項和委約，當中包括芝加哥交響管弦樂團委約創作的《定音鼓協奏曲》，現代音樂劇團委約創作的歌劇作品《紅杜鵑》等。同時，William 亦是多項國際獎項得主，包括甘迺迪中心弗里德海姆獎、古根海姆獎等。



上野健 | 評審會主席 駐團創意總監

羅馬獎和柏林獎得主上野健是一位作曲家 / 歌手 / 聲音藝術家 / 即興演奏家，目前是加州大學伯克利分校的教授，並擔任 Jerry and Evelyn Hemmings Chambers 傑出音樂教授講座。演奏過 Ken 音樂的樂團和表演者包括 Kim Kashkashian 和 Robyn Schulkowsky、Mayumi Miyata、Teodoro Anzellotti、Aki Takahashi、Wendy Richman、Greg Oakes、BMOP、Alarm Will Sound、Steve Schick、San Francisco Contemporary Music Players、Nieuw Ensemble、Frances-Marie Uitti。

Honorary Life Jury

William Kraft (1923-2022)

Composer, Percussionist, Timpanist, Conductor.

Renowned composer William Kraft has had a long and active career as composer, conductor, percussionist and educator. He had previously been a percussionist and Principal Timpanist for 26 years and assistant conductor for three seasons of LA Phil.

William's contribution in composition received numerous commissions and awards, including "Concerto No. 2 for Timpani: The Grand Encounter", commissioned by San Francisco Symphony Orchestra; "Red Azalea" an opera commissioned by Modern Music Theater Troupe. He received awards including the Kennedy Center Friedheim Awards and Guggenheim Fellowships.



Ken Ueno | Head Jury Creative Director-in-Residence

A recipient of the Rome Prize and the Berlin Prize, Ken Ueno is a composer/vocalist/sound artist/improviser who is currently a Professor at UC Berkeley, where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music. 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, BMOP, Alarm Will Sound, Steve Schick and the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti.

林晶晶 | 敲擊襄國際作曲比賽導師

林晶晶的音樂在世界各地由澳門樂團、美國作曲家管弦樂團、新澤西交響樂團等樂團演出、維也納廣播管弦樂團、香港小交響樂團和奧爾巴尼交響樂團。她獲得了無數獎項，包括羅馬獎、上海國際作曲家大賽的最高獎項、兩項 NEA 資助、美國藝術與文學學院、古根海姆基金會和紐約藝術基金會的獎學金。曾受美國作曲家管弦樂團、新澤西交響樂團、香港中樂團等機構的委託。



Bun Ching Lam | TPICC Faculty

The music of Bun-Ching Lam has been performed worldwide by such ensembles as the Macao Orchestra, American Composer's Orchestra, New Jersey Symphony, The Vienna Radio Orchestra, Hong Kong Sinfonietta and the Albany Symphony. She has been recognized by numerous awards including a Rome Prize, the highest Award at the Shanghai International Composers' Competition, two NEA grants, fellowships from the American Academy of Arts and Letters, Guggenheim Foundation and the New York Foundation for the Arts. She has received commissions from the American Composers Orchestra, New Jersey Symphony Orchestra, Hong Kong Chinese Orchestra and more.

史圖基 | 敲擊襄國際作曲比賽導師

史圖基在 17 歲時首次受舊金山交響樂團委託，曾與世界上許多偉大的管弦樂團合作，包括費城交響樂團、克利夫蘭交響樂團、芝加哥交響樂團等等。作為聲樂和戲劇音樂的作曲家，史圖基的作品因其創新和情感即時性而廣受讚譽。



Nathaniel Stookey | TPICC Faculty

First commissioned by the San Francisco Symphony at age 17, Nathaniel Stookey has collaborated with many of the world's great orchestras including, The Philadelphia Orchestra, The Cleveland Orchestra, The Chicago Symphony Orchestra. As a composer of vocal and theatrical music, Stookey's work has received considerable acclaim for innovation and emotional immediacy.

林子鈞 | 敲擊襄國際作曲比賽導師

林博士在香港和馬薩諸塞州長大，現為香港浸會大學音樂系副教授，曾任紐約城市大學約克學院音樂系助理教授。他是藝術家主理的新歌劇合奏團 Rhymes With Opera 的創始成員，在 2021-22 樂季期間，他是紐約市大學定居點的常駐藝術家。身為作曲家，林氏主要對音樂感地方營造 (Musical Placemaking) 的理念感興趣，即創作非常在地、和聆聽場所關係密切的音樂。



George Lam | TPICC Faculty

Growing up in both Hong Kong and Winthrop, Massachusetts, Lam is currently an Associate Professor at the Department of Music, Hong Kong Baptist University, and was previously an Assistant Professor of Music at York College, The City University of New York. He is a founding member of the artist-run new opera ensemble Rhymes With Opera, and for the 2021-22 season, and is the Artist-In-Residence at University Settlement in New York City. As a composer, Lam is primarily interested in the idea of musical placemaking, which is to create music that is intimately connected with the place where it is performed and heard.

馬修·施雷貝斯 敲擊襄國際作曲比賽導師

馬修·施雷貝斯是一位居住於香港的美國作曲家。他的作品涵蓋管弦樂、室內樂和聲樂，包括一系列韓國傳統樂器作品，特徵為生動的色彩、想像力和清晰的戲劇感的個人音樂視野。作為美國藝術與文學學院查爾斯艾夫斯獎學金的獲得者，他的作品已在美國、歐洲和亞洲演出，樂手包括奧爾巴尼交響樂團和大衛艾倫米勒、紐約新樂團、奧伯林當代樂團、米沃斯四重奏。



Matthew Schreibeis | TPICC Faculty

Matthew Schreibeis is an American composer based in Hong Kong. His compositions, which span orchestral, chamber, and vocal music and include a series of works for traditional Korean instruments, represent a personal musical vision characterized by vivid color, imagination, and a clear sense of drama. A recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, his works have been performed throughout the U.S., Europe, and Asia by the Albany Symphony and David Alan Miller, New York New Music Ensemble, Oberlin Contemporary Music Ensemble, Mivos Quartet.

敲擊襄國際作曲比賽藝術家 TPICC Artist

新摩爾斯電碼

新摩爾斯電碼 (Hannah Collins 大提琴; Michael Compitello, 敲擊樂) 是兩個有魅力的人物的融合, 他們不遺餘力地創造、委託和推廣新音樂。他們 2017 年的首張專輯《Simplicity Itself》被形容為“熱情洋溢的作品, 每首作品都展示了二人組清晰的藝術視野和近乎完美的同步性”, 而 Q2 Music 則稱這張專輯為“一個真誠旗幟的升起”。他們的項目得到了美國室內樂和美國新音樂的支持。

New Morse Code

New Morse Code (Hannah Collins, cello; Michael Compitello, percussion) is the confluence of two magnetic personalities who have taken up the admirable task of creating a hub for the performance, commissioning, and promotion of new music. Their 2017 debut album, *Simplicity Itself* was described as “an ebullient passage through pieces that each showcase the duo’s clarity of artistic vision and their near-perfect synchronicity,” while Q2 Music called the album “a flag of genuineness raised.”



共襄音樂會 TICA Performance

敲擊樂二重奏 Moitié 放映演奏會

TICA Salon: Percussion Duo Moitié Screening Récital

Aug 14 19:30

ArtisTree

維尼奧 Alejandro Viñao (b. 1951)

律動之書 (馬林巴版本)

Book of Grooves for two Marimbas (2011)

Eunhye Kim, June Hahn - Marimba

Steve Reich (b. 1936)

四重奏 Quartet (2014)

Eunhye Kim, June Hahn - Vibraphone

Youngwoo Lee, Yukyeong Ji - Piano

維尼奧 Alejandro Viñao (b. 1951)

壓力與流動 Stress & Flow

for percussion quartet & electronics (2019)

Eunjune Kim, Eunhye Kim, Hyeji Bak, June Hahn – Percussion



重複的節拍、序列所組成的東西，就是一般理解中樂曲的「律動」(Groove) 或「感覺」(Feel)。透過重複的拍子，令聽眾想要搖擺、跳舞、踏地；在大部分音樂中，這動感都必須依靠節拍存在；換句話說，groove 就是被「鎖死」在節奏中了。若想要「解放」groove，就恐怕威脅其存在，這恰恰就是本作品的嘗試。

作品開端，聽眾可以清晰地隨着節奏搖擺，就是呈現 groove 最常見的狀態——被鎖定在節奏中。但逐漸地，groove 慢慢被「解鎖」了：在節奏重覆的那一瞬間改變了。如此一來，groove 形態漸生變幻。

這樣的變化有其風險，因為聽眾可能不想要隨着音樂搖擺了，或許有人會說，這就沒有 groovy 的感覺了吧。於我而言，〈律動之書〉是探索迭變，這種改變並不是 groove 的自殺。這是個冒險的作曲策略，因為我們必須確保從原始的 groove 中，創造、或複製出新的材料，而同時不會破壞令樂曲得以有 groovy 感覺的精巧平衡。

成功的作品裏，聽眾應該能夠跟從「解鎖」的過程，或是感受到由原始的材料中，產生了新的 groove。不像流行音樂般，〈律動之書〉是個永不回歸本期的旅行家。「解鎖」的過程並非一個循環，而是有發展空間的。然而，當音樂的素材不停地轉化為新元素時，我亦想保證聽眾永遠不會停止隨着節奏「搖擺」，這就是我想要達到的。

維尼奧

The 'groove' or 'feel' of a piece is understood to consist of a pattern or sequence that repeats periodically in such a way as to create in the listener the desire to move, or dance, or to foot-tap following the repeated rhythm. A groove is therefore a rhythm 'locked' into a pattern of repetition. To 'unlock' a groove would mean -to some extent- to threaten its very existence. This is precisely what happens in this piece.

The grooves are presented at first in their simple 'locked' form, so that the listener may swing unequivocally with the initial grooves. But gradually these grooves are 'unlocked', that is to say, they are subjected to transformations that change the point at which they repeat. In this way the shape of each groove is changed.

This involves a risk because the listener may stop feeling the 'desire to move' with the groove. If this were to happen, one could say that the groove has been 'killed'. My idea in Book of Grooves was to explore changes that would transform each groove without 'killing' it. It is a risky compositional strategy: new grooves must be created or 'cloned' from the original ones without disturbing the delicate balance that makes the music 'groove'.

If the piece is successful the listener should be able to follow the process of 'unlocking' or changing of the original grooves into new ones, and experience this as a voyage of transformation. But unlike what happens with grooves in popular music, in Book of Grooves the voyager never returns to the port of departure. The process is not cyclical but developmental. And yet, while the music material is permanently transforming into something new, I wanted to make sure that the listener would never cease to 'swing' with a groove. This much I wanted to achieve.

Written by Alejandro Viñao

四重奏

四重奏通常被假定是指弦樂四重奏。但就我而言，在我的許多作品中，發揮核心作用的四重奏都是敲擊樂的兩架鋼琴和兩架敲擊樂器。The Desert Music, Sextet, Three Movements, The Four Sections, The Cave, Dance Patterns, Three Tales, You Are (Variations), Variations for Vibes, Pianos and Strings, Daniel Variations, Double Sextet, 和 Radio Rewrite 中，同一樣的組合，以加碼的認識呈現：有更多的鋼琴、更多的顛音琴。在本篇四重奏中，只有這一組：兩個顛音琴和兩個鋼琴。

這首樂曲是我創作中最複雜的作品之一。音調 (Key) 經常改變、中斷連續的部分，用以暫停或加入新素材。雖然這些部分並不過分困難，但它需要高水平的合奏技巧。以「快、慢、快」的形式，不間斷地彈奏，這亦是種源遠流長的曲式。而緩慢的樂章部分，則引入了我較少用的和聲。

史提夫·萊許

壓力與流動

壓力與流動、明與暗、光與影全都能形容本曲中的對比。不同的節奏效果，造就了本曲的特點：鮮明的對比與並列。透過利用電子元素，亦創造了新的聲音世界。

維尼奧

Quartet

Quartet, when mentioned in the context of concert music, is generally assumed to mean string quartet. In my case, the quartet that has played a central role in many of my pieces (besides the string quartet) is that of two pianos and two percussion. It appears like that or in expanded form with more pianos or more percussion in The Desert Music, Sextet, Three Movements, The Four Sections, The Cave, Dance Patterns, Three Tales, You Are (Variations), Variations for Vibes, Pianos and Strings, Daniel Variations, Double Sextet, and Radio Rewrite. In Quartet, there is just th is is group alone: two vibes and two pianos.

The piece is one of the more complex I have composed. It frequently changes key and often breaks off continuity to pause or take up new material. Though the parts are not unduly difficult, it calls for a high level of ensemble virtuosity. The form is one familiar throughout history: fast, slow, fast, played without pause. The slow movement introduces harmonies not usually found in my music.

Written By Steve Reich

Stress and flow

Stress and flow, bright and dark and light and shadow are all description of the juxtapositions and contrasts that characterize this work and are arrived at through various rhythmic processes and the use of electronic means to produce new sound worlds. These sound worlds are not meaningful in themselves but work as an extension of the sound of the mallet instruments featured in the piece.

Stress and flow, bright and dark and light and shadow are all description of the juxtapositions and contrasts that characterize this work and are arrived at through various rhythmic processes and the use of electronic means to produce new sound worlds.

亞歷杭德羅·維尼奧 Alejandro Viñao

維尼奧曾獲得許多國際獎項和獎項，包括“Golden Nica” Prix Ars Electronica (1992 年)、聯合國教科文組織世界國際作曲家交流會議上的一等獎 (1984 年) 等等。維尼奧的音樂特色，是透過節奏來建構出大規模的創作，以及通過節奏而不是和聲來發展的旋律寫作。這與許多非歐洲的音樂不謀而合。

Viñao has received a number of international prizes and awards including the 'Golden Nica' Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others. Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which -as in the case of much non-European music- develops through rhythm rather than harmony.



史提夫·萊許 Steve Reich

史提夫·萊許 (Steve Reich) 為當代作曲大師，與另外幾位作曲家 La Monte Young, Terry Riley, and Philip Glass 一樣，其樂風同樣被歸納為極簡主義 (minimalism)，其作品深深吸引前衛音樂圈、劇場、舞蹈界朋友的眼光。史提夫·萊許具有樂壇宗師的地位，其中 Plastic Haircut 原聲帶寫於一九六三年，是個短的磁帶拼貼作品，利用磁帶循環創造了相位語法 (phasing patterns)，以及一九七〇年為四架電風琴所寫的《四部風琴》Four Organs 有著重複、緩慢的和諧節奏，以及卡農等顯著極簡主義曲風特色，奠下了萊許作曲大師的基石。八〇年代人在美國的萊許，作品顯露出一種黑暗性格，其中最具代表的就是一九八八年採用知名猶太主題、為絃樂四重奏與磁帶所寫的《不同的火車》Different Trains。史提夫·萊許受以下這些媒體讚許與獎座加持，《英國衛報》：「少數被認為改變了音樂史方向的活著的作曲家」；音樂評論者 Kyle Gann：「被敬愛且受到廣大喝采，美國當代最偉大的作曲家」。

Steve Reich is an American composer who, along with La Monte Young, Terry Riley, and Philip Glass, pioneered minimal music in the mid to late 1960s. Reich's style of composition influenced many composers and groups. His innovations include using tape loops to create phasing patterns (for example, his early compositions It's Gonna Rain and Come Out), and the use of simple, audible processes to explore musical concepts (for instance, Pendulum Music and Four Organs). These compositions, marked by their use of repetitive figures, slow harmonic rhythm and canons, have significantly influenced contemporary music, especially in the US. Reich's work took on a darker character in the 1980s with the introduction of historical themes as well as themes from his Jewish heritage, notably Different Trains.

共襄對話 TICA Conversations

Reconnecting to the World through Creativity, Heritage and Technology 與世界連結的三種方法：創意、文化遺產與科技

Aug 18

19:00

ArtisTree

蘇曉明 Helen So, 楊穎賢 Winnie Yeung, 邵俊傑 Louis Siu

隨著社會演變，藝術與科技也在與時俱進：在創新、文化保育、以至文化傳承等層面，開創新定位、新策略、新元素，務求跟上時代，滿足社會的期望。

以承傳文化特色、推動新舊創意互動的目標下，希望藉藝術連繫生活，以創新手法展現新舊文化之間的交替互動，延續傳統和歷史，並結合科技加強互動性，帶來嶄新的體驗。

透過探索藝術科技與保育工作的交匯點；科技如何介入文化遺產管理？保育又如何成為創新的載體呢？為藝術注入「創新的靈魂」，期盼藝術能夠作為一個多元共享空間，走進社區，面向世界。

With the changing of society, art and technology are also being advanced with the times: in terms of Innovation, cultural conservation and cultural inheritance... new position, new strategies and new elements are going to be established, in order to keep on track with the times, and meet the expectations of society.

With the goal of inheriting cultural characteristics and promoting the creative interaction between old and new, hope that life can connect through art, the alternating interaction can show using with innovative methods, as well as the tradition and history can pass on to further generations. Moreover, combining technology to strengthen interaction, new and fresh experience will be brought and provided.

By exploring the unique intersection of art technology and conservation, we will be taking a deep dive into how the trend of using technology to aid heritage management, and how conservation can be an effective vehicle for ushering in the new. Input "innovative soul" into art, and look forward to that art can be a multi-shared space, entering the community and even facing to the world.

Hong Kong and Macau: Cultural Exchange Horizons 香港澳門的文化交流

Aug 25

16:30

青年廣場 Y 劇場

Y Studio, Youth Square

廖國敏 Lio Kuokman, JP, 林芳汧 Stephen Lam, 林玥彤 Yolanda Lam, 邵俊傑 Louis Siu

與我們一岸之隔的澳門，在談論「文化交流」時，並不是第一時會浮現在腦海的地點。不必捨近求遠，近在咫尺的地方，能有什麼交流的機會呢？

Our adjacent sister city Macau is not the first name that pops up in the discussion of cultural exchange. What are the opportunities that exist so close to our own doorsteps?



共襄工作坊 TICA Workshops

Creative Writing on Performance Art with AI 創意寫作和 AI 在表演藝術的應用

Aug 25 14:00
青年廣場 Y 劇場
Y Studio, Youth Square
蔡君恒 Kelvin Choy

人工智能 (AI) 的發展日新月異，而 AI 學習言語方面仍有許多未知潛力。“喂呀強，陣間落堂一齊練波！”普通一句對白，其實已經隱藏許多資料，AI 可以估計他是一名學生、興趣是球類活動、比較大機會是男性、以粵語為母語等。

人工智能可以分析、模仿、甚至生成句子。人類的原創性，會否被動搖？人類與人工智能合作寫作，是否可行？

Artificial Intelligence is progressing at an astonishing speed, where there are plenty of untapped potential in language learning. AI can analyse, imitate and even create sentences. Would it threaten human creativity? Is it a fairy tale for humans and AI to write collaboratively?

Art tech and interactive design for Storytelling 藝術科技與會說故事的交互設計

Aug 25 15:00
青年廣場 Y 劇場
Y Studio, Youth Square
戴雪然 Sharon Tai

什麼是藝術科技 (art tech)？藝術家會在意你有否「讀懂」他們的作品嗎？誰擁有作品的敘述？科技的位置又在哪？這些常見問題將會一一得到解答，讓多媒體藝術變得更加可親。誠邀你來參與這實驗，來得到屬於你自己一套的答案。

What is ArtTech? Do artists care if you understand their work? Who owns the story of a work? What is the role of technology? This sharing aims to tease out some of the FAQs audience have towards media art and invite participants to shape their answers amid participatory experiment!

共襄演談 TICA Lecture Performance

e-Orch Innovative Music Project & Performance

E- 樂團嶄新音樂計劃及演出

Aug 26 14:00

青年廣場 Y 劇場

Y Studio, Youth Square

梁智軒博士 Dr. Leung Chi Hin

未來的管弦樂演出，可以一件樂器也沒有？樂手們人手一部 iPad，就能帶給我們曼妙的音樂體驗。香港自家的音樂創作程式 e-Orch，由香港教育大學的梁智軒博士研發，開創未來音樂創作和演出的新一頁。

This performance will showcase the future of musical performance: a full multi-instrument experience, delivered from an orchestra of iPads! With the use of Hong Kong's very own collaborative music-making app, e-Orch by the Education University, we can get a glimpse of the music. Featuring the award-winning Grid Notation, music score-reading has been made easier than ever, making music-making much more accessible and easy for everyone.

敲擊襄樂手

Toolbox Percussion Artists

Hoi Lei Lei* 許莉莉 *

Ivan Yeung 楊敬謙

Jonathan Wu 胡天納

Sam Tsang 鄭子全

Colin Chow 周子樂

Danny Ho 何承聰

Miko Yau 邱巧琳

Kian Hsu 徐家鏗

*principal 首席

E- 樂團樂手

e-Orch Performers

Chan Ying Fung 陳滢丰

Choi Ho Wang 蔡浩宏

Choi Tsz Ling 蔡梓鈴

Kong Pui Yi 江沛怡

Kong Sze Wai 江思蔚

Lam Man Ki 林曼琦

Lee Cho Kiu 李楚翹

Leung Cheuk Long 梁卓朗

Ng Tsz Ching 吳子程

To Kiu Fung 杜翹豐

Siu Ka Lee 蕭嘉莉

Ode To Joy
Key: D major | □ = 120
Composer: Ludwig van Beethoven
Arranger: Dr. Leung Chi Hin



	1				2				3				4							
	Moderato																			
Oboe	m	m	f	s	s	f	m	r	d	d	r	m	m	-	r	r	-			
Smart Guitar	$\uparrow^6_1 G$	-	$\uparrow^6_1 G$	-	$\uparrow^6_3 D$	-	$\uparrow^6_3 D$	-	$\uparrow^6_1 G$	-	$\uparrow^6_1 G$	-	$\uparrow^6_3 D$	-	$\uparrow^6_3 D$	-	-			
Smart Bass	G(3)	-	-	G(3)	D(2)	-	-	D(2)	G(3)	-	-	G(3)	D(2)	-	-	D(2)	-			
SoCal	B	k	k	B	k	B	k	k	B	k	B	k	k	B	k	B	k	k	B	k

共襄學人 TICA Faculty

蔡君恒 | 共襄學院導師

創意寫作和 AI 在表演藝術的應用

蔡君恒是電影行業中以創新見著的業務拓展者，專注於利用新科技來激發創意。



Kelvin Choy | TICA Lecturer

Creative Writing on Performing Art with Artificial Intelligence (AI)

Kelvin is an innovative business developer in the movie industry. He is dedicated to use new technology to inspire creativity.

韓文卿 | 共襄學院樂手

敲擊樂二重奏 Moitié 放映演奏會

韓文卿曾在巴黎 PerKumania、波蘭敲擊樂節、上海國際計算機音樂大會、茱莉亞室內音樂節。Hahn 曾與作曲家合作，並委託創作了打擊樂作品。Hahn 在 Michael Jarrell 的指揮下，與茱莉亞管弦樂團一起在美國首演了 Matthias Pintscher 的協奏曲。韓氏現為天津茱莉亞學院的教授。

June Hahn | TICA Artist

Percussion Duo Moitié Screening Recital

June Hahn has performed at the PerKumania in Paris, Percussion Festival in Poland, International Computer Music Conference in Shanghai, Juilliard ChamberFest. Hahn has collaborated with composers and commissioned pieces for percussion. Hahn gave the U.S. premiere of Michael Jarrell's concerto with the Juilliard Orchestra under the baton of Matthias Pintscher. She is currently a faculty at the Tianjin Juilliard School.



Eunhye Kim | 共襄學院樂手

敲擊樂二重奏 Moitié 放映演奏會

自從 3 歲開始演奏馬林巴琴以來，Eunhye Kim 作為獨奏家和各種樂團的成員都表現出了非凡的音樂天賦。她在韓國打擊樂比賽中獲得了全國性的讚譽，並獲得了日本馬林巴比賽的獎項、世界馬林巴比賽的天才獎，和在波蘭克拉科夫舉行的國際當代室內樂比賽中獲得獨奏組的一等獎。



邵俊傑 | 共襄學院講者

創辦人，共襄對談

邵俊傑於在學期間在亞洲文化協會獎學金的支持下在美國阿斯彭音樂節度過了一個夏天后，從宜決定於在藝文界發展事業。邵氏於三藩市音樂學院接受音樂訓練，其後成為倫敦藝術大學中央聖馬丁學院的獎學金學生，以優異的成績獲得了藝術和文化企業碩士學位，透過他的表演和策展事業，邵氏對推動文化發展的熱情不斷增長。在專注藝術策劃前，邵氏曾任三藩市交響樂團的教學藝術家，並擔任澳門樂團的首席敲擊樂手。他最近的參與的計劃包括 Classical:NEXT 國際音樂博覽會開幕之夜“Hong Kong/TAKEOFF”策展人和賽馬會藝壇新勢力跨界節目《襄蹈》。邵氏為《敲擊襄》的創辦人兼藝術總監。

Eunhye Kim | TICA Artist

Percussion Duo Moitié Screening Recital

Since starting the Marimba at the age of 3, Eunhye Kim has shown remarkable musical talent as both a soloist and a member of various ensemble groups. She gained national acclaim after winning the

Korea Percussion Competition and she went further on to receive a prize from the Japan Marimba Competition, the Talent Prize from the World Marimba Competition, and 1st prize in the soloist category from the International Contemporary Chamber Music Competition



Louis Siu | TICA Speaker

TICA Founder, TICA Conversations

Louis decided to pursue a career in the art scene after spending a summer at Aspen with the support of the Asian Cultural Council fellowship during his undergraduate studies. He completed his BM at the San Francisco Conservatory of Music and was a scholarship student at Central Saint Martins and received his MA - Arts and Cultural Enterprise in distinction. His passion for cultural advancement continued to grow through his performing and curating career. Before specializing in artistic planning, Louis was a Teaching Artist with the San Francisco Symphony and served as Principal Percussionist with the Macao Orchestra. His most recent engagement was Curator of Classical:NEXT - Hong Kong / TAKE OFF and Creator of Toolbox Manoeuvre - an interdisciplinary showcase at Jockey Club New Arts Power Festival. He is the Founder and Artistic Director of Toolbox Percussion.

林玥彤 | 共襄學院講者

香港澳門的文化交流

劍橋大學畢業生，主修英語和戲劇教育。作為戲劇和電影的愛好者，她堅信藝術教育的價值。當她在生活中感到迷失時，她喜歡投入於《煉金術士》。她現為團結香港基金的藝術與文化助理研究員。



梁智軒 | 共襄學院導師

E-樂團嶄新音樂計劃及演出

受其多樣性的文化背景所影響，梁智軒博士的創作揉合東方和西方的思想，亦特別熱衷於音色與織體的探索。梁氏的作品曾於多個國際音樂節中演出，包括國際現代音樂節 (ISCM)、聯合國教科文組織「國際和平藝術節」、國際作曲家交流會議 (IRC)、國際電子音樂周 (EMW)、世界合唱比賽、世界手鈴大會、國際音樂教育協會 (ISME)、亞洲木笛節、新加坡克斯風國際研討會、維也納青少年音樂節、音樂新文化及香港學校音樂節等。他的樂譜及錄音由 Schott Music (德國)、MOECK (德國)、Edition HH (英國)、PARMA Recordings (美國)、From The Top Music (美國) 及牛津大學出版社 (中國) 出版。

畢業於香港中文大學、香港大學、香港教育學院 (現名為香港教育大學) 及香港演藝學院，梁氏分別獲頒音樂博士 (作曲)、哲學碩士 (作曲)、音樂教育 (榮譽) 學士及演藝專業文憑 (電子音樂)。現為香港教育大學助理教授、香港音樂教育家協會 (HAME) 會長及香港作曲家聯會 (HKCG) 副主席。

Yolanda Lam | TICA Speaker

Hong Kong and Macau: Cultural Exchange Horizons

Yolanda Lam is a recent graduate of the University of Cambridge, where she studied Education with English and Drama. As a lover of theatre and film, she firmly believes in the value of arts education. When feeling lost in life, she likes to dive into *The Alchemist's*. She is currently the Assistant Researcher of Arts & Culture, Our Hong Kong Foundation.

Dr. Michael Leung | TICA Lecturer

e-Orch Innovative Music Project & Performance

Michael Leung Chi-hin's compositions mix with both East and West thoughts, and with special interests in timbral and textural explorations. Leung's compositions and recordings are published by School Music (Germany), MOECK (Germany), Edition HH (U.K.), PARMA Recordings (U.S.), From the Top Music (U.S.), Oxford University Press (China) and Hong Kong Composers' Guild. Leung was a composer of the Oxford University Press, instructor of ISCM Education Music Creativity Campaign. He is the Vice Chairman of Hong Kong Composers' Guild (HKCG) and Vice President of Hong Kong Association for Music Educators (HAME). He is currently Assistant Professor at the Department of Cultural and Creative Arts, The Education University of Hong Kong.



廖國敏 | 共襄學院講者

香港澳門的文化交流

現任香港管弦樂團（港樂）駐團指揮及澳門國際音樂節節目總監，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO交響樂團十場巡演及港樂樂季閉幕音樂會等。



林焯洸 | 共襄學院講者

香港澳門的文化交流

林氏是近年炙手可熱的青年指揮家，最近被里卡多·穆蒂 (Riccardo Muti) 收於門下，於意大利歌劇學院參與歌劇製作，並先後於指揮大師祖賓·梅塔 (Zubin Mehta) 及克里斯托夫·艾森巴赫 (Christoph Eschenbach) 前表演，讚譽有加，波蘭音樂評論家 AdamRozlach 稱頌林氏為「一位不容置疑的真正音樂家」。林氏現擔任 Ponte Orchestra and Singers 的藝術總監及首席指揮，以及澳門青年交響樂團的常任指揮。



Lio Kuokman, JP | TICA Speaker

Hong Kong and Macau: Cultural Exchange Horizons

Currently serving as Resident Conductor of the Hong Kong Philharmonic Orchestra (HK Phil) and Programme Director of the Macao International Music Festival. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

Lio has successfully collaborated with many leading orchestras across the globe. Recently he was invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and he also received an invitation by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO, appeared at Music in PyeongChang Festival, and conducted the Season Finale concert with the HK Phil.

Stephen Lam Lik Hin | TICA Speaker

Hong Kong and Macau: Cultural Exchange Horizons

Stephen Lam is recently selected by Riccardo Muti to participate in opera production of his Italian Opera Academy. Described as “undoubtedly a man of passion who lives for the music...” (Adam Rozlach, Polish Radio), he is highly commended by Zubin Mehta and Christoph Eschenbach after watching his live performances. Stephen is currently the Artistic Director and Principal Conductor of the Ponte Orchestra and Singers, as well as conductor of the Macao Youth Symphony Orchestra.

蘇曉明 | 共襄學院講者

如何以創意、保育與科技連繫世界

蘇曉明女士現為團結香港基金藝術及文化研究主任，專注藝術與文化領域的政策研究及倡議。蘇女士的公職包括多項由香港特別行政區政府就諮詢工作有關的任命，她現為民政事務局藝術發展諮詢委員會委員，康樂及文化事務署博物館諮詢委員會委員，及香港故宮董事局成員。蘇女士擁有牛津大學聖凱瑟琳學院音樂學及民族音樂學碩士學位，本身也是大提琴演奏家，並一直演奏至今。



Helen So | TICA Speaker

Reconnecting to the World through Creativity, Heritage and Technology

Ms Helen So leads the Arts Innovation team in policy research and advocacy at Our Hong Kong Foundation. Ms So's public service includes various advisory roles appointed by the Hong Kong Government. She currently serves as Member of the Advisory Committee on Arts Development, Member of the Museum Advisory Committee, and Member of the Hong Kong Palace Museum Board. Ms So holds a Master of Studies (MSt) in Musicology & Ethnomusicology at St. Catherine's College, University of Oxford. She is a cellist and continues to perform today.

戴雪然 | 共襄學院導師

藝術科技與會說故事的互動設計

戴雪然是十下創作運營總監，負責博物館、跨媒體創作的業務開展。2020年畢業於英國杜倫大學，獲英國文學博士學位，專攻浪漫主義文學。她曾在不同本地文化機構工作，主持設計思維工作坊，為博物館與商業客戶策略管理，包括獅子會、中華電力、渣打集團等。



Sharon Tai | TICA Lecturer

Art tech and interactive design for Storytelling

Sharon Tai is the Operations Director of IOIO, responsible for business development for museums and multimedia projects. Graduated from Durham University in 2020 with a PhD in Literature in English, with a focus on Romanticism. She has worked in a number of local cultural institutions, hosting design thinking and strategic management workshops for museums and commercial partners alike, including Lions Club International, CLP Group and Standard Chartered.

楊穎賢 | 共襄學院講者

如何以創意、保育與科技連繫世界

楊穎賢現為新世界發展有限公司文物項目主管。時任大館文物事務主管，負責設計和策劃文物展示、教育活動及社區專題展覽，致力透過文物保育及活化工作，培養公眾對香港文物古蹟、文化資產、地方特色和社區歷史的認知。此前，楊女士曾參與香港和新加坡等地的各類文物保育項目，當中包括獲頒聯合國教科文組織亞太區文物古蹟保護獎的大澳文物酒店項目。楊女士在香港大學修獲建築文物保護碩士，為建築保育方面的專業人員。她亦曾為新聞工作者，任職《南華早報》及《HK Magazine》等刊物，策劃多個關於文化、藝術及時事的專題報導。



Winnie Yeung | TICA Speaker

Reconnecting to the World through Creativity, Heritage and Technology

Winnie Yeung is currently Head of Heritage Management of New World Development. She was the former Head of Heritage at Tai Kwun: Centre for Heritage and Arts, where She was in charge of devising heritage and community exhibitions, interpretive showcases and education programmes at the revitalised Central Police Station compound to celebrate the rich heritage significance of the site, raise awareness on cultural heritage conservation and foster community attachment.

Previously, Winnie was the heritage manager for the UNESCO-awarded Tai O Heritage Hotel and participated in other heritage projects in Hong Kong and Singapore. She specialises in heritage interpretation, education and community engagement. Winnie is a trained architectural conservationist with a Master's Degree from the Architectural Conservation Programme at The University of Hong Kong. Prior to entering the field of heritage conservation, Winnie was a journalist for publications like "South China Morning Post" and "HK Magazine", covering a variety of topics including arts and culture, and local news.

鳴謝 Acknowledgement

敲擊囊

致力締造及推廣創新敲樂演奏

Toolbox Percussion

For promotion and production of creative percussive arts practice in Hong Kong

資助 Financially Supported by

香港藝術發展局

Hong Kong Arts Development Council (HKADC)

藝術空間 Host by

ADC 藝術空間

Hong Kong Arts Development Council Artspace

合作伙伴 In Collaboration With

太古地產 Swire Properties

香港韓國文化院 Korean Cultural Center

青年廣場 Youth Square

本地教育伙伴

Lead Education Partner With

通利琴行 Tom Lee Music

顧問委員會

Artistic Advisory Committee

榮譽顧問

Honorary President

大衛·賀伯特教授

首席定音鼓，芝加哥交響樂團

Prof. David Herbert

Principal Timpanist,

Chicago Symphony Orchestra

顧問 Advisor

馮文傑先生

加拿大晨光音樂

Mr. Adrian Fung

Music in the Morning, Canada

上野健教授

加州大學柏克萊分校

Prof. Ken Ueno

University of California, Berkeley

龐樂思先生

首席定音鼓，香港管弦樂團

Mr. James Boznos

Principal Timpanist, Hong Kong

Philharmonic

周展彤先生

首席敲擊樂，香港小交響樂團

Mr. Chau Chin Tung

Principal Percussionist, Hong Kong

Sinfonietta

董事會 Board of Directors

主席 Chairman

胡銘堯先生

Mr. Dennis Wu

董事 Director

楊嘉輝博士

Dr. Samson Young

林昕昕女士

Ms. Nelly Lam

陸尚勤博士

Dr. Paul Luk

龍振國先生

Mr. Donald Lung

榮譽法律顧問 Honorary Legal Counsel

伍中彥先生

Mr. Ernest C.Y. Ng

司庫 Treasurer

陸尚勤博士

Dr. Paul Luk

機構顧問 Organization Consultant

余碧妍女士

Ms. Bernice Yu

籌款經理 Development Consultant

唐嘉文先生

Mr. Mark Tong

行政團隊 Administration

創意監製 Creative Producer

林倩怡 Shirley Lam

節目經理 Programme Manager

羅遇安 Heidi Law

項目主任 Project Officer

馮碧琪 Betty Fung

項目統籌 Project Executive

廖日峰 Felix Liu

財政顧問 Budget Consultant

施立仁 Stanley Shi

舞台製作 Stage Production

重視製作有限公司

Jones Production

錄影 Recording

Henry Shart Recording

平面設計 Graphic Design

MAJO Design

TICA 藝術培訓實習生

TICA Arts Administration Programme

潘嘉瑩 Poon Ka Ying, Jessica

彭靄彤 Pang Oi Tung, Kelly

張恬 Zhang Tian, Michelle

吳芷茵 Ng Tsz Yan, Jennifer

朱恩彤 Chu Yan Tung, Ivy

共襄國際創意學院與內地交流計劃獲香港特別行政區政府「藝能發展資助計劃」的資助

TICA & Mainland Tour is financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region