
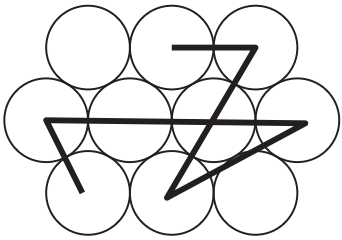


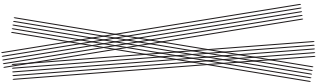
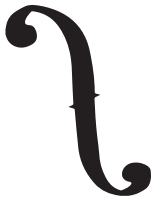
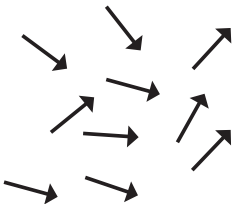

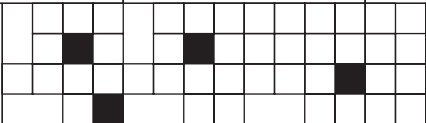



MUSIC AT AN EXHIBITION

NOTATING BEAUTY THAT MOVES

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Musical notation marks the unique contribution of music to the gestural universe humanly possible. Hidden beneath abstract signs that dot a score is a world of beauty that may be universally accessed, seen, and felt. Behind each line is a train of thought, a possible pathway of communication, an invitation to exhale, a desire to set the gesturing hands in motion.

Musical notation is also a system of codes as ideologies. It includes and excludes, sets boundaries, and makes judgements. In the Western concert hall tradition, one observes that its notational system prioritises synchronicity over heterophony, pitch over timbre, and time over space. This set of priorities had been the result of very specific circumstances, out of which notated music had evolved historically. One only needs to look at other musical traditions to see that these priorities are not givens: ancient *guqin* notation describes the motion of the hand in fine detail, so that the process of reading is likened to a slow motion dance in the mind of the reader. A great many aural musical traditions do without the need for notation altogether.

While language in the able hands of cultural theorists had been thoroughly deconstructed, Western musical notation remains one of the most effective instruments for “universalizing beliefs so as to render them self-evident and apparently inevitable” (Terry Eagleton, *Ideology: An Introduction*, 1991). If we imagined the “codes” on a page and “motions” to be two poles on a continuum of causes and effects, then what we hope to retrace and rekindle in *Notating Beauty That Moves* are the excesses that got away – that is to say, the surplus of an otherwise maximally-efficient process.

Notating Beauty That Moves presents the motion of music in a series of live performances and as an exhibition of musical scores in the classical and contemporary hands of composers. The scores are placed among works-on-paper, drawings, moving images, texts, photography, paintings, by artists who may or may not have been trained in music. In proposing that they can be experienced together, and that they sit as silent guests around the performances that activate some of the most exceptional twists and turns on the pages, we are not making the simplistic claim that the objects present the experience of beauty in the same way. We are suggesting instead that in each work there are always already many moves to follow and to follow through – from the twitch of a thumb or the blink of an eye, to the stretching of remembrance into the past and anticipation over an imagined future horizon, awaiting to be crossed. One might even say, we owe life to motion, to which art (of the musical and other kinds) contributes.

Yang Yeung, Samson Young

當音樂悄悄地以其獨特的方式在空氣中擺出不同的姿態時，樂譜也就默默地把一切都紀錄下來。在抽象的符號的背後，隱藏著的是一個或許能被所有人見之而觸手可及並感受得到的美麗世界；每串音符之下，牽引著的則是一縷思緒、一個溝通的渠道、一次呼吸的邀請，以及一絲絲舞動雙手的欲望。

除此以外，樂譜也代表著一個由代碼組成的系統中所包含的各種意識形態：它具海納百川的能力之餘，同時亦會排除他者，為事物定邊界和作出判斷。在非常特有的條件使然下，西方的傳統記譜法傾向重視「同步」(synchronicity)多於「異音」(heterophony)、「音準」(pitch)多於「音色」(timbre)，甚至「時間」(time)多於「空間」(space)；然而，譜奏音樂在歷史上不斷進化，只要環顧其他的音樂傳統，我們便知道這些設定並非必然的。比方說，古琴的樂譜會仔細描述表演者的動態，閱讀樂譜的過程就猶如讀者的腦海中一段華麗的慢動作舞蹈。另一方面，有更多的音樂傳統則從來沒有建立任何的記譜系統。

當「語言」已被不同的文化理論徹底解構時，西方的樂譜仍然是其中一個最有效的工具，去「把不同的想法和概念普世化，使它們成為顯而易見而無可避免的思潮」(伊格爾頓，《意識形態引論》，1991)。如果我們把樂譜上的「法典」(codes)和「流動」(motion)放在一條連綿不斷的線上，一端為因，另一端為果，那麼是次展覽希望能追溯和重現的，正正便是那些莫名其妙地從線上溜走了的東西——一個本來極具效率的過程中所多出的部分。

《Notating Beauty That Moves》以樂譜展覽的形式及一系列的現場演出，呈現音樂在一眾古典和當代作曲家筆下的流動。除樂譜外，同場亦會展出不同藝術家的紙本作品、畫作、流動影像、文字和攝影作品等；這些藝術家或許沒有接受過音樂的訓練，但在展出的過程中，他們的作品在同一個空間內一併被觀者感受，就如演出期間一直在台邊保持沉默的嘉賓，有意無意地帶來了最令人驚喜的動人時刻。而更重要的是，在每件作品之中，我們也可以看到移動的痕跡：從指頭的微微顫動、眼睛的用力眨動，到某個青春回憶的躁動，以至遙想著未來時的心動，我們的人生齒輪便在音樂和藝術的滋養下，緩緩地轉動著。

楊陽、楊嘉輝

in the making 進行中

Yang Yeung 楊陽

1

this isn't
a contest but the doorway

into thanks, and a silence in which
another voice may speak.^[1]

Standing among bodies hunched over mobile devices, I sometimes fantasize: what if for one minute, we all move as musicians do? How would this change the way we share, say, the train compartment? I also happen to have the vivid memory of a man gliding down a flight of stairs as if sounding reggae – his body light, the steps fluid.

Untrained in discerning the artistry of music, I regard a score as, in one stroke, a shell, a maze, a chasm. It is also a science, a system, and a trace, a lack, a guest, a host, and a work of mourning^[2]. I approach *Notating Beauty That Moves* with longing: the longing for a public culture that can become supple again by resetting its priorities, the longing for the careful understanding of how musicians' reality is, and the longing for insight into how musical movements on paper – inscribed as texts, signs, symbols, graphics, colours – hold ideas together where language evidently or potentially fails. The longing becomes the current act of bringing forth all that you are walking through. In the intricate tissue of each other, they shine. In the restless silence awaiting to be touched and lifted by musicians, I find eccentricity and generosity as one.

Would any of them compel you to pause and ponder, to ask for more? I am not sure. I have however settled into a confidence that in our capacity to aspire to public well-being, we have no other choice but to include the world of music as salient. For opening up this world, I have Samson Young, musicians of the Hong Kong Sinfonietta, all aspiring musicians and all those who make art to thank.

1

這不是
一個競賽，而是一扇

通往感謝的門，是另一把在寂靜中
可能會說話的聲音。^[1]

身處地鐵車廂，看著一個個窩著身體、低著頭看手機的乘客時，我有時會忽發奇想：如果有一分鐘時間，我們都像音樂家那樣移動、擺動或舞動身體，這會對車廂的空間帶來什麼改變呢？此時，另一個鮮明的記憶亦驀地浮現於眼前：一個男人踏著靈活的腳步，輕巧地從樓梯上走下來，就像雷鬼音樂 (reggae) 的化身一樣。

我沒有正式受過音樂的訓練，樂譜對我來說，既是一枚空殼、一個迷宮、一道深淵，同時也是一門科學、一套系統、一抹痕跡、一種匱乏、一位客人、一個主人，以及一篇哀悼之作^[2]。長久以來，我一直渴望公共文化能重新檢視及排列其優次，變得更多元靈活；我渴望深入了解音樂家所面對的現實，並洞悉音樂如何透過文字、符號、圖像和顏色在紙上流動，去表達各種不可名狀的想法——這些渴望，最終成就出《*Notating Beauty That Moves*》。你眼前見到的一切既環環相扣，又兀自在沉默中靜待著音樂家靠近，弔詭之餘卻慷慨非常。

我不確定這展覽當中會否有什麼讓你有停下來、想一想，甚至渴求更多的衝動，但對我們來說，這就是一個最原始和耀眼的世界，去啟發大眾對音樂的興趣。在此並衷心感謝楊嘉輝、香港小交響樂團、所有音樂家和藝術家在這期間與我同行，一起開拓這個理想的世界。

你說：「我的思考像一條直線。」

真的嗎？我常常以為你是像曾翠薇那樣思考的——在她的眼中，不同的平面相互交錯，它們有些是歡欣的，有些是沉思的，有時是固執的，有時則是優柔寡斷的；在她的世界裡，你的樂器觸手可及，並靜止著。另一邊廂，Summer Mei Ling Lee 凝望著遠方的地平線，幻想它是一條直線。而 Steve Roden 正喚醒靜止的音樂。

你第一次提到音樂的「譜法」時，我想起了宮北裕美跳的那支舞——一個藝術家如何以她的雙手，在其建立出來的世界中留下永恆的印記（而這個世界亦反過來成全了她）。當她心無旁騖地與空氣耍樂的同時，楊嘉輝則懷抱著衣物被肥皂洗滌後的聲音，像小孩一樣，對日常生活中最根本的細節都充滿好奇。你告訴我 Scott Burnham 曾說莫扎特的音樂是「每一道扶壁都飛起的建築物」^[3]，好傳神的意象。你又說，莫扎特有一雙「古典」的手。那他的耳朵呢？我們會說那是「古典的耳朵」嗎？孟德爾遜和李斯特也有嗎？我們聽到的與他們聽到的是一樣的嗎？某程度上，對你來說，這些樂譜都是已經被命名、被關上了的完成品；那它們會再次被打開嗎？

當 Thitiphorn Kotham 發現了她爸爸留下的樂譜時，她沒有沈浸在無法閱讀和聆聽樂曲的憂傷之中；反之，她在樂譜之上蓋上一層又一層層續紛的色彩——那是她獨有的「視奏」（sight-reading）練習，即如那些「為雕像注入了生命的有機運動」一樣。^[4]

凱西·巴貝利安（Cathy Berberian）道：「似乎令保守分子感到受威脅的『新聲樂』（New Vocality）是什麼來的？那是一把掌握了無數演唱風格的聲音，它擁抱著音樂的歷史，以及『聲音』本身的不同面向；與音樂相比，它可能是微不足道的，但對人類而言卻是極其重要。」^[5] 她曾與約翰·凱奇（John Cage）共同創作和演出《Aria》和《Fontana Mix》，並致力尋找在「一個建基於『看』和『做』的文化」中，在「攻擊和混亂」以外，音樂能帶來怎樣的「其他姿勢上的刺激」。^[6]

摩根·奧哈拉（Morgan O'Hara）聆聽貝利奧（Luciano Berio）的音樂，雙手跟著布萊茲（Pierre Boulez）在紙上揮舞，把流動的聲音轉化成看得到的運動軌跡。這難道不是記譜學的一種嗎？雖然奧哈拉並非作者本人，卻能帶著一種謙遜和自由的姿態把場境轉換過來。「那條線一方面自由地發展著，一方面又隨時會『出外散步』。在閱讀這條線時，我們

“I think in a straight line,” you said one day.

Do you really? I have always thought of you thinking the way Tsang Chui Mei sees – planes intercepting each other: buoyant, pensive, sometimes stubborn, sometimes indecisive... In her world, your instrument is at rest at a near-distance, where Summer Mei Ling Lee lives the horizon as if it were a straight line, knowing it is not. It is Steve Roden who evokes the state of music at rest.

Hiromi Miyakita's dance comes to mind when you first mentioned “notation” in music – the way the artist's hand touches a world that makes her and is made by her. She scoops air just as Samson Young cradles the sound of soaped and soaked laundry, figuring a child self curious about the humblest detail of an ordinary life. You told me about Burnham, who speaks of Mozart's music as “an architecture in which every buttress flies.”^[3] What an imagery! Mozart has “classical” hands, you said. What about his ears? Are there such things as “classical ears”? And in Mendelssohn and Liszt, too? Do we hear what they heard? At some level, for you, these scores are finished objects: done, named, closed. Do they ever become open again?

When Thitiphorn Kotham discovered her father's scores, she did not succumb to angst for not being able to read and hear them. Instead, she lays a spectrum of colours over her father's: this is her sight-reading. Just as the “organic movements to which the statue ‘owes its life’.”^[4]

Cathy Berberian addresses us all, “What is the New Vocality that appears to be threatening to the old guard? It is the voice which has an endless range of vocal styles at its disposal, embracing the history of music as well as aspects of sound itself; marginal perhaps compared to the music, but fundamental to human beings.”^[5] Closely collaborating with John Cage on the composition and performance of *Aria* and *Fontana Mix*, Berberian always seeks the “gestural alternative” that music would endow to the “intrusive and disordered stimuli of a culture predicated upon seeing and doing.”^[6]

Morgan O'Hara has been listening to Luciano Berio and letting her hands follow Pierre Boulez's moves. In transposing one structure of motion into another, giving it shape, is she not also notating, which is less authoring, but more offering, in a gesture of humbling and freeing? “The line that develops freely, and in its own time, ‘goes out for a walk’. And in reading it, the eyes follow the same path as did the hand on drawing it.”^[7] Kinetics, dynamics, as energy conjures in Mark Applebaum's expressive

paralysis: brisk, precise, self-sufficient, self-absorbed. Different scores do different things, to the present as to the future. Doming Lam inscribes such lives as the silkworms', dragonflies', butterflies' into his music, often dedicating it to children. John Cage, the self-described "decomposer"^[8] and a mycologist, used to visit Mountain Lake regularly to trace rocks.

As I read Andrew Benjamin's idea of the image carrying its capacity to "remember its own future as its present condition,"^[9] I wonder if notating is also an act that prepares ourselves for who we may become. Not that future/past is an either/or binary, but that some scores' future seems dependent on a particular past established as histories and traditions that holds onto the musician's reality more than others. In the works of Anestis Logothetis, Earle Brown and Cornelius Cardew, what possibilities do you see arise? How are these possibilities different in the works of, say, Mozart, Liszt, Mendelssohn? Could they be unified as "a sensation that subsists in the absence of all sensed objects"?^[10] Can the inarticulate be articulated?^[11]

By now it seems what has been put together requires us all of many moves – throwing and stretching, leaping and hopping, stacking and slashing, swinging and twisting... There are times when Alfred Ko's photograph takes on wings. In his gaze which penetrates the humanly-devised production of intersecting worlds of change and order, I find your artistic concentration. Just as Jo Ganter and Raymond MacDonald lend attention to varying magnitudes of lightness – in hovering a little above established meanings – they bring radiance. Are you not doing the same, when you put your hand next to Stravinsky's hand to touch it at a near distance?

Now, is this eccentricity or generosity?

便用雙眼走了一遍手在繪畫時移動的路徑。」^[7]而在 Mark Applebaum 那充滿感染力的失語演出中，各種輕快、精確、獨立、自我陶醉的能量亦一併爆發出來。不同的樂譜對現在和將來有不同的意義。林樂培將蠶、蜻蜓、蝴蝶等昆蟲的前世今生化為音樂，並把作品獻給小孩子。約翰·凱奇自稱為「解曲家／分解者」(decomposer)^[8]和真菌學家，並會定期到訪維珍尼亞州的山湖看岩石。

當我讀到 Andrew Benjamin 說圖像有一種「把當下記成未來」的能力時^[9]，我便在想「譜記」這行為是否也在裝備此刻的我們，去成為未來的那個人。「未來／過去」之間當然不是非此即彼的關係，但有些樂譜的未來，又似乎真的取決於某個特定的過去；而這些過去，如歷史和傳統，往往盛載著音樂家最多的真實。從羅果泰提斯 (Anestis Logothetis)、艾爾·布朗 (Earle Brown) 或卡迪尤 (Cornelius Cardew) 的作品中，你看到什麼可能性？這些可能性與莫扎特、孟德爾遜和李斯特作品中的那些有什麼不同？它們可以被統一成「一種存續於各種不存在的事物中的感覺」嗎？^[10]我們能夠說出難以言喻的感受嗎？^[11]

眼前的一切彷彿要求每個人都動起來：擲、拉、跳、躍、疊、割……高志強的攝影作品有時像長出了雙翼似的，在他的凝視下，各個互相交會的世界在井然的秩序中變化著，我亦從中發現了你對藝術的專注。就如 Jo Ganter 和 Raymond MacDonald 對不同程度的「輕」特別有興趣一樣：他們傾向盤旋於事物的既定意義之上，讓它們綻放出不一樣的光芒。而當你輕輕觸碰史達拉汶斯基 (Igor Stravinsky) 的手時，不也是這樣嗎？

所以，你說這是弔詭還是慷慨呢？

- [1] 摘自瑪麗·奧利弗 (Mary Oliver) 的詩《禱告》(Praying)，選自詩集《Thirst》，原文由波士頓 Beacon Press 於 2006 年出版。在此謝謝 Summer Mei Ling Lee 介紹我讀這首詩。
- [2] 參照雅克·德希達 (Jacques Derrida) 所著的《哀悼之作》(The Work of Mourning)(芝加哥：芝加哥大學出版社，2011 年)。
- [3] Scott Burnham 著，《Mozart's Grace》(普林斯頓：普林斯頓大學出版社，2015 年)，頁 19。
- [4] 原文出自孔狄亞克 (Étienne Bonnot de Condillac) 於十八世紀時所著的《感覺論》(Treatise on Sensations)，由 Daniel Heller-Roazen 在《The Inner Touch, Archaeology of a Sensation》中引用 (紐約：Zone Books，2009 年)，頁 230。
- [5] 凱西·巴貝利安 (Cathy Berberian) 著，Francesca Placanica 譯：〈The New Vocality in Contemporary Music〉，載 Pamela Karantonis、Francesca Placanica、Anne Sivuvoja-Kauppara 及 Pieter Verstraete 編：《Cathy Berberian, Pioneer of Contemporary Vocality》(薩里：Ashgate Publishing，2014 年)，頁 43。
- [6] 同上，頁 62。
- [7] Tim Ingold 這樣形容保羅·克利 (Paul Klee) 對勞倫斯·斯特恩 (Laurence Sterne) 的《項狄傳》(The Life and Opinions of Tristram Shandy, Gentleman) (1762) 中「下士」(Corporal) 所描摹的線的印象：「藝術家保羅·克利說這種線是最活躍和真實的。無論是以手杖或筆在空氣中抑或紙上追蹤它，它都是從一點開始——如下土所設想般——以最自由的方式走到另一點，彷彿移動的目的便是為了「運動」本身。」詳見《Lines》(紐約：Routledge，2016 年)，頁 74-75。
- [8] 在一封於 1960 年 8 月 1 日寫給 David Tudor 的信中，凱奇提到在一次演出後，一個女人上前查問他的身份。凱奇道：「我是盧西恩·貝利奧 (Luciano Berio) 的朋友。」盧西恩對女人說：「你不認識他嗎？他便是作曲家約翰·凱奇。」女人問：「為什麼你剛才不說自己是個作曲家呢？」凱奇答道：「很多人並不認為我所創作的是音樂，我又怎麼可以這樣做呢？或許我應該說我是一個「解曲家／分解者」(decomposer) 才對。」詳見 Laura Kuhn 編：《The Selected Letters of John Cage》(米德爾敦：衛斯理大學出版社，2016 年)，頁 234。
- [9] Andrew Benjamin 著，《Art's Philosophical Work》(倫敦：羅曼和利特爾菲爾德出版集團公司，2015 年)，頁 62。
- [10] 見註釋 4。
- [11] 塞斯·基姆-科恩 (Seth Kim-Cohen) 著，〈I have Something to Say, But I'm Not Saying It〉，載實驗音樂期刊《TACET》，2011 年秋季號。

- [1] Excerpted from "Praying" in Mary Oliver's *Thirst*. Boston: Beacon Press. 2006. I would like to thank Summer Mei Ling Lee for introducing the poem to me.
- [2] I borrow the title of Jacques Derrida's book *The Work of Mourning*. Chicago: University of Chicago Press. 2001.
- [3] Scott Burnham, *Mozart's Grace*, Princeton: Princeton University Press. 2015: 19.
- [4] From Condillac's *Treatise on Sensations* composed in the 18th century, cited in Daniel Heller-Roazen's *The Inner Touch, Archaeology of a Sensation*, New York: Zone Books. 2009: 230.
- [5] "The New Vocality in Contemporary Music", tr. Francesca Placanica in *Cathy Berberian: Pioneer of Contemporary Vocality*, eds. Pamela Karantonis, Francesca Placanica, Anne Sivuvoja-Kauppara, Pieter Verstraete, Surrey: Ashgate Publishing. 2014: 43.
- [6] *Ibid.*, p.62.
- [7] Tim Ingold describes Paul Klee's memory of the line traced by the "Corporal" in Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1762): "The artist Paul Klee described this kind of line as the most active and authentic. Whether traced in the air or on paper, whether by the top of the stick or the pen, it arises from the movement of a point that – just as the Corporal intended – is free to go where it will, for movement's sake." See *Lines*, New York: Routledge. 2016: 74-5.
- [8] In a letter to David Tudor (August 1, 1960), Cage describes a lady coming up to him after a performance and asked him who he was. Cage said, "I was a friend of Luciano's." Luciano said to her, "Don't you know him? He's John Cage, the composer." She said, "Why didn't you say you were a composer?" Cage replied, "How could I, since many don't think it'[s] music. Perhaps I should have said Decomposer." See *The Selected Letters of John Cage*, ed. Laura Kuhn edited. Middletown: Wesleyan University Press. 2016: 234.
- [9] Andrew Benjamin, *Art's Philosophical Work*, London: Roman & Littlefield. 2015: 62.
- [10] See Note 4.
- [11] Seth Kim-Cohen, "I have Something to Say, But I'm Not Saying It" in *TACET* experimental music journal. Fall 2011.

In good hands

掌上乾坤

Samson Young 楊嘉輝

If performers use body movement to produce music, then what types of movement do they produce? Are all movements equally effective in the production of sound? What about movements such as tapping along or shaking the head? Do these body movements have a communicative value? Do they facilitate sound making, or are they ancillary, intended for show? (Godoy & Leman, 2010)

One of my earliest and most important mentors in music – composer Hing-yan Chan – once remarked (and here, I am paraphrasing him) that the careful preparation of a beautiful score is a composer's responsibility. Hing-yan himself showed by example: he possesses a hand of penmanship so fine that would put all but the most discerning music calligrapher to shame. Without a doubt, musicians feel more at ease in the good hands of a composer who present them with carefully-prepared, highly legible scores. But why do composers invest time in crafting scores that are not only neatly formatted, but also visually beautiful artefacts to behold – especially when the music itself made no such demands? Graphical notation in the contemporary understanding of the term is a relatively recent invention, most often associated with the post-war avant-gardists who saw traditional notational system's rigid conventions as constraints of free musical thoughts. But musicians have in fact been creating visually intriguing scores since at least the late middle ages: from Baude Cordier's (ca. 1380 – ca. 1440) chanson, to J. S. Bach's use of the sharp sign as word painting device for "cross" (*Kreuz* in German), to George Crumb's circular music in *Makrokosmos II*, history is dotted with examples *Augenmusik* – "music for the eye." My interest in the beauty of organized sound goes beyond the pseudo-science of graphology, however. Since a score's musical function is not dependent upon

如果說表演者是利用身體的運動來製造音樂，那麼他們首先製造了什麼類型的運動呢？是不是所有運動都能同樣有效地製造聲音？輕輕敲打物件或搖頭是帶有傳播價值的身體運動嗎？它們能促進聲音的製造過程嗎？還是純粹只是具輔助性質的表現呢？(Godoy & Leman, 2010)

在我的音樂路上其中一位最早期和最重要的導師——作曲家陳慶恩先生——曾經說（我在此概括其大意）：用心準備美麗的樂譜是作曲家的責任。而他的的確確為此立下了最好的榜樣——陳慶恩的一手好譜，足以令絕大部分自詡手藝超卓的音樂排版師見之汗顏。誠然，音樂家看到作曲家為其精心準備又清晰易讀的樂譜時，定必倍感安心。但當音樂本身並無此等要求時，作曲家又有什麼動機，去投放大量時間製作格式上整齊、視覺上則可觀如手工藝品般的樂譜呢？在現代音樂中，圖像記譜 (graphical notation) 是一個相對較新的領域，普遍被認為出現於戰後；當時，一眾前衛藝術家認為傳統的記譜系統中有太多僵化了的規矩，限制了音樂的發展，因而提倡這種以圖像為主的記譜方法。不過，其實自中世紀後期開始，音樂家已嘗試創作賞心悅目的樂譜：由柯迪亞 (Baude Cordier) (約 1380 年至約 1440 年) 的歌曲、到巴赫以繪詞法 (word painting) 呈現的「十字架」，以至喬治·克倫姆 (George Crumb) 的《大宇宙 II》 (*Makrokosmos II*) 圓形樂譜——在音樂歷史中，「視覺音樂」 (*Augenmusik*) 的例子比比皆是。然而，我對樂譜之美的興趣，並不限於對筆跡的迷戀。一份樂譜的音樂功能，與它有多美觀，本無關係；如果有人從樂譜的呈現方式中感受到視覺上的美，那更是錦上添花了。在這種美之中，我們不但可以看到那時而瘋狂、時而勞動的手，還能透視出作曲家／藝術家沉迷在創作中的快樂。當「美」不是一件苦差事，我們反而

可以從藝術家的欣然自樂中找到它。

當然，這不是說 *Augenmusik* 就此失去了作為音樂文本的功能。對我來說，最美麗的樂譜往往是功能性極高和極專門之餘，卻仍然離不開普世的抽象概念：它們一方面要與一個按照人類聽覺邏輯而運行的符號系統合作，另一方面則要適當地違反這個系統所定的常規，從而引導人從視覺方面去理解和感知音樂中的各種形式與能量。在這點上，卡迪尤（Cornelius Cardew）的《*Treatise*》的藝術成就可謂登峰造極：長達 193 頁的「圖畫樂譜」，完美地表現了作曲家如何在調度既有符號，和開創新語言之間，取得平衡。換言之，它擺脫了束縛，卻沒有因而變得不可讀。

在樂譜以外，我們同樣地也可以從音樂家的手勢和姿態中找到美感。音樂心理學家將音樂表演中，表演者的動作分為四類：製造聲音的動作（sound-producing）、具表現性或輔助性的動作（communicative or ancillary）、協調聲音的動作（sound-facilitating）以及伴隨聲音的動作（sound-accompanying）（Wanderley & Depalle, 2004）。在四個範疇中，「輔助性質的動作」是唯一一個沒有直接牽涉到聲音的生產的類別，亦恰恰是最為我們看輕的。減省演奏中多餘的動作，是器樂訓練其中一個重要的目標。如是者，倘若演奏者的肢體語言或面部表情較為誇張的，往往會被視為「缺乏（對音樂）真正的了解」。然而，這當中其實暗藏假設：多餘的手勢和動作，會妨礙音樂「真實意義」的表達。但如果我們不把表演者視作純粹的指令執行者，而是意義的共同創造者，或許我們會對鋼琴家過度晃動的上肢，或大提琴家在台上一直緊皺著的眉頭，多一分包容與理解。

我們這次籌劃的一系列音樂會旨在帶出美與樂如何展現在一眾作曲家和音樂家移動的手中。記譜學並不止於生硬的指令和原則，也不必然是重重的限制和束縛；相反，我們希望把它重新建構為一個起點、一條能被穿越的界線，以通往一個音樂在其中變化無窮的空間。因此，我們選取的樂譜不但美觀，而且某程度上都從不同的角度承載著音樂家的手。第一場音樂會為「Connecting the Dots」，主要目的為探討演出者同時作為開放式作品的合著者所扮演的角色。從艾爾·布朗（Earle Brown）的開放式圖像樂譜，到路易斯·安德利森（Louis Andriessen）寄予在《*Workers' Union*》中獨一無二的想像，我們期望能透過比較這些不同的取態和形式，在音樂家把一點又一點連結起來的同時，得以揭示他們思想上的流動。第二場音樂會「Gesturing Motion」，顧名思義，便是以音樂家

its visual appeal, if one sensed a visual beauty in their presentation, then this beauty of which we speak is always already an excess – a surplus, the “ancillary” of an otherwise highly efficient musical-industrial process. In this beauty, we may see not only the sometimes wild and other times laborious hand of the composer-as-artist, but also an obsession – an undisturbed enjoyment in the act of crafting itself. Where beauty is not an imposition, we may find in it an artist's pleasure.

This is not to say, however, that *Augenmusik* cease to function as musical text. For me, the most beautiful scores belong to a rare class of object that courts both a functionality that is highly specialist, and a world of universalizing abstractions. They oscillate between working with the constraint of a codified system of signs that is designed according to the logic of the ear, and working against it to embody the way people visually perceive forms and energies in music. In this regard, Cornelius Cardew's *Treatise* is the pinnacle of artistic achievement: its 193 pages of drawings-as-scores accomplished the perfect balance between the appropriation of pre-existing symbols, and the invention of a highly personal system of semiology. It breaks free, but is not impenetrable.

Beyond the pages of a composer's score, we may similarly find beauty and pleasure in the gesturing motion of a musician. Music psychologists distinguish between four classes of gestures in music-making: sound producing, communicative or ancillary, sound-facilitating, and sound-accompanying (Wanderley & Depalle, 2004). Of the four categories, only ancillary gesture is not directly involved in the production of sound. And it is in fact this category of motion that we often value the least: early instrumental training focuses on eliminating unnecessary motions, while exaggerated movement or facial expressions is said to “betray a lack of real (musical) understanding.” There is an implicit assumption in this view however, which is that a lack of economy in motion obscure true meanings, that they “get in the way” of the music. If we see musicians not as mere executors of instructions, but as co-creators of meanings, then one may feel less inclined to dismiss the animated truck of a pianist, or the cellist's eyebrow that frowns with severity.

The concert program that we have put together seeks to highlight the beauty and pleasure in the composers' and musicians' moving hands. We hope to reframe notation not as instructions to follow, or constraints to break from, but permeable threshold lines: boundaries that establish a space for musical play. In this

sense, we have chosen scores that are not only beautiful to look at, but also exemplify a variety of approaches in cradling the musicians' hand. In the first concert "Connecting the Dots," we explore performers' agency as co-authors of open form works. From the relentlessly open graphical scores of Earle Brown, to the unique vision of Andriessen who dictates all but a singular musical aspect in *Workers' Union*, by comparing these different approaches we aspire to uncovering the musicians' thought-motion as they connect the dots. The second concert "Gesturing Motion" looks at motion in the literal sense, as the physically gesturing hands of the musician-in-action. By juxtaposing Mark Applebaum's *Aphasia* and Thierry De Mey's "sonic choreography," this presentation simultaneously proposes a species of motion that is neither heard nor seen, but rather, the rich illusion of an over-active imagination in the mind of the listener. The malleability of the human voice makes it ideally suited to musical representation of visual motion, as the third concert attests. "Vocalizing Motion" focuses on the legacy of composer and vocalist Cathy Berberian, a pioneer in graphical notation, who appropriated the moving bubbles and exploding gestures of comic strips as notational tools in *Stripsody*. Berberian was perhaps better-known for her association with Luciano Berio and John Cage, two life-long professional partnerships that resulted in the birth of two groundbreaking works in unconventional notational technique – *Sequenza III* and *Aria*. The three compositions together chart a continuum of novel approaches in inscribing the voice graphically. We conclude the series with a trio of piano songs and dances that gestures towards and reaffirms one of the exhibition's original aspirations: uncovering ways by which music moves without a body, and sings where words (and signs) fail.

One of the last pieces to enter into the lists of exhibits, and one of my favourites, is a tracing of Igor Stravinsky's hand, near the top of which is printed the line "forget me not." To paraphrase artist Andrea Fraser, who in turn paraphrased painter Ross Bleckner – "remember me" is the urgent plea, the artist's gentle whisper that is behind all creative acts: stories told, art created, scores composed and drawn, and music gestured. Even if ancillary and unnecessary motions do betray "a lack," may we not lose sight of what they truly are: contours of souls moving and dripping with excesses, leakages between the certainty of speech and the inevitability of breath, whispering exhales that mark the beginning of the end.

雙手的運動為中心。是場演出將 Mark Applebaum 的《失語症》(Aphasia) 和蒂埃瑞·德梅 (Thierry de Mey) 的「聲音編舞」(sonic choreography) 並置，以呈現一種無法肉眼看到或聽到的運動、一種在聽眾腦海中因高度幻想而形成的錯覺。再者，人類的聲音可塑性極高，亦十分適合借之以音樂的形式表達視覺運動。第三場音樂會「Vocalizing Motion」則集中演奏作曲家及聲樂家凱西·巴貝利安 (Cathy Berberian) 的作品。巴貝利安是圖像記譜學的先驅，在《Stripsody》中便以移動的氣泡和連環漫畫作為記譜工具。她與盧西恩·貝利奧 (Luciano Berio) 和約翰·凱奇 (John Cage) 的合作一直廣為人知，而這兩段長久的夥伴關係，最終帶來了兩首在記譜方法上均獨樹一幟的破天荒作品——《Sequenza III》和《Aria》。三首作品合起來，遂圓滑而連貫地以嶄新的方式和圖像拼湊出聲音的變化。最後，我們會以三套「鋼琴歌」和「鋼琴舞曲」總結這個系列，並期望以此重申整個項目的初衷——探討音樂如何沒有身體仍然翩翩起舞，並在文字失效時依舊行板如歌。

在眾多展品中，「史達拉汶斯基 (Igor Stravinsky) 的手」是比較後期才決定會展出的，也是我最喜歡的作品之一。這位俄國作曲家把自己的手描在紙上，手的上方並印了一行字：毋忘我 ("forget me not.")。安德烈·弗雷澤 (Andrea Fraser) 曾經引述畫家羅斯·布雷克納 (Ross Bleckner) 的話，大意便是說：「毋忘我」是藝術家的一個強烈請求，也是他／她在其說過的故事、創作過的藝術作品、譜過的曲、指揮過的音樂中，給觀眾的溫柔耳語。即使「多餘的動作」真的暴露了一種不足，我們大概也不能忽略它們的本質：過剩靈魂的航跡、言語和呼吸間的流露、一個終結的開始。

About the exhibits

關於展品

- [16] Mark Applebaum
- [17] Earle Brown 艾爾·布朗
- [18] John Cage 約翰·凱奇
- [19] Jo Ganter and Raymond MacDonald
- [20] Alfred Ko 高志強
- [21] Thitiphorn Kotham
- [22] Doming Lam 林樂培
- [23] Summer Mei Ling Lee
- [24] Anestis Logothetis 羅果泰提斯
- [25] Felix Mendelssohn 孟德爾遜
- [26] Hiromi Miyakita 宮北裕美
- [27] Morgan O'Hara 摩根·奧哈拉
- [28] Steve Roden
- [29] Igor Stravinsky 史達拉汶斯基
- [30] Tsang Chui Mei 曾翠薇
- [31] Samson Young 楊嘉輝
- [32] Open Table

※ in alphabetical order by artists and composers' last name
按藝術家及作曲家英文姓氏字母順序排列

Mark Applebaum

Aphasia

2010

Composition for singer and tape, video documentation of composer's performance, 09:00 min

Courtesy of the composer

Applebaum's *Aphasia* is a "choreographed dance work"^[1] that was originally intended for performance by a singer in a solo recital, and therefore "intentionally notable for its absence of live singing"^[1]. In subsequent performances, realization by musicians other than a vocalist is permissible. In this video we see the composer's own interpretation of the work. The work asks that a seated musician perform a range of gestures at precise time points, synchronized to a pre-recorded track. While detailed descriptions of these gestures are provided in the notation, in reality musicians have derived divergent ways of interpreting the same gestures. These idiosyncrasies at times defy the composer's documented descriptions. Here, one observes another interesting parallel to Mendelssohn's *Lieder ohne Worte* – in a letter to Marc-André Souchay, the composer wrote: "What the music I love expresses to me, is not thought too indefinite to put into words, but on the contrary, too *definite* (emphasis in original)."^[2] In the score, Applebaum asks for "fidelity, not exactitude."^[1] (SY)

[1] Excerpted from the composer's own program notes for *Aphasia*.

[2] Felix Mendelssohn Bartholdy to Marc-André Souchay (15 October 1841), in *Felix Mendelssohn Bartholdy, Letters of Felix Mendelssohn Bartholdy from 1833 – 1847*, eds. P. Mendelssohn Bartholdy and C. Mendelssohn Bartholdy. London. 1864: 276.

Applebaum 的《Aphasia》(失語症)原是一個創作給歌唱家獨自演出的「編舞作品」(choreographed dance work)^[1]，因此故意以沒有現場演唱為特色("intentionally notable for its absence of live singing")^[1]。後來，除歌唱家以外，作品亦漸漸由不同的音樂家擔綱演出。是次展出的錄影片段正正是作曲家本人對作品的親身演繹。作品要求演出的音樂家配合著預先錄製的聲帶，坐在椅上同步做出一系列相應的手勢。雖然樂譜對這些手勢均有詳細的描述，但在真正演出時，音樂家往往對同一個動作有不同的演繹和表現手法，有時甚至會顛覆了作曲家原有的描述。這使人聯想到孟德爾遜的《無言歌》(Lieder ohne Worte)。在一封給 Marc André Souchay 的信中，他寫道：「我所喜愛的音樂所傳達的，並非一些虛無飄渺而難以用言語去形容的思緒，相反地，這些想法都太明確而實在了。」^[2]而 Applebaum 在樂譜中要求的，亦恰恰是「忠誠而非精確無誤」的演繹("fidelity, not exactitude")^[1]。

[1] 節錄自作曲家為《Aphasia》撰寫的樂曲介紹。

[2] 〈Felix Mendelssohn Bartholdy to Marc-André Souchay〉(1841年10月15日)，載 P. Mendelssohn Bartholdy 及 C. Mendelssohn Bartholdy 編：《Felix Mendelssohn Bartholdy, Letters of Felix Mendelssohn Bartholdy from 1833 – 1847》(倫敦：1864年)，頁276。

Event: Synergy II

1967–1968

Courtesy of Internationales Musikinstitut Darmstadt (IMD)

Earle Brown is more commonly known for the relentlessly minimal lines of *December 1952* – arguably one of the most-cited example of graphical notational approach. On display here is *Event: Synergy II*, which belongs to Brown’s “open-form” series of work. In open-form works, sections of pre-composed music, each labelled with a large red number, may be performed in any sequence and in varying tempi and loudness. Brown regarded these musical excerpts to be materials with which a conductor may “sculpt” a musical form in real time. Brown was said to have been inspired by *Mobile* of artist Alexander Calder, in which a set number of basic units may yield innumerable forms, and the action-painting of Pollock: “the performance conditions of these works are similar to a painter working spontaneously with a given palette.”^[1] (SY)

[1] Earle Brown, “General instructions for open form works,” *NOVARA*, Editions Peters, New York. 1962.

憑藉其極簡單的線條，《December 1952》成了艾爾·布朗最廣為人知的作品，同時也是圖像記譜學中最常被援引的例子之一。而是次展出的《Event: Synergy II》屬於布朗「開放式」系列的作品：一些預先創作好的樂曲段落，在樂譜上會被紅色大號碼所標記，在演出時，指揮家可按著自定的次序，以不一的速度和力度來演奏這些段落，實時以這些材料「塑造」出獨有的音樂形態。藝術家 Alexander Calder 的「動態雕塑」(mobiles) 以一定數量的基本組件，配搭出無窮無盡的可能性，據說布朗正是深受其啟發。此外，Jackson Pollock 的「行動繪畫」(action-painting) 亦是他的靈感來源：「這些作品的表演狀態，就如同畫家隨意地運用某種既定的視覺元素來繪畫一樣。」^[1]

[1] Earle Brown : 〈General instructions for open form works〉，載《NOVARA》(紐約：Editions Peters，1962)。

Variations No. 1

1987

From a series of 44 smoke paper monotypes with branding

27.9 x 22.9 cm

Published by Crown Point Press and printed by Marcia Bartholme

Courtesy of Swire Properties' ArtisTree

Kathan Brown founded the San Francisco-based Crown Point Press in 1961. In 1978, Brown invited Cage to make print works at the workshop, an encounter that led to a collaboration that endured until the composer's death. At Crown Point Press, Cage applied a variety of mark-making techniques on hand-made paper, including the branding on the paper's surface with a Japanese teapot. For the *Variations* series executed in the late 1980s, the composer reduced the heating time for the teapot used for the branding, which resulted in a delicate mark that barely show. Though executed as works of visual art, there is an inherit musicality in these delicate prints that is akin to the layered, undulating and transparent textures of John Cage's late compositional style. The process itself is also compositional. Cage derived what he called a "score" for these drawings – a set of mark-making procedures – by consulting the *I-Ching*, which the composer himself then followed through. (SY)

Kathan Brown 於1961年在三藩市創立了 Crown Point Press。1978年，Brown 邀請約翰·凱奇在其工作室製作版畫，由是開展了雙方的合作關係，一直至凱奇撒手人寰為止。在 Crown Point Press，凱奇會在手造紙上運用不同的痕跡創作（mark-making）技術製作版畫，包括把日式茶壺烙印在紙上。他於1980年代後期創作《Variations》系列，並把加熱茶壺的時間縮短了，留下的印痕因此極淡。這些精細的版畫雖然為視覺藝術作品，但當中卻隱隱流露出一種音樂性，其充滿起伏和透明的層次感，與凱奇晚期的作曲風格十分類近。作品的創作過程亦與作曲相近：凱奇透過參考《易經》，從這些畫作中發展出一套他稱之為「樂譜」的痕跡創作步驟，並按步驟完成。

Jo Ganter and Raymond MacDonald

Slant

2015

Archival inkjet print

42 x 26 cm

Courtesy of the artist and the composer

Caissons 1

2015

Archival inkjet print

28 x 42 cm

Courtesy of the artist and the composer

Composer Raymond MacDonald and visual artist/printmaker Jo Ganter co-author series of original prints and musical compositions that test the possibilities of images as conductors of sound, and sound as a compositional tool for images. While many graphic scores are visually interesting, few claim to be works of art in their own right. For Ganter and MacDonald, it is important that the images work both visually as independent works of art, framed on the gallery wall, and as musical scores. The reproduction of the images allows the works to be used as graphic scores for groups of musicians to perform them, while they are simultaneously exhibited artworks. Intricate, “grid-like” matrices are hand drawn or computer-generated to provide boundaries for blocks of colour or tone and create temporal structures for the music. In *Slant*, the dark grey intricate shapes are to be played by two instruments together while the blue triangles are to be played by another instrument of lighter, brighter sound, high and melodic. The music may vary each time the score is played, but is always specific to the score. (SY)

作曲家 Raymond MacDonald 及視覺藝術家／版畫家 Jo Ganter 共同創作了一系列相配的版畫和樂曲，以探討圖像如何能指揮聲音，而聲音又能成為創作圖像的工具。當大部分的圖像樂譜只流於視覺形式而難登大雅之堂時，Ganter 和 MacDonald 則認為，圖像作品得以轉化為樂譜予音樂家演奏，在其音樂功能以外，圖像本身亦應該是能夠在畫廊裡展出的獨立藝術作品。他們傾向以手或電腦繪製出縱橫交錯的方格網絡，並以此框著不同的色塊或色調，去闡述音樂中的時間結構。在《Slant》中，深灰色的圖形便構成了兩種樂器同時演奏的一個聲部，而藍色的三角形則代表著另一段較輕快、明亮和高亢的旋律，由另一種樂器演奏。儘管每次演出的效果都不一樣，但所奏出來的音樂其實均源自同一個樂譜。

Tai Kok Tsui Redevelopment 《大角咀重建》

2009

Photograph on archival fine art paper

77.5 x 111.5 cm

Courtesy of the artist

For over thirty years, Ko has been working with black and white photography. While his chosen subjects are of a wide range, it is relatively easy to identify moments of belonging in the rhythm of human interaction in his earlier works. His first colour photography series *Claustrophobia* was made around the time this work was. Most works in the series are deliberately shallow in photographic space, producing a gaze that stares at obscenity and vulgarity of urban excess itself – that there is nowhere else to look into suggests suffocation. The tension of this upfront move is released in *Tai Kok Tsui Redevelopment*. In a painterly quietude, the phasing of light in shadow tames what is otherwise a noise box spinning through the highway. In returning nature's motion into his encounter of an estranged world, the artist perceives a different momentum. (YY)

高志強從事黑白攝影工作逾三十年，拍攝過的題材十分廣泛，他早期的作品便傾向捕捉人與人之間交流的點滴，以及在不同的節奏下，我們如何共同屬於各個獨特的時刻。他的首個彩色攝影系列《憂閉》與此作品同期完成。系列中，大部分作品呈現出封閉而狹窄的空間，彷彿當中隱含著一雙雙銳利的目光，冷眼凝視著都市中一切的下流和庸俗，使人幾乎窒息。而這種繃緊至極的張力，在《大角咀重建》中終於得到釋放：只見光的反射在寧靜中馴服了在公路上馳騁的吵鬧機器，透過把光線的流動帶回那個疏離的世界，藝術家於其中洞察了另一種能量。

Thitiphorn Kotham

Moon Spell in Summer

2017

Watercolour and foils on music sheet

40 x 30 cm each, set of 100

Courtesy of the artist

At home with nature – as far out as celestial bodies and as close to home as the glistening of sunlight on the crest of a wave, Kotham transforms her observations into joy and hope. *Moon Spell in Summer* is a set of drawings on 100 score sheets inscribed with her father's music he performed on a cruise ship where he used to be band-leader. Kotham was three when her father died and she could not read the scores as music. But she could draw. The long and arduous journey of reaching out and reaching in, touching her father's hands in their absence, is her sight-reading. (YY)

當 Kotham 的爸爸離世時，她只有三歲。她看不懂音樂，看不懂爸爸留下來 100 頁的樂譜，但是她會畫畫。於是，她在樂譜上繪畫，盼望能隔空觸碰到爸爸的手，聆聽爸爸當年在輪船上帶領樂隊演奏過的音樂。這個漫長而艱巨的旅程，成了她獨有的「視奏」練習。透過《Moon Spell in Summer》，Kotham 決心在家中與自然相處——既像天體那樣遙遠，又親近得像陽光下閃爍的浪花——並把她的觀察轉化為喜樂與希望。

Insect World 《昆蟲世界》

1979

Ink and pencil on manuscript paper, p.2-4

Courtesy of the composer and Kathy Lam

In 1979, Doming Lam was invited for a second time to conduct the Hong Kong Chinese Orchestra – a Chinese instrument orchestra that was, at the time, still at its infancy. 1979 was also UNESCO’s International Year of the Child, and to mark the occasion Lam composed *Insect World*, a five-movement symphonic work. Lam himself described the work as a series of “sound paintings” for children^[1]. In the manuscript on display in this exhibition, we see the composer’s original hand in the opening bars of the first movement. This movement focuses on the sound of bowed string instruments, and attempts to sonically mimic the motion of busy bees in the midst of blossoming groves. On these pages, heavily subdivided strings enter the texture in succession. By coincidence or by design, the wavy lines that sustain motivic gestures’ repetition could also be said to trace the choreography of bees “heading east and heading west” (飛到西，飛到東)^[2]. (SY)

[1] Doming Lam, “Hong Kong Chinese Orchestra and me – Doming Lam’s 50 years of New Chinese Music” 香港中樂團與我——林樂培尋找中國新音樂 50 年, A collection of essays originates from the 4th Chinese Music International Symposium – Inheritance and Evolution 第四屆中樂國際研討會——傳承與流變論文集, Hong Kong Chinese Orchestra, Hong Kong. 2007:151.

[2] Excerpted from the composer’s original short poems that illustrated the movements.

1979年，香港中樂團正值成立之初，第二次邀請林樂培擔任樂團的客席指揮。其時適逢為聯合國教科文組織協會（UNESCO）所訂的國際兒童年，林樂培便創作了由五個樂章組成的交響樂作品——《昆蟲世界》，並把之形容為五幅送給兒童的「音樂圖畫」。^[1] 在是次展出的手稿中，我們可看到作曲家在第一個樂章開首數小節的原有安排。此樂章主要以拉弦樂器模仿辛勤的蜜蜂穿梭於叢林之間的動態，隨著弦樂在再三細分後以接續的形式進入樂曲，樂譜上波浪式的曲線既代表著不斷重複的旋律動機，亦或巧合或故意地描繪了蜜蜂「飛到西，飛到東」的輕快舞步。^[2]

[1] 林樂培：〈香港中樂團與我——林樂培尋找中國新音樂 50 年〉，載《第四屆中樂國際研討會——傳承與流變論文集》，香港中樂團（香港，2007），頁 151。

[2] 節錄自作曲家為樂章撰寫的短詩。

Summer Mei Ling Lee

Into the Nearness of Distance

2008

Installation video, silent, 00:51 min

Courtesy of the artist

Lee regards the artist's work as "setting the conditions for art to enter." In addressing the liminality and precariousness of art and the place of the artist in relation to life, Lee brings her work into encounter with imperceptible shifts of reality. Her interest is not to cross, but rather to ask, *what* is a line, and where *is* the line – the so-called line. In this light, *Into the Nearness of Distance* is far from an image of serenity. It could be at once an act of defiance with no consequence, for cutting up the horizon with a body irrelevantly elevated. It could also be an image of failure, for offering no measure for grappling with the immensity of the threshold between finitude and infinitude. In letting all of the above bear upon the body, *Into the Nearness of Distance* has the capacity to share the moment when the musician is just about to rupture silence, and from there, all the way through to the end, where silence is lived again. (YY)

Lee 認為藝術家的作品「設下了讓藝術進入的條件」。在探討藝術的游離和不穩定性以及藝術家之於人生的定位時，Lee 帶著她的作品迎接現實中難以察覺的轉變。她並不打算越界，相反，她要問的是：什麼是線？線在哪裡？——如果真的有線的話。這樣看的話，《最近的距離》(*Into the Nearness of Distance*) 其實一點也不謐靜：一個莫名其妙升高了的身體把地平線切割，睥睨眾生；這同時也是徒勞無功之舉，教人難辨有涯和無涯。而當身體承受著一切的重量時，作品也就分享了音樂家快將打破沉默的一刻，直到最後，才回歸沉默。

Sublimationen

1968
Courtesy of Internationales
Musikinstitut Darmstadt (IMD)

Kulmination I

1961
Courtesy of Internationales
Musikinstitut Darmstadt (IMD)

Anastásis

1969
Courtesy of Internationales
Musikinstitut Darmstadt (IMD)

Anestis Logothetis is a Greek composer and a pioneer in graphical notation. While he worked in parallel to his better-known British and American counterparts, who were more often attributed to the popularization of graphical notation as a compositional tool, Logothetis' contribution is unique and singular in that it focused on the transcription of gestures, motions and energies, with a system that he called "action symbols." For the composer, graphical notation as a practice sits between the musical and visual arts, and functions as both. Duration in time is represented as motion in space, thus "enable[ing] all performers to retain their subjective reaction times"^[1]. The small selection on display here are drawn from the archive of the International Music Institute Darmstadt, and it was indeed at Darmstadt where Logothetis' works were initially exposed to the wider European audience. From the temporal non-linearity of *Sublimationen*, to the clustering constellations of *Kulmination I*, to the screamingly visceral energy in *Anastásis* that literally jumped out of the page, these works illustrate the richness of the composer's visual imagination. (SY)

[1] M, Bavelli, A. Georgaki, "The Polymorphism of Logothetis' Notation", Anestis Logothetis Official Website. http://anestislogothetis.musicportal.gr/the_graphic_notation/?lang=en. Accessed 21 Jan 2018.

羅果泰提斯是一位希臘的作曲家，也是圖像記譜學的先驅。然而，與其他以成功普及圖像記譜學為作曲工具而聞名的英美作曲家不同，羅果泰提斯強調對手勢、運動及能量的紀錄，並創立出一套獨一無二、他稱之為「動作符號」(action symbols)的系統。對他來說，圖像記譜學介乎於音樂和視覺藝術之間，兼具兩者功能；空間上的運動代表了時間上持續了多久，因而「使所有演出者都能保持其主觀的反應時間」。^[1] 當年，歐洲的聽眾透過達姆斯塔特國際音樂學院 (The International Music Institute Darmstadt) 得以接觸到羅果泰提斯的作品，而是次展出的少量樂譜亦承蒙學院慷慨借出：從《Sublimationen》中的非線性時間、《Kulmination I》呈現出來的星座群，到《Anastásis》蘊藏的那份激烈而真實的能量，這些作品均充分反映了作曲家豐富無比的視覺想像。

[1] M, Bavelli, A. Georgaki : <THE POLYMORPHISM OF LOGOTHETIS' NOTATION>, 載 Anestis Logothetis 的官方網頁。於2018年1月21日取自：http://anestislogothetis.musicportal.gr/the_graphic_notation/?lang=en。

Original negatives for the Urtext edition of Songs Without Words, Op. 53 for piano

G. Henle Publishers & Felix Mendelssohn
1981
Engraving on steel plate
31.5 x 22 cm, set of 4
Courtesy of G. Henle Publishers

Songs Without Words, Op. 53 for piano, Urtext edition

Felix Mendelssohn
1981
Published by G. Henle Publishers

Before the popularization of music typesetting software, music engravers produced mirror images of complete pages of music using a tedious and labour-intensive process that involved the hammering of musical signs by hand onto sheets of metal known as plate engraving. Plate engraving had been in use in music publishing since the 15th century. Today, the craft had been superseded by computer-based engraving options, such as *Finale* and *Sibelius*. G. Henle Publishers, known for their scholarly Urtext editions, is one of the last major publishing houses to have continued to practise this traditional art, but they too had ceased to produce new plates since the late 1990s. On display is an original set of plates, from the publishing house's archive in Munich, which was crafted for the 1981 Urtext edition of Mendelssohn's *Op. 53*. Here, we see not the hand of the composer, but the hands and the fine sense of visual rhythm of the engraver, Mr. Hans Kühner. (SY)

在音樂排版軟件尚未普及時，樂譜雕刻師需用手把音樂符號雕在金屬板上，以複製樂譜；這個單調乏味且勞力密集的工序正是「雕版印刷」，自十五世紀開始便廣泛應用在音樂出版上。時至今天，這門技術已被各種電腦製譜軟件（如 *Finale* 和 *Sibelius*）所取代。G. Henle Publishers 以出版原作版（Urtext）樂譜而知名，並為其中一間把這門傳統工藝堅持到最後的主要出版社，但他們亦已於 1990 年代後期停止製作新的雕版。是次展出的鋼版為出版社於慕尼黑的典藏，於 1981 年為出版孟德爾遜《無言歌 Op. 53》的原作版樂譜而雕成。我們不但有機會一睹作曲家的原稿，更可欣賞到雕刻師 Hans Kühner 爐火純青的手藝及其對視覺節奏的高度掌握。

Drift 《漂う》

2015

Video, sound, 05:04 min

Courtesy of the artist

Drift articulates a core element of Miyakita's practice: responding to serendipity that arises as she moves with the world. As a dancer and choreographer, she uses self-made or available parameters as conditions of her movements, while staying porous to unexpected elements, following, imitating, and bouncing off their pulses. In one recent dance performance on a train in Kyotango and Toyooka, for instance, Miyakita navigates the temporal grid that the train timetable molds time into, so that timeliness is taken back into the artists' hands. The performance turns the moving bodies of dancers among sitting passengers into time-tellers punctuating the single-minded movement of the train. *Drift* was inspired by a moment of waiting in an ordinary day of the artist's life. Noticing subtle movements of the most unassuming beings around her – dust and air the like – Miyakita seeks their secret lives. *Drift* registers rationality and sensuality in one stroke; it nears the function of a fortune-teller offering an invitation to follow beauty that moves. (YY)

當宮北裕美與世界一起移動之際，她選擇透過創作來回應路上所遇到的機緣——這個動機亦徹底體現在其作品《漂う》之中。集舞者和編舞家於一身的宮北擅長在既定或自訂的規範中迎接一切突如其來的變化，並進一步跟隨、仿倣和試探它們。比方說，在最近一次於京丹後和豐岡火車上的演出，她便領著舞蹈員在車廂中翩翩起舞。舞者游走於乘客之間，一時間彷彿都成了報時員，以移動的身體為前進中的火車打節拍；時間不再硬繃繃地固定於火車時間表之上，藝術家因而成功重奪對時間的話語權。《漂う》也是這麼一個概念，源於宮北在日常生活中一個等待的瞬間：她往往會留意到最微小的事物——如塵埃和空氣——如何以最微妙的姿態移動，並決意要找出它們的秘密。在這個前提下，《漂う》同時是理性和感性的，它甚至乎像占卜師一樣，邀請觀者一起來實現流動之美。

LIVE TRANSMISSION:

Movements of the hands of PIERRE BOULEZ while conducting the LONDON SYMPHONY ORCHESTRA in STRAVINSKY "PETROUCHKA" (1911 version) / Boulez's 75th birthday concert / Carnegie Hall / New York / 13 March 2000

2000

Graphite on Bristol paper

35.6 x 43.2 cm

Courtesy of the artist and Fou Gallery

LIVE TRANSMISSION:

Movement of the left hand of CELINE GAY DE COMBES while performing LUCIANO BERIO'S "Sequenza" for harp / Camerata Geneva / Centre d'Art Contemporain / Geneva, Switzerland / 5 May 2014

2014

Graphite on paper

58.25 x 73.25 cm

Courtesy of the artist and Fou Gallery

In this series of works titled *LIVE TRANSMISSIONS*, O'Hara traced the movement of musicians in real time as the music happens, resulting in stunningly beautiful, seismograph-like patterns that sit somewhere between automatic drawing and the meticulous field-transcription of a scientist. To-date, some 3000 *LIVE TRANSMISSIONS* had been attempted. In the drawing that documented Boulez's conducting of Stravinsky's *Pétrouchka*, we see the composer-conductor's steady hands that is anchored mostly to the upper positions, directing the London Symphony Orchestra with the discipline of a "French gendarme directing traffic."^[1] In the drawing that documented Berio's harp *Sequenza* however, one notices instead the perspective of the observer and the "undocumented" body of the harpist that extended outward: O'Hara must have witnessed the performance from the side. (SY)

[1] Mark Swed, "As Pierre Boulez turns 90, conductor-composer's impact beyond question," *Los Angeles Times Online*. <http://www.latimes.com/entertainment/arts/la-et-cm-boulez-birthday-notebook-20150325-column.html>. Accessed 21 Jan 2018.

在這個名為《場境轉換》的系列中，摩根·奧哈拉 (Morgan O'Hara) 於音樂進行期間以鉛筆在紙上追蹤音樂家的運動軌跡，創造出介乎於機械畫作和科學家那無比精細的實驗紀錄之間的圖案，如地震儀般漂亮。奧哈拉至今已製作逾三千幅《場境轉換》作品。從是次展出的其中一幅畫作中，便可見皮耶·布萊茲 (Pierre Boulez) 在指揮倫敦交響樂團演奏史達拉汶斯基 (Stravinsky) 的《Pétrouchka》時，雙手穩定地徘徊在較高的位置，有如「法國憲兵指揮交通」般嚴謹。^[1] 而透過另一幅紀錄 Celine Gay de Combès 演奏盧西恩·貝利奧 (Luciano Berio) 《Sequenza》中豎琴部分的畫作，我們則可窺見奧哈拉從側面觀賞演出的角度及豎琴家那「沒有被紀錄」但明顯地向外伸展的身體。

[1] Mark Swed: 〈As Pierre Boulez turns 90, conductor-composer's impact beyond question〉，載《洛杉磯時報》網頁。於2018年1月21日取自：<http://www.latimes.com/entertainment/arts/la-et-cm-boulez-birthday-notebook-20150325-column.html>

Steve Roden

i've put bells on my shoes while i'm walking

2017

Anonymous photographs produced in the late 1800's

Dimensions variable

Courtesy of the artist

Process is salient to Steve Roden's practice, which straddles the visual, sonic, sculptural, and more. Attending to ordinary encounters with the terrestrial and the celestial, he interprets and abstracts to make the telepathic possible between material realities and their unlimited extension. *i've put bells on my shoes while i'm walking* juxtaposes images of musical instruments from late 1800s from various parts of the world with Roden's original writing. They are, at once, for the artist and others, an invitation to what he calls the "lower case — sound concerned with subtlety and the quiet activity of listening", an exercise of apperception, and a need of suspending all that which stands in the way of inflection. (YY)

Steve Roden 十分重視創作的過程，其作品跨越了視覺藝術、聲音藝術及雕刻等不同領域，並企圖將各種天上人間的生活日常加以演繹和抽象化，使現實及其無限的延伸得以互相感應。在《*i've put bells on my shoes while i'm walking*》中，他就把 1800 年代末時世界各地不同樂器的圖片與自己的文字放在一起，藉以邀請觀者進入「小寫 (lower case) 的經驗——一個與細緻的聲音為伴、安靜地聆聽」以修煉內在感知能力的練習：所有妨礙著音韻流轉的東西都被懸在半空中，靜待下一秒的轉化。

Autograph tracing of the composer's hand (replica)

1956

Ink on paper

Courtesy of H. Colin Slim Stravinsky Collection, Rare Books and Special Collections,
University of British Columbia Library

This is an autograph tracing of Igor Stravinsky's hand, produced and signed by the composer in 1956. It was said to have been a gift to the German conductor Hans von Benda. Near the top of the paper was printed the line "forget me not." (SY)

時為 1956 年，史達拉汶斯基把自己的手描在紙上，並在上面簽了名，據說是送給德國指揮家 Hans von Benda 的禮物。紙的上方印有一行字：毋忘我（"forget me not."）。

Uncertainty 《不確定》

2009

Acrylic on canvas

122 x 122 cm

Courtesy of the artist

With each and every stroke, Tsang Chui Mei sets the hues of a colour free. Her touch brings impetus onto the canvas to conjure space in delusion. While the artist regards "material" more than "concept" as driving her practice, *Uncertainty* shows a symbiosis where materialization becomes conceptualization: dimensions extensive, coordinates afloat. *Uncertainty* is from a series of earlier paintings with which Tsang explores how traces of colors settle in and lift each other off initial perceptual planes at the same time. The score stand is, in her other works, a window, or a chair, that functions as a recurrent register that keeps the uncertainty of "where" and "from where" alive. The generative energy of Tsang's work is evocative of the way tonality is set up and tones unfold in music. (YY)

在畫布上，曾翠薇把色彩從它本來的面目解放出來，一筆一劃地營造出空間的幻覺。縱使在創作的過程中，她向來重視「物質」多於「概念」，但《不確定》卻意外地把兩者對等起來；如是者，「物質化」變成了「概念化」，空間因而得以延伸，去盛載漂浮的座標。與曾翠薇早期的畫作一樣，《不確定》旨在探討色彩如何在平面上同一時間互相溶和及消解；不同的是，在其他作品中，那種對於「在哪裡」（where）、「從哪裡來」（from where）的不確定感覺是由一扇窗或一張椅、而非一個譜架維持著。無論如何，曾翠薇的作品均藏有一股誕生的力量，令人不其然聯想到律制是如何在音樂中建立和傳播的。

**Landschaft
(St. Paul + Peter's
Cathedral (side courtyard)
Sept 2, 2015, 10:50am)**

2015
Ink, pencil, watercolour on paper
18.6 x 27.5 cm
Courtesy of Christopher Oram

**Landschaft
(Sept 5, Fez, January
10am-11:15am)**

2015
Ink, pencil, watercolour on paper
18.6 x 27.5 cm
Courtesy of Joseph Pang

**Landschaft
(Labrousse, Aug 26,
2015, 4:15pm-5pm)**

2015
Ink, pencil, watercolour on paper
18.6 x 27.5 cm
Courtesy of Christopher Oram

Drawings in the *Landschaft* series are “soundscape sketches.” These sketches were created on the road, so the choice of medium was born out of a practical consideration. I used only materials that were easy to bring with me when travelling. I started making these images as experiments, to give myself something to do when I was waiting for the various bells to ring. Sound sketches of landscapes have since become an important part of my practice. Consider a landscape painting: Temporality in landscape painting is somewhat concealed; it is presented to us as a snapshot of a single moment, as in the case of landscape photography. To paint a landscape is in fact to flatten time. In my sound sketches, the passing of time as an integral aspect of a landscape is always at the forefront. (SY)

《Landschaft》系列中的畫作都是我在路上創作的「音景寫生」(soundscape sketches)，因此所選取的媒介和材料均以方便攜帶為主要考慮。開始時，我不過是在各地聽到不同的鐘聲響起時，抱著實驗的心態進行這些創作；想不到描繪音樂風景卻從此成為了一個對我來說十分重要的練習。試想想，時間性(temporality)在風景寫生和風景攝影中某程度上都是不存在的，我們透過畫作和照片所見到的，往往只是被捕捉到的一瞬間——描畫風景，其實也就是把某一刻的時間擷取下來，放於二維的平面之上。我希望能透過我的聲音寫生刻劃時間的流動，使之成為風景中不可或缺的一部分。

Open Table

“If all enjoyment of music is enjoyment of musical form, then any aesthetic reward available from listening to music can be had by studying a score.” - James O. Young, *Critique of Pure Music*, p.154.

In the quotation above, Young is not endorsing but in fact taking issue with what might be known as the “formalist” position. While listening to music is certainly not an experience that is substitutable, we remain convinced that in musical scores there is a beauty that is not dependent upon comprehension. Here at the *Open Table*, we display a variety of scores that are not only intriguing to listen to, but also beautiful to look at. Regardless of your level of experience with music, we encourage you to sit with them, and be open to the many sensuous pleasures and rewards that may reveal themselves. The majority of the scores presented here are also performed live in one of the concerts that accompany this exhibition. Please handle the objects with care.

Displaying scores by Mark Applebaum, Cathy Berberian, Luciano Berio, Pierre Boulez, John Cage, Cornelius Cardew, Thierry De Mey, Franz Liszt, and Wolfgang Amadeus Mozart. (SY)

「如果說享受音樂便等於對曲式的欣賞，那麼我們只要閱讀樂譜，就能擁有聽音樂時所獲得的審美愉悅了。」James O. Young 在《*Critique of Pure Music*》(頁 154) 如是說。

Young 的話乍看之下似是在為形式主義背書，實際上他對此持強烈的異議。當然，聽音樂從來不是一個能輕易被取代的經驗，但我們仍然相信樂譜中藏有那麼一種美，並非僅限於理解的層面的。《*Open Table*》展示了一系列不同的樂譜，它們不但盛載著優美的音樂，本身也是十分美觀的藝術品。無論你對音樂的認識有多深，我們都希望你能花一點點時間與這些樂譜共處，從中感受它們所帶來的各種感官刺激和愉悅。大部分在此展出的樂譜將會在展覽期間舉行的音樂會中演奏。請小心翻閱樂譜。

展出的樂譜包括以下作曲家的作品：約翰·凱奇、卡迪尤、蒂埃瑞·德梅、Mark Applebaum、凱西·巴貝利安、皮耶·布萊茲、莫扎特、李斯特及盧西恩·貝利奧。

A conversation to be continued

未完的對話

In preparation for the project, we have relied on small windows that we consciously opened up or that suddenly arose out of fortunate circumstances to prompt, poke, share, and understand each other's ideas and interests. Some converged while others branched out or fell through for the purpose of this project. They are however all generative of the current nexus – the compelling force of beauty that moves.

The following is an excerpt of sojourn on Facebook messenger we shared in the past year, as we were also venturing out to public libraries and private archives in Hong Kong, New York, Edinburgh, Vancouver, Darmstadt, Berlin, Paris, to find out how our fascination with motion in music and art has also captured others' attention.

Yang Yeung, Samson Young

在籌備整個項目的過程中，有些窗戶被我們有意識地打開了，有些則不知從哪裡忽然冒了出來；我們遂透過一扇扇小小的窗，分享和交流彼此的想法。當中，這些念頭既有共通之處，也有風馬牛不相及的地方，然而它們均連繫著那股扣人心弦的力量——流動之美。

往年，我倆在香港、紐約、愛丁堡、溫哥華、達姆斯塔特、柏林和巴黎的各大公共圖書館和私人資料館穿梭往來，一方面企圖捕捉音樂和藝術中的流動，另一方面則努力尋找前人的足跡。以下摘錄了我們於這段期間在 Facebook messenger 上的對話。

楊陽、楊嘉輝

SY: 是的，自昨天起一直在忙，現在終於有餘暇思考一下。

[2017年3月30日]

YY: 我剛在中央圖書館讀陳慶恩的樂譜。說到拉板胡時，他寫道：「指法有如空山鳥語」，很美妙！

從詞源學上來說，牛津英語字典指「notation」是「一個記憶、一項觀察的形成、一個字母或代表文字的符號；後拉丁語為『musical notation』。」我正在思考象徵、語言和音樂譜法的關係……

SY: 我最近也在看有關「流動／運動的象徵」和「實際的心理運動」的讀物。三位德國學者 Sievers、Becking 和 Trustlit 正是這方面的先驅，嘗試把這些心理運動形象化和分類。而 Bruno H. Repp 的，《Musical Motion: Some Historical and Contemporary Perspectives》亦很有趣，使我想起你早前傳給我的那段影片。^[1] 另外還有一份比較枯燥的臨床研究論文，以神經系統的角度看這個問題。^[2]

於是，我開始在想以音樂的流動／平行流動和多個同時移動的身體去比喻那些超越了音樂的東西。我剛剛也開始讀 Barry Shank 的《The Political Force of Musical Beauty》，並很喜歡作者在書開首時提出的一個問題：為什麼我們會認為那些和我們一起快樂地隨音樂擺動的人，必然會在某些重要方面與我們很相似呢？這實在有很大的探討空間。

SY: Yes, shipping all out as of yesterday. Have some mental space now.

[March 30, 2017]

YY: Was reading one of Chan Hing-yan's scores at the Central Library. He writes, for the banhu, 'fingering as if bird calls in the emptiness of the mountains.'^[1] Fascinating!

'Notation' on the basis of its etymology in the Oxford English Dictionary, is 'the making of a mental note, observation, a letter or symbol representing a word, in post-classical Latin also musical notation.' Thinking about relation between metaphors, language, and musical notation...

SY: A few things that I've read recently:
a) metaphors for motions; b) actual psychological motion felt. 3 German pioneers by the names of Sievers, Becking, and Trustlit, and their work in trying to visualize as well as categorize these motions. There's one by Bruno H. Repp, "Musical Motion: Some Historical and Contemporary Perspectives" is of particular interest – reminded me of the video you sent.^[2]
There's an even drier empirical research paper, looking at the same problem from a neurological perspective.^[3]

And then, I started thinking about musical motions/ parallel motions and bodies moving together as metaphors for something beyond music. I have started reading Barry Shank's *The Political Force of Musical Beauty*. I loved the question in the introduction: 'Why is it that we feel as though those with whom we share brief movements of musical bliss must be like us in some important ways?' So much to talk about.

YY: Been thinking about motion, too – Newton’s Law of Inertia! At Taku’s Brown Bag yesterday^[4] - ideas of ‘grand gestures’ of musicians and movements of restraint...

SY: Been looking at notation by Iancu Dumitrescu. And wondering what came into being first in the composer’s mind: energy that’s cross modal? Or a sense of structure? I think what’s remarkable is how, when I listen to Iancu Dumitrescu’s music, the visual aspects of his notations make perfect musical sense.

YY: What is to ‘make musical sense’?

SY: Like, it feels right ... like, if I compared what I see in the notation, with the musical results that I hear, the visual and the sonic make sense together. Put simply, it sounded to me like the musician didn’t just make things up, that she/he tried to realize the score with serious intent, while still maintaining a level of independence from the composer’s wishes.

YY: Interesting...I wasn’t thinking about the composer and musician as two persons, two minds.

[May 24, 6’14pm]

YY: Is *this* the Twinkle manuscript?

SY: Mozart has classical hands, in my opinion. Beethoven scores are much messier.

YY: Do they think linearly?

SY: It really depends. For larger form works (and more typically, in the classical and romantic periods) often composers would start with motives and themes, and forge connections between them. ‘Economy’ of materials is a priced craft. So I guess no, in many cases, composers don’t work linearly.

On intention: could somebody who is not a composer or artist “will” some signs or artifacts into being, as scores for music? I.e., does the act of “willing” scores into being turn one into a composer, if we defined a composer as a “score maker”?

YY: Like, as you said, John Cage shaman-ing, say, a mushroom to express something he intuitively?

YY: 我也想到牛頓的慣性定律！昨天，看水田拓郎的《Brown Bag》^[3]，也令我想起音樂家的華麗手勢和抑制著的動作……

SY: 看作曲家 Iancu Dumitrescu 的譜法時，我也不禁在想：到底是那些跨越形態的能量先行爆發，還是作品的結構感先跑出來的呢？這問題或許重要，或許不；但當我在聽 Iancu Dumitrescu 的作品時，便發現很多都具有相當大的音樂意義。

YY: 何謂「具音樂意義」呢？

SY: 也就是說，它聽起來「對勁」……比方說，如果我看著樂譜，並把看到的和聽到的比較，我會覺得音樂容納了樂譜的意義……可以說，作曲家和音樂家之間的交流完成了：後者完美地完成演繹的工作。而儘管這演繹順服於前者創造的視覺和音樂框架之下，音樂家仍然一方面真實地把樂譜呈現出來，另一方面則獨立於框架以外，根據自己的意願詮釋作品

YY: 很有趣……我倒沒有把作曲家和音樂家想成是兩個不同的人、兩套不同的思維。

[5月24日，下午6時14分]

YY: 這是《Twinkle》的手稿嗎？

SY: 從手稿中，我看到莫札特那雙「古典」的手。貝多芬的手稿則更放任一些。

YY: 你認為他們是以直線思考的嗎？

SY: 一時時。但以較大型的古典和浪漫時期作品來說，作曲家會先計劃好音樂的動機和主題，再把它們連結起來。而簡約地使用音樂素材，也是一門技術。唔，所以絕大多數情況下，作曲家的思考模式也許不是線性的吧。

話說回來，有關「意念」這回事：一個非作曲家又非藝術家的人，能夠隨便透過「意念」把符號和物件化成樂譜嗎？如果說作曲家本質上是「樂譜製作人」，那麼他 / 她能因為這個「意念」而變成作曲家嗎？

YY: 如你所言，約翰·凱奇 (John Cage) 不是也以蘑菇來表達他直覺所感知到的嗎？

SY: 我對音樂的力度變化（大細聲）很感興趣。實際上，我覺得鋼琴能做到 6 - 7 種明顯的力量變化和層次已經很不錯了。所以要怎樣才能實現「ppppp」或「>」的漸無聲呢？既然我們在談「意念」，那麼如果一個音樂符號不切實際，它又如何實踐它的音樂功能呢？

Brian Kane 在《Sound Unseen》中指出：「一個符號的精髓，在於其意念的目的與其目標對象的關係之上，而這些對象實質存在與否——如 Schaeffer 中聲音對象的本體狀態——是毫不相干的。」

不過，任何一個音樂家都會告訴你：其實這些所謂「不切實際」、似乎不能實踐的符號，對表演者來說是有意義的！當我作為表演者的時候，我也這樣認為——但聽眾接收到與否，反而就無從稽考了。這像是作曲家與表演者之間的一種心照不宣。

YY: 我在想，是什麼使我特別為某些譜法所吸引的呢？是密度、複雜性、當中的曖昧還是其建構風格？約翰·凱奇是怎樣啟發你的？

SY: 我想是他的自由吧。他似乎是無所畏懼的。

YY: 你如何從他的手稿中看到「自由」呢？

SY: 「自由」的意象在他的畫作中是很明顯的。機遇音樂讓他擺脫了以往的束縛，得以嘗試各種稀奇古怪的藝術形式。我認為「手」或許是我們的討論當中的一個有趣元素：手部的運動、手勢、手畫下的記號、記號傳來的溫度、作者的手……

對了，談起流動——這可能全然離題——但你覺得我們為什麼會被煙花吸引呢？

YY: 一種解放，或解脫？被俯瞰的感覺？你是指那種璀璨奪目的煙火嗎？

SY: 是的，大型煙火。看著旁人紛紛傾倒於煙花之下，本身便是很引人入勝的一件事。至於小小的那種煙花……就更具風格吧。

YY: 那喃喃緒語、嘆息、呻吟……

SY: 煙花是自由的嗎？

YY: 什麼意思？

SY: I am very interested in dynamics (loudness) indications in music. In practical terms, especially on an instrument like the piano, I am in the opinion that one could probably create only 6 - 7 perceptible increments of dynamics gradations. So what is *ppppp*, or *diminuendo al niente* (> fade to nothing)?^[5] If an intent cannot be realized, then how does the musical intent of an instruction such as *diminuendo al niente* do the thing that it does (since we are talking about intentions)?

From Brian Kane's sound unseen: "Since the essence of the expressive sign depends only on the relationship between meaning-intentions and the intuited intentional objects at which they aim, the actual existence of these objects – just like the ontological status of the sound object in Schaeffer – is irrelevant."

Ask any musician however, and she/he will tell you that it the intent behind a sign such as *diminuendo al niente* matters. I tend to agree that it does matter when I am playing. It's like a secret handshake between the composer and the musician.

YY: I am asking myself what attracts me to particular notations: Density? Complexity? Ambiguity? Architecture (whatever that means)? What of John Cage inspires you?

SY: His freedom, I think. He is kind of fearless.

YY: How do you see 'freedom' from his manuscripts?

SY: If you look at his drawing and prints, you see this freedom most vividly. Chance procedures I think for him was also a way of undoing inhibitions. It allowed him to make strange forms. I think the hand might be an interesting formal thread here – movement of the hand, gestures, warmth as transmitted in marks made by the hand, the author in the hand ...

Speaking of motion – why do you think we are so fascinated by fireworks? Totally off topic, or maybe not.

YY: The release? The relief? The being towered over? But you mean the spectacular ones?

SY: Big and small, but yes, the big ones. It's fascinating to watch people being fascinated by them. Small ones have ... finesse.

YY: The murmurs, sighs, moans...

SY: But are fireworks free?

YY: What do you mean?

SY: I am not sure, maybe I meant this: do fireworks give shape to something like freedom?

YY: The collective joy – like Dancing in the Streets, could be freedom.^[6] Showing Beethoven might be good for a laugh. His hair!

SY: Beethoven! I prefer Bach ... or Mendelssohn!

YY: Back to the beauty of irrelevance – fireworks. Maybe it's the fire.

SY: Our primal instincts then ...

YY: Fireworks – for me it's the sky animated and coming close. You think people may like fireworks for the same reasons they do fountains?

SY: Yes! Actually, probably yes. Fireworks and fountains: things that move and also make sound. Also birds. Hey, I am reading Caroline Levine's *Forms: Whole, Rhythm, Hierarchy, Network*. Somehow related to what we'd been discussing, me thinks.

YY: Now, everything seems to be framed by movement!!! I think you were right to say that we show 'singulars' – a variation of manuscripts. It's good to avoid further canonization.

SY: Yes, let's not affirm histories.

[August 2, 11'57am]

YY: It fascinates me when you said Steve Reich's music brings one closer to light!!! George Steiner says 'The history of our vision of and feel for light has yet to be written.'^[7] How does the presence/ movement of light manifest in music and its notation?

SY: Not every piece of Reich – specific pieces' specific moments, and not all the time ... like whenever the female vocals come in in *Music for 18 Musicians* – for me those are incredibly radiant and spiritual moments. There's this feeling that every note that's there should be there, and nobody should want to change a thing about it.

SY: 我也不確定，大概我是指，能否以煙花的航跡類比自由？

YY: 那種集體歡愉——像《嘉年華的誕生》——也算是自由的一種吧。^[4] 展貝多芬出來似乎會挺好笑的，看他的頭髮！

SY: 貝多芬！我比較喜歡巴赫…… 或孟德爾遜！

YY: 說回離題之美——煙花。可能是因為火光吧。

SY: 那是我們的原始反應所驅使的了……

YY: 對我來說，煙花照亮了整個天空之餘，又把我們和天空的距離拉近了。或許人們喜歡看煙花，就如喜歡看噴泉一樣？

SY: 對！或許是的。兩者都是會動和發出聲音的東西。鳥也是。對了，我正在讀 Caroline Levine 的《Forms: Whole, Rhythm, Hierarchy, Network》，這書似乎和我們的討論相關。

YY: 現在，所有事似乎都能放在「動態／運動」的框架之下了！！！你之前說我們應該展出「很多個單數」——不同的手稿，那是對的，我們該避免進一步「造王」。

SY: 是的，我們都不要樹史之碑。

[8月2日，上午11點57分]

YY: 你說史提夫·萊許 (Steve Reich) 的音樂能帶人通往光，實在很有趣！喬治·史坦納 (George Steiner) 說，「我們一直以來對光的想像和感知其實從未被書寫。」^[5] 音樂和譜法如何呈現出光的存在／運動呢？

SY: 也不是每一首萊許的作品都能達到這境界——那是在特定的篇章才有的特定時刻……比方說，當女聲初次在《Music for 18 Musicians》出現時，對我來說那是一個綻放著靈性的時刻。感覺是每一個音符都恰如其份，沒人想改變它分毫。

YY: 「綻放」這個字用得很好，就如藝術會引領我們去細看光芒萬丈的世界一樣，很美麗。在平行宇宙下，那場演出就如星宿幻化而來似的。

SY: 對，好一個平行時空。不過，即使是同一首音樂作品，不同的演繹也能引申出各個不同的平行宇宙。但這並非憑己意而行，毫無章法。我可以想像，不同表演者會對演繹持有不一樣的意見；但是，對我個人而言，只要認真思索，還是可以鑒別哪一個演繹才是「最真實」或「最好的」——什麼字眼也好，反正便是指那「對勁」的感覺。

YY: 「準確」、「完整」……

SY: 就算是約翰·凱奇 (John Cage)、艾爾·布朗 (Earle Brown) 或卡迪尤 (Cardew) 的開放式樂譜，我也是這樣認為的。如果我們認真對待「最真實的演繹」這個問題，便要回歸樂譜去尋找答案。在「你聽到了什麼」這個問題上亦然。聆聽也可以是認真和細緻的。

YY: …… 也正因如此，我不認同要用「乖僻」一詞來形容那些沒有刻意按規矩做音樂的人。難道那些人不能跟隨另一套規矩嗎？或他們根本不在乎那些所謂的規矩？——當然，要裝作世上根本沒有規矩可從，那可能才是最難的。

SY: 是的，就像小孩一樣。

[8月15日，上午9時36分]

YY: 我在想有關音樂中「轉圈」的問題…… 若果不是樂譜上出現的圓圈，那怎樣才算是一個「轉動」？音樂上，從哪裡轉到哪裡？那道曲線是怎樣的？還是那大體是指「轉折」的意思？一定的嗎？有可能更廣泛地指向一種迂迴往返——從這裡到那裡但由始至終都在某界線之下——的流動？

SY: 你是指卡農曲嗎？還是主題與變奏？還是 …… 賦格曲？

YY: 我也不確定 …… 大概是某些特定的細節，例如：當有人說一個音符「轉」成了另一個時，那是指音符向前移動了、改變了，還是進化了？諸如此類的這些，對我來說都很不同似的……

SY: 哦，所以你是指局部的轉換 v.s. 結構上的轉變嗎？其實，音樂家的確也會花很多時間去鑽研「過渡」這個問題。但我猜你所說的「轉動」是更具體的——像旋轉正式發生前，某種內在的流動、欲望或某種潛在的能量？

YY: Love 'radiance'. Just as good art brings us into perceiving what's shining. That's beauty for me. YES for 'parallel universes' – I think of the show as a constellation/ cluster of constellations.

SY: YAY for parallel worlds. But for me, allowing room for parallel universes (different interpretations or personal experiences) that spring from the same piece of music is not the same as saying anything goes. While I could imagine how some interpretations could be truer for some people than others, if I thought hard enough, I myself will always be able to come to some sort of a conclusion and decide on a particular interpretation as the 'truest,' or the 'best,' or whatever word one might want to use to describe that feeling that it is "done well."

YY: 'Precision', 'integrity'...

SY: And even with open form scores, like that of John Cage, Earle Brown and Cardew, I feel that the same can be said. If we wanted to take this question of "truest interpretation" of open scores seriously, it would be necessary to go to the notation itself to look for evidence. It's entirely possible to scrutinize the listening experience itself with the same level of seriousness.

YY: ...which is why I don't think idiosyncrasy is quite the right word to describe those who make musical worlds without consciously following the rules – they must have chosen other rules to follow?! But then there'd also be the ones who just don't care? Actually this may be the hardest to do – to act as if there were no rules!

SY: Like children, yes.

[August 15, 9'36am]

YY: Been thinking about 'turning' (circular movements) in music...what is a 'turn'? Not visually circular as in the printed scores, but musically: from where, to where? How is the curve cast? Is this more generally under the category 'transition'? Could be, but not necessarily? Or more broadly, circuitous movements – back and forth, here and there, but within certain limits.

SY: Like a "canon"? Or more like a "theme and variation"? Or more like...a "fugue"?

- YY:** Not sure...perhaps particular details, eg. when we say one note 'turns' into another, are we saying it moves on, or changes, or evolves, etc.? All seem to me different...
- SY:** So it's more about changes at a the local level, as opposed to structural turns? Actually, the bridging of sections is something that musicians spend considerable time thinking about. But I guess your use of the word "turn" is more specific – some sort of internal motion, or the internal desire that is felt before the physical spinning happens. Some sort of potential energy?
- YY:** Energy change! But how does 'smaller local scale' differ from 'structural turn'?
- SY:** I think people will say that music could indeed "turn" structurally. It's actually a very crafty thing.
- YY:** What kind of craftsmanship is this?
- SY:** One of the composition exercises that I used to get as a student is this: take two very different musical motives, and try to 'twist' them together, forging a connection between the two. But if we are talking about potential energy in music, then maybe we should talk about harmony.
- YY:** I totally don't know what this means...
- SY:** Harmonic structure in music, to oversimplify, has to do with tension and release. Perhaps craftsmanship is an ability to make graceful turns? There's a book called *Mozart's Grace* by Scott Burham, which is all about that. It's a very enjoyable read.
- YY:** Tension and release...Barenboim says Wagner is taking a lot of risks.^[8]
- SY:** Wagner is good at stretching the tension of harmony, prolonging a dissonance to its breaking point: a cliff hanger. I guess that "angst" is where the potential energy resides.
- YY:** Why did he need more time? Or, why did he try to hang?
- YY:** 能量的轉變！但「局部的轉換」和「結構上的轉變」又有何分別呢？
- SY:** 挺多人會說音樂結構的流動，那其實是作曲技巧的一個領域。
- YY:** 什麼樣的技巧呢？
- SY:** 我從前當學生時，其中一個會做的作曲功課，是要把兩個非不同的音樂動機「扭」在一起。但如果你指的，是音樂潛在能量的部分，那大概與和聲有關吧。
- YY:** 我全然不知那是什麼意思……
- SY:** 和聲的結構——非常籠統地說，便是聲音的張力和張力的釋放；而當中技巧的奧妙，就在於作曲家是否有讓聲音張弛有度、優美地流轉。Scott Burham 寫了一本饒有趣味的書叫《Mozart's Grace》，談的正是這種收放自如。
- YY:** 張力和釋放……巴倫邦 (Barenboim) 說華格納 (Wagner) 總是經常冒險。^[6]
- SY:** 華格納非常擅長把和聲之間的不協調和音延長至臨界點——我猜不協調帶來的焦慮感，亦正正是音樂的潛藏能量之所在。
- YY:** 為什麼他需要更多的時間呢？或者應該問，為什麼他要把聲音懸在那裡？
- SY:** 這是一個很好的問題。部分是為了配合劇本。但另一方面，這也是一個革新。處理不協調的和聲，使之歸向和諧，在當時來說是金科玉律。華格納把那不協調維持著——先懸後解，彷彿「懸」便是為了「解」。處理不協調的和聲是有公式可循的，像功夫的套路一樣，是每個作曲學生都要學習的。
- YY:** 所以，這就是作曲的法則。
- SY:** 其中一部分吧。這其實亦涉及西方音樂採用的「律制」。不過，比如廣為西方作曲家認識的印尼甘美蘭音樂，就不遵循西方音樂這些並非「自然」的律制。
- YY:** 如果說是被西方建構出來的「自然」呢？

SY: 簡單來說，「十二平均律」是一個科技，是不「自然」的。非西方的音樂——包括中國音樂——所用的調音方法則相對地「自然」。有點難以三言兩語解釋，不過西方音樂現在採用的「律制」大抵和譜法出現的時間差不多，是理性時代的產物。

[8月22日，下午9時01分]

YY: (有點頭昏腦脹) 譜曲是藝術還是不是藝術呢？我們要從展出的物件中帶出藝術的元素……

SY: 你可能仍然覺得有一種逾越了的行為或一個動作需要被解釋，但這才是整個項目最神秘的地方啊，不是嗎？

YY: 逾越了的行為，對，當中的魔力！

SY: 可能我們不需要準確之至地解釋它，反而是那股推動了什麼的衝動……或許有意識地把它保持在懸浮的狀態也是好事。就好像點頭一樣。你明我的意思嗎？

YY: 對，懸浮。我覺得藝術也是如此游離徘徊的。我想我明白的——大概是側頭那樣。

SY: 是的。

[9月1日，下午12時48分]

SY: It's a good question. Some of it is programmatic I guess. But he was also innovating, and going against the common expectation to resolve. Instead, he sustained the dissonance. Composers-in-training have to learn how to prolong dissonances, and to resolve dissonances - like kung-fu set pieces.

YY: So that's the canon.

SY: Part of it. This whole question also has to do with the issue of tonality in Western music. But many non-Western musical cultures do not conform to the tuning system of Western music, for example, Indian classical music, or the Javanese Gamelan. This tuning system is not actually "natural" *per se*.

YY: Nature as constructed by the 'west'?

SY: 12-tone equal temperament is a technological invention, a "tempered" and not natural system. Non-Western music – including Chinese music – used other tuning systems that might be considered more "natural". It's a mouthful to explain, but it coincided with the advent of notation – the age of rationality.

[August 22, 9'01pm]

YY: (from blurry mind on this) – Notating as art or not art already? The specific objects we'll show, the duty to bring the art out of all...

SY: Maybe you still sense a transgression or movement that needs to be explained or not. That's the mystery of the whole endeavor, isn't it?

YY: Transgression, yes, for its magic!

SY: Maybe not something to be explained precisely but rather the impulse that prompted...something. Maybe it'd be good to keep this in suspension, but consciously so? Like, a nod. You know what I mean?

YY: Suspension indeed. I think of art as hovering. I think I know – maybe a sideway nod.

SY: Yeah.

[Sept 1, 12'48pm]

- [1] Our translation; original in Chinese: “「指法有如空山鳥語」—陳慶恩”
- [2] The video is Hiromi Miyakita's *Drift* shown at the entrance of the current exhibition.
- [3] Zohar Eitan and Roni Y. Granot, “How Music Moves: Musical Parameters and Listeners' Images of Motion” in *Music Perception: An Interdisciplinary Journal*. 2006; Vol. 23, No. 3: 221-248.
- [4] “The Playback Musician” presented by Takuro Mizuta Lippit, School of Creative Media Brown Bag Research, May 23, 2017.
- [5] “ppppp” is the abbreviation for pianississississimo and “>” is the mark for decrescendo in western musical notation.
- [6] Barbara Ehrenreich, *Dancing in the Streets: A History of Collective Joy*, New York: Holt Paperbacks. 2007.
- [7] George Steiner, *Real Presences*. Chicago: University of Chicago Press. 1991:188.
- [8] Daniel Barenboim, *Everything is Connected: The Power of Music*, London: Phoenix. 2009.

- [1] 所述的影片為宮北裕美的《漂う》，並被展出於是次展覽的入口處。
- [2] Zohar Eitan 及 Roni Y. Granot 著，〈How Music Moves: Musical Parameters and Listeners' Images of Motion〉載《Music Perception: An Interdisciplinary Journal》，總23期，2006年3期(2006年2月)，頁221-248。
- [3] 水田拓郎的《The Playback Musician》由創意媒體學院 Brown Bag Research 主辦，於2017年5月23日舉行。
- [4] 芭芭拉·艾倫瑞克 (Barbara Ehrenreich) 著，《嘉年華的誕生：慶典、舞會、演唱會、運動會如何翻轉全世界》(Dancing in the Streets: A History of Collective Joy) (紐約：Holt Paperbacks，2007年)。
- [5] 喬治·史坦納 (George Steiner) 著，《真的無所不在》(Real Presences) (芝加哥：芝加哥大學出版社，1991年)，頁188。
- [6] 丹尼爾·巴倫邦 (Daniel Barenboim) 著，《Everything is Connected: The Power of Music》(倫敦：Phoenix，2009)。

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Biographies 簡歷

JO GANTER

Jo Ganter is a visual artist, printmaker and lecturer in Fine Art at the University of Edinburgh. She has won many awards, including a Rome Scholarship, that allowed her to live and study at the British School at Rome in 1989/90, a John Kinross Scholarship that enabled travel to Tuscany in 1988, a Boise Scholarship which allowed her to work in New York Print Workshop and the KALA Art Institute San Francisco in 1994, and the Sir William Gillies Award from the Royal Scottish Academy in 2004. Ganter was elected to the Royal Scottish Academy of Art and Architecture in 2003. <https://joganter.wordpress.com>

Jo Ganter 是一位視覺藝術家、版畫家及英國愛丁堡大學藝術系講師。她曾獲多個獎項，當中包括資助她於1989到1990年間前往羅馬的British School深造的羅馬獎學金、資助她於1988年前往托斯卡納的John Kinross獎學金、資助她於1994年前往紐約版畫工作室及三藩市KALA藝術學院進行創作的Boise獎學金，以及2004年獲得的蘇格蘭皇家學院的Sir William Gillies獎項。她於2003年獲選為蘇格蘭皇家學院藝術與建築院士。<https://joganter.wordpress.com>

ALFRED KO | 高志強

Alfred Ko was born in Hong Kong and studied photography at the Banff School of Fine Arts in Canada. In the late 1970s, Ko founded the FOTOCINE School of Photography and the Photo Centre as a nurturing ground for professional photographers in Hong Kong. Ko was named "Photographer of the Year" by the Hong Kong Artists' Guild in 1992, and his photo album *Palace Museum – The Forbidden City* won the "Champion Book of the Year" and "Best Produced English Book" awards from the Hong Kong Urban Council in 1982 and 1984 respectively. His solo exhibitions include "Monologue" (1986), "Hong Kong, China" (1993), "The Blues" (1997), "Nocturne" (2008), "Agoraphobia" (2012), and "Apart" (2015). His works have been collected by the Hong Kong Heritage Museum and private collectors. Ko is a founding member, former Chairman and current Honorary Member of the Hong Kong

Institute of Professional Photographers. He is Chairman of the Hong Kong International Photo Festival 2013 to 2017.

高志強於香港出生，於加拿大Banff藝術學院學習攝影。回港一直為自由攝影人，同時亦開始分別任教於理工大學設計攝影系、香港藝術中心、中文大學校外進修部、大一及正形設計學院；七十年代末，與友人等創立影藝攝影學校及攝影中心(Photo Center)，致力推動攝影教育。高氏曾獲多個攝影獎項包括1992年香港藝術家聯盟頒發的攝影家年獎，其攝影集《故宮——紫禁城宮殿》分別於1982年及1984年獲當時的香港市政局頒發最佳書籍年獎及最佳英文書籍獎。高氏曾舉辦和參與多個本地及國際性的聯展及個展，本地個展包括《中港印象》(1993)、《藍調》(1997)、《夜祭》(2008)及《懼曠》(2012)。作品為香港文化博物館及私人機構收藏。高氏為香港專業攝影師公會創會會員，曾任兩屆主席，現為該會榮譽會員。並由2013-17年擔任香港國際攝影節主席。

THITIPHORN KOTHAM

Thitiphorn Kotham is an artist based in Chiang Mai, Thailand. Having grown up with her love of music and drawing, Kotham has always been fascinated by nature and how the world is represented through the eyes. The interest was further developed when she opted to take her Bachelor's Degree in Printmaking. The artworks that Thitiphorn create on her walks in the landscape are wanderings about the connection between human and nature. Her installations are often sites of artistic and spiritual exploration, studying crystals and precious stones and their influence on the human body and mind. <https://www.facebook.com/thitiphornK>

Thitiphorn Kotham 是一位駐泰國清邁的藝術家，自小熱愛音樂和繪畫。Kotham 一直著迷於大自然及世界如何通過人的視覺而呈現，這方面的興趣在她選讀版畫學士學位時得以進一步發展。她在散步時所創作的作品探索人與自然之間的聯繫。她的裝置作品探討水晶和寶石以及它們對人體和心靈的影響，是為探索藝術和靈性精神的場域。<https://www.facebook.com/thitiphornK>

SUMMER MEI LING LEE

Summer Mei Ling Lee graduated from Stanford University in 1997 and received her MFA in painting and sculpture from the San Francisco Art Institute in 2011. She lives in the San Francisco Bay Area and Chicago and has exhibited internationally. Her recent public art installation *Liminal Space/Crossings*, funded by the NEA, is a finalist for the Robert E. Gard Award. Nominations include the Fleishhacker and Joan Mitchell Fellowships and the Frey Norris Bay Area Artist Award. <http://www.summerleeart.com/>

Summer Mei Ling Lee 於 1997 年畢業於美國史丹佛大學，並於 2011 年於舊金山藝術學院取得繪畫和雕塑碩士學位。現居於美國三藩市灣區及芝加哥，作品曾於世界各地展出。她獲美國國家藝術基金會資助創作的公共藝術裝置《Liminal Space/Crossings》更入圍 Robert E. Gard 獎項。作品同時獲提名 Fleishhacker and Joan Mitchell 獎學金以及弗雷諾里斯灣區藝術家獎。

HIROMI MIYAKITA | 宮北裕美

Hiromi Miyakita is a dancer and visual artist living in Kyoto, Japan. After graduating from the Department of Dance at the University of Illinois at Urbana-Champaign, she started her dance career in Japan in the latter half of the 1990s. Miyakita's practice works with the concept of "dance through stillness", and the motion of the human body when considered as an object rather than as a living being. This leads her to start experimenting with an improvised performance and visual arts. Since 2014, Miyakita has organized and participated in ART CAMP TANGO as a curator and artist. <http://miyakitahiromi.com/english>

宮北裕美是一位現居於日本京丹後市的舞蹈家和視覺藝術家。從美國伊利諾伊大學尚佩恩分校舞蹈系畢業之後，她於九十年代中後期在日本開始了她的舞蹈生涯。宮北裕美以「靜止中舞動」的概念，及將身體作為一件物品而不是生物來看待時的動態來處理她的舞蹈創作。這亦促使她開始了試驗即興表演及視覺藝術。宮北裕美自 2014 年起以策展人及藝術家的身份加入 ART CAMP TANGO。 <http://miyakitahiromi.com/english>

MORGAN O'HARA | 摩根·奧哈拉

Morgan O'Hara was born in Los Angeles and raised in an international community in post-war Japan. She earned a Master's Degree in Art from California State University at Los Angeles, and had her first solo exhibition in the Musée Cantonal des Beaux Arts in Lausanne, Switzerland in 1978. O'Hara lived in Europe for 25 years, and now lives in New York and works internationally. She has been a member of the Elizabeth Foundation since 2010. In 2016, she had a retrospective exhibition at Museo Nacional de Bellas Artes, Santiago, Chile. O'Hara has recently been honoured by the Lee Krasner Award in recognition of a lifetime of achievement. <http://www.morganohara.com>

摩根·奧哈拉出生於美國洛杉磯，在戰後日本的國際社區中長大。她於美國洛杉磯加利福尼亞州立大學取得藝術碩士學位，並於 1978 年在瑞士洛桑 Musée Cantonal des Beaux Arts 舉辦了首次個展。她在歐洲居住了 25 年，現居於紐約，作品於世界各地展出。自 2010 年起成為伊麗莎白女王基金會的成員。2016 年，她於智利聖地亞哥國立美術館舉辦回顧展。最近獲頒 Lee Krasner 獎項，表彰她一生的成就。 <http://www.morganohara.com>

STEVE RODEN

Steve Roden is a visual and sound artist from Los Angeles, living in Pasadena. He received his MFA from Art Center College of Design in Pasadena in 1989. His work includes painting, drawing, sculpture, film/video, sound installation, text and performance. Roden's working process uses various forms of specific notation (words, musical scores, maps, etc.) and translates them through self invented systems into scores, which then influence the process of painting, drawing, sculpture, and composition. These scores, rigid in terms of their parameters and rules, are also full of holes for intuitive decisions, failures and left turns. Roden's works are in the permanent collection of such institutions as the Los Angeles County Museum of Art; the Museum of Contemporary Art San Diego, the National Museum of Contemporary Art, Athens, Greece, and many more. <http://www.inbetweennoise.com/bio>

Steve Roden 是來自美國洛杉磯的視覺及聲音藝術家，現於帕薩迪納生活。他於 1989 年在帕薩迪納藝術中心設計學院獲得藝術碩士學位，作品涉獵繪畫、雕塑、電影／錄像、聲音裝置、文本和表演藝術等藝術形式。他的創作過程使用各種形式的特定符號（文字、樂譜、地圖等），並以自家研發的系統將這些符號轉化為樂譜，繼而影響其繪畫、雕塑和作曲的創作過程。這些樂譜雖有著嚴謹的規範和規律，卻滿是讓人

作直觀、錯誤與另類解讀的漏洞。他的作品被永久收藏於多個機構，當中包括洛杉磯縣立美術館、聖地亞哥當代美術館、希臘雅典國立當代美術館等。http://www.inbetweennoise.com/bio

TSANG CHUI MEI | 曾翠薇

Born in 1972, Tsang Chui Mei obtained her Bachelor's and Master's Degrees in Fine Arts from The Chinese University of Hong Kong in 1996 and 2004 respectively. She had been selected to participate in the artist-in-residence program at Cité Internationale des Arts in Paris, France in 2015. She is a part-time lecturer of BAFA (RMIT) in Art School Hong Kong. Her recent exhibitions include: "Some Landscapes" (Grotto Fine Art Ltd, Hong Kong), "[Purple]: Women of Mankind" (One East Asia, Singapore), etc. Her works are being collected by the Hong Kong Museum of Art, Fringe Club, Philippe Charriol Foundation, Hotel ICON, Hotel Stage and private collectors.

曾翠薇生於1972，分別於1996年與2004年在香港中文大學藝術系獲取學士及碩士學位。於2015獲選參加法國巴黎Cité Internationale des Arts三個月駐留計劃。現為香港藝術學院藝術文學士（墨爾本皇家理工大學）兼任講師。近期的展覽包括：《有些山有些景》（嘉圖畫廊，香港）及 [Purple]: Women of Mankind (One East Asia, 新加坡) 等。作品為香港美術館、藝穗會、夏利豪基金會、唯港薈、登臺及私人收藏。

SAMSON YOUNG | 楊嘉輝

Born in Hong Kong in 1979, Samson Young is an artist and composer. Behind each project of his is an extensive process of research, involving a mapping of the process through a series of "sound sketches" and audio recordings. His drawing, radio broadcast, performance and composition touch upon the recurring topics of conflict, war, and political frontiers. Young was the inaugural winner of the BMW Art Journey Award at Art Basel Hong Kong 2015, and in 2017 he represented Hong Kong at the 57th Venice Biennale. Upcoming projects include the 21st Biennale of Sydney (2018), the Solomon R Guggenheim Museum in New York (2018), and the Talbot Rice Gallery as a part of the 2019 Edinburgh Festival. Young has participated in international music and performing art festivals including Manchester International Festival, Internationale Ferienkurse für Neue Musik Darmstadt, Fusebox Festival (Austin), New York Electronic Art Festival,

Tonlagen Festival (Dresden), Transart Festival (Bolzano), and MONA FOMA Festival of Music and Art. http://thismusicisfalse.com

楊嘉輝於1979年在香港出生，是一位藝術家及作曲家。他每套藝術作品都經過深入的研究，並以「聲音素描」及錄音等去記錄研究過程。他的畫作、電台廣播、演出及音樂創作常涉獵衝突、戰爭及政治疆界等議題。楊嘉輝於2015年香港巴塞爾藝術展榮獲首屆BMW藝術之旅獎，並代表香港參與2017年第57屆威尼斯雙年展。他曾於多個著名場地舉辦個人展覽，包括日本廣島市現代美術館(2015)、紐約Team Gallery(2015)、香港Para/Site藝術空間(2016)、印度Experimenter畫廊(2016)、德國杜塞爾多夫美術館(2016)及曼徹斯特華人當代藝術中心(2017)等。2018年他將於第21屆悉尼雙年展及紐約古根漢美術館舉辦展覽，並將參與2019年愛丁堡藝術節(塔爾伯特萊斯畫廊)。此外，楊嘉輝是多個樂隊的成員，曾與世界各地的樂團合作。參與過的藝術盛事包括曼徹斯特國際藝術節、德國達姆施塔特國際音樂節、美國奧斯汀Fusebox音樂節、紐約電子藝術節、德國德累斯頓TonLagen當代音樂節、意大利波爾扎諾跨領域藝術節及澳洲新舊藝術博物館現代音樂節等。http://thismusicisfalse.com

LOUIS ANDRIESEN | 路易斯·安德利森

Louis Andriessen (b. 1939) is one of Europe's most eminent and influential composers. His music combines propulsive energy, economy of material and distinctive sonorities, often dominated by pungent wind and brass, pianos and electric guitars. His works show influence of Stravinsky. He has explored, in relation to music, the subjects of politics, time, velocity, matter and mortality in five works for large ensemble: *De Staat* (1976), *De Tijd* (1981), *De Snelheid* (1983), *De Materie* (1985-88), and *Trilogy of The Last Day* (1996-97). Stage works include operas *Writing to Vermeer* (1997-98), *La Commedia* (2004-08) and monodrama *Anais Nin* (2009-10). Andriessen is a central figure in Dutch contemporary arts scene, and the winner of the 2011 Grawemeyer Award.

路易斯·安德利森生於1939年，是歐洲最著名和最具影響力的作曲家之一。他的音樂作品結合了推進的能量、物質經濟及獨特的聲音，往往由尖銳鮮明的管樂器、鋼琴和電子吉他主導。他的作品展現了史達拉汶斯基 (Igor Stravinsky) 對其的影響。他以音樂並透過其五部樂團作品，探索了的政治、時間、速度、物質和死亡的主題，該五部作品為：《De Staat》(1976)、《De Tijd》(1981)、《De Snelheid》(1983)、《De Materie》(1985-88) 及《Trilogy of The Last Day》(1996-97)；舞台劇作品包括歌劇《Writing to Vermeer》(1997-98)、《La Commedia》(2004-08) 及獨腳戲《Anais Nin》(2009-10)。Andriessen是荷蘭當代藝術界的核心人物，也是2011年Grawemeyer獎項的得主。

MARK APPLEBAUM

Mark Applebaum received his PhD in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout North and South America, Europe, Africa, Australia, and Asia with notable performances at the Darmstadt Sessions. Many of his pieces are characterized by challenges to the conventional

boundaries of musical ontology. In 2000 he joined the faculty at Stanford where he directs [sic] – the Stanford Improvisation Collective, received the 2003 Walter J. Gores Award for excellence in teaching, and was named the Hazy Family University Fellow in Undergraduate Education and Leland & Edith Smith Faculty Scholar. <http://www.markapplebaum.com/bio.html>

Mark Applebaum在美國加州大學聖地牙哥分校研修作曲，師隨Brian Ferneyhough，並獲得博士學位。他的獨奏、室樂、合唱、管弦樂、歌劇和電子音樂作品曾於南北美洲、歐洲、非洲、澳洲及亞洲各地演出，於達姆施塔特的表演更大獲好評。他的許多作品都挑戰音樂本體的傳統界限。他於2000年加入斯丹福大學任教並主導計劃 [sic] (the Stanford Improvisation Collective)，2003年獲頒Walter J. Gores優秀教學獎，並獲委任為Hazy家族大學本科教育研究員及Leland & Edith Smith學系學者。<http://www.markapplebaum.com/bio.html>

CATHY BERBERIAN | 凱西·巴貝利安

Mezzo-soprano Cathy Berberian (1925-1983) won her reputation as an interpreter of difficult contemporary scores, but left an exemplary recorded performance in an opera by Monteverdi as a centerpiece of her rarefied art. In fact, Berberian was an accomplished performer in a great many musical styles, performing works from the pre-Baroque era up to contemporary times. Married between 1950 and 1966 to Italian composer Luciano Berio, the singer moved in circles that encouraged her to explore the music of her own age. She turned out to be the most persuasive advocate many a modern composer could desire. Tragically short-lived, Berberian left a recorded legacy that includes works by Berio and Cage, and a number of folk songs. In addition to her performing skills, Berberian was a composer of some note. Her *Stripsody*, written in 1966, reveals both humour and the ability to exploit her own virtuosity as a performer. [Excerpted from the entry at allmusic.com authored by Erik Eriksson, <https://www.allmusic.com/artist/cathy-berberian-mn0002286691/biography>, accessed Jan 8, 2018.]

女中音凱西·巴貝利安(1925-1983)因為其詮釋高難度的當代音樂而聞名,但她的一個蒙台威爾第(Monte Verdi)歌劇錄音,卻成為她那些珍貴錄音中的核心作品。事實上,她是一個出色的表演者,由早期巴洛克風格以至不同的現代音樂風格她都揮灑自如。1950年到1966年間她與意大利作曲家盧西恩·貝利奧(Luciano Berio)的婚姻,讓她結識到許多志同道合的朋友一同探索屬於她自己身處時代的音樂。她最終亦成為了許多現代作曲家都渴望成為的現代音樂的有力倡導者。在她短暫人生中,留下來的演出紀錄包括貝利奧和凱奇(Cage)的作品,以及其他民歌作品。除了其傑出的表演技巧外,她還是一位作曲家。她寫於1966年的作品《Stripsody》巧妙的展示她作為表演者的幽默感和高超技巧。[節錄自 allmusic.com 由 Erik Eriksson 撰寫 <https://www.allmusic.com/artist/cathy-berberian-mn0002286691/biography>, 於2018年1月8日下載。]

LUCIANO BERIO | 盧西恩·貝利奧

Luciano Berio (1925-2003) was one of the most important Italian composers of the second half of the 20th century, a leader of the international avant-garde who has managed to write music that is communicative and pleasing to audiences. He received musical instruction from his father and grandfather, organists in Oneglia, and continued musical training through his school years. After World War II he went to Milan to study law but also became a composition pupil with Ghedini, a composer known for his interest in many styles. He passed that interest on to Berio, who started his career as a neo-Classicalist. Berio explored the frontiers of sound, particularly vocal sound, thanks to his association with Cathy Berberian. Berio's noteworthy, ongoing series of solo instrumental works – many in the *Sequenza* series – have often explored the timbral possibilities of a particular instrument. [Excerpted from the entry at allmusic.com authored by Joseph Stevenson, <https://www.allmusic.com/artist/luciano-berio-mn0001318932/biography>, accessed Jan 9, 2018.]

盧西恩·貝利奧(1925-2003)是五、六十年代最重要的意大利作曲家之一,同時是國際前衛派的領導人物,擅長創作具啟迪性而又討人喜歡的音樂。他的父親和祖父是Oneglia的管風琴手,他自幼隨他們學習音樂,並在學時繼續進修。第二次世界大戰後,貝利奧赴米蘭學習法律,但同時拜師Ghedini,成為這位以作曲風格多樣而聞名的作曲家的門生。貝利奧亦承繼了Ghedini風格多樣的創作手法,開創了其新古典主義的創作之路。貝利奧探索聲音的邊界,同時受其妻子凱西·巴貝利安所影響,特別集中研究人聲。貝利奧的眾多備受關注的獨奏器樂作品之中,特別是《Sequenza》系列中的很多作品,皆常探索特定樂器的音色的可能性。[節錄

自 allmusic.com 由 Joseph Stevenson 撰寫的文章 <https://www.allmusic.com/artist/luciano-berio-mn0001318932/biography>, 於2018年1月9日下載。]

PIERRE BOULEZ | 皮耶·布萊茲

Pierre Boulez (1925-2016) first studied mathematics, then music at the Paris Conservatory (CNSM), where his teachers included Olivier Messiaen and René Leibowitz. In 1954, with the support of Jean-Louis Barrault, he founded the Domaine Musical in Paris – one of the first concert series dedicated entirely to the performance of modern music – and remained their director until 1967. Boulez began his conducting career in 1958 with the Südwestfunk Orchestra in Baden-Baden, Germany. From 1960 to 1962 he taught composition at the Music Academy in Basel. As a composer, conductor and teacher, Boulez has made a decisive contribution to the development of music in the 20th century and inspired generations of young musicians with his pioneering spirit. His recordings have earned him a total of 26 Grammys and vast numbers of other prestigious awards. [From Deutsche Grammophon, <http://www.deutschegrammophon.com/en/artist/boulez/biography>, accessed Jan 9, 2018.]

皮耶·布萊茲(1925-2016)最先修讀數學,及後在巴黎音樂學院(CNSM)進修音樂,他的導師包括梅湘(Olivier Messiaen)和René Leibowitz。1954年,在Jean-Louis Barrault的支持下,他於巴黎創立了樂社Domaine Musical,是首個專門演奏現代音樂表演的音樂會系列之一,布萊茲同時為樂社擔任總監至1967年為止。布萊茲於1958年開始,在德國巴登巴登的西南廣播樂團展開了他作為指揮的生涯。他於1960年到1962年間在巴塞爾音樂學院教授作曲。作為作曲家、指揮家和老師,布萊茲在二十世紀為音樂的發展做出了決定性的貢獻,並以其先導的精神激勵了一代又一代的年輕音樂家。他的專輯為他贏得了26個格萊美獎項和其他眾多重要的獎項。[節錄自 Deutsche Grammophon, <http://www.deutschegrammophon.com/en/artist/boulez/biography>, 於2018年1月9日下載。]

EARLE BROWN | 艾爾·布朗

Earle Brown (b. 1926 in Lunenburg, Massachusetts) has an interest in a broad range of aesthetic expressions, ranging from the writings of James Joyce and the poetry of Gertrude Stein, Kenneth Patchen, and others to the work of the Abstract Expressionist painters – and particularly

Jackson Pollock and Alexander Calder – informed his own work. Brown's influence on the avant-garde community has been philosophical as well as tangible and practical. His conducting techniques and experiments with “time notation,” improvisation, and open-form compositional structure have become part of contemporary compositional usage. Among Brown's most frequently performed and reinterpreted works is *December 1952*, the score of which is a stark, abstract series of floating rectangles – a musical equivalent to Calder's *Mobile*. <http://www.earle-brown.org/>

艾爾·布朗(1926年生於麻省盧嫩堡市)對廣泛的美學表現感興趣，其創作亦受到不同藝術媒介及藝術家所影響，當中包括：詹姆斯·喬伊斯(James Joyce)的著作、格特魯德·斯坦(Gertrude Stein)、肯尼斯·派臣(Kenneth Patchen)等人的詩作，以至抽象表現主義畫家的作品——特別是傑克遜·波洛克(Jackson Pollock)和亞歷山大·考爾德(Alexander Calder)。布朗對前衛派的影響不僅是哲學性的，也是明顯實在的。他在「比例記譜法」上所展示的指揮技巧與實驗、即興創作、以及開放式的樂章結構經常被用於當代作曲之中。布朗最經常被演奏和重新演繹的作品是《December 1952》，樂譜是一系列鮮明、抽象、散落的矩形——可被理解為考爾德經典作品《Mobile》的音樂版本。<http://www.earle-brown.org/>

JOHN CAGE | 約翰·凱奇

John Cage, in full John Milton Cage, Jr., (1912-1992), American avant-garde composer whose inventive compositions and unorthodox ideas profoundly influenced mid-20th-century music. Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as the “prepared piano” (a piano modified by objects placed between its strings in order to produce percussive and otherworldly sound effects). Among Cage's best-known works are *4'33"* (*Four Minutes and Thirty-three Seconds*, 1952), a piece in which the performer or performers remain utterly silent onstage for that amount of time (although the amount of time is left to the determination of the performer). His work was recognized as significant in the development of traditions ranging from minimalist and electronic music to performance art. [Excerpted from *Encyclopaedia Britannica's* entry on the composer, <https://www.britannica.com/biography/John-Cage>, accessed Jan 7, 2018.]

約翰·凱奇(全名 John Milton Cage, Jr., 1912-1992)，是美國前衛作曲家，其極具創造性的作品和另類思想深刻地影響了二十世紀中期的音樂。凱奇的早期作品沿用其老師荷伯

格的十二音列方法寫成；及至1939年，他開始嘗試使用各式各樣不正規的樂器進行創作，例如：「預置鋼琴」(在鋼琴琴弦之間放置各種物件，以改變鋼琴的音色，讓其產生敲擊和其他奇特的聲音效果)。凱奇眾多著名的作品包括《4'33"》(1952)——一篇要求演出者在樂章演出時間之內完全保持沉默的樂曲(儘管這段所謂的「演出時間」是由表演者來判斷)。他的作品對極簡主義、電子音樂以至表演藝術等傳統的發展至為重要。[節錄自《大英百科全書》，<https://www.britannica.com/biography/John-Cage>，於2018年1月7日下載。]

CORNELIUS CARDEW | 卡迪尤

Cornelius Cardew was the fundamental figure in the British avant-garde of the 1960s. Cardew grew up in Cornwall and at the age of 17 entered the Royal Academy of Music in London. Cardew developed an interest in electronic music, and in 1957 traveled to Germany to study in the Cologne-based electronic music studio of composer Gottfried Michael Koenig. Cardew returned to England in 1961, supporting himself by working as a graphic artist and organizing concerts. He undertook a number of challenging scores with an emphasis on graphic notation and verbal instructions. In 1967 he completed his magnum opus, *Treatise*, consisting of 193 pages of music in graphic notation. In 1968, Cardew, Michael Parsons, and Howard Skempton formed the Scratch Orchestra, which improvised music from verbal instructions and other minimalist prompts. Cardew published a book based on their experiments entitled *Scratch Music* in 1971, which has become a standard reference work for experimental musicians ever since.

卡迪尤是六十年代的英國前衛派靈魂人物。卡迪尤在康瓦爾郡長大，十七歲考進倫敦皇家音樂學院；卡迪尤對電子音樂產生了濃厚的興趣，並於1957年前往德國，在作曲家Gottfried Michael Koenig位於科隆的電子音樂工作室學習。卡迪尤於1961年回到英國，以平面設計和籌辦音樂會等工作支持自己的創作，期間，他創作了一系列具挑戰性的作品，強調圖像記譜學及口頭指示的元素。他於1967年完成了其著名創作《Treatise》，一篇由193頁的圖形譜號組成的音樂。卡迪尤、Michael Parsons和Howard Skempton於1968年組成了Scratch Orchestra，以口頭指令和其他簡約的提示進行即興創作。卡迪尤於1971年以名為《Scratch Music》的一連串實驗為藍本出版著作，該書從此成為實驗音樂家的標準參考書。

ALAIN CHIU | 趙朗天

Alain Chiu is a composer and experimental theatre maker. Chiu's music received performances at the Hong Kong Arts Festival, Freespace Festival, Taipei HK Week, Jumping Frames Italy Tour, Cannes Film Festival, and Guggenheim UBS No Country exhibition. In 2016 Chiu founded Trilateral Lab, an experimental theatre collective. The Lab is dedicated to challenge existing form and structure in the performing arts. It also aims at incorporating new technologies as a way to stimulate new ideas. Its inaugural performance, *Never Seen*, was premiered at the Adelaide Fringe Festival to great critical acclaim. Chiu is the recipient of the Schulich Scholarship and Samuel Clarke Scholarship, and is a finalist of the International Music Prizes for Excellence in Composition. Chiu is currently conducting a research on languages and music.

趙朗天是作曲家及實驗劇場創作人。他的作品於香港藝術節、台灣「香港週」、跳格國際舞蹈影像節意大利巡演、康城影展、以及古根漢美術館銀《越域》展覽中出現。他於2016年成立了實驗劇場組合 Trilateral Lab，挑戰表演藝術的現有形式和結構，並以創新科技來刺激新思維。他的首個作品《Never Seen》於 Adelaide Fringe Festival 首演並獲好評。他曾獲 Schulich 獎學金及 Samuel Clarke 獎學金，並於 International Music Prizes for Excellence in Composition 中入圍決賽。現時正探討語言和音樂的議題。

SETH CLUETT

American artist and composer Seth Cluett explores everyday actions at extreme magnification, examines minutiae by amplifying impossible tasks, and explores the working of memory in forms that rethink the role of the senses in an increasingly technologized society. He is currently Artist-in-Residence at Nokia Bell Labs, teaches in the Sounds Arts Program at Columbia University, and holds a joint-appointment in Visual Arts and Music & Technology at the Stevens Institute of Technology in Hoboken, New Jersey, United States. www.onelonepixel.org/

美國藝術家和作曲家 Seth Cluett 探索日常行為在極端放大下的情況，通過放大不可能完成的任務來研究事物的微小細節，並透過重新思考感官在日益科技化的社會中所擔當的角色來探索記憶的工作。他目前是諾基亞貝爾實驗室 (Nokia Bell Labs) 的駐留藝術家，在哥倫比亞大學任教聲音藝術課程，並獲聯合任命同時任教於位於美國新澤西州霍博肯的史蒂文斯理工學院的視覺藝術及音樂與技術課程。 www.onelonepixel.org/

TRISTAN COELHO

Tristan Coelho is an award-winning Sydney-based composer who specialises in art music and film. His music draws inspiration largely from either nature, especially the idea of amplifying the otherwise soft and delicate sounds around us, or conversely our digital, data-driven world. www.tristancoelho.com/

Tristan Coelho 是一位屢獲殊榮的駐悉尼作曲家，擅長藝術、音樂和電影創作。他的音樂很大程度上從大自然獲得靈感，特別強調我們周遭一些柔和而細膩的另類聲音，或相反地表現我們的數碼和數據主導的世界。 www.tristancoelho.com/

THIERRY DE MEY | 蒂埃瑞·德梅

Thierry De Mey is a composer and filmmaker. The impulses associated with movement and leaping are undoubtedly guiding forces in his work: he views rhythm as, "a system that generates waves of falling motions and new developments." De Mey writes mainly for dance and cinema. In his work with choreographers Anne Teresa De Keersmaeker, Wim Vandekeybus, and Michèle Anne De Mey, he has stepped beyond his role of composer to offer valued collaboration in the invention of "formal strategies." Thierry De Mey's installations – where music, dance, video and interactive processes work together – have been presented at events such as the Venice and Lyon biennials as well as in many museums.

蒂埃瑞·德梅是一位作曲家和電影製作人。關聯性的強烈律動與跳躍無疑是他創作的引導力量——他把節奏視為「一種引起下滑的移動和新發展的系統」。De Mey 主要為舞蹈和電影創作樂曲。在他與編舞家 Anne Teresa De Keersmaeker、Wim Vandekeybus 和 Michèle Anne De Mey 的共同創作中，他已經超越了作曲家的角色，並以其獨特的「系統性策略」為創作注入富價值的元素。德梅的裝置藝術創作結合了音樂、舞蹈、錄像和互動元素，曾於在威尼斯雙年展、里昂雙年展以及許多博物館展出。

MELODY EÖTVÖS

Melody Eötvös (b. 1984) is a Bloomington (Indiana, United States) based Australian composer whose work draws on both multimedia and traditional instrumental contexts, as well substantial extra-musical references to a broad range

of philosophical topics and late 19th century literature. <http://melodyeotvos.com/>

Melody Eötvös (生於1984年)是駐布盧明頓(美國印第安納州)的澳洲籍作曲家,她的作品既吸收了多媒體和傳統樂器的語景,也涉及廣泛的哲學議題和十九世紀後期的文學創作。
<http://melodyeotvos.com/>

ERIK GRISWOLD

Erik Griswold is a composer and pianist working in contemporary classical, improvised, and experimental forms. Particular interests include prepared piano, percussion, environmental music, and music of Sichuan Province. Originally from San Diego, and now residing in Brisbane, he composes for adventurous musicians, performs as a soloist and in Clocked Out, and collaborates with musicians, artists, dancers, and poets. <http://www.erikgriswold.org/>

Erik Griswold是一位作曲家和鋼琴家,作品涉獵當代古典、即興和實驗音樂。他對預置鋼琴、敲擊樂、環境音樂和中國四川省的音樂特感興趣。Griswold現居於澳洲布里斯班,常為較前衛的音樂家譜寫樂曲,並常以獨奏者身份在「Clocked Out」演奏,也會與音樂家、藝術家、舞者和詩人合作。
<http://www.erikgriswold.org/>

HOLLY HARRISON

Holly Harrison (b. 1988) is an Australian composer from Western Sydney. Harrison's music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour. She recently wrote a new work *Lobster Tales and Turtle Soup* for four-time Grammy award-winning ensemble Eighth Blackbird (USA) for Musica Viva's 2017 International Concert Season. Harrison's music has been performed in Australia, Asia, Europe and the USA. Harrison plays drum kit in the improvised rock duo Tabua-Harrison with Joey Tabua (electric guitar/guzheng). <http://www.hollyharrison.net/>

Holly Harrison (生於1988年)是來自澳洲西悉尼的作曲家。Harrison的音樂受路易斯·卡羅的無稽文學所啟發,作品展示獨特的格式、搖滾樂的爆發力、異想天開的幽默。她不久前為曾四度獲得格萊美獎的樂團 Eighth Blackbird (美國)寫作了一首於2017年度 Musica Viva 國際音樂季演出的作品

《Lobster Tales and Turtle Soup》。Harrison的音樂曾於亞洲、亞洲、歐洲和美國演出,近年與 Joey Tabua (電子吉他/古箏)組織即興搖滾二人樂團 Tabua-Harrison,並擔任樂團爵士鼓手。<http://www.hollyharrison.net/>

CHARLES KWONG | 鄺展維

Born in 1985 in Hong Kong, Charles Kwong studied composing in the U.K. from 2007 to 2013, where he obtained his doctorate from the University of York. He studied with Toshio Hosokawa in The Modern Academy (Hong Kong) and IRCAM's ManiFeste Academy in recent years. His music has been featured in numerous festivals in Europe and Asia. In 2016, his work *Lachrymae* was selected by Matthias Pintscher and Ensemble Intercontemporain as part of the programme for the ensemble's Hong Kong début. Commissioners in recent years includes the soundSCAPE Festival (Italy), Hong Kong Sinfonietta, Hong Kong New Music Ensemble and Hong Kong Arts Festival, among others.

鄺展維1985年生於香港,2007至2013年間赴英國修習作曲,並於約克大學取得博士學位,近年於現代學院(香港)及法國巴黎音樂與聲學研究中心之ManiFeste學院隨細川俊夫學習。鄺展維之音樂作品曾於歐洲及亞洲之多個音樂節及藝術節中演出。2016年,其作品《樹猶如此》獲法國現代樂集音樂總監平沙爾挑選,在樂團的香港首演中演出。近年委約者包括意大利 soundSCAPE 音樂節、香港小交響樂團、香港創新樂團及香港藝術節等。

DOMING LAM | 林樂培

Doming Lam, pioneer composer and music educator. Born in 1926 in Macau, Lam is a former composer-in-residence of the University of Hong Kong, and the winner of 2010 and 2012 CASH Golden Sail Music Awards. He is the founding director of the Asian Composers League. For over three decades Lam actively served the musical community as a composer, conductor, lecturer, journalist, protector of performing rights, and promoter of international musical exchanges. His music has been performed in over 40 cities around the world. He was the first Macau-born composer to be included in the prestigious *Grove Dictionary of Music and Musicians*. Lam studied music in Canada, the United States and Germany. His goal in music has been to create new Chinese music by instilling avant-garde compositional techniques into traditional Chinese musical sensibilities.

林樂培於1926年生於澳門，是一位先鋒作曲家及音樂教育家，曾受聘於香港大學為駐校作曲家，同時是兩屆CASH金帆獎得主（2010年及2012年）。林氏為亞洲作曲家同盟的創會理事，在六十至九十年代活躍於本地音樂界，身兼作曲家、指揮家、講師、新聞工作者多職，同時致力維護表演權及推動國際音樂交流。他是首位獲刊載於《Grove Dictionary of Music and Musicians》的澳門土生作曲家。林氏曾於加拿大、美國及德國研習音樂，作品從傳統尋根，發掘傳統中樂在前衛作曲技巧中尋找可能性。

ANGUS LEE | 李一葦

Angus Lee is one of the most promising performer-composers of his generation. Lee is a largely self-taught composer, but has undertaken studies with such renowned composers as Toshio Hosokawa, Mark Andrew, Simone Movio and Nicolas Tzortzis. His music has been featured at the likes of the Ciclo de Música Contemporánea de Oviedo (Spain), the CYCLE Music and Art Festival (Iceland) and the Asian Music Festival (Japan). Lee is currently a member of the Hong Kong New Music Ensemble. He also performs with the Lucerne Festival Alumni Ensemble / Orchestra, with which he has toured in Europe and the US.

李一葦是其同年代最傑出的表演者及作曲家之一。李氏很大程度上是自學成才的作曲家，但亦曾隨作曲家細川俊夫、Mark Andrew、Simone Movio及Nicolas Tzortzis學習，作品見於西班牙奧維耶多新音樂節、冰島CYCLE音樂及藝術節及日本的Asian Music Festival。李氏現為香港創樂團成員，同時與琉森音樂節校友合奏團／樂團合作，在歐洲和美國作巡迴演出。

FRANZ LISZT | 李斯特

Franz Liszt, Hungarian form Liszt Ferenc, (1811-1886), piano virtuoso and composer. Among his many notable compositions are his 12 symphonic poems, two (completed) piano concerti, several sacred choral works, and a great variety of solo piano pieces. Liszt was not only the greatest piano virtuoso of his time but also a composer of enormous originality and a principal figure in the Romantic movement. As a composer he radically extended the technique of piano writing, giving the instrument not only brilliance but a full and rich, almost orchestral sound. Most of his compositions bear titles and are representations of some natural scene or of some poetic idea or work of literature or art. Liszt extended the

harmonic language of his time, even in his earlier works, and his later development of chromatic harmony helped lead eventually to the breakdown of tonality and ultimately to the atonal music of the 20th century. [Excerpted from the entry at *Encyclopædia Britannica* authored by Humphrey Searle, <https://www.britannica.com/biography/Franz-Liszt>, accessed Jan 9, 2018.]

李斯特 (1811-1886) 是一位技藝超凡的鋼琴家和作曲家。他的多部著名作品包括他的12首交響詩、兩首鋼琴協奏曲、多首聖樂合唱作品以及各種形式的鋼琴獨奏曲。李斯特不僅是當時最偉大的鋼琴大師，也是浪漫主義運動中一位極富創造力的作曲家和核心人物。作為一名作曲家，他從根本上擴展了運用鋼琴創作的技巧，豐富了鋼琴的音域、音色等方面的表現力。他的大部分作品都有標題，靈感多源自一些自然景觀或某些富詩意的概念或文學、藝術作品。李斯特在較早期的作品開始已經突破了當時傳統的和聲，他後期的創作和聲風格的變化更大，最終促成了二十世紀的無調性音樂。[節錄自《大英百科全書》，由Humphrey Searle撰寫，<https://www.britannica.com/biography/Franz-Liszt>，於2018年1月9日下載。]

ANESTIS LOGOTHETIS | 羅果泰提斯

Anestis Logothetis (1921-1994) was a Greek avant-garde composer, noted both for his musical works and his invention of his own graphic notation system. He was born in Bulgaria of Greek parents, and moved with his family to Thessaloniki in 1934. He studied composition at the Vienna Academy of Music. He received several scholarships to study composition in Rome, and took part in international seminars on modern music in Darmstadt, where he became influenced by modern composers such as John Cage, Earle Brown, and Bruno Maderna. By the late 1950s Logothetis had developed his own system of graphic notation incorporating visual symbols, relying on their interpretation and improvisation by performers. He produced works for orchestral ensembles as well as electronic and multimedia music, and a series of radio operas.

羅果泰提斯 (1921-1994) 是一位希臘前衛作曲家，以其獨特的音樂作品及自創的圖像記譜法而聞名。他出生於保加利亞，父母皆為希臘人，1934年與家人一同遷居塞薩洛尼基。他於維也納音樂學院學習作曲，及後考獲多項獎學金以支持他出發前往羅馬進修作曲，並參加了在達姆施塔特舉辦的現代音樂國際研討會，在那裡他受到了現代作曲家約翰·凱奇、艾爾·布朗和Bruno Maderna的影響。至五十年代後期，羅果泰提斯發明了自己的一套圖像記譜法，並結合了視覺符號創

作，作品依賴演奏者的詮釋和即興創作。他的作品包括管弦樂合奏、電子音樂和多媒體音樂，以及一系列為電台而寫的廣播歌劇。

RAYMOND MACDONALD

Raymond MacDonald is a saxophonist and composer who has released over 50 CDs and toured and broadcast worldwide. He has written music for film, television, theatre, radio and art installations and much of his work explores the boundaries and ambiguities between what is conventionally seen as improvisation and composition. He plays in many collaborative free improvisatory contexts and his roots in jazz and pop music can also be heard in his playing and writing. He is also Professor of Music Psychology and Improvisation at Edinburgh University and lectures, publishes and runs workshops internationally. <http://raymondmacdonald.co.uk/>

Raymond MacDonald 是一位薩克斯管演奏家兼作曲家，至今經已發表超過 50 張音樂專輯，並在世界各地作巡迴演出。他曾為電影、電視、戲劇、電台和藝術裝置譜寫音樂；他的大部分作品探索傳統定義中即興創作以及正統作品之間的界限和模糊性。他曾於多個即興演出中演奏，其作品亦見於爵士樂和流行音樂演奏之中。他同時是英國愛丁堡大學音樂心理學和即興創作系的教授，經常到訪世界各地演講、出版和舉辦工作坊。<http://raymondmacdonald.co.uk/>

FELIX MENDELSSOHN | 孟德爾遜

Felix Mendelssohn (1809-1847), German composer, pianist, conductor, and teacher, one of the most-celebrated figures of the early Romantic period. In his music Mendelssohn largely observed Classical models and practices while initiating key aspects of Romanticism – the artistic movement that exalted feeling and the imagination above rigid forms and traditions. The appeal of Mendelssohn's work has not dwindled in the 21st century. The great pictorial works of Mendelssohn, the Scottish and Italian symphonies, repeatedly yield new vistas, and the *Songs Without Words* retain their graceful beauty. [Excerpted from the entry at the *Encyclopedia Britannica* authored by Edward Lockspeiser, <https://www.britannica.com/biography/Felix-Mendelssohn>, accessed Jan 8, 2018.]

孟德爾遜 (1809-1847)，德國作曲家、鋼琴家、指揮家及教師，是早期浪漫主義最著名的人物之一。在他的音樂中，

孟德爾遜除展現古典音樂的模式和實踐，同時為浪漫主義奠定了基礎，這場藝術運動讓豐富的情感和想像力凌駕僵化的形式和傳統。時至二十一世紀，孟德爾遜的創作的吸引力依然沒有減退。孟德爾遜那些出色如畫的作品，以及他的蘇格蘭和意大利交響曲，仍然為音樂世界開拓新視野，《無言歌》依舊是予人優雅美妙之感。[節錄自《大英百科全書》，由 Edward Lockspeiser 撰寫，<https://www.britannica.com/biography/Felix-Mendelssohn>，於 2018 年 1 月 8 日下載。]

WOLFGANG AMADEUS MOZART | 莫扎特

Wolfgang Amadeus Mozart, in full Johann Chrysostom Wolfgang Amadeus Mozart, (1756-1791), Austrian composer, widely recognized as one of the greatest composers in the history of Western music. With Haydn and Beethoven he brought to its height the achievement of the Viennese Classical school. Unlike any other composer in musical history, he wrote in all the musical genres of his day and excelled in every one. His taste, his command of form, and his range of expression have made him seem the most universal of all composers; yet, it may also be said that his music was written to accommodate the specific tastes of particular audiences. [Excerpted from the entry at the *Encyclopedia Britannica* authored by Stanley Sadie, <https://www.britannica.com/biography/Wolfgang-Amadeus-Mozart>, accessed Jan 9 2018.]

莫扎特 (1756-1791) 被公認為西方音樂史上最偉大的作曲家之一。他與海頓和貝多芬把維也納古典派音樂的成就推至巔峰。他與音樂史上的其他作曲家有所不同的是：他的作品涉獵當時所有的音樂風格，並且全都出類拔萃。他的品味、對形式的追求以至他的廣闊的情感表達促使他的作品無處不在；然而，也可以說他的音樂是為了討好特定觀眾群的特定喜好而譜寫的。[節錄自《大英百科全書》，由 Stanley Sadie 撰寫，<https://www.britannica.com/biography/Wolfgang-Amadeus-Mozart>，於 2018 年 1 月 9 日下載。]

DAMIEN RICKETSON

The music of Sydney-based composer Damien Ricketson is characterised by exotic sound-worlds, novel forms and is often integrated with other media. Large-scale works include multimedia production *Fractured Again*, which toured China and featured in the Sydney Festival and *The Secret Noise*, a hybrid music-dance work that was awarded the 2015 "Instrumental Work of the Year" in the Art Music Awards. Ricketson studied

with Louis Andriessen and has a PhD from the Sydney Conservatorium. Ricketson co-founded and for 20 years was co-artistic director of Ensemble Offspring, a unique company dedicated to innovative new music. He is now the Program Leader of Composition and Music Technology at the Sydney Conservatorium of Music, University of Sydney. Ricketson's first opera, *The Howling Girls*, co-created with director Adena Jacobs will be premiered by Sydney Chamber Opera in March 2018.

駐悉尼的作曲家 Damien Ricketson 的音樂不但富濃厚的異國風情，同時結合新穎的音樂格式，融合跨媒體創作。他的大型作品包括曾經於中國和悉尼藝術節巡演的多媒體作品《Fractured Again》，以及榮獲 2015 年 Art Music Awards 「年度器樂作品獎」的音樂舞蹈跨界作品《The Secret Noise》。Ricketson 師承路易斯·安德利森，並於悉尼音樂學院取得博士學位；他創辦了 Ensemble Offspring——一個致力推廣新音樂的樂團，並同時擔任 Ensemble Offspring 的聯合藝術總監達二十年。他現為悉尼大學悉尼音樂學院作曲與音樂技術課程總監。與導演 Adena Jacobs 合作創作的第一部歌劇作品《The Howling Girls》將於 2018 年 3 月由悉尼室內歌劇院作首演。

JON ROSE

For over 40 years, composer, violinist, improviser, inventor, multimedia artist, and author Jon Rose has been at the sharp end of experimental music and art on the global stage. He has appeared on 100+ albums and created over 50 radiophonic and media works worldwide, collaborating with many mavericks of new music. His own personal violin museum of thousands of artefacts and inventions (The Rosenberg Museum) has been exhibited throughout Europe and in Sydney. In 2012, he was awarded The Australia Council's most prestigious award for lifelong contribution to Australian music.

作曲家、小提琴家、即興創作者、發明家、多媒體藝術家及作家 Jon Rose 在過去四十多年來一直站在全球實驗音樂和藝術舞台的尖端。他的作品或演奏被收錄於 100 多張專輯中，同時在世界各地創作了 50 多件無線電和媒體作品，並曾與多個新音樂團體合作。他的個人小提琴博物館 (The Rosenberg Museum) 收藏了數千件的古董和創新發明，並曾於歐洲各地及悉尼展出。他於 2012 年獲 Australia Council 頒授最高榮譽的音樂終身成就獎以表揚他對澳洲音樂發展的貢獻。

JANE STANLEY

Jane Stanley is an Australian composer and Senior Lecturer in Music at the University of Glasgow. She specialises in composition for acoustic media. Her music has been performed and broadcast throughout the world, having featured at festivals and conferences including Tanglewood, ISCM World Music Days, Gaudeamus Music Week, Asian Composers League, Wellesley Composers Conference, and June in Buffalo. She received her PhD from the University of Sydney and in 2004-05 she was a Visiting Fellow at Harvard University. www.janestanley.com

澳洲作曲家 Jane Stanley 是英國格拉斯哥大學音樂系的高級講師。她專門從事聲學媒體的音樂創作。她的音樂作品曾於世界各地廣播及演出，曾參與的藝術節及學術會議包括 Tanglewood、ISCM World Music Days、Gaudeamus Music Week、亞洲作曲家同盟、Wellesley Composers Conference 及 June in Buffalo。她於悉尼大學獲得博士學位，並於 2004 至 2005 年期間於哈佛大學擔任客座研究員。www.janestanley.com

IGOR STRAVINSKY | 史達拉汶斯基

Igor Stravinsky (1882-1971), Russian-born composer whose work had a revolutionary impact on musical thought and sensibility just before and after World War I, and whose compositions remained a touchstone of modernism. The compositions of Stravinsky's first maturity – from *The Rite of Spring* in 1913 to the *Symphonies of Wind Instruments* in 1920 – make use of a modal idiom based on Russian sources and are characterized by a highly sophisticated feeling for irregular metres and syncopation and by brilliant orchestral mastery. Stravinsky's Neoclassical works of the next 30 years usually take some point of reference in past European music – a particular composer's work or the Baroque or some other historical style – as a starting point for a highly personal and unorthodox treatment that nevertheless seems to depend for its full effect on the listener's experience of the historical model from which Stravinsky borrowed. Stravinsky rejected the Germanic idea that thematic development is the only basis of serious writing. From early on, he preferred a sculptural approach in which the sound object is all-important and large musical structures are achieved cumulatively, with much repetition allied to subtle variations in interior detailing. [Excerpted from the entry on Stravinsky in the *Encyclopedia Britannica* authored by Richard Taruskin and Eric Walter White, <https://www.britannica.com/biography/Igor-Stravinsky>, accessed Jan 8, 2018.]

史達拉汶斯基 (1882-1971) 是俄羅斯裔作曲家，其作品在第一次世界大戰前後對音樂思想和情感產生了革命性的影響，時至今日仍然被公認為現代主義的典範。史達拉汶斯基的作曲作品的成熟期可以算是從 1913 年創作的《春之祭》以至 1920 年創作的《管樂交響曲》期間的一段時期；他的創作帶有濃厚的俄羅斯風格，同時以層次複雜的感情、脫離常規以及龐大的管弦樂演奏見稱。史達拉汶斯基往後三十年所創作的為新古典主義風格作品，作為參考過往的歐洲音樂——以特定作曲家的作品或巴洛克或其他歷史風格為出發點，再結合高度個人化及非傳統的處理手法，但其作品的詮釋則完全取決於聽眾對史達拉汶斯基所借用的歷史參考的理解。史達拉汶斯基反對日耳曼式的提倡主題創作觀點，事實上，從早期開始，他已經採納雕塑的創作方式，他認為聲音對象是重要的，而大型的音樂結構是由重複性強而富微細變化的內部細節累積出來的。[節錄自《大英百科全書》，由 Richard Taruskin 及 Eric Walter White 撰寫，<https://www.britannica.com/biography/Igor-Stravinsky>，於 2018 年 1 月 8 日下載。]

HOLLIS TAYLOR

Hollis Taylor is a violinist/composer, ornithologist, and author living in Sydney. As a Research Fellow at Macquarie University, her work confronts and revises the study of birdsong, adding the novel reference point of a musician's trained ear. She performs her (re) compositions of Australian pied butcherbird songs on violin along with various outback field recordings, and she also writes birdsong-based works for other musicians and instruments. Her practice also takes in sound and radiophonic arts. Taylor's book, *Is Birdsong Music? Outback Encounters with an Australian Songbird*, and her double CD, *Absolute Bird*, were recently both released.

Hollis Taylor 是一名駐悉尼的小提琴家、作曲家、鳥類學家和作家。作為麥考瑞大學的研究員，她的作品挑戰和修正針對鳥鳴的研究，為研究增加了一個從音樂家靈敏的聽覺出發的嶄新角度。她以小提琴演奏自己（重新）譜寫的澳洲斑鐘鵲的歌聲以及各種內陸的田野錄音，同時為其他音樂家和樂器編寫以鳥鳴為主調的作品。她的創作同時涉獵聲音和無線電藝術。她剛出版了著作《Is Birdsong Music? Outback Encounters with an Australian Songbird》及雙 CD 專輯《Absolute Bird》。

CLAUDE VIVIER | 克勞德·維維爾

Many consider Claude Vivier (1948-1983) the greatest composer Canada has yet produced. Vivier left behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces. Born in Montréal, Vivier studied at the Conservatoire de Musique. In the fall of 1976 a visit to Bali caused Vivier to reevaluate his ideas concerning the role of the artist in society, initiating a new period in his stylistic evolution. In a *New York Times* profile, Paul Griffiths observed, "The harmonic auras are suddenly more complex, and the fantastic orchestration is unlike anything in Vivier's earlier music, or anyone else's..." [Reprinted by kind permission of Boosey & Hawkes.]

許多人認為克勞德·維維爾 (1948-1983) 是加拿大迄今為止最偉大的作曲家。維維爾留給後世的近 49 部音樂作品類型廣泛，當中包括歌劇、管弦樂作品和室內作品。維維爾出生於蒙特利爾，在那裡的音樂學院學習。1976 年秋天，他到訪巴厘島的一次經歷讓他重新審視自己對藝術家的社會角色的看法，從此改寫了他的創作風格。在《紐約時報》的檔案中，保羅·格里菲斯 (Paul Griffiths) 觀察到：「本來和諧的氣質突然變得更加複雜，而精彩的管弦樂則是維維爾早期的音樂或任何人的作品無可比擬的……」[獲 Boosey & Hawkes 批准轉載。]

MARCUS WHALE

Marcus Whale is a musician whose practice covers popular, experimental and classical music. He is a member of duo Collarbones and trio BV, as well as work under his own name. Primarily forming an electronic world around his singing, these projects play out dramas of desire and projection while disfiguring forms of pop, club and contemporary classical music. <http://www.marcuswhale.com/about.html>

Marcus Whale 是一位音樂家，創作實踐涵蓋流行音樂、實驗音樂和古典音樂。他是二人組合 Collarbones 和三人組合 BV 的成員，同時以個人名義進行創作。他的創作主要圍繞著以他的歌唱形成的一個電子世界，配合播放展現人性慾望和心理投射的劇情，打破流行音樂、俱樂部和當代古典音樂的既定形式。<http://www.marcuswhale.com/about.html>

