

是日酒單

MENÚ DEL DÍA



© Leung Kam-fai & Sam Cheng

12-13.11 (五 Fri - 六 Sat) 8pm

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

請提前到場，以便安排座位
Please arrive earlier for seating arrangement

- 節目全長約1小時，不設中場休息
Approx 1 hr with no interval
- 酒精飲品只提供予年滿18歲觀眾
Liquor is provided only for audience members above 18
- 每場均設演後藝人談
Meet-the-artist session after each performance
- 請勿在場內飲食
Please do not eat or drink in the auditorium

「Menú del día (是日餐單)」是為了每天最豐富的一餐所設計的菜單。從你到達餐廳那一刻至用膳完畢，每個味覺細節都會得到悉心照料，讓你享有一個美好的用餐體驗。

當你踏進文化中心劇場時，一趟跨感官音樂旅程隨即展開：除了 The Up:Strike Project 多位音樂人為你傾力演出，還加入了調酒師李城飛 (Fei san) 的創意，炮製出口味獨特的手工雞尾酒，讓音樂會的經驗在耳窩及味蕾留下記憶，享受跨感官的刺激及體驗。《是日酒單》由 The Up:Strike Project 的劉語和余林穗共同策劃，以敲擊樂室樂作品配搭兩款特製雞尾酒，當中的基酒都是源自意大利，但深受阿根廷人熱愛的布蘭卡苦酒 (Fernet Branca)。

這苦酒跟當代敲擊樂都有一個共通點：兩者都能適應新世界的環境變化（註：在酒的語境，「新世界」泛指從外國引入釀酒的國家或地區，包括美國、澳洲、南非、智利、阿根廷、新西蘭及日本等），並且發展成一套新的生活文化。早在二十世紀初，意大利苦酒到達阿根廷彼岸，後來在阿根廷開拓成全球最大的市場。同樣地，從前敲擊樂被視為樂團或樂隊中的伴奏或節奏組，但今天卻啟發了不少當代作曲家去發掘敲擊樂器，以至日常用品的多樣化聲音，探索不同的聲音質感。

「當你呷一口酒，味道的冒險旅程隨即啟動，但聆聽的冒險旅程卻往往需要多一點決心和鼓勵」，也許你會喜歡，也許不——今天晚上，希望你能享受聆聽現場演出，之後再跟朋友乾一杯，一起分享音樂會的經驗及感官上的發現吧！

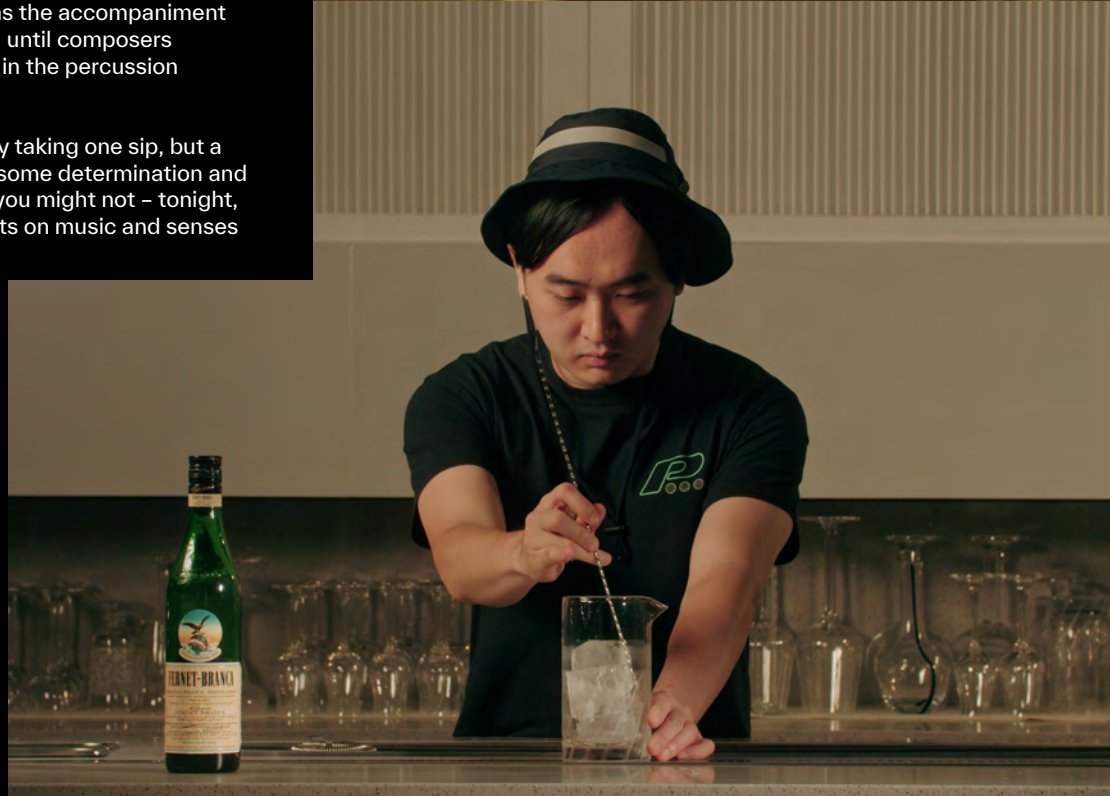
“Menú del día” stands for the menu of the day designed for the biggest meal of the day. From the moment of arrival until the end of the meal, it is tailored to ensure the appetising experience is prioritised, and the rest is being taken care of.

As you enter the Studio Theatre, you are taking on a musical journey enriched by a complete sensational synaesthesia with a mix of creative input from the musicians from The Up:Strike Project and an astonishing mixologist, Fei san. Curated by The Up:Strike Project, Matthew Lau and Karen Yu, *Menú del día* proposes a paired experience between a chamber percussion programme and two bespoke cocktails featuring Argentina's favourite - Fernet Branca.

The link between the Italian bitter and the contemporary pieces chosen was the beauty of being able to adapt and grow in the new world. The Italian bitter found its way to Argentina in the early 20th century and has become the biggest group of consumers in the world. Likewise, percussion was often considered as the accompaniment and rhythm section in the old days, until composers discovered the diversity of sounds in the percussion instruments and found objects.

A flavour adventure can be done by taking one sip, but a listening adventure often requires some determination and encouragement. You might like it, you might not - tonight, share the cocktail and your thoughts on music and senses with a friend.

The Up:Strike Project
劉語 Matthew Lau
余林穗 Karen Yu



策劃 / 敲擊樂
Curators / Percussionists
The Up:Strike Project
劉語 Matthew Lau*
余林穗 Karen Yu

敲擊樂
Percussionists
周彥廷 Vonald Chow
陳梓浩 Samuel Chan
鄺敏蔚 Eugene Kwong

鋼琴
Pianist
嚴翠珠 Linda Yim

調酒師
Mixologist
李城飛 Fei san

監製
Producer
陳鈺儀 Jade Chan

燈光設計
Lighting Designer
謝微燊 Mousey Tse

音響設計及音響工程師
Sound Designer / Sound Engineer
楊我華 Anthony Yeung

助理音響工程師
Assistant Sound Engineer
陳冠宏 Chan Kwun-wang

製作經理
Production Manager
陳樂詩 Chan Lok-sze

製作電機師
Production Electrician
邱雅玉 Ruby Yau

燈光技師
Lighting Technician
戴雅俊 Tai Nga-chun

舞台助理
Stage Assistants
劉世偉 Lau Sai-wai
譚智樂 Tam Chi-lok

宣傳拍攝及製作
Promotional Video Production
梁錦輝 Leung Kam-fai
鄭鉅深 Sam Cheng

包裝設計
Can Designer
方紫欣 Gian Fong

製造商
Manufacturer
Hong Kong Cannery Limited

* Matthew Lau is endorser of Marimba One,
Black Swamp Percussion and Elite Mallets

鳴謝
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Darwin Ng
Vicky Shin
Nick Trieu
Jess Tsang
Kenny Wong

通利琴行 鋼琴由通利琴行贊助
TOM LEE Piano used in this concert is
sponsored by Tom Lee Music

MENÚ DEL DÍA

樂曲 Music



《水、葡萄酒、白蘭地與鹽水》
Water, Wine, Brandy, Brine (2015)

越·古昂
Viet Cuong
(b. 1990)

《探戈的歷史》
Histoire du Tango (1985)
I. *Bordel 1900*
II. *Café 1930*
III. *Nightclub 1960*
IV. *Concert d'Aujourd'hui*

阿斯托爾·皮亞佐拉
Astor Piazzolla (1921-1992)

【香港首演 Hong Kong Premiere】

《鍵盤之書》
Le Livre des Claviers (1988)
II. *Marimba Duo*

菲臘·馬努里
Philippe Manoury (b. 1952)

《反邏輯三》
A-Lógica 3 (2019)

法昆多·尼基
Facundo Negri (b. 1990)

《我們的信條》
Credo in Us (1942)

約翰·基治
John Cage (1912-1992)



品酒筆記 Tasting Notes

出發——聽覺與味覺撞出新火花，由你去體驗。《是日酒單》為你準備一趟引人入勝的感官之旅，把不尋常的果香、辛香和土香巧妙地調製成兩款手工雞尾酒，搭配當代音樂選曲，誘發你的好奇心。

Buckle up - you are about to experience a clash between your auditory and gustatory senses. *Menú del día* offers a simultaneously intriguing sensory experience, through the unfamiliar combination of fruitiness, spiciness and earthiness in the bespoke cocktails, to arouse your curiosity in contemporary music.

PORTENO 1.024

Fruity Cassis 果香黑加侖子
Fresh Mint 清新薄荷
Spicy Ginger 辛薑
Hint of Citrus 少量柑橘
Bitter and Rooty 甘苦味，夾雜泥土的芳香

PALERMO TWIST

Bitter and Botanical 草木苦澀味
Anise Aroma 八角香氣
Pepper 胡椒
Green Chilli 青椒

* 2人份 2 servings

品酒步驟 How to Serve



- 1 將美酒倒進玻璃杯，再放冰塊
Pour the liquor into glasses
and add ice cubes



- 2 安坐，與摯友一邊品嚐，一邊觀看影片
Sit back, enjoy the cocktails with
your friends and watch the video



11月上線
Online
programme
premieres in Nov

樂曲介紹 About the Repertoire



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《水、葡萄酒、白蘭地與鹽水》 *Water, Wine, Brandy, Brine* (2015)

越·古昂 Viet Cuong
(b. 1990)

《水、葡萄酒、白蘭地與鹽水》探索以水晶玻璃杯作為樂器時產生的各種聲音——「碰杯」時發出的鈴鐺聲，以至撥弄杯邊時，近似特雷門琴 (theremin) 的樂聲。

1641年，耶穌會學者兼牧師亞塔納斯·基徹出版《磁力》(Magnes)，探討各種形式的吸引力包含磁學。其中「音樂的磁性」一章詳述了他的實驗：在四個酒杯注入不同密度的液體，包括「生命之水」(在班哲文·富蘭克林的年代稱為白蘭地)、葡萄酒、清水、濃稠液體如鹽水或油。基徹發現敲擊裝著不同液體的酒杯產生的效果各異，並將之聯繫到古希臘羅馬文化的「體液學說」(血液、黏液、黑膽汁及黃膽汁)。

《水、葡萄酒、白蘭地與鹽水》為敲擊樂隊 Sō Percussion 而寫，2015 年在美國新澤西州普林斯頓首演。

***Water, Wine, Brandy, Brine* explores the various sounds produced by playing crystal glasses as musical instruments, from the bell-like sounds of “toasting” the glasses, to the theremin-like sounds produced when playing with the rims.**

In 1641 a Jesuit scholar and priest named Athanasius Kircher published *Magnes* (Magnets), a work discussing various forms of attraction and, unsurprisingly, magnetism. One chapter, titled “the magnetism of music”, detailed an experiment in which he filled four wine glasses with liquids of various densities: aqua vitae (later referred to as brandy in Benjamin Franklin’s time), wine, pure water, and a coarse liquid such as saltwater or oil. Kircher observed that each solution reacted differently when music was played, and conclusively associated each with one of the four Greco-Roman humours (blood, phlegm, black bile and yellow bile).

Water, Wine, Brandy, Brine was written for Sō Percussion and premiered in Princeton, New Jersey in 2015.



《探戈的歷史》
Histoire du Tango
(1985)

阿斯托爾·皮亞佐拉 Astor Piazzolla
(1921-1992)

《探戈的歷史》以四個樂章描述探戈的歷史與發展狀況，分別是〈妓院，1900〉、〈咖啡館，1930〉、〈夜總會，1960〉及〈今天的音樂會〉。皮亞佐拉是著名音樂教育家布蘭加的學生之一，經老師的勸勉決意忠於自身的藝術。他堪稱數一數二的探戈作曲家，將這種阿根廷傳統舞蹈帶往世界各地的音樂廳。

Histoire du Tango depicts the history and environment of tango in four movements: *Bordel 1900*, *Café 1930*, *Nightclub 1960*, *Concert d'Aujourd'hui*. Piazzolla, among other students of Nadia Boulanger, was told to stay true to himself as an artist. He is arguably one of the most famous tango composers who brought this traditional Argentine dance to concert halls worldwide.

〈妓院，1900〉 *Bordel, 1900*

探戈1882年起源於布宜諾斯艾利斯，最初用結他和長笛來演奏，樂曲優美活潑。它描繪來自法國、意大利和西班牙的妓女，取笑前來光顧的警察、小偷、水手和流氓時喋喋不休的情景，調子歡快。

Tango originated in Buenos Aires in 1882. It was first played on the guitar and flute, full of grace and liveliness. This piece portrays the good-natured chatter of the French, Italian and Spanish women living in bordellos as they tease the policemen, thieves, sailors, and riffraff who come to see them. The music is high-spirited.



〈咖啡館，1930〉 *Café, 1930*

探戈進入了新的時代：人們不再像1900年那樣喜歡跳，反而喜歡純粹去聽，所以音樂元素更豐富，氣氛亦更浪漫。當時，探戈音樂已徹底改變：節奏放慢了，並加入新編的憂怨和聲。樂隊開始由兩把小提琴、兩把六角手風琴、一座鋼琴和一把低音結他組成，偶有歌手演唱。

The 1930s saw tango entering a new era. People were not dancing it as much as they did in 1900 and preferred simply listening to the music, which became more musical and romantic. By then tango had undergone a total transformation: the movements slower, with new and often melancholy harmonies. Orchestras came to consist of two violins, two concertinas, a piano, and a bass. The tango was sometimes sung as well.

〈夜總會，1960〉 *Nightclub, 1960*

其時，國家之間的交流日趨頻繁，巴西和阿根廷文化在布宜諾斯艾利斯互相融合，探戈再次演變。巴薩諾瓦、新探戈變得越來越「合拍」，觀眾紛紛湧進歌廳，熱切聆聽這種混合體。這標誌著傳統探戈在形式上的改革與巨大變化。

At this time of rapid cultural exchange among different countries, tango evolved again as the cultures of Brazil and Argentina came together in Buenos Aires. The bossa nova and the new tango were moving toward the same beat. Avid audiences rushed to nightclubs to listen to the hybrid. This marks a revolution and profound alteration in some of the original tango forms.

〈今天的音樂會〉 *Concert d'Aujourd'hui (Modern-day Concert)*

一些探戈音樂概念與現代音樂互相交織，從巴托、史達拉汶斯基和其他音樂家的作品，都能找到探戈的影子。這是今日的探戈，也是未來的探戈。

Certain concepts in tango music became intertwined with modern music. Bartók, Stravinsky, and other composers reminisced about the tune of tango music. This is today's tango, and that of the future as well.



© Nick Tieu

【香港首演 Hong Kong Premiere】

《鍵盤之書》 *Le Livre des Claviers* (1988) II. *Marimba Duo*

菲臘·馬努里 Philippe Manoury
(b. 1952)

菲臘·馬努里被公認為當今最重要的前衛作曲家之一。

組曲《鍵盤之書》由多段室樂樂曲組成，以敲擊樂器演奏。六個樂章中，〈馬林巴二重奏〉是今天經常演奏的標準曲目之一，充分突顯馬林巴琴在音色、節拍方面的特點。馬努里致力探索呼吸與複雜節奏動機的可能性，為這音樂類型帶來另類挑戰。

Philippe Manoury is recognised to be one of the most important composers of our time in the avant-garde realm.

Le Livre des Claviers is a suite of various chamber pieces of mallet instruments. Among the six movements, the *Marimba Duo* is often performed today as one of the standards in the repertoire. This piece explores the timbral and temporal capabilities of the marimba. Experimenting with breathing and complex rhythmic motifs, Manoury created a different challenge for this genre.

《反邏輯三》 *A-Lógica 3* (2019)

法昆多·尼基 Facundo Negri
(b. 1990)

由嶄露頭角的阿根廷作曲家法昆多·尼基編寫，屬於規模較大的敲擊演奏作品的一部分。

當中包含木琴、顫音琴、廢物再造的敲擊樂器、電子樂器，電子部分取材自智利女詩人米斯特拉爾的詩歌《País de la ausencia》，描述工人離家千里幹活的苦況。預備音和擴充技巧的使用營造了耳目一新的聲景。《反邏輯三》是一趟新鮮的聲音旅程，體現了傳統樂器的嶄新演繹。

Up-and-coming Argentinian composer Facundo Negri wrote *A-Lógica 3* as part of a bigger staged percussion piece.

It consisted of scores for xylophone, vibraphone, junk percussion and electronics. The electronics part was inspired by *País de la ausencia*, a poem by Chilean poet Gabriela Mistral, which depicts the plight of workers being sent to thousands of miles away from home for hard toil. The preparations and extended techniques used on the instruments created a new soundscape. *A-Lógica 3* takes you on a brand new sonic journey of pre-existing instruments with a twist.



© Leung Kam-fai & Sam Cheng

《我們的信條》
Credo in Us
(1942)

約翰·基治 John Cage
(1912-1992)

《我們的信條》是約翰·基治與編舞家簡寧漢初次合作的成果。

基治使用敲擊樂四重奏和預置鋼琴，添加了前衛的樂器與聲音，包括電蜂鳴器、留聲機、收音機和錫罐。這是基治首次使用唱片或收音機創作，並融合了其他作曲家的作品。他表示這套組曲具有諷刺意味。收音機娛樂性與功能性兼備。在解讀《我們的信條》時，我們精心挑選多種本地廣播節錄，暗示我們的聆聽習慣隨時間推移而變化。

***Credo in Us* was John Cage's first collaboration with choreographer Merce Cunningham.**

With scores for a quartet of percussion instruments and prepared piano, Cage added instruments and sounds which were ahead of his time. These included an electric buzzer, phonograph, radio, and tin cans. This work was the first instance where Cage used records or radio and incorporated music of other composers into his own. He described it as a suite with satirical character. While the radio serves both entertainment and functional purposes, we handpicked various kinds of local radio excerpts in our interpretation of *Credo in Us* with the implication of how our listening habits have changed over time.



策劃 / 敲擊樂
Curators / Percussionists

The Up:Strike Project

The Up:Strike Project 的名字源於演奏敲擊樂的動作：提起、敲打。由兩位本地敲擊樂手余林穗和劉語博士創辦，讓來自各方的敲擊樂手聚首一堂。成立於2018年底，致力匯聚專業和新晉樂手，帶來多元化的當代音樂作品。

Founded by Karen Yu and Dr Matthew Lau, The Up:Strike Project embodies the nature of the integral movement in percussion: “up” and “strike”. By bringing professional and emerging percussionists together, presenting and championing a diverse mix of percussion music, and supporting the future leaders of percussive arts, The Up:Strike Project endeavours to strike and stand out as the pioneer of the ever-changing art form in percussion and contemporary music.

策劃 / 敲擊樂

Curator / Percussionist

劉語 Matthew Lau

在亞斯本音樂節中，敲擊演奏家劉語博士的顫音琴協奏曲首演被《亞斯本時報》讚揚為「觸動人心、琴藝超卓的獨奏」。劉氏致力把樂曲的詮釋和精髓呈現給觀眾，演出作品橫跨多種類型——包括改編自巴哈小提琴奏鳴曲的瑪林巴琴版本，以及前衛作曲家多納托尼和賽納奇斯的當代音樂作品。現為香港當代敲擊樂團 The Up:Strike Project 的藝術總監兼創辦人之一，也是香港創樂團成員。

劉氏對現代敲擊音樂興趣濃厚，其音樂的視覺和美學引領他開拓不同種類的敲擊領域，跨越界限，糅合電子和科技，發掘新的樂聲。憑著其探索新音樂的熱誠，曾與多位著名作曲家合作，委約新作。

劉氏在美國石溪大學師承 Eduardo Leandro，修畢敲擊樂演奏的音樂藝術博士學位。現為香港浸會大學兼職講師，同時亦有私人授課；並擔任 Marimba One、Black Swamp Percussion 和 Elite Mallets 的藝術家代言人。

Hailed by the *Aspen Times* for his "soulful and technically impressive solo" at his vibraphone concerto debut at the Aspen Music Festival, percussionist Dr Matthew Lau performs a wide range of repertoire with an absolute commitment to communicating the meaning and essence of percussion music to its audience, from arrangement of Bach's Violin Sonata on marimba to avant-garde contemporary pieces by Franco Donatoni and Iannis Xenakis. Lau is the co-founder and artistic director of Hong Kong contemporary percussion group The Up:Strike Project. He is a member of the Hong Kong New Music Ensemble.

Pursuing a strong interest in contemporary percussion music, his vision and aesthetics aim to expand the ever-growing percussion repertoire by pushing existing boundaries, incorporating electronics and technologies and discovering new sounds. His interest in exploring new music has led him to commission new pieces with many renowned composers.

Lau obtained his DMA in Percussion Performance from Stony Brook University under Eduardo Leandro. Currently an adjunct faculty at Hong Kong Baptist University, Lau maintains a private teaching studio on the side; artist endorser of Marimba One, Black Swamp Percussion, and Elite Mallets (Spain), where his signature mallets are manufactured.





© Nick Triou

策劃 / 敲擊樂
Curator / Percussionist

余林穗 Karen Yu

身兼敲擊樂手、聲音藝術家及跨領域藝術研究者，擁有加拿大麥基爾大學音樂學士和碩士學位，為香港室內樂敲擊樂團 The Up:Strike Project 藝術總監兼創辦人之一及現代音樂 (Contemporary Musiking Hong Kong) 首席策劃人。余氏除了活躍於當代古典敲擊樂，並經常演奏傳統樂器，如印度塔布拉鼓。曾於「聲形」多聲道聲音藝術節作獨奏演出；擔任加拿大班夫創意藝術中心駐場藝術家；參與過的藝術節包括香港藝術節、蒙特利爾雙年節、意大利馬卡尼奧 SoundSCAPE New Music Festival 等。

余氏醉心探索將聲音結合表演藝術的可能性，如融合敲擊樂演奏裡的視聽元素、運用現成物件及電子方式去尋求新聲音，並熱衷發掘改變現有演奏會文化的新方向。

A percussionist, sound artist and interdisciplinary arts researcher, Yu uses sound-making as a medium to question and subvert the relationship between audience and performer. Formerly an artist-in-residence at the Banff Centre for Arts and Creativity and a fellow at the Blackbird Creative Lab, Yu is also the co-founder and artistic director of the chamber percussion group The Up:Strike Project and the chief curator of Contemporary Musiking Hong Kong. She obtained her Bachelor and Master of Music from McGill University, Canada, where she was a Schulich Graduate Scholarship holder.

敲擊樂
Percussionist

周彥廷 Vonald Chow

畢業於香港浸會大學音樂系音樂文學士（甲級榮譽），並考獲英國倫敦聖三一音樂學院敲擊演奏文憑（LTCL），其後負笈英國倫敦市政廳音樂及戲劇學院，修畢音樂演奏碩士。周氏師隨 David Corkhill（倫敦愛樂管弦樂團敲擊首席）、Tony Bedewi（倫敦交響樂團定音鼓聯合首席）學習定音鼓；並向 Sam Walton（倫敦交響樂團敲擊聯合首席）、龍向榮博士學習敲擊學。

2015年，周氏參與 Britten-Pears Orchestra 的英國演出，並在德國漢諾威的 International Katarzyna Myćka Marimba Academy 作獨奏演出。2018年成為 The Up:Strike Project 的創團成員；2016年成立雙敲擊雙鋼琴組合 Quarter。2015年在 Simon Rattle 的指揮下，與倫敦交響樂團在巴比肯演奏廳演出。此外，曾多次與倫敦當代舞蹈學院合作演出。

2013年，周氏獲得謝志偉博士音樂獎學金，具多年教學及演出經驗。

Chow obtained his Master of Music in Performance and graduated from Guildhall School of Music and Drama, London. He studied timpani with David Corkhill (Principal Percussion of London Philharmonic Orchestra) and Tony Bedewi (Co-Principal Timpani of London Symphony Orchestra); and percussion with Sam Walton (Co-Principal Percussion of London Symphony Orchestra). Prior to his graduate studies, Chow completed his Bachelor of Music (first-class honours) at the Hong Kong Baptist University as the best student, under the tutelage of Dr Lung Heung-wing. He obtained LTCL in Percussion Recital in 2010. He was awarded the Dr Daniel Tse Music Scholarship in 2013.

In 2015, Chow participated and performed with Britten-Pears Orchestra in Aldeburgh, United Kingdom and performed solo in International Katarzyna Myćka Marimba Academy in Hannover, Germany. He performed with London Symphony Orchestra under the baton of Simon Rattle in Barbican Hall in July 2015.

Apart from solo and orchestral music, Chow is also an experienced and avid chamber player, performing *The Invisible Proverb* quintet with Russell Hartenberger (member of Nexus) and choreographers in London Contemporary Dance School. He is a founding member of The Up:Strike Project and Quarter, the latter a quartet of two percussionists and two pianists.





敲擊樂

Percussionist

陳梓浩 Samuel Chan

曾於多個國際音樂比賽屢獲殊榮，表演足跡遍布各地知名的音樂廳。陳氏現為香港管弦樂團的「管弦樂精英訓練計劃」駐團學員和 The Up:Strike Project 成員。重要演出包括與休斯頓交響樂團和香港管弦樂團合演協奏曲，並以唯一香港代表及聯合首席的身份，與世界各地的菁英敲擊樂團在歐洲多國巡演。曾以管弦樂師的身份參與馬來西亞愛樂樂團、香港管弦樂團、香港小交響樂團的演出；在瑞士琉森、韋比爾亞和日本太平洋音樂節擔任樂團成員；並與多位著名音樂家合奏室樂，如勞倫斯·雷沙、于翔、奧莉·莎菀、黃皓雲等。

陳氏在香港土生土長，香港演藝學院畢業後前往美國，先後在新英格蘭音樂學院及茱莉亞音樂學院獲頒音樂學士和碩士學位，隨後於科爾本音樂學院深造，獲頒最高演奏文憑。

A top prize winner in numerous major competitions, Chan's diverse performing experiences have taken him to celebrated concert halls in multiple continents. Currently a fellow with the Hong Kong Philharmonic Orchestra under the Orchestra Academy Hong Kong programme and a member of The Up:Strike Project, his past highlights include appearance as soloist with the Houston Symphony and Hong Kong Philharmonic Orchestra; as orchestral musician with the Malaysian Philharmonic Orchestra, Hong Kong Sinfonietta; and in summers at the Lucerne, Verbier, and Pacific Music Festivals. He toured around Europe as the co-principal with the World Percussion Group, and has collaborated with such acclaimed artists as Lawrence Lesser, Angelo Yu, Orli Shaham, and Aiyun Huang.

Chan obtained his Artist Diploma from the Colburn School and Master of Music from The Juilliard School. He had also studied at the New England Conservatory and the Hong Kong Academy for Performing Arts.

敲擊樂
Percussionist

鄺敏蔚 Eugene Kwong

在香港賽馬會音樂及舞蹈信託基金的全額獎學金資助下，鄺氏畢業於香港演藝學院，主修敲擊演奏碩士。在學期間，於2015-17年獲選為亞洲青年管弦樂團團員；2017年更隨團作世界巡演，在拉維羅音樂節、歐洲青年古典音樂節及琉森音樂節表演。

除了活躍於多隊本地職業樂團，例如香港管弦樂團、香港小交響樂團、香港城市室樂團等，鄺氏亦積極參與本地及海外的敲擊室樂活動，包括於香港藝術節與李騰打擊樂團同台演出 Edgard Varèse 的《Ionization》(2019)；獲 World Percussion Group 選為合奏樂手，並到英國、葡萄牙及西班牙表演 (2019)；參加 Sō Percussion Summer Institute (2019)；現為 M.A.R.B.L.E.S. Percussion 創團成員及 The Up:Strike Project 成員。

A solo, chamber, and orchestral percussionist, Kwong's footprints as a performer have extended worldwide, including World Percussion Group (2019), Sō Percussion Summer Institute (2019), Hong Kong Arts Festival with Li Biao Percussion Group (2019), Ravello Festival, Young Euro Classic Festival, and Lucerne Festival with Asian Youth Orchestra (2017), and International Katarzyna Młycka Marimba Academy (2017).

Kwong is the co-founder of M.A.R.B.L.E.S. Percussion and a freelance musician of Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, and City Chamber Orchestra of Hong Kong.

She holds her Master's degree from the Hong Kong Academy for Performing Arts fully supported by the Hong Kong Jockey Club Music and Dance Fund.





鋼琴
Pianist

嚴翠珠 Linda Yim

現為香港創樂團成員，並任教於香港浸會大學及香港教育大學，致力推廣古典及現代音樂教育。

嚴氏先後畢業於香港浸會大學、香港演藝學院、英國皇家音樂學院及澳洲悉尼大學音樂學院，修畢音樂碩士，主修鋼琴演奏。

嚴氏經常以獨奏形式演出，更擅於伴奏及室內樂合奏。曾合作的團體包括香港管弦樂團、香港中樂團、香港巴赫合唱團、進念·二十面體等，足跡遍及內地、台灣、馬來西亞、澳洲及英國等國家 / 地區。

A member of the Hong Kong New Music Ensemble, Yim is currently teaching at the Hong Kong Baptist University and the Education University of Hong Kong. She is proactive in promoting classical and modern music education.

Yim graduated from the Hong Kong Baptist University, the Hong Kong Academy for Performing Arts, the Royal College of Music in London, the Sydney Conservatorium of Music, and University of Sydney where she obtained her Master's degree of Music Studies majoring in piano.

Yim has long been dedicated to solo and chamber music recitals, having performed with different groups including Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Bach Choir and Zuni Icosahedron. She has set foot on many countries / regions including the Mainland, Taiwan, Malaysia, Australia and the United Kingdom.



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