

南音味自慢

THE
MODERN-DAY
FLAVOURS
OF
NANYIN
AND
NAAMYAM

現代
古韻

新視野
藝術節



NEW VISION
ARTS FESTIVAL
19.10-18.11.2018

南音即興電幻物語

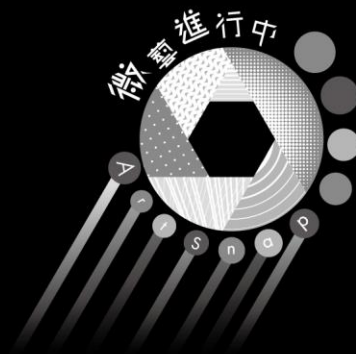
SYNTHESISED JAM SESSION OF TRADITIONAL SOUNDS

2.11 (五 Fri) 8pm

3.11 (六 Sat) 2:30pm

葵青劇院黑盒劇場

Kwai Tsing Theatre Black Box Theatre



康樂及文化事務署
Leisure and Cultural
Services Department



音響器材由香港詩歌節基金會贊助
Sound equipment sponsored by
Hong Kong Poetry Festival Foundation



節目製作
Programme Production

聲音 · 電子 · 概念與創作



李勁松 (香港)

1989 年李勁松以平面設計學生身份，成為香港首家獨立音樂廠牌創立人之一。1992 年開始創作聲音作品，後來以製作人身份參與一百多張專輯的製作和出版，並以聲音藝術家身份在台前演出，為電影、現代舞、實驗影像配樂，廣泛參與世界各地藝術、文化、音樂活動的策展、監製、製作、交流等，通過不同藝術專案和多個音樂組合，在亞洲和歐洲以出版、表演、展覽等形式活躍至今。

Sound · Electronic Music · Concept & Creation

Dickson Dee (Hong Kong)

As a graphic design student back in 1989, Dickson Dee became one of the founders of the first indie music label in Hong Kong. He started creating sound works in 1992 and, as a producer, has participated in the production and release of more than 100 albums to date. He also performs on stage as a sound artist and composes scores for film, modern dance, and experimental video, involved extensively with curating, producing and cultural exchange. An active and prolific artist, Dee is widely seen in art projects and multiple music groups, his works launched, performed, exhibited in Asia and Europe.

泉州南音



蔡雅藝 (福建泉州)

出生南音世家的蔡雅藝，從小受到母親與民間南音樂師的藝術感染，從閩南民間土壤得到滋養，有系統地研習南音，與它結緣三十餘年。由於深諳南音的文化內涵、以至它在現代社會中的困境，2012 年，蔡氏從新加坡回到泉州，先後創立「南音雅藝」推廣平台和南音雅藝文化館，走進不同場所空間分享南音，有別於以往只局限在傳統社團裡。近年，南音雅藝初步實現了南音的跨方言地區傳播，獲得不少青年人的喜愛與支持，無論是否閩南語系的，都能共唱一曲。

Quanzhou *Nanyin*

Cai Yayi (Quanzhou, Fujian Province)

Cai Yayi, surrounded by *nanyin* since she was born, was constantly exposed to and influenced by the art of her mother and other *nanyin* masters. She was nourished on the soil of Fujian in Southern China. Later, she studied systematically and has been in close ties with it for more than 30 years. Well aware of *nanyin*'s riches and its predicament in modern society, Cai returned to Quanzhou from Singapore in 2012 and founded the promotional platform "Nanyin Yayi" and the Nanyin Yayi Culture Museum. Instead of confining herself to traditional *nanyin* communities, she chose to reach a wider audience through different channels. In recent years, Nanyin Yayi Musical Association has stretched its reach beyond Minnanese-speaking areas, edging towards dissemination of *nanyin* across dialect regions. It has won the love and support of many young friends, who are able to sing a *nanyin* piece together regardless of dialectical differences.

泉州南音



陳思來（福建泉州）

陳思來自 2003 年起，透過錄音工作與多位南音大師交流，尤擅南音琵琶彈奏。2006 年參與閩南南音生態研究課題，走訪廈門、漳州和泉州近百個南音社團，並主持多張南音專輯的錄製與出版。2008 年赴新加坡工作，曾擔任新加坡城隍藝術學院藝術策劃及世界南音聯誼會理事；2012 年起擔任「泉州南音記錄工程」主要錄音師及琵琶彈奏。2015 年與南音雅藝團隊一同受邀，遠赴瑞士日內瓦聯合國總部作南音文化交流活動。

Quanzhou *Nanyin*

Chen Silai (Quanzhou, Fujian Province)

Since 2003, Chen Silai, especially adept in playing the *nanyin pipa*, has been working with a number of *nanyin* masters through recording work. In 2006, Chen participated in the Minnan Nanyin Ecological Research Project and visited nearly a hundred *nanyin* communities in Xiamen, Zhangzhou, and Quanzhou. He also took charge of the recording and release of several *nanyin* albums. In 2008, he took up duties in Singapore and became the artistic director at Singapore's Sheng Hong Arts Institute and council member of World Southern Music Friendship Association. Since 2012, Chen has served as the main sound engineer/recordist and *pipa* performer of the Quanzhou Nanyin Record Project. In 2015, Chen and Nanyin Yayi Musical Association were invited to the United Nations Headquarters in Geneva, Switzerland for cultural exchange.

說唱南音



陳志江 (香港)

陳志江在 2010 年畢業於香港演藝學院中國戲曲課程，主修戲曲伴奏。陳氏自小隨父習粵曲，又先後隨名家張向華、林斯昆、孫永志學習笛子，學生時期活躍於香港各大小型中樂團，又隨關秉文、歐陽婷學習胡琴。2013 年於新編粵劇《李治與武媚》(廖玉鳳編劇)擔任音樂設計；2014 至 17 年間，於香港中文大學戲曲資料中心主辦之「民初粵樂探微」講座音樂會系列擔任樂師，重構早期樂譜。2012 年創辦「一才鑼鼓」，致力撰寫說唱南音，並發掘戲曲的各種表演形式。

Naamyam

Chan Chi-kong (Hong Kong)

Chan Chi-kong, graduated from the Hong Kong Academy for Performing Arts in 2010 majoring in Chinese opera accompaniment. As a child, he learned Cantonese opera from his father, and later studied *dizi* under famous artists Cheung Heung-wah, Lam Si-kwan and Sun Yongzhi. While at school, he was active in various Chinese orchestras in Hong Kong. He also studied *huqin* under Kwan Bing-man and Auyeung Ting. In 2013, he designed music for the new Cantonese opera *Li Zhi and Wu Mei* (scripted by Liu Yuk-fung). From 2014 to 2017, he as a musician helped reconstruct the early music scores at the "Interpreting Early Cantonese Music" Lecture-Concert Series organised by the Chinese Opera Information Centre of the Chinese University of Hong Kong. In 2012, he founded The Gong Strikes One and has since devoted himself to writing *nanyin* pieces, while exploring various forms of expression in Chinese opera.



一才鑼鼓

「才」為鑼鼓經之記譜用字，用作「鍾」字之簡寫；又云「一鍾鑼鼓十日」，有連演十日之意。「一才鑼鼓」於 2012 年成立，旨在發掘戲曲的各種表演形式，2017 年製作戲曲獨腳戲《俺·武松》，於香港文化中心劇場演出兩場。其創辦人陳志江近年積極編撰說唱南音，2017 年更為非物質文化遺產辦事處於三棟屋博物館主辦之「細說新唱·南音」，演出新撰說唱南音。

The Gong Strikes One

Making their debut in 2012, The Gong Strikes One showcase vocal and instrumental passages from Chinese operas while preserving the flavour of drama and experimenting different musical settings of the genre. Narrative singing is one of the favourite genres of the group: they perform their original *naamyam* pieces and are currently rearranging the classic opera *The Purple Hairpin* into a narrative-singing setting. In 2017, they presented their first theatrical work, *I, Wu Song* at the Studio Theatre, Hong Kong Cultural Centre. In the same year, they were invited by the Intangible Cultural Heritage Office to perform their own *naamyam* works at the Sam Tung Uk Museum.

MOD · 影像



米路什 · 盧澄斯基 (波蘭 / 巴黎)

米路什是新媒體設計師及跨媒介藝術家，現於巴黎生活和工作。他在視覺和新媒體藝術方面造詣深厚，同時涉獵設計、塗鴉、視頻等領域，熟悉文化人類學和多媒體研究。他熱愛音樂和藝術演出，與電子音樂家、當代作曲家、詩人、作家、視覺和多媒體藝術家等合作，開創出獨具個人特色的電子文化。米路什活躍於各種國際活動。

MOD · Multi-media

Milosh Luczynski (Poland/Paris)

A Paris-based visual, intermedia, A/V and light artist, Luczynski creates monumental multimedia installations, live media performances, immersive kinetic spaces often filled or superposed with animated text lines; on the border of visual music and spatial augmented reality. His multilayered work explores fundamental questions relating to time and space, as well as the boundaries of perception. Pioneer of VJing in Europe in the mid-90s, Luczynski worked alongside electronic musicians, "new music" composers writers, poets and media artists such as Daito Manabe. Having participated in many festivals, he has performed and released his works worldwide.

詩人



宋子江 (香港)

詩人和譯者，著有詩集三本，譯詩多本。2010 和 2011 年兩度在澳洲本德農擔任駐場作家，2013 年獲意大利諾西德國際詩歌獎 (Premio Mondiale di Poesia Nosside)。目前為「香港國際詩歌之夜」執行總監、香港藝術發展局藝術顧問 (文學藝術)、香港《聲韻詩刊》主編及澳門故事協會副總編輯。

Poet

Chris Song (Hong Kong)

A poet and translator, Chris Song has published three books of poetry and quite a few books of translated poems. In 2010 and 2011, he was a resident writer at Bundanon, Australia. In 2013, he was awarded the Premio Mondiale di Poesia Nosside of Italy. He is currently the Executive Director of International Poetry Nights in Hong Kong, an Art Advisor (Literary Arts) of the Hong Kong Arts Development Council, the Editor-in-Chief of the poetry magazine *Voice & Verse*, and the Deputy Editor-in-Chief of the Association of Stories in Macao.

舞者



曾景輝 (香港)

曾景輝自幼熱愛舞蹈和音樂，於 2010 年入讀香港演藝學院舞蹈學院，主修當代舞。2013 年加入城市當代舞蹈團 (CCDC)，成為全職專業舞者至今。曾氏在學期間已積極參與編舞工作，兩度獲頒 CCDC 舞蹈中心獎學金。其編舞作品《異域》於 2012 年獲邀參與第九屆廣東現代舞周，2014 年於東邊舞蹈團《炫創者》節目中再度公演。2016 年，在 CCDC《舞人習作》節目中發表作品《瞞·逃》，大獲好評；同年於第十八屆舞蹈年獎頒獎典禮中發表獨舞新作《獨》。2017 年在香港藝術節「香港賽馬會當代舞蹈平台」節目中發表作品《叁角盾》。

Dancer

Terry Tsang (Hong Kong)

Terry Tsang fell in love with dance and music at a young age. He graduated from the Hong Kong Academy for Performing Arts, majoring in contemporary dance. He joined City Contemporary Dance Company (CCDC) in 2013. During his studies, Tsang embarked on his journey in choreography and was invited to perform in various productions at the Academy and beyond. With a scholarship awarded by the CCDC Dance Centre, he presented his choreographic work *Exotic Territory* which was invited to the 9th Guangdong Dance Festival, and to the *Imagination Boom* for E-Side Dance Company in 2012 and 2014 respectively. In 2016, his new work *Hide • Flee* debuted at CCDC's 2016 *Dancers' Homework* to critical success. That year, Tsang also unveiled his latest work, *Sole*, at the 18th Hong Kong Dance Awards Presentation & Gala Performance. In 2017, his new work *Trinity* premiered at the Hong Kong Jockey Club Contemporary Dance Series presented by the Hong Kong Arts Festival.

節目全長約 80 分鐘

The programme runs for approximately 80 mins.

11 月 2 日設演後藝人談，歡迎觀眾留步參與

There will be a meet-the-artist session after the 2 November performance.

All are welcome to attend

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，在節目開始前，請關掉手提電話、其他響鬧及發光的裝置；同時請勿在場內飲食或擅自攝影、錄音或錄影，多謝合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please switch off your mobile phones and any other sound- and light-emitting devices before the performance. Eating, drinking, unauthorised photography, audio and video recordings are not allowed in the auditorium. Thank you for your cooperation.

歡迎您對已觀賞的節目或「新視野藝術節 2018」發表意見，讓我們在未來安排節目時精益求精。請登入網址 www.newvisionfestival.gov.hk，在「意見表」一欄留言。我們非常重視您的寶貴意見，感謝！

You are most welcome to send us your comments on the programme(s) attended or New Vision Arts Festival 2018 in general to enhance our future programming. Please share your views with us by filling in our online "Feedback" form at www.newvisionfestival.gov.hk. Your opinion is much appreciated. Thank you.