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李斯特與拉威爾：旅遊歲月 鋼琴獨奏會

**ZEE ZEE** 左章  
ZHANG ZUO  
**VOYAGES**

*Liszt & Ravel*

PIANO RECITAL

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pure artistry” *Los Angeles Times*

17 MAY 2021 (MON) 19:30

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## 節目 Programme

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### 華格納

《崔斯坦與伊索德》：前奏曲

### 8' WAGNER

*Tristan and Isolde: Prelude*

### 荀伯克

《鋼琴小品三首》，作品11

第一首：中板  
第三首：激動地

### 7' SCHOENBERG

*Drei Klavierstücke, Op.11*

I. Mässig  
III. Bewegt

### 拉威爾

《夜之加斯巴》

一：〈水妖〉  
二：〈絞刑台〉  
三：〈史卡波〉

### 23' RAVEL

*Gaspard de la Nuit*

I. Ondine  
II. Le Gibet  
III. Scarbo

### 李斯特

《巡禮之年》

《第一年：瑞士》，S.160  
〈歐伯曼山谷〉

《第三年》，S.163  
〈艾斯特莊園之泉〉

《威尼斯與拿坡里》，S.162  
〈塔朗泰拉舞曲〉

### LISZT

*Années de Pèlerinage*

16' *Première Année: Suisse, S.160*  
*Vallée d'Obermann*

8' *Troisième Année, S.163*  
*Les jeux d'eau à la Villa d'Este*

9' *Venezia e Napoli, S.162*  
*Tarantella*

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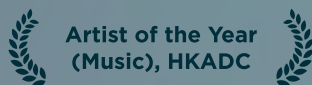
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## 行政總監致辭

### Message From Our Executive Director



Dear friends and classical music lovers,

Welcome to Zee Zee's Piano Recital entitled *Voyages* which will take us all on a musical journey. Given the quarantine requirements, we are so happy that Zee Zee agreed to come to Hong Kong for this recital and we are delighted to be collaborating again with the Hong Kong Philharmonic Orchestra to bring her here.

Our last recital of the 2021 Spring Recital Series is on May 31<sup>st</sup> with Hong Kong's own rising star of the piano, Rachel Cheung, who will be playing a beautiful programme of Schumann, Ravel and Chopin. We hope to see you there!

We are very grateful to the Home Affairs Bureau for supporting us through the Arts Development Matching Grant scheme, where every dollar we are able to raise in donations and sponsorship is matched by the Hong Kong government. I would like to say a very special thank you to all our donors large and small who helped us successfully reach our fundraising goal. Thanks to the generosity of over 185 donors, we will receive the maximum amount possible of this government grant to support our programs for next season.

In a year with no concerts, we feel like this is an incredible achievement - and it is certainly a testament that you, our audience, value the work that we do to support the arts and cultural life of the city in which we all live.

Enjoy the music!

**Andrea D Fessler**

Executive Director and Founder

*Premiere Performances of Hong Kong*



## 左章，鋼琴 Zee Zee, Piano



左章的演奏極富想像力和感染力，非凡造詣無可比擬，是當今備受矚目的年輕鋼琴家之一。《留聲機雜誌》(中國)形容她的演出「激情澎湃、魅力四射、生動活潑」；她獨樹一幟的詮釋和表達力獲《比利時廣播》讚譽為「明亮奪目、情味雋永與動人煽情的極致，把我們帶入了另一個境界」；《洛杉磯時報》盛讚藝術修養成熟的她是「力量熾盛、熱情洋溢、扣人心弦的表表者」。

左章近期的主要演出包括：由尼米·約菲指揮愛沙尼亞國家交響樂團的樂季揭幕音樂會、愛樂管弦樂團(在倫敦皇家節慶音樂廳、由巴孚·約菲指揮)的音樂會，以及聯同上海交響樂團演奏貝多芬和聖桑全套鋼琴協奏曲。環球唱片在2019年10月為她發行了首張專輯，收錄她與巴孚·約菲和愛樂管弦樂團合演的拉威爾G大調鋼琴協奏曲和李斯特第二鋼琴協奏曲。

An imaginative and electrifying performer, Zee Zee (Zhang Zuo) is unique among the young generation of pianists. Described as “full of enthusiasm and glamour, radiating the vigor of youth” (*Chinese Gramophone*), her interpretations and communicative abilities have been praised as “taking us to another reality... bright, expressive and moving to the extreme” (*Belgischer Rundfunk*), while her creative maturity has been hailed as “a powerful, passionate and compelling representation of pure artistry” (*Los Angeles Times*).

Highlights in the recent two seasons including the season opening concert with the Estonian National Symphony under Neeme Järvi, with the Philharmonia Orchestra at the Royal Festival Hall under Paavo Järvi, as well as the complete piano concertos of Beethoven and of Saint-Saëns with the Shanghai Symphony Orchestra. In October 2019, Universal released her first album, featuring Ravel's Piano Concerto in G and Liszt's Piano Concerto No. 2 with Paavo Järvi and the Philharmonia Orchestra.

左章與多位享負盛名的指揮家合作無間，如張弦、艾索普、托替利亞及杜托華等。曾合作的頂尖樂團有洛杉磯愛樂、三藩市交響樂團、BBC愛樂、倫敦愛樂、華沙愛樂及香港管弦樂團等。她亦曾在倫敦威格摩爾音樂廳、華盛頓甘迺迪中心、紐約林肯表演藝術中心及溫哥華獨奏會協會。

左章熱愛室內樂演奏，她與小提琴家柳愛莎及大提琴家哈特拿沙揚組成Z.E.N.鋼琴三重奏，經常一起演出和錄音。Z.E.N.鋼琴三重奏曾參與飛躍演奏香港2017年演奏系列，並在2019年10月開展首次美國巡演。他們已灌錄過兩張專輯，均由德意志留聲機發行。

左章五歲於德國開始接受音樂訓練。在深圳藝術學院跟隨但昭義習琴後，左章赴美，在伊士曼音樂學院師隨特魯；她在茱莉亞音樂學院接受卡普林斯基和麥唐勞指導，期間獲頒帕茲切克鋼琴獎。左章在首屆中國深圳國際鋼琴協奏曲比賽及克萊涅夫國際鋼琴比賽中奪冠。她亦是2013年伊莉莎白女王大賽及2010年珍娜芭侯雅國際鋼琴大賽的得獎者。她曾在皮博迪音樂學院師隨費沙，目前繼續接受布蘭杜指導。

Zee Zee regularly works with some of today's leading conductors, including Xian Zhang, Marin Alsop, Yan Pascal Tortelier, and Charles Dutoit. She has performed with leading orchestras, such as the Los Angeles Philharmonic, San Francisco Symphony, BBC Philharmonic, London Philharmonic, Warsaw Philharmonic and Hong Kong Philharmonic, and has given a number of notable recitals, including at the Wigmore Hall in London, Kennedy Center in Washington DC, Lincoln Center in New York, and the Vancouver Recital Society.

A passionate chamber musician, Zee Zee also regularly performs and records with the Z.E.N. Trio, alongside violinist Esther Yoo and cellist Narek Hakhnazaryan. The trio played in Hong Kong for Premiere Performances in 2017 and made their first US tour in October 2019. They have already recorded two albums on Deutsche Grammophon.

Zee Zee began her musical training in Germany at the age of five. Having completed her piano studies with Dan Zhao Yi at the Shenzhen Arts School, Zee Zee continued her artistic development under Nelita True at the Eastman School of Music and Yoheved Kaplinsky and Robert McDonald at The Juilliard School, where she won the coveted Petschek Piano Award. Zee Zee was awarded first prizes at the 1<sup>st</sup> China Shenzhen International Piano Concerto Competition, and the Krainev International Piano Competition. She was also a prizewinner at the 2013 Queen Elizabeth Competition and the 2010 Gina Bachauer International Artist Piano Competition. She has studied at the Peabody Institute with Leon Fleisher and continues to receive guidance from Alfred Brendel.

<https://www.zeezee-piano.com/>

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節目簡介

Programme Notes

華格納 (1813-83)

《崔斯坦與伊索德》：  
前奏曲 (1857-59)

左章在今晚的獨奏會上首先演繹的作品，在1865年6月10日一響起便哄動一時。這一天是華格納歌劇《崔斯坦與伊索德》的首演，引發哄然騷動全因這部作品啟奏的方式——有誰會想到一個和弦會引起如此爭議？此事如今聽來似乎匪夷所思，但若溯及19世紀，這個和弦的不協和感不僅令人目瞪口呆，更富爭議性的是和弦沒有按常解決，徹底打破了音樂常規。華格納並非首位寫出如此和弦的作曲家（莫扎特和貝多芬在他之前已有用過相類技巧），但他卻擅於鋪陳一個又一個不協和和弦，藉以維持張力。這個和弦最終待到全齣歌劇結尾，在伊索德臨終時唱出〈愛之死〉時才真正解決。

管弦樂版本的前奏曲滿是奢華絢麗的音樂色彩。鋼琴上的前奏曲色調不盡相同，但和聲卻表露無遺，足見華格納為音樂創作帶來的革命性改變，更不用說樂曲從頭到尾都維持著十足強度。

WAGNER (1813-83)

*Tristan and Isolde*:  
Prelude (1857-59)

Zee Zee begins her recital today with a piece that caused a huge uproar when it was first heard on 10 June 1865. This date marked the premiere of Wagner's opera *Tristan and Isolde* and it was the way the work began that caused such a scandal. Who could imagine that a chord could be so controversial? These days it might be difficult to imagine what the fuss was all about but back in the 19<sup>th</sup> century it was shocking not just for the chord's sense of dissonance within it, but, more controversially, the fact that it broke all musical rules in not resolving in the usual way. Wagner wasn't the first composer to write such a chord (Mozart and Beethoven had got there before him) but Wagner keeps the tension going by moving from one dissonant chord to another. In fact the chord only truly resolves at the end of the opera during the *Liebtestod* (Love Death) sung by Isolde as she is dying.

Wagner's orchestral version of the Prelude is voluptuously dressed in the most sensuous instrumental colours. What you get when you hear it on piano alone doesn't have the same range of hues but instead the harmonies are laid bare, making Wagner's musical revolution all the more striking, not to mention the Prelude's sheer intensity which is maintained from first moment to last.



## 荀伯克 (1874-1951)

《鋼琴小品三首》，  
作品11 (1909)

第一首：中板  
第三首：激動地

奧地利作曲家荀伯克在《崔斯坦與伊索德》震驚音樂界時還未出生，但說到顛覆常規他與華格納如出一轍。他生於古典音樂傳統的非官方首都——維也納，年輕時卻堅信調性音樂已然不復存在（華格納和李斯特早就使之功能模糊），追尋新方向是為必要。「序列主義」或「12音音樂」成為他最終的解決之道：不再以某一特定的調創作音樂，或使用西方音樂數百年來習以為常的傳統音階，而是把半音音階裡12個音符視作同等。與荀伯克一同探索12音列技法的還有他的兩個學生貝爾格和韋伯恩，他們三人被統稱為第二維也納學派。

## SCHOENBERG (1874-1951)

*Drei Klavierstücke,*  
Op.11 (1909)

I. Mässig  
III. Bewegt

The Austrian composer Arnold Schoenberg was not yet born when *Tristan and Isolde* was shocking the world but he proved to be very much Wagner's equal in terms of upsetting the establishment. He was born in the unofficial capital of classical music traditions – Vienna – and as a young man became convinced that tonal music (which Wagner and Liszt had already put in peril) was now defunct and that a new direction was needed. His eventual solution was known as 'serialism' or '12-tone music' and it basically involved writing music that was no longer in a particular key or using traditional scales that had been prevalent in Western music for centuries but instead treating each of the 12 notes of a chromatic scale as equals. Joining him in this journey of exploration were two of his pupils, Alban Berg and Anton Webern and together they known as the Second Viennese School.



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在1920年代中期、序列主義問世之前，荀伯克一直處於破舊立新的過渡時期。1909年寫成的三首鋼琴曲（作品11）是他最後仍留有調性的作品之一。第一首開端的下行動機要不是如此深奧的和聲配置，也許會是出自布拉姆斯手筆。然而樂曲無法平伏下來，進一步轉向更激動和閃爍的寫法，到達高潮後轉瞬即逝。第三首迎來堅定的氣氛，織體渾厚，儼然管弦樂規模。荀伯克將精緻燦爛的樂段對照感情激烈的筆法，使樂曲向前推進但又帶點詼諧幽默，不會越趨壓迫。樂曲由始至終都讓人始料未及，趣味盎然。

## 拉威爾 (1875-1937)

### 《夜之加斯巴》(1908)

- 一：〈水妖〉
- 二：〈絞刑台〉
- 三：〈史卡波〉

單憑外表而言，拉威爾也許輕易給人留下如斯印象：一絲不苟，對鐘錶和機械玩具情有獨鍾；內斂浮躁，即使在朋友面前也是如此。可是一概而論總是危險的，尤其當談及到天才時。拉威爾的樂譜裡充滿精緻的音響效果，熱情與古典主義比例均衡，但總是摻雜了些晦暗色彩：想想《圓舞曲》災難性的破滅，或《小孩與魔法》結尾時小孩得到的殘酷處罰。然而最能彰顯拉威爾那陰暗面的，也許莫過於他的鋼琴曲傑作《夜之加斯巴》：他曾為此揚言要寫下一部難度極高的作

Prior to Schoenberg's invention of serialism in the mid-1920s was a period of transition from old techniques to new ones. His Op. 11 Piano Pieces from 1909 are one of the last examples of his music still clinging onto the wreckage of tonality. The very opening of the first piece has a falling motif that could have been by Brahms had the harmonies been less advanced. But the music is unable to settle and we shift from this to more agitated, flickering writing, which reaches a climax that is gone in an instant. The third piece sets off determined mood, the textures gloriously full, almost orchestral in scope. Schoenberg contrasts iridescent passages of great delicacy with more vehement writing. It's propulsive, but it also has a playful quality to it that stops it from becoming oppressive. And it delights in sense of unpredictability right up to the very end.

## RAVEL (1875-1937)

### *Gaspard de la Nuit* (1908)

- I. *Ondine*
- II. *Le Gibet*
- III. *Scarbo*

It's easy to take Maurice Ravel at face value – the fastidious man with an obsession with clocks and mechanical toys, emotionally reclusive and prickly, even among friends. But oversimplification is always dangerous, especially where genius is involved. Ravel's scores may teem with exquisite sonorities and a fine balance of passion and Classicism, but they are frequently undercut by darkness: just think of the cataclysmic collapse of *La valse* or the rough justice meted out to the Child at the end of *L'enfant et les sortilèges*. But perhaps the most overt example of Ravel's dark side is his pianistic masterpiece *Gaspard de la nuit*, a

品，以超越巴拉基列夫的《伊斯拉美》，而創作靈感則來自白特朗的奇幻詩作。

樂曲裡大多艱難技法並不明顯，例如〈水妖〉始於極弱 (ppp) 的力度上，右手伴奏出音型時還得被捆綁著般，呈極不舒適的姿勢，而這只是其中一個例子。第一首作品中，水精靈（棲於湖泊、相當於希臘神話中的女海妖）企圖藉著朦朧月色，魅惑一個眺望窗外的年輕人與她共赴湖底宮殿。他斷然拒絕，直言深愛一位凡間女子，她狂聲嘲笑，消失前在他的窗玻璃灑落夜露水滴。儘管拉威爾絕無一味依照原詩敘述，但樂曲結束時，難道聽不出那調侃嘲諷？

〈絞刑台〉裡拉威爾以降B音營造氣氛，樂音像入魔似的不斷作響，恍如不絕於耳的鐘聲，更彷彿喚起受刑者的屍首，在最輕柔的微風中遊蕩低迴。最讓人不安的恐怕並非其荒涼況味，而是曲子裡近乎歡欣的本質，假使不幸命喪於此，也是何其淒美。

最後如何在〈史卡波〉裡描繪會變形的矮人？拉威爾運用了一個由三個樂音組成、既簡單但又帶點不祥意味的樂思，並將其不斷變換，甚至一度配以高大身軀和壯麗氣魄，儘管波動的節奏裡藏匿著不穩定性。拉威爾為樂曲寫下了恍如幻影的結尾，完美地反映史卡波最後倏然無蹤。

work in which he famously said he set out to write something more difficult than Balakirev's *Islamey*, and which takes as its starting-point the poetic fantasies of Aloysius Bertrand.

Much of the intense difficulty is not overt: the *pianississimo* opening of *Ondine*, with the accompanying figure played by the right hand in a most bunched-up, uncomfortable position is just one instance. In the first piece the water nymph Ondine – a sort of freshwater equivalent of the Greek Sirens – attempts to lure a young man looking out of his window by moonlight to join her in her watery palace. When he protests that he has a mortal lover, she laughs derisively and showers his windowpane with droplets before vanishing. Though Ravel by no means follows the narrative of these poems slavishly, is it possible not to hear that mockery in the close of this piece?

Ravel sets the scene in *Le gibet* (The gallows) with an obsessively tolling B-flat, which evokes not only an insistent bell but also the lifeless body itself, swaying in the gentlest of breezes. What disturbs most is not the sense of desolation but almost exultant quality at the piece's centre – as if even in a death as wretched as this, there is beauty too.

Finally, *Scarbo*: how to depict a shape-shifting gnome? Ravel takes a simple, if ominous, three-note idea and constantly transforms it, even lending it stature and magnificence at one point, though the fluctuating rhythms set up an inherent instability. And Scarbo's abrupt disappearance at the close seems perfectly mirrored by Ravel's phantasmagorical ending.



## 李斯特 (1811-86)

### 《巡禮之年》

《第一年：瑞士》，S.160  
〈歐伯曼山谷〉(1848-54)

《第三年》，S.163  
〈艾斯特莊園之泉〉(1877)

《威尼斯與拿坡里》，S.162  
〈塔朗泰拉舞曲〉(1859)

分別為左章的獨奏會掀起序幕與劃上句號的兩位作曲家有著姻親關係：隨著華格納與歌絲瑪結婚，他成為了李斯特的女婿。歌絲瑪在1837年出生於意大利，她的母親是名媛達古夫人；李斯特在1830年代初與她私奔，並把他們二人的旅行點滴譜成三卷鋼琴曲集，命名為《巡禮之年》。第一卷由九首作品組成，刻劃了李斯特旅居瑞士期間的所見所聞，讓我們瞥見大自然的野性之美，還有他寄情山水的思緒感懷（浪漫主義作家、藝術家或作曲家都鍾愛這樣的題材）。這個主題在第一卷中最具規模的作品〈歐伯曼山谷〉顯而易見，靈感來自塞南柯爾的小說《奧伯曼》。李斯特以一閩雙手彈奏、名副其實的交響詩作為回應，具有前瞻性的和聲配置不僅預示了他的B小調奏鳴曲，同時也預見了華格納以後的創作。

第三卷發表於李斯特晚期，在1883年才付梓。當時李斯特已經由前兩卷著重摹寫景物轉向較為內

## LISZT (1811-86)

### *Années de Pèlerinage*

*Première Année: Suisse*, S.160  
*Vallée d'Obermann* (1848-54)

*Troisième Année*, S.163  
*Les jeux d'eau à la Villa d'Este* (1877)

*Venezia e Napoli*, S.162  
*Tarantella* (1859)

There's a familial link between the composers who open and close Zee Zee's recital, for Wagner became Liszt's son-in-law when he married Cosima Liszt. She was born in Italy in 1837. Her mother was the socialite Marie d'Agoult, with whom Liszt had eloped in the early 1830s, and the lovers' travels together are celebrated in three books of piano music: the *Années de pèlerinage*. The first consists of nine pieces which take in the sights and sounds of Switzerland, and in which Liszt offers us the chance to experience nature in all its wild beauty, and his musings on man's position within it (a popular preoccupation among Romantics, be they writers, artists or composers). This theme is at the forefront of the most extended piece in the book, *Vallée d'Obermann*, inspired by the novel 'Obermann' by Étienne Pivert de Senancourt. Liszt responds with a veritable symphonic poem for two hands that anticipates in its forward-looking harmonies not only Liszt's own B minor Sonata but Wagner's music too.

By the time of the Third Book, which was only published late in his life, in 1883, Liszt had moved from the pictorial preoccupations of the first two to something altogether more reflective, and more overtly spiritual (the composer had rediscovered his Catholic faith by this time). And so while the titles of

化自省的風格，靈性層面更是淋漓盡致（此時他已重拾天主教信仰）。因此縱然七首作品的標題可能依然令人聯想到鮮明影像，與此同時也傳遞著意在言外的宗教訊息。重點作品〈艾斯特莊園之泉〉也就不再如前兩卷一樣，在描繪如水一樣無以名狀的主體時僅僅捕捉自然動態的聲響，而是著墨於探求宗教象徵意義，李斯特也特別在此附記了一句約翰福音裡的話語：「我所賜的水，要在他裡頭成為泉源，直湧到永生。」

李斯特以《威尼斯與拿坡里》（1861年出版，但可回溯到數十餘年前）作為《巡禮之年》的補遺。這部作品實際上是一組加演曲目，根據李斯特與達古夫人同遊意大利期間所聽到的旋律改編而成，因此與獻給意大利藝術和文學的〈第二年〉遙相呼應。

《威尼斯與拿坡里》的最後一首作品〈塔朗泰拉舞曲〉有著無可抗拒的魅力，主題出自法國人寇特勞（1797-1847）蒐集的一系列拿坡里傳統歌曲。樂曲在鍵盤低音區像咆哮似的響起，李斯特給簡樸旋律穿上迷人衣裳，使它宛如絲綢錦緞一樣璀璨閃亮。然而最引人注目的並非極盡炫技之能事，而是氣氛、音色和織體之精巧縝密。李斯特一如以往超越原作，將其化為新奇銳意。

中譯：張苡璉

the seven pieces might still conjure vibrant images, there is frequently a religious subtext. The central piece, *Les jeux d'eaux à la Villa d'Este* is no longer – as it had been in earlier books – simply about the visceral thrill of capturing in sound something as nebulous as water but instead explores its religious symbolism, made specific by the insertion of a quote from St. John's Gospel which reads: 'Sed aqua quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam' (But the water that I shall give him shall become in him a well of water springing up into eternal life).

Liszt intended his collection *Venezia e Napoli* (published in 1861 but dating from a couple of decades earlier) as a supplement to *Années de pèlerinage*. It is in effect a set of encores based on melodies that he may well have heard during his Italian travels with Marie d'Agoult, so sits comfortably alongside the second *Année*, which is devoted to the art and literature of Italy.

The last piece in the collection, the *Tarantella*, is an irrepressible dazzler, taking themes from a collection of traditional Neapolitan songs gathered by the Frenchman Guillaume-Louis Cottrau (1797-1847). The piece emerges from the growling depths of the keyboard, with Liszt clothing simple melodies in most dazzling garb, glinting and glittering like silk damask. What is striking, though, is not simply the virtuosity at play but also the subtlety of moods, colours and textures; as ever, Liszt transcends the original, turning it into something new.

Programme notes by Harriet Smith



# 飛躍演奏香港簡介

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飛躍演奏香港旨在把國際著名音樂家和演奏新星帶到香港演出及舉辦外展活動。在這個充滿活力的城市裡，引入文化藝術的氣氛，以音樂啟發大眾。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構，旨在為這個充滿活力的城市，引入文化藝術的氣氛，讓香港成為國際文化發展的重要城市。我們的節目豐富及多樣化，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。

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我們的活動適合香港所有階層，不論有特殊需要的學生或是香港的精英分子也是我們的觀眾。我們相信每個人不論其身份地位、種族或語言，都會被世界級的音樂會感動。

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Gesing Leung  
Joan Leung  
William Littlewood  
Yang Liu  
Judy Lo  
George Long  
John Louie  
Craig & Michelle Lovett  
Donald Lung  
Sandra Mak & Alex Hee  
Jonathan Mandel  
Stephen Matthews  
Kwok-Ling Mau  
Jane McBride  
John Medeiros  
Micramusic Limited  
Siu Ming & Friends  
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Philippe M. Moisan  
Jonathan Mok  
Forrest Morr  
Grandma & Cherry Ng  
Noam Noked  
Jennie Orchard  
Amy & Lincoln Pan  
Yvonne Poon & John H Boey  
Rampreet  
Lorenzo Restagno  
Isabelle Richardson  
Georgina & Thibaut de Rocquigny  
Rubicon Communications Ltd.  
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Heinz Rust  
Philippa Salewicz  
Megan Schmalzried  
Andy Schroth  
Helen Scott  
Andrew Sheard  
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Henry Steiner  
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Time Out Hong Kong  
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Kim & Thomas Walther  
Cynthia Wang  
Olivia Wang  
Kohei Anthony Watanabe  
William Westbrook  
Jennifer Wilson  
Cheryl & Jack Wong  
Elizabeth Wong  
May Wong  
Sook Leng Wong  
Wong Nai Hei  
Wong Tang Fung  
James Woo  
Benjamin Wu  
Hui Yi Wu  
Margaret Yang  
Sook Young Yeu  
Pauline Yeung  
Johnny Yip  
Peter Yu  
Sylvia Yu