

中華
文化
節

CHINESE
CULTURE
FESTIVAL

tan dun
WE-festival
譚盾 WE-音樂節
WEST MEETS EAST

茶文化系列
TEA CULTURE SERIES

唐代遺失樂譜·樂舞

消失的藏經洞

LOST TANG DYNASTY MUSIC
AND DANCE MANUSCRIPTS

THE VANISHING
MOGAO CAVES

藝術總監/指揮
Artistic Director / Conductor

TAN DUN
譚盾

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7.6.2025 8:45pm

(六 Sat)



香港文化中心劇場

Studio Theatre,

Hong Kong Cultural Centre



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

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- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
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- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

謝謝蒞臨欣賞「譚盾WE-音樂節」：唐代遺失樂譜·樂舞《消失的藏經洞》。若您對這場演出或康樂及文化事務署(康文署)的文化節目有任何意見，請填寫電子表格。您亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至2721 2019。

Thanks for attending 'Tan Dun WE-Festival': Lost Tang Dynasty Music and Dance Manuscripts: *The Vanishing Mogao Caves*. Please fill in the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

我的意見 My View



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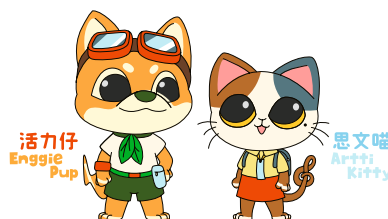
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藝術總監的話 Message from Artistic Director

在這個世界上，有誰不喝茶？

我覺得：種茶難，採茶更難，品茶才是難上難。

我認為：茶也是人的一面鏡子。茶·音樂節，就是想和大家一起去探索人生的秘境，照見自我，心歸自然。

禪的心境，有時候講不明、悟不白，但一杯好茶卻能讓你冥想一輩子。陸羽的茶杯，就如同華格納歌劇裏的聖杯一樣，那是從山水到靈魂，從天地到人神的故事。從《茶經》到《茶魂》，從神秘湘西的女子打溜子，到浮世香港的女子打擊樂團，從敦煌消失的藏經洞，到巴黎的吉美博物館……茶，讓我們從人文、歷史、情緣的五湖四海，走到了一起，品味音樂中的茶韻、人生在世的幽野與情深。

讓我們一起來分享這杯「茶·音樂節」。

譚盾
「茶·音樂節」藝術總監及創始人
2025年5月30日

Who in this world does not drink tea?

I think, growing tea is very hard, but studying tea is even harder. And yet, the hardest of all is savouring tea.

I believe that tea mirrors the human soul. The Tea-Festival invites everyone to explore the secrets of life, to study ourselves, and to embrace nature.

The Zen state of mind is sometimes difficult to explain and understand, yet a cup of good tea is worth a lifetime of meditation. Lu Yu's teacup, like the Holy Grail in Wagner's operas, carries stories that journey from mountains and rivers, from heaven and earth, from gods and mortals...into the soul.

From *The Book of Tea* to *Tea: A Mirror of Soul*, from the mysterious Xiangxi Tujia Women's Daliuzi to the Hong Kong Women's Percussion Ensemble, and from Dunhuang's vanishing Mogao Caves to Paris' Musée Guimet – tea brings people from across cultures and histories together. From the wilderness to the deep emotions of life, we can savour music together through tea.

Let us share this cup at the Tea-Festival.

Tan Dun
Founder and Artistic Director, Tea-Festival
30 May 2025

譚盾 藝術總監 / 指揮



聯合國教科文組織全球親善大使譚盾，畢業於北京中央音樂學院，並獲得紐約哥倫比亞大學音樂藝術博士學位，現任紐約巴德音樂學院院長、中國國家交響樂團榮譽藝術指導及香港文化推廣大使。譚氏一直以傳遞世界和平、綠色環保為音樂家的修行，他的藝術和音樂對世界產生了不可磨滅的影響，並贏得當今世界最具影響的藝術大獎，其中包括格林美獎、奧斯卡金像獎、美國格文美爾作曲大獎、俄國的蕭斯達高維契大獎、法國藝術與文學騎士勳章、德國巴赫獎、威尼斯雙年展藝術終身成就金獅獎、第 50 屆伊斯坦堡國際音樂節終身成就獎等。

作為一名跨文化、跨地域的當代作曲家，譚氏創作並指揮了眾多具有世界影響力的音樂作品：《敦煌·慈悲頌》和《Water Passion：馬太受難曲》；有機音樂系列《水樂》《紙樂》《埙樂》及打擊樂協奏曲《大自然的眼淚》；多媒體協奏曲系列《女書》《地圖》；網絡交響曲《英雄》

《帕薩卡利亞：風與鳥的密語》；歌劇《秦始皇》《馬可波羅》《茶魂》；電影音樂武俠三部曲《臥虎藏龍》《英雄》《夜宴》；以及小提琴、大提琴、鋼琴協奏曲和民樂等一百多部音樂作品。譚氏還受邀為 2008 年北京奧運會、2010 年中國世博會、2016 年上海迪士尼開幕創作音樂，並在全球轉播開幕式音樂會，獲得了 6500 萬人的點擊量和收視率，刷新了世界音樂會轉播紀錄；2019 年譚氏應邀成為貝多芬 250 周年全球慶典音樂大使，2024 年在全球慶祝「貝九」首演 200 周年之際，譚氏應英國皇家愛樂協會、貝多芬全球慶典委員會、德國音樂委員會、墨爾本交響樂團、德國之聲委約，創作了《合唱協奏曲：九歌》，並於同年 8 月指揮世界青年合唱團和德國國家青年交響樂團巡演歐洲九城。被本次全球直播的德意志廣播電台如是評論：譚氏的《合唱協奏曲：九歌》「石頭如淚滴，大鼓如心跳，與貝多芬的迴響無限飄遊，直至宇宙。」

作為一名和平的音樂使者和環保衛士，譚氏曾與世界眾多著名樂團合作，如：費城交響樂團、荷蘭皇家音樂廳管弦樂團、倫敦交響樂團、波士頓交響樂團、洛杉磯愛樂樂團、法國國家交響樂團、英國 BBC 交響樂團、米蘭斯卡拉歌劇院團、慕尼黑愛樂樂團、意大利聖切契利亞管弦樂團、美國大都會歌劇院樂團及香港管弦樂團等。譚氏近期執棒荷蘭皇家音樂廳管弦樂團世界首演《大自然的安魂曲》；與倫敦愛樂樂團作《慈悲頌》英國首演，並指揮皇家蘇格蘭國家管弦樂團開幕愛丁堡國際藝術節。

《紐約時報》曾評譚氏為「國際樂壇最重要的十位音樂家之一」，並被全球最重要的十家華文媒體評為影響世界的十位華人之一。2023 年，譚氏策劃了 WE- 音樂節，分享東西方音樂之美，搭建世界多元文化藝術交流平台。此外，譚氏還曾擔任美國卡奈基音樂廳中國委員會主席、荷蘭尼德蘭交響樂團終生榮譽指揮、中國青年交響樂團藝術總監指揮、費城交響樂團巡演創意總監、英國 BBC 交響樂團駐團作曲家與指揮、英國倫敦巴比肯藝術中心現代藝術節總監、美國鄧肯活國際現代音樂節的藝術總監。

資料由表演者提供

Tan Dun Artistic Director / Conductor

A world-renowned conductor-composer and UNESCO Global Goodwill Ambassador, Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is the winner of today's most prestigious honours, including the Grammy, Oscar/Academy, Grawemeyer and Shostakovich Award; the Ordre des Arts et des Lettres of France; the Bach Prize; Italy's Golden Lion Award for Lifetime Achievement, and the 50th Istanbul Music Festival Lifetime Achievement Award. Tan's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. He is currently the Dean of Bard College Conservatory of Music, and Hong Kong's Ambassador for Cultural Promotion.

As a conductor of innovative programmes around the world, he has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony. He led the Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony; and conducted the RAI National Symphony, the Oslo and Hong Kong Philharmonic Orchestra, and the Melbourne Symphony Orchestra where he was named Artistic Ambassador. Previous season highlights include conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestra Philharmonique de Radio France, the Royal Concertgebouw Orchestra and the Philadelphia Orchestra. He also serves as the Honorary Artistic Director of the China National Symphony Orchestra.

Tan records for Decca and has previously released albums with Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. In 2016, Tan conducted the grand opening celebration of Disneyland Shanghai which was broadcast to a record-breaking audience worldwide. In 2020, his new work *Prayer and Blessing* was also live streamed using 5G technology and subsequently broadcast worldwide by UNESCO. In 2023, Tan founded the Hong Kong based WE-Festival to share the beauty of Eastern and Western music, curating a platform for diverse cultural and artistic offerings to audiences from around the world.

In 2019, Tan was invited to become the global music ambassador for the 250th anniversary celebration of Beethoven's life. Following the designation, in August 2024 at the Rheingau Music Festival, Tan conducted the World Youth Chorus and the German National Youth Symphony Orchestra, in the world premiere of his Choral Concerto *Nine* alongside Beethoven's 9th Symphony for the 200th anniversary of the work's premiere. Tan then took the programme on a nine-city tour across Europe and Australia conducting performances at the Concertgebouw and Elbphilharmonie Halls to great acclaim. *SWR Kultur* stated that the experience of listening to Tan's *Nine* was like: "Clicking stones like tears, taiko drums like heartbeats. Plus echoes of Beethoven that seem to float out into the universe." Choral Concerto *Nine* was commissioned by the Royal Philharmonic Society in London, the BTHV2020 Festival and Deutsche Welle, and the Melbourne Symphony Orchestra.

Tan's recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nominations (*The First Emperor; Marco Polo; Pipa Concerto*), Japan's Recording Academy Award for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*).

節目 Programme

◆ 唐代樂舞 Tang Dynasty Music & Dance ◆

《大採茶·小採茶》(世界首演)

唐 | 南音古譜 西元 713 年
張夢譯譜 / 編配

Tea Picking (World Premiere)

Tang | Tang Dynasty musical score 713 A.D.
Translated and arranged by Zhang Meng

《又慢曲子·西江月》

唐 | 敦煌古譜 西元 933 年
譚盾譯譜 / 編配

Another Slow Piece • Moon over Western River

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Tan Dun

《箜篌引》

唐 | 敦煌古譜 西元 933 年
譚盾譯譜 / 編配

Konghou Yin

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Tan Dun

《長沙女引》

唐 | 敦煌古譜 西元 933 年
譚盾譯譜 / 編配

Courtyard Beauty of Changsha

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Tan Dun

《又急曲子》

唐 | 敦煌古譜 西元 933 年
張夢譯譜 / 編配

And, Urged Tempo

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Zhang Meng

《如意娘》

唐 | 武則天詞曲 西元 649 年
譚盾譯譜 / 編配

Longings of King's Concubine

Tang | Written by Empress Wu 649 A.D.
Translated and arranged by Tan Dun

《傾杯樂》

唐 | 敦煌古譜 西元 933 年
譚盾譯譜 / 編配

Qing Bei Yue

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Tan Dun

《撒金砂》

唐 | 敦煌古譜 西元 933 年
譚盾譯譜 / 編配

Scattering Gold Sand

Tang | Ancient Dunhuang musical score 933 A.D.
Translated and arranged by Tan Dun

◆ 敦煌壁畫故事 & 迷你歌劇 Dunhuang Mural Stories & Mini Opera ◆

譚盾 | 九色鹿

Tan Dun • *Deer of Nine Colours*

《水鼓子》

唐 | 敦煌古譜 西元 933 年
陳應時譯譜 / 譚盾編配

Water Drum

Tang | Ancient Dunhuang musical score 933 A.D.
Translated by Chen Yingshi and arranged by Tan Dun

譚盾 | 心經

Tan Dun • *Heart Sutra*

節目長約 1 小時 15 分鐘，不設中場休息。

The performance will run for about 1 hour and 15 minutes without intermission.

敦煌遺書：唐代《茶酒論》論壇

Symposium - Dunhuang Relics: A Discourse on Tea and Wine

茶與樂，一者沉靜，一者靈動，二者交織使中國傳統文化以獨特藝術形式傳承至今。是次論壇，上海音樂學院教授劉紅與世界著名作曲家譚盾將以「茶與音樂」為題展開深度對談。劉紅將以《茶酒論》中的「茶、酒、水」為引，通過茶、酒、水三者的擬人化辯論，剖析「茶論靈魂、酒釋形骸、上善若水」的東方智慧，揭示「和而不同」的文化基因。論壇最後將引出「唐代遺失樂譜·樂舞《消失的藏經洞》」音樂會，以樂為媒，讓傳統文化在現代語境中實現創新性轉化。

The connection between Tea and Music, each embodying tranquility in its own way, allows traditional Chinese culture to be passed on in unique artistic forms. This symposium features Liu Hong, Professor of the Shanghai Conservatory of Music, and world-renowned composer Tan Dun discussing "Tea and Music". Topics include "tea, wine, and water" (as elaborated in *A Discourse on Tea and Wine*), where Liu reveals the essence of "harmony in diversity" by exploring Eastern philosophy: searching our soul through tea, liberation of our body through wine, and celebrating our connection to water. This symposium finishes with a concert: "Lost Tang Dynasty Dance and Music Manuscripts: *The Vanishing Mogao Caves*" in which, through music, traditional culture is revived in a contemporary context.

樂曲介紹

《大採茶·小採茶》(世界首演)

唐 | 南音古譜 西元 713 年

張夢譯譜 / 編配

Tea Picking (World Premiere)

Tang | Tang Dynasty musical score 713 A.D.

Translated and arranged by Zhang Meng

《大採茶·小採茶》取自泉州南音古譜，結合唐代宮廷樂制及民間音律，以採茶意象為敘事主線，描繪了盛唐時期宮廷與民間音樂交融圖景。樂曲以尺八獨奏開篇，以奚琴相和，營造茶山晨霧繚繞的氛圍，將茶農勞作的節奏韻律化，進而深度融合復原的古樂器音色，並借鑒了唐代《教坊記》的旋律結構與節奏韻律，再現了盛唐樂舞的恢弘氣象，同時以採茶主題串聯起民間勞作與宮廷藝術的互動，突顯「禮樂與生活共生」的文化內核，形成跨越時空的多元音樂敘事。

Tea Picking draws its roots from an ancient *nanyin* melody from Quanzhou, weaving a story around the simple yet vivid image of harvesting tea. It opens with a serene shakuhachi solo, joined by the gentle strains of the *xiqin*, painting the picture of mist drifting over tea-covered hills at dawn. As the piece unfolds, it captures the rhythm of tea farmers at work, brought to life through the warm, earthy tones of traditional instruments. This piece beautifully blends the elegance of court music with the heart of folk traditions, echoing the spirit of the Tang Dynasty's golden age. The theme of tea-picking becomes more than just a pastoral scene - it becomes a symbol of how ritual and everyday life can harmonise through music. The result is a rich, timeless journey that connects the past with the present.

樂曲介紹

◆ 敦煌樂舞 ◆

《又慢曲子·西江月》 唐 | 敦煌古譜 西元 933 年

譚盾譯譜 / 編配

《又慢曲子·西江月》出自於敦煌琵琶曲譜中的第十三曲。《西江月》本是唐教坊的曲名，後為詞牌名。其調名取自李白的《蘇台覽古》的詩句「只今惟有西江月，曾照吳王宮裏人」。在這首作品中以「慢」說明速度，「又」則表示各曲之間的可能的順序或連奏關聯。「西江」是長江的別稱，亦是中華文明的母親河。《西江月》引人生發對奔騰不回、大浪淘沙的無限遐想，和對古月照今人的沉思。

《箜篌引》 唐 | 敦煌古譜 西元 933 年

譚盾譯譜 / 編配

以唐代詩人李賀《李憑箜篌引》為靈感，譚盾以敦煌壁畫中「大箜篌」與失傳千年的「鳳首箜篌」為媒介，為身在大漠石窟中的壁畫插上了音樂的翅膀。「鳳首箜篌」因琴頭有鳳首裝飾而得名，其音色柔潤、空靈唯美。自西元四世紀初由西域傳入中原後，便是盛唐樂舞不可或缺的重要樂器之一，成為盛唐宮廷禮樂重器。它在十四世紀後期徹底失傳，但幸得敦煌壁畫留存其纖雅形制。為復原「鳳首箜篌」，譚盾多次親赴敦煌考據古樂器形制，並探訪老匠人與樂器場，潛心研究其製作工藝與音色、發聲，並融合 3D 列印技術與傳統工藝復活「鳳首箜篌」，令西域古音與當代技法共振，讓凝固千年的敦煌音聲化作流動的文明史詩。

《長沙女引》 唐 | 敦煌古譜 西元 933 年

譚盾譯譜 / 編配

為了能夠親眼看到敦煌莫高窟古樂譜的手稿，譚盾走遍了倫敦、法國等地的國家圖書館，經由敦煌基金會推薦，才得以看到真跡。當他為搜集與《敦煌·慈悲頌》相關的資料來到法國巴黎的國家圖書館時，他終於看到了敦煌古樂譜的真跡，翻開後的第一卷赫然寫著《長沙女引》。長沙，這個楚文明的發源地，也正是譚盾的故鄉，在距離家鄉幾千公里的法國國家圖書館裏，家鄉的字眼讓他與這份古譜「一見如故」。這成為了譚盾翻譯的第一份敦煌古樂譜。古代的長沙是怎樣的，已經不得而知，但是從這首《長沙女引》的旋律中，卻能感受到一位從唐代走來的女子，婀娜翩遷、顧盼生輝。

《又急曲子》 唐 | 敦煌古譜 西元 933 年

張夢譯譜 / 編配

《又急曲子》是由譚盾帶領年輕作曲家張夢共同完成的。在敦煌音樂中，作品的結構曾多次被提及。在唐代，唐大曲的結構是「序」、「破」、「急」。序，是散序，是起源的開篇；破，是發展、展開；急，則表示高潮和結束。這就是普遍的唐代宮廷音樂結構。在作品創作時，作曲家重新回到唐代的詩歌韻律，嘗試著復原一千五百年前唐人的表達，跳出定式，想像沒有節奏、節拍或動態對比的概念，因為在一千五百年前，或許並沒有這些概念。

《如意娘》 唐 | 武則天詞曲 西元 649 年

譚盾譯譜 / 編配

《如意娘》這首作品是由中國歷史上第一位女皇帝——武則天所作。學界普遍認可的說法是，在唐太宗駕崩後，武則天被迫進入感業寺，風華正茂的她卻只能面對青燈古剎。在失意之際，她將自己深深埋藏的對繼位的高宗李治的思念和對前途的迷茫都融入到了這首作品中。為了能夠將這些作品演奏出來，譚盾回到唐代的詩歌的平仄韻律去判斷樂句的劃分，最終從作曲的角度和歸納大眾研究的角度，將這首音樂寫成深刻的心靈之聲。此曲作為返場曲目在與巴爾的摩交響樂團合作時試演，獲得觀眾空前喜愛，有評論說道：「返場的音樂把我們帶去了一個完全不同的另一世界」。

《傾杯樂》 唐 | 敦煌古譜 西元 933 年

譚盾譯譜 / 編配

《傾杯樂》是中國古代的詞牌名之一，亦是現存敦煌琵琶譜中的第十二曲。這一樂舞曾於唐玄宗生日千秋節時勤政樓下演出，至今可以在陝西歷史博物館所藏的舞馬銜杯紋銀壺上尋找到蹤跡。舞馬雖已不存，但飲酒傾杯、縱情微醺的歡樂氣氛，淋漓盡致地在这首作品中重現。歷史文獻的記憶片段被啟動，《傾杯樂》這一舞席所歌的勸酒之詞、中外文化交融的唐代龜茲樂曲在耳畔迴響，這是今人對唐人的一次靈魂探訪。

《撒金砂》 唐 | 敦煌古譜 西元 933 年

譚盾譯譜 / 編配

《撒金砂》乃唐代教坊樂曲。在隋唐時代，佛教大盛，佛教音樂也開始流行，在這一時期的音樂之於宗教來說具有較強的實用功能。同時在佛教中，「金砂」又具有著重要的寓意，傳說中它是一種許願石，由一位少女的眼淚和泥土形成的，有避邪作用的神奇力量，只要少女在晚上十二時手拿金砂石在月光下許願，那麼願望一定會實現。这首作品是基於敦煌琵琶曲譜原譜，將唐代佛教對樂舞的運用和理解融入其中，充滿禪意，好似泉水流向了幽深的宇宙無極，又似乎能看到僧人俯仰慢舞的形態，典雅古樸，音韻獨特。

◆ 敦煌壁畫故事 & 迷你歌劇 ◆

譚盾 | 九色鹿

該作品改編自敦煌莫高窟第二百五十七窟壁畫，塑造了美麗善良的九色鹿和見利忘義的落水者兩個主要形象，借由九色鹿這家喻戶曉的故事形象表達了九色鹿明知落水人會背叛，但依然冒險相救的正能量義舉的善良，和對人類和平的美好寓意的期盼。是次《九色鹿》，譚盾將帶領敦煌古樂團進行全新演繹，將這個東方故事轉化為聲音，以敦煌打擊樂、箏、琵琶等古樂器的復原重現下，用音畫般的聲樂協奏曲形式表達出來，向世界傳播中華文化的精神內核。本心存念，無畏前行，以愛與美期待繁花似錦。

《水鼓子》 唐 | 敦煌古譜 西元 933 年

陳應時譯譜 / 譚盾編配

《水鼓子》源自敦煌二十五首琵琶古譜中的第十八首。在敦煌莫高窟中的壁畫，「樂」與「舞」似乎是相互交融的，壁畫中的人們一邊演奏著樂器，一邊翩翩起舞。其中，最具代表性的就是敦煌莫高窟第一百一十二窟南壁《觀無量壽經變》中的舞者，反彈琵琶的「禮佛樂舞」。作品還原了唐代壁畫中極樂自在的場面，將「反彈琵琶舞」與《水鼓子》進行結合。在演奏時，音樂家一邊演奏一邊起舞。為此，譚盾走遍大江南北尋找合適的材質，終於在雲南找到了一種大葫蘆，將其對半切，製作了兩個葫蘆琵琶。這種葫蘆琵琶僅重 450 克，音樂家能夠輕易地邊彈奏邊起舞，讓唐代樂舞合一的景象能夠重現舞台。

譚盾 | 心經

《心經》以敦煌榆林窟第三窟的壁畫為靈感，在敦煌古樂團的演繹中，徐徐展開：百年難遇的全日蝕，一場「火舞芭薈」正在火焰山下的沙漠中「燃燒」。剛剛從西域採集梵樂、獲取《心經》的樂僧（空弦），東歸敦煌的路途中，奇遇奄奄一息的西域女子箏娜。這時，樂僧奏起咒樂唸起咒經，並用自己僅存的一口水，終於救活了箏娜。樂僧驚訝地發現她的頭髮裡飼養著大量的幼蠶和蠶蛹，箏娜告訴他，家鄉的蠶蛹因一場瘟疫都絕種了，她只好把蘇州的蠶養在頭髮裡，帶回家鄉去。但是，她害怕從絲路的這一頭，回不到絲路的那一端了。箏娜與空弦在「西出陽關無故人」的寂冷黑夜中，用相互的體溫延續著相互的生命，美麗的箏娜最後凍死在樂僧懷裡。樂僧把她埋葬在沙漠，並相約來世再相逢。

Programme Notes

◆ Tang Dynasty Music & Dance ◆

Another Slow Piece • Moon over Western River

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Tan Dun

The thirteenth piece in the ancient Dunhuang *pipa* collection, this work stirs a timeless sense of reflection - like the ceaseless flow of a river washing away the sands of time. It invites contemplation on the constancy of moonlight that has shone over generations. The title's first character, *you* (meaning "another"), hints that this piece was likely intended as a continuation of a previous one, while the second character, *man* (meaning "slow"), sets the tempo.

The title *Moon over Western River* traces its origin to a line from Li Bai's poem *Su Tai Lan Gu*, and was originally the name of a melody from the Tang Dynasty's Imperial Music Bureau (*jiaofang*). It later evolved into a *cipai*, a type of lyrical tune. "Western River" is another name for the Yangtze River - the great river that has nurtured Chinese civilisation for millennia.

Konghou Yin

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Tan Dun

Inspired by the Tang Dynasty poem *Li Ping's Konghou Prelude* by Li He, composer Tan Dun brought the silent murals of Dunhuang's desert caves back to life through music, using two ancient instruments: the grand *konghou* and the long-lost phoenix-headed *konghou*.

Originally introduced to Central China from the Western Regions, the phoenix-headed *konghou* became a highlight of Tang court music, cherished for its ethereal, flowing tones. Though it disappeared after the 14th century, it lived on in the murals of Dunhuang.

Driven by his passion to revive this lost sound, Tan Dun studied the Dunhuang murals extensively, worked closely with master instrument makers, and combined 3D-printing technology with traditional craftsmanship. Through this innovative process, he brought the phoenix-headed *konghou* back to life - resurrecting a forgotten treasure of ancient Chinese music.

Courtyard Beauty of Changsha

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Tan Dun

With the support of the Dunhuang Foundation and through visits to national libraries in London, Paris, and beyond, Tan Dun was able to study original musical manuscripts from the Mogao Caves firsthand. His first encounter with one of these precious scrolls happened at the Bibliothèque Nationale de France in Paris, while he was researching for *Buddha Passion*. The very first scroll he unrolled - and the first ancient Dunhuang score he deciphered - was titled *Courtyard Beauty of Changsha*.

Changsha, the cradle of *Chu* culture and Tan's own hometown, made this discovery feel deeply personal. That such a connection would emerge from across centuries and continents seemed almost destined. Though ancient Changsha has long vanished into history, its spirit lives on in the melody - a graceful echo of a Tang Dynasty woman, stepping across time.

And, Urged Tempo

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Zhang Meng

Transcribed and arranged by young composer Zhang Meng under the guidance of Tan Dun, this piece reimagines the structural spirit of Tang Dynasty court music. Traditionally, Tang imperial compositions followed a three-part form: *xu* (prelude), *po* (development), and *ji* (climactic finale). In reconstructing this work, Zhang stepped away from modern musical conventions, instead drawing on the melodic and poetic sensibilities of the Tang era. The result is a soundscape untethered from today's concepts of rhythm, meter, or dynamic contrast - elements that likely didn't exist in the same form 1,500 years ago.

Longings of King's Concubine

Tang | Written by Empress Wu 649 A.D.

Translated and arranged by Tan Dun

Longings of the King's Concubine is attributed to Wu Zetian, China's first and only female emperor. Said to have been written during her seclusion after Emperor Taizong's death, the young Wu poured her suppressed longing for the future Emperor Gaozong - and her deep existential anxiety - into this haunting and poignant work. In reconstructing the piece, Tan Dun shaped its musical phrasing by analysing the poetic meters used during the Tang Dynasty.

Qing Bei Yue

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Tan Dun

Qing Bei Yue is the twelfth piece among the ancient *pipa* scores preserved in Dunhuang. Originally performed as a music and dance piece during Emperor Xuanzong's birthday celebrations, its legacy lives on - traces of that festive scene are depicted on a silver ewer adorned with dancing horses, now housed in the Shaanxi History Museum.

Like fragments of memory brought back to life, *Qing Bei Yue* resounds once more, blending Kucha-style music with lyrics reminiscent of a lively drinking song. Though the dancing horses are long gone, the spirit of celebration endures - wine still flows, cups tilt in tipsy joy, and through this music, we catch a glimpse into the soul of the Tang dynasty.

Scattering Gold Sand

Tang | Ancient Dunhuang musical score 933 A.D

Translated and arranged by Tan Dun

Scattering Gold Sand is a piece of Tang Dynasty court music from the golden age of Buddhism, a time when music was deeply intertwined with spiritual devotion. In Buddhist legend, "golden sand" was said to be a sacred talisman - earth transformed by the tears of a weeping maiden.

Drawing from original *pipa* manuscripts found in Dunhuang, this piece captures the essence of Zen through the serene soundscapes of Tang Buddhist tradition. Its gracefully ancient melody conjures images of spring water drifting through the cosmos, or monks swaying in quiet reverence, lost in meditative stillness.

◆ Dunhuang Mural Stories & Mini Opera ◆

Tan Dun • *Deer of Nine Colours*

Deer of Nine Colours is a musical adaptation of a fable drawn on the mural of Cave 257 of the Mogao Caves in Dunhuang. The protagonists are the beautiful, kind-hearted Deer of Nine Colours and an opportunistic, ungrateful character whom we call the Drowning Man. By retelling the widely known story of how the Deer, despite being aware that the Drowning Man would betray it, still ventures to save him, the music expresses hope for human kindness and the beauty of peace. Tan Dun transforms this tale from the East into sound, using a vocal concerto akin to a symphonic picture, to spread an essentially Chinese spirit to the world. With a mindful heart, one can go forward without fear and look forward to a flourishing future filled with love and beauty.

Water Drum

Tang | Ancient Dunhuang musical score 933 A.D

Translated by Chen Yingshi and arranged by Tan Dun

Music and Dance were evidently inseparable in the Tang dynasty, as depicted on murals from the Mogao Caves. In this performance of *Water Drum*, the blissful scene of Tang Buddhist art is recreated by the juxtaposition of music with *fantan pipa* dance. To authentically restore the fusion of Music and Dance on stage, a rare sizable gourd was sourced from Yunnan for the production of two extremely light gourd *pipas*, which allow performers to dance freely while playing them.

Tan Dun • *Heart Sutra*

Drawing inspiration from the mural of Cave 3 of the Yulin Caves in Dunhuang, a musical depiction of *Heart Sutra* gradually unfolds: Under a rare total solar eclipse, a Fire Ballet manifests in the desert of the Mountain of Flames. A Minstrel Monk named Kongxian returns to Dunhuang when he encounters Nina, a dying woman from the West. Kongxian chants mantras and revives her by giving his very last drop of water to her. He finds baby silkworms and pupae woven in Nina's hair, as Nina explains that after her hometown silkworms died away from an unexplained epidemic, she went on a journey to Suzhou to collect these species. But now, she is afraid she will not be able to complete her journey home to the opposite end of the Silk Road. In the bitter cold of the night, Kongxian and Nina huddle together for survival in order to warm themselves, but Nina dies in Kongxian's arms. Kongxian buries Nina in the desert and pledges to meet her again in their next lives.

音樂和茶有何關係？

譚盾老師說：「喜歡飲茶的人，就會喜歡我的音樂」。

把《消失的藏經洞》放進譚盾茶音樂節，是希望以這部音樂作品與愛茶之人結緣？

港人愛飲茶。潮州人的功夫茶文化更是名聞遐邇。這部音樂作品正是香港人那杯茶。

以品茶的心情去品味譚盾老師精心打造的這部音樂作品，相信會得到加倍的享受。

一壺二盤
三杯壺小
杯白茶熱



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主席：高佩璇

表演者 Artists



張夢 Zhang Meng

唐笙 Tangsheng

張夢為青年笙演奏家、作曲家，生於古都安陽，活躍於國際音樂舞台。師從著名笙樂大師翁鎮發，並受徐超銘等多位名家指導，後隨上海音樂學院博導教授王建民研習作曲。其演奏曲目既囊括大量笙傳統經典曲目，更突破性地將笙融入實驗先鋒、搖滾、爵士及電子音樂領域，成為笙等民族吹管樂演奏的現代革新者。現任中國民族管弦樂協會創作委員會委員、上海音協民管會理事 / 笙藝術研究會副會長。2022 及 2023 年發行實驗音樂專輯《孟夏夜之暉》《未知時間的第三種預想》，探索笙的多元音色可能。2024 年 5 月隨譚盾一起完成了《敦煌五樂神（五虎上將·王者榮耀）》美國巡演。

Zhang Meng, a young *sheng* performer and composer, born in the ancient capital Anyang. Currently, he is active in international music stage. He graduated from the Shanghai Conservatory of Music and studied under the Chinese *sheng* master Weng Zhenfa and also received the guidance of several professors such as Xu Chaoming of the Shanghai Conservatory of Music. At the same time, he systematically studied composition with Wang Jianmin of Shanghai Conservatory of Music. His repertoire spans traditional *sheng* classics while pioneering cross-genre innovations, integrating the instrument into experimental, rock, jazz, and electronic music, establishing him as a modern innovator in Chinese wind instrument performance. Zhang is currently a member of the Creation Committee of the China National Orchestra Association, a director of the Shanghai Music Association National Orchestra Association/Vice President of the *Sheng* Art Research Association. Zhang's latest solo works are *Summer Night without Words* (*Sheng* and String quartet), and *The Third Preconception in Unknown Time* which published by BADHEAD label in 2022/2023. In May 2024, Tan Dun collaborated with Zhang Meng to the US tour of *Five Muses for Ancient Dunhuang Instruments and Orchestra*.



祝雲琦 Zhu Yunqi

奚琴 Xiqin

祝雲琦為上海音樂學院在讀博士，2008 年上海音樂學院附小並免試直升上音附中，師從王永德；2017 年考入上海音樂學院民樂系本科，師從陳春園至今。2019 至 2023 年間獲第十二屆中國音樂金鐘獎二胡比賽決賽入圍獎、第七屆全國青少年民族樂器教育教學成果展演最高獎（文華獎）、第十四屆中國音樂金鐘獎二胡比賽決賽入圍獎等獎項。2024 年 5 月隨譚盾一起完成了《敦煌五樂神（五虎上將·王者榮耀）》的美國巡演。

Zhu Yunqi is a master student at Shanghai Conservatory of Music. Admitted into Attached Primary School of Shanghai Conservatory of Music in 2008 and directly upgraded to The Music Middle School Affiliated to Shanghai Conservatory of Music without exam, and taught by Wang Yongde; enrolled in Folk Music Department of Shanghai Conservatory of Music as an undergraduate, taught by Chen Chunyuan up to now. She has won the Finalist of *Erhu* Competition of the 12th Golden Bell Award of Chinese Music, the Nobel Prize (Wenhua Award) of the 7th National Youth Ethnic Musical Instrument Education and Teaching Achievements Exhibition and the Finalist of *Erhu* Competition of the 14th Golden Bell Award of Chinese Music from 2019 to 2023. In May 2024, Tan Dun collaborated with Zhu Yunqi to the US tour of *Five Muses for Ancient Dunhuang Instruments and Orchestra*.



楊博文 Yang Bowen

尺八 Shakuhachi

楊博文為中國青年尺八演奏家，第八屆世界尺八大會宣傳大使及評審委員會成員，2020 年非物質文化遺產宣傳大使。師從著名笙演奏家教育家袁永昌，2005 年考入中央音樂學院後師從楊守成，專攻尺八。2017 年，師從「國際尺八研修館」王錦德（山城）進修尺八，曾獲全國首屆笙大賽銀獎，多次舉辦獨奏音樂會並活躍於國際舞台。2018 至 2020 年連續三年作品入選日本熊本邦樂大祭，2020 年參演譚盾《五虎上將——尺八神》並錄製專輯。楊氏曾參與《國樂大典》等節目，2021 年在《為歌而贊》中為胡彥斌《浪子閒話》擔任

尺八配樂及錄音。2024 年 5 月隨譚盾一起完成了《敦煌五樂神（五虎上將·王者榮耀）》美國巡演。

Yang Bowen is a young shakuhachi player from China. He was appointed an ambassador for the 8th World Shakuhachi Festival and a member of the jury, and was named an Intangible Cultural Heritage Ambassador in China in 2020. Yang first learned the *sheng* under renowned *sheng* player and teacher Yuan Yongchang before he entered the Central Conservatory of Music in 2005, where he specialised in shakuhachi under Yang Shoucheng. In 2017, he furthered his training under Wang Jinde (Yamashiro) at the International Shakuhachi Kenshukan. He won the Silver Award at the inaugural National *Sheng* Competition in China. He has given many solo recitals, and is active in the international arena. Between 2018 and 2020, his compositions were selected for the Kumamoto Hogaku Festival in Japan. In 2020, he played in Tan Dun's symphony *The Five Tiger Generals – God of Shakuhachi* and contributed to its album recording. Yang has also appeared on programmes such as the Guangdong TV's variety series, *National Music Festival*. In 2021, he played the *shakuhachi* in the soundtrack music and recording for Hu Yanbin's *A Wanderer's Idle Talk* on the Douyin show, *In Celebration of Songs*. In May 2024, Tan Dun collaborated with Yang Bowen to the US tour of *Five Muses for Ancient Dunhuang Instruments and Orchestra*.



榮辰初 Rong Chenchu

敦煌打擊樂 Dunhuang Percussions

榮辰初為哲學博士，當代旅美青年打擊樂演奏家、爵士顫音琴演奏家、編曲家、作曲家。她是中國民族打擊樂推進者與傳承人，現為中國音樂家協會民族管弦樂學會常務理事、上海音協打擊樂專業委員會理事。同時又為多個品牌的全球藝術家，如為 MUSSER 打擊樂全球藝術家、津寶樂器全球藝術家及 Innovative 打擊樂全球藝術家。曾為上海市優秀文藝工作者獲獎者。榮氏為現任上海師範大學音樂學院打擊樂教師、上海戲劇學院附屬戲曲學校打擊樂教師，是美國新英格蘭音樂學院畢業生導師、榮譽優秀校友。

Rong Chenchu, PhD in Philosophy, is a contemporary percussionist, jazz vibraphonist, arranger, and composer dedicated to promoting and preserving Chinese traditional percussion music. Currently serving as Executive Director of the Chinese Nationality Orchestra Society of the Chinese Musicians' Association and Director of the Percussion Professional Committee of the Shanghai Musicians Association, a Global Artist for multiple brands, including MUSSER Percussion, Jinbao Musical Instruments, and Innovative Percussion. Recognised as an Outstanding Literary and Artistic Worker in Shanghai, she teaches percussion at Shanghai Normal University and Shanghai Theatre Academy. She is the Graduate Mentor and Honorary Alumni of the New England Conservatory of Music, Boston.



韓妍 Han Yan

五弦琵琶 Five String Pipa

韓妍為青年琵琶演奏家，上海音樂家協會琵琶專業委員會會員，上海音樂學院青年教師，屢獲國家級重要比賽獎項，如第三屆「文華藝術院校獎」全國青少年民族樂器演奏比賽少年組金獎，第三屆「敦煌杯」中國琵琶藝術菁英展重奏組金獎等。曾以獨奏家身份參與文化部「中華文化講堂——中西弦韻」，出訪亞洲、澳洲、美洲多國；曾參加中央電視台《風華國樂》的錄製、新疆克拉瑪依電視台春晚錄製等。2024年5月隨譚盾一起完成了《敦煌五樂神（五虎上將·王者榮耀）》的美國巡演。

Young *pipa* player Han Yan is a member of the *Pipa* Professional Committee of the Shanghai Musicians Association, and a faculty member at the Shanghai Conservatory of Music. She has won many accolades in national competitions, including the Gold Award – Junior Section at the 3rd "Wenhua Art Institutes Award" All-China Competition for Junior Chinese Instrumentalists, another Gold Award – Ensemble Section at the 3rd "Dunhuang Cup" Chinese *Pipa* Showcase for Outstanding Players. She was a soloist in the Ministry of Culture's *Chinese Culture Lecture Hall – Harmony of Chinese and Western Strings* delegation on tour to Asia, Australia, and the Americas. Han has also been featured in recordings for CCTV's Chinese music programme and the Karamay TV Spring Festival Gala in Xinjiang. In May 2024, Tan Dun collaborated with Han Yan to the US tour of *Five Muses for Ancient Dunhuang Instruments and Orchestra*.



史亞龍 Shi Yalong

簫簫 Bili

史亞龍為上海音樂學院青年唢呐演奏家，西安音樂學院附中師從楊會青，上海音樂學院師從劉雯雯。曾獲得第二屆全國唢呐大賽第二名。第三屆陝西省民族樂器樂大賽第二名。首屆陝西省民族管樂大賽第一名。2019年 CCTV 器樂大賽複賽演奏獎。2022 中國唢呐藝術展演二等獎。2023 白玉蘭國際音樂節專業院校組一等獎。2023 新加坡南洋國際音樂大賽金獎。在校期間，參加了上海音樂學院主辦，著名作曲家徐堅強的大型唐樂《絲路之樂，唐韻迴響》的首演、著名作曲家李博嬋的原創民族音樂史詩《紫禁城》的首演、著名作曲家王雲飛

專場音樂會《時代歌頌》、跟隨劉雯雯到國家大劇院《雯唢為聞—劉雯雯唢呐專場音樂會》重大演出，受到業界一致好評。

Shi Yalong is a young *suona* player from the Shanghai Conservatory of Music. He began learning the *suona* under Yang Huiqing while studying in the Middle School affiliated to the Xi'an Conservatory of Music, and later under Liu Wenwen at the Shanghai Conservatory of Music. Shi has won numerous competitions, including second place at the 2nd All China *Suona* Competition, second place at the 3rd Shaanxi Chinese Instrumental Music Competition, first place at the inaugural Shaanxi Provincial Chinese Wind Instrument Competition, a performance award in the semi-finals of the CCTV Instrumental Music Competition in 2019, a Class Two Award at the 2022 China *Suona* Showcase, a Class One Award – Professional Institutes Section at the 2023 Magnolia International Music Festival, and a Gold Award at the 2023 Singapore Nanyang International Music Competition. While he was still in school, Shi participated in the premiere of the Tang Music work, *Music of the Silk Road, Echoes of Tang Rhythms*, composed by Xu Jianqiang and organised by the Shanghai Conservatory. He also took part in the premiere of the epic piece, *The Forbidden City* by composer Li Bochan, and performed in composer Wang Yunfei's special concert *Ode to the Times*. Under the guidance of Liu Wenwen, he performed in her *suona* solo recital at the National Centre for the Performing Arts. His performance has won widespread acclaim in the industry.



陳奕寧 Chen Yining

唐代樂舞及鳳首箜篌 Ancient Dance & Phoenix-headed Konghou

陳奕寧畢業於北京舞蹈學院中國古典舞專業，獲英國羅漢普頓大學舞蹈表演與實踐碩士學位。專注於「樂舞一體」視野下的舞蹈研究與實踐，擅長在表演中融合舞蹈與古代彈撥樂演奏。代表作《越女凌風》《反彈琵琶舞》等多次獲國家藝術基金、中國舞蹈荷花獎終評展演、華北五省舞蹈大賽、北京市舞蹈大賽創演一等獎等獎項。她的作品曾在國家大劇院、吉美博物館、愛丁堡藝術節等舞台呈現，以多樣的身體書寫不斷拓展傳統舞蹈在當代的表達可能。

Chen Yining holds a BA in Chinese Classical Dance from Beijing Dance Academy and a MA in Dance Performance and Practice from the University of Roehampton, UK. Her work centers on the integration of music and dance, with a particular focus on fusing movement with live performance of ancient plucked instruments. Her representative works, including *Windborne Sword: The Legend of the Yue Maiden* and *Dance of the Inverted Pipa*, have received support from the China National Arts Fund and been selected for the final round of the Lotus Awards, as well as winning top prizes at major dance competitions such as the North China Five Provinces Dance Competition and the Beijing Dance Competition. Her performances have been featured at venues such as the National Centre for the Performing Arts (China), the Musée Guimet (France), and the Edinburgh Festival Fringe, through which she continually explores new possibilities for embodying and reimagining traditional aesthetics on contemporary stages.



鍾嘉欣 Candice Chung

女高音 Soprano

女高音鍾嘉欣畢業於曼哈頓音樂學院和伊斯曼音樂學院，活躍於歌劇及音樂會舞台。她的歌劇角色包括《魔笛》的柏米娜、《瑪麗亞·斯圖亞特》女主角、《唐·帕斯夸萊》的諾麗娜、《女人皆如此》中的菲奧迪麗吉、《費加洛的婚禮》中的女伯爵、《蝙蝠》中的羅莎琳達、《曼儂》中的主角以及《卡門》中的米凱拉等。近年亦首演了陳慶恩的《烏龍功夫》及 Pierangelo Valtinoni 的兒童歌劇《冰雪皇后》。

鍾氏的音樂會演出涵蓋德伏扎克《讚美頌》、貝多芬《C大調彌撒曲》、巴赫《聖母讚主曲》及柯夫《布蘭詩歌》等。2023年，她與荷蘭皇家音樂廳樂團世界首演譚盾《大自然安魂曲》的「九色鹿」一角，廣受好評，之後在青島、上海、巴黎及雲南重演。2023及2024年，她亦分別於羅馬及澳門參與譚盾《慈悲頌》的演出，擔任女高音獨唱。

Soprano Candice Chung graduated from the Manhattan School of Music and the Eastman School of Music. Her opera roles include Pamina (*The Magic Flute*), Maria Stuarda (title role), Norina (*Don Pasquale*), Fiordiligi (*Così fan tutte*), Countess (*The Marriage of Figaro*), Rosalinde (*Die Fledermaus*), Manon (title role), and Micaëla (*Carmen*). She recently premiered Ah Sei in Chan Hing-yan's chamber opera *Kungfood* and Gerta in *The Snow Queen* by Pierangelo Valtinoni.

In concert, Candice has performed Dvořák's *Te Deum* and Beethoven's *Mass in C*, as well as Bach's *Magnificat* and Orff's *Carmina Burana*. In 2023, she debuted Tan Dun's *Requiem for Nature* as the Deer of Nine Colors with the Royal Concertgebouw Orchestra, earning critical acclaim. She reprised the role in Hong Kong (2023), Qingdao & Shanghai (2024), Paris (2024), and Yunnan (2025). She also performed in Tan Dun's *Buddha Passion* in Rome (2023) and Macau (2024).



哈斯巴根 Hasibagen

原生態蒙古族呼麥及馬頭琴 Indigenous Singer and Morin Khuur

哈斯巴根為敦煌古樂器奚琴演奏者，中國馬頭琴協會會員，中國音樂學院馬頭琴教師。同時，他也是哈斯世界音樂工作室、「蒙古症」先鋒樂團、「北方」當代蒙古音樂實驗室、CHOOR 樂隊、波蘭 DAGADANA 樂隊的聯合創始人。2014 年，他與瑞鳴唱片合作出版了個人首張馬頭琴專輯《敕勒歌》，並藉此獲得十大發燒唱片榜「2015 年度最佳原生態音樂專輯獎」。作為一名活躍在世界舞台上的演奏家，他曾應邀參加過博鰲亞洲論壇、德國貝多芬音樂節、聖彼德堡藝術節、漢堡國際音樂節、東京藝術劇場等演出活動。

Hasibagen on Dunhuang ancient *xiqin* is a member of the Chinese Morin-Khuur Association and a professor at the China Conservatory of Music. He co-founded the Has World Music Studio, the pioneer band Mongolian Fancier, the Northern Contemporary Mongolian Music Laboratory, CHOR and the Polish band DAGADANA. In 2014, in collaboration with Rhymoi Music, he released his first album for Morin-Khuur *Chi Le Ge Song Of The Prairie*, which won the Best Original Music Album Award and was recognised as the Top Ten Most Popular Albums in 2015. As a soloist, he has performed internationally including performances at the Boao Forum for Asia, Beethoven Festival in Germany, St. Petersburg Festival, Hamburg International Music Festival, Tokyo Metropolitan Theater, among others.



擁江帆 Yong Jiangfan

藏族女高音 Tibetan Soprano

擁江帆來自四川省甘孜藏族自治州丹巴縣，四川音樂學院民族聲樂系青年教師，中國音樂家協會會員，四川音樂家協會會員。主要從事民族聲樂演唱與教學，擅長演唱原生態及民族風格特色的聲樂作品。曾榮獲全國少數民族匯演、第十五屆 CCTV 全國青年歌手電視大獎賽、中國音樂金鐘獎、全國高等藝術院校民族聲樂比賽、中國西北民族民歌邀請賽獲優異成績和獎項，也多次受邀參加中央電視台跨年晚會、文化部春節晚會、心連心文藝演出等大型活動。曾與阿姆斯特丹皇家音樂廳管弦樂團合作，於世界首演譚盾《大自然的安魂曲》

中藥娜一角。

Tibetan ethnicity and hails from Danba County in the Garzê Tibetan Autonomous Prefecture of Sichuan Province, Yong Jiangfan is a young faculty member in the Ethnic Vocal Department at the Sichuan Conservatory of Music, a member of the Chinese Musicians Association, and a member of the Sichuan Musicians Association. Primarily engaged in ethnic vocal singing and teaching, she excels in performing vocal pieces that encapsulate the original ecological and ethnic stylistic features. She has received accolades and awards from national minority performance events, the 15th CCTV National Youth Singer Competition, the Chinese Music Golden Bell Award, the National Higher Art Institution Ethnic Vocal Competition and the China Northwest Ethnic Folk Song Invitation Competition. Additionally, she has been invited several times to participate in major events such as the CCTV New Year's Eve Gala, the Ministry of Culture's Spring Festival Gala and Heart-to-Heart Variety Show. She has performed with the Royal Concertgebouw Orchestra in Amsterdam and performed the role of Nina in the world premiere of Tan Dun's *Requiem for Nature*.



劉紅 Liu Hong

論壇嘉賓 Guest Speaker

劉紅為民族音樂學家，香港中文大學哲學博士，上海音樂學院音樂學系教授，博士生導師，中國道教協會文化藝術總監，香港道樂團團長、藝術總監。

劉氏出版專著、合著十餘本，論文集兩冊，是《中華道教大辭典》《20世紀中國學術大典（宗教學）》等辭書、著作的分科主編及主要撰稿人。受邀在《牛津道學手冊》《道教辭書》等權威辭書中撰寫專章條目。在國內外學術刊物發表學術論文數十篇。

作為總導演，一年一次組織、策劃在中國內地、香港、台北以及新加坡等多地舉辦的《道教音樂匯演》。受邀擔任香港電台電視部《民間樂土》、香港 NOW TV《鈞天妙樂》以及騰訊網《道教音樂》系列專題節目的嘉賓主講人。

An accomplished ethnomusicologist, Liu Hong earned his PhD from The Chinese University of Hong Kong and serves as Professor at Shanghai Conservatory of Music. As Arts Director of the China Taoist Association and Founder of the Hong Kong Taoist Music Ensemble, he specialises in Taoist musical traditions.

His scholarly work includes contributions to the *Oxford Handbook of Daoism* and over fifty publications. He annually directs the *Taoist Music Festival* and has hosted programmes like RTHK's *Folk Music Heritage*. As a bridge between academia and cultural preservation, Liu merges rigorous research with artistic practice.

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