

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

《茶溜子》世界首演

TEA-liuzi World Premiere

湘西土家族女子



樂團 &

香港女子打擊樂團音樂會

Xiangxi Tujia Women's Daliuzi &

Hong Kong Women's Percussion Ensemble

藝術總監/指揮

Artistic Director / Conductor

TAN DUN 譚盾



4-5.6.2025 8pm

(三至四 Wed-Thu)



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。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the theatre. Thank you for your co-operation.

音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 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，返回劇場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《湘西土家族女子打溜子樂團&香港女子打擊樂團音樂會》。若您對這場演出或康樂及文化事務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 "Xiangxi Tujia Women's Daliuzi & Hong Kong Women's Percussion Ensemble". Please fill 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.

電子表格 E-form



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<http://www.lcsd.gov.hk/tc/artist>

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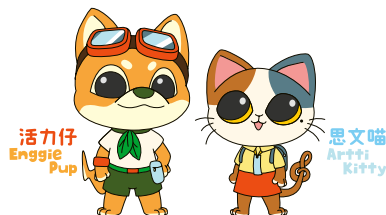
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節目 Programme

湘西土家族女子打溜子樂團 Xiangxi Tujia Women's Daliuzi

譚盾	Tan Dun
《茶溜子·神秘湘西》(世界首演)	<i>TEA-liuzi · Mystical Xiangxi</i> (World Premiere)
民間傳統曲牌	Traditional set tune in Chinese folk music
《八哥洗澡》	<i>Pigeons Taking a Bath</i>
民間傳統曲牌	Traditional set tune in Chinese folk music
《雞婆下蛋》	<i>The Hen Lays Eggs</i>
田隆信	Tian Longxin
《錦雞出山》	<i>Pheasant Leaving the Mountain</i>
宋光林、宋濤	Song Guanglin and Song Tao
《鴛鴦戲水》	<i>Ducks Flirting with Water</i>

— 中場休息 Intermission —

香港女子打擊樂團 Hong Kong Women's Percussion Ensemble

譚盾	Tan Dun
《茶樂：水風陶》(世界首演)	<i>Tea Music: Water, Wind, Ceramic</i> (World Premiere)
基治	John Cage
《聲音信條》	<i>Credo in Us</i>
譚盾	Tan Dun
《打擊樂與鋼琴協奏曲》(世界首演)	<i>Concerto for Piano and Four Percussionists</i> (World Premiere)
(特邀鋼琴獨奏嘉賓：劉沐雨)	(Guest Piano Soloist: Liu Muyu)

節目長約 1 小時 30 分鐘，包括中場休息 15 分鐘。
The performance will run for about 1 hour and 30 minutes including a 15-minute intermission.



中華文化節
2025
CHINESE CULTURE FESTIVAL

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啓舞樂詩情之宙

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Services Department



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE



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》《珪樂》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 年在全世界慶祝「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 nomination (*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*).

樂曲介紹

湘西女子打溜子（老茶樂）

《茶溜子·神秘湘西》（世界首演）

譚盾

採茶難，製茶更難，品茶難上難；溜子難，打溜子更難，品溜子難上難……

譚盾以湘西採茶韻律為靈感創作的《茶溜子·神秘湘西》，將吹、種、採、插、磨、撒、醉、醒、喜的製茶工藝的九重境界幻化為流動音畫——揉撚的茶青在鈸鑼敲擊中舒展成露珠的剔透，曬青的暖陽透過馬鑼碎響化作細雨呢喃，發酵的茶香隨錯落擊打升騰為雲霧的氤氳。土家族姑娘以頭鈸為筆、溜子鑼為墨，將傳統打法演變成露、雨、霧的溜子音響和搖滾爵士的國際韻律，讓千年茶歌與木葉清音在時代舞台上交織共鳴。

《八哥洗澡》

民間傳統曲牌

《八哥洗澡》是湘西土家族打溜子傳統曲牌，模仿「八哥」在山林溪澗邊鳴叫、拍翅、戲水。通過打溜子四件樂器的不同音色、節奏、速度的變化，形象地表現了八哥啄食、拍翅、洗澡、戲水的情景，樂曲生動活潑，情趣盎然。

《雞婆下蛋》

民間傳統曲牌

《雞婆下蛋》是土家族傳統打擊樂中的經典曲目，屬於「繪聲類」曲牌，通過頭鈸、二鈸的密集切分節奏模擬母雞「咯咯咯」的叫聲，小鑼、大鑼「亮擊」與「悶擊」的交替，通過生動的節奏和音效模擬母雞下蛋的歡快場景，展現了土家族人民對自然生活的細膩觀察與藝術創造力。

《錦雞出山》

田隆信

一首根據湘西土家族人民喜聞樂見的民間音樂改編的器樂曲。以錦雞為描寫對象，通過幾種打擊樂器特有的音色及多變的演奏技法，生動地刻畫了錦雞的各種生活動態，並借此表現了土家族人民熱愛生活的樂觀情趣。

《鴛鴦戲水》

宋光林、宋濤

通過不同的節奏和音色變化，來表現鴛鴦戲水的場景和氛圍。在表演《鴛鴦戲水》時，演奏者通常會配合一些舞蹈動作，使表演更加生動有趣。舞蹈動作與打溜子的節奏緊密結合，通過身體的擺動、腳步的移動等，進一步表現出鴛鴦戲水的場景，讓觀眾能夠更直觀地感受到音樂所傳達的情感和意境。

香港女子打擊樂（新茶樂）

《茶樂：水風陶》（世界首演）

譚盾

以自然為靈感，譚盾通過採集水流潺湲、陶器敲擊的原始音色，結合陶製樂器與當代作曲技法，構建充滿禪意與詩性的聲景敘事。水聲低語，或如幽泉滴落深潭，又似茶湯傾瀉入盞；敲擊、摩擦、共鳴…陶器皿化作承載千年文明的大地樂器，渾厚低吟與清越泛音交織成風過幽谷般的空靈意象。作品以水為譜、風為槌、陶為舌，以茶道哲學為脈絡，融合自然元素與東方人文精神，在虛實相生的音效中展開一場跨越千年的感官對話，引領聽眾於聲響流動中體悟東方美學中「天人合一」的境界，敲擊一片茶香茶韻的至臻宇宙。

《聲音信條》

基治

當廣播雜訊成為樂句，鐵罐敲擊即是哲學宣言。《聲音信條》是美國實驗音樂作曲家基治於1942年所作的實驗性劇場打擊樂。打擊樂手的演奏樂器包含悶音鑼、鐵罐、電蜂鳴器等，透過非樂器對話，解構傳統舞曲結構。其中，電蜂鳴器與悶音鑼創造工業時代的原始儀式感，同時在廣播電波中不同尋常地出現不同作品錄音的聲音樣本、廣播片段、流行音樂等，讓媒介成為共創者。基治在排練筆記中寫道「我們所做的不是準備，而是覺醒」，作品強調節奏與質感的實驗性，融合非傳統聲響，挑戰主流音樂美學，成為前衛音樂發展的重要標誌。

《打擊樂與鋼琴協奏曲》（世界首演）

譚盾

這部作品將鋼琴解放為一件打擊樂器，與四位打擊樂手展開一場關於時間與存在的聲音冥想。鋼琴模擬自然的呼吸與震動，通過單音的重複，和與打擊樂的對位，用心跳般的聲音叩擊時空，在當代聽眾耳中掀起一場夾雜著文化記憶的聽覺之旅。四組打擊樂各有獨奏段落，在鋼琴呼應中，時而對抗，時而聯手。在動態平衡中，實現對聲音物質性的實驗探索，更詮釋東方哲學中「天人合一」的共生韻律。

Programme Notes

Xiangxi Women's Daliuzi (Traditional Music to Enjoy with Tea)

TEA-liuzi · Mystical Xiangxi (World Premiere)

Tan Dun

Picking tea is not easy. Neither are the processes of making tea and tasting tea. Likewise with *liuzi*, *daliuzi* as a percussion genre, and its appreciation...

In *TEA-liuzi · Mystical Xiangxi*, composer Tan Dun draws on the traditional *daliuzi* percussion style of the Tujia people and infuses it with the spirit of tea-making rituals of western Hunan. Inspired by the nine processes of tea crafting — blowing, sowing, picking, pounding, grinding, sprinkling, intoxication, enhancing, and joy — the music transforms these stages into a flowing soundscape. Tea leaves being twisted and rolled emerge as shimmering dew through cymbal strikes; the warmth of sun-drying is evoked in the delicate rattling of *maluo* gongs; and the fermentation's rising aroma is rendered in rhythmic layers that ascend like curling mist. Tujia women perform using lead cymbals as brush, *liuzi* gongs as ink, crafting an auditory world of dew, rain, and fog, interwoven with contemporary elements of rock and jazz. Ancient tea songs and leaf-whistle melodies resonate anew on today's stage.

Pigeons Taking a Bath

Traditional set tune in Chinese folk music

Pigeons Taking a Bath is a traditional percussion piece from the Tujia ethnic group in western Hunan, known locally as *daliuzi*. The music is an onomatopoeic rendition of the sounds and movements of the crested myna bird — chirping, wing-flapping, and bathing in mountain streams. Through the varied timbres, rhythmic shifts and tempo changes of four distinct percussion instruments, the music vividly captures the bird's actions like pecking, fluttering, washing, and splashing.

The Hen Lays Eggs

Traditional set tune in Chinese folk music

The Hen Lays Eggs is a classic percussion piece from the traditional music of the Tujia ethnic group, classified under the “onomatopoeia” category of folk tunes. The piece imitates the clucking of a hen using rapid, syncopated rhythms played on the *toubo* (lead cymbal) and *erbo* (secondary cymbal), while alternating bright and muted strokes on small and large gongs recreate the cheerful atmosphere of a hen laying eggs. Through lively rhythms and vivid sound effects, the work reflects the Tujia people's insightful observation of rural life and their creative approach to musical storytelling.

Pheasant Leaving the Mountain

Tian Longxin

Adapted from a popular folk melody of the Tujia ethnic group in western Hunan, this instrumental piece captures the movements of a beautiful pheasant emerging from the mountains. Through the distinctive timbres and varied techniques of multiple percussion instruments, the work vividly illustrates the pheasant's natural behaviours. Beyond the depiction of the bird itself, the piece also reflects the Tujia people's joyful spirit and their deep appreciation of life.

Ducks Flirting with Water

Song Guanglin and Song Tao

This work evokes the playful scene of mandarin ducks at play, using shifts in rhythm and timbre to depict the light-hearted atmosphere of waterfowl gliding and splashing about. In performance, musicians often incorporate choreographed movements that closely follow the rhythmic patterns of *daliuzi*, the traditional percussion idiom of western Hunan. Through expressive body gestures and footwork, performers bring to life the naturalistic imagery of the ducks' frolicking, offering audiences a vivid and engaging experience that merges music with dance.

Hong Kong Women's Percussion (New Tunes to Enjoy with Tea)

Tea Music: Water, Wind, Ceramic (World Premiere)

Tan Dun

Inspired by nature, *Tea Music: Water, Wind, Ceramic* weaves together flowing water and the primordial sounds of clay. In this piece, Tan Dun fuses ceramic instruments with contemporary compositional techniques to create a sonic landscape of poetic and meditative resonance. Water murmurs as if from hidden springs or pouring tea into a cup. Striking, rubbing, and resonating ceramic vessels become earthen instruments that carry the cultural memory of millennia. Their deep, earthy timbre and clear overtones conjure the ethereal image of wind passing through a secluded valley. In this work, water forms the score, wind is like the mallet, and ceramics is likened to its tongue. Rooted in the philosophy of tea, it blends elements of nature with the humanism of the Eastern world. Between the abstract and the tangible, the music rolls out a sensuous dialogue across time, inviting the listener to contemplate the harmony between humanity and the cosmos — an ideal central to traditional Chinese aesthetics. In the flow of sounds, the essence of tea finds voice in a universe of rhythm and fragrance.

Credo in Us

John Cage

In this piece, fragments of radio broadcast become musical phrases and the clang of tin cans a philosophical manifesto. *Credo in Us* is an experimental dramatic playlet using percussion by American composer John Cage (1912 - 1992). Written in 1942, the piece is scored for muted gongs, tin cans, electric buzzers, and more — non-traditional instruments used to deconstruct the structure of a conventional dance suite. The electric buzzers and muted gongs evoke a raw, industrial ritual, while excerpts of pre-recorded materials — classical works, radio broadcasts, and popular songs — are played live, transforming media into co-performers. In his rehearsal notes, Cage wrote, “We are not making preparations, we are awakening.” With its emphasis on the experimental nature of rhythm and texture, *Credo in Us* blends unconventional sounds and challenges the aesthetics of mainstream music. It has therefore become a milestone for the development of avant garde music.

Concerto for Piano and Four Percussionists (World Premiere)

Tan Dun

In *Concerto for Piano and Four Percussionists*, the piano is liberated from its traditional function to become a percussive instrument, engaging in a sonic meditation on time and existence with four percussionists. The piano mimics the natural rhythm of breath and vibration. Through repetitive single tones and counterpoint with percussion, it pulses like a heartbeat across space and time, evoking a journey steeped in cultural memory for the contemporary listener. Each percussionist is given a solo passage, creating moments of tension, dialogue, or convergence with the piano. The dynamic interplay fosters a tactile exploration of sound's materiality while reflecting the Eastern philosophical ideal of harmony between nature and humanity. The result is a resonance of coexistence — a sonic manifestation of unity in diversity.

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湘西土家族女子打溜子樂團

Xiangxi Tujia Women's Daliuzi



向金蓉
Xiang Jinrong

彭彩雲
Peng Caiyun

王麗
Wang Li

何欣
He Xin

嚴秋菊
Yan Qiuju

孫金蘋
Sun Jinping

作為中國首個全女子土家族打溜子傳承創新樂團，該樂團以女性非遺傳承人演奏家為核心陣容，通過量身打造的新概念作品《茶溜子·神秘湘西》，開創性地實現了國家級非遺「土家族打溜子」與當代世界音樂語彙的深度對話。

在譚盾「聲音地理學」創作理念指引下，樂團突破傳統「四人五件」的固定編制，通過現代作曲技法解構重組傳統韻律，融入西方音樂概念。將馬鑼、頭鈸、二鈸、木葉、石頭等土家傳統樂器與現代打擊樂體系重構融合。

該樂團現有六名成員，均來自湘西土家族聚居區，經系統研習頭鈸、二鈸、溜子鑼、馬鑼等傳統器樂技藝。突破傳統四人合奏形式，創新性加入肢體語言與空間調度，通過樂器擊打動作的舞蹈化編排，將採茶的生活場景轉化為視聽聯覺的藝術表達。作為中國首個全女子打溜子非遺創新樂團，樂團正以先鋒姿態推動這項國家非遺文化從湘西走向世界聲場，構築起傳統非遺與現代文明的美學橋樑。

As China's first all-female Tujia *daliuzi* heritage ensemble, this groundbreaking group is led by women inheritors of a rich, intangible cultural tradition. In *TEA-liuzi · Mystical Xiangxi* — a bespoke work blending Tujia tea-picking rhythms with avant-garde soundscapes — they open a powerful dialogue between Tujia *daliuzi* percussion and contemporary world music.

Inspired by Tan Dun's "Sonic Geography" philosophy, the ensemble breaks away from the conventional "four performers, five instruments" model, deconstructing folk rhythms and reimagining them through modern compositional techniques and Western musical frameworks. Traditional Tujia instruments — *maluo* (horse gong), *toubo* (lead cymbal), *erbo* (secondary cymbal), tree leaves, and stones — are boldly reconfigured within contemporary percussion systems to create a dynamic new sonic language.

The six ensemble members, all from Tujia communities in Xiangxi, are masters of instruments like the *toubo*, *erbo*, *liuziluo* (rhythm gong), and *maluo*. Departing from the typical quartet setup, they introduce choreographed percussion and spatial staging that transforms tea-harvesting gestures into immersive performance art. As China's first all-female *daliuzi* innovation ensemble, they carry this intangible heritage from the mountains of Xiangxi to the global stage, forging a compelling bridge between ancestral tradition and contemporary expression.

香港女子打擊樂團

Hong Kong Women's Percussion Ensemble



余林穗 Karen Yu

余林穗是一位居於香港的聲音藝術家和策展人，她的興趣圍繞著以發聲物件和身體動作的即興演出，以及不同的藝術實踐和個人經驗及歷史如何透過合作將人們在空間裏連結。擁有當代敲擊樂背景的余氏，目前擔任現在音樂的藝術總監、室內樂敲擊樂團 The Up:Strike Project 的共同創辦人，以及香港創樂團的聯席樂手。

她曾於加拿大班夫藝術與創意中心及南韓首爾舞蹈中心擔任駐場藝術家，並獲香港藝術中心與曼城 Castlefield 畫廊、香港維伍德畫廊、香港創樂團，以及西九文化區自由空間委約創作。余氏於麥基爾大學取得音樂學士及碩士學位，現任教於香港大學及香港演藝學院舞台及製作藝術學院。

A percussionist, sound artist and curator based in Hong Kong, Karen Yu enjoys exploring the intersection of sound-making, audience engagement, and cross-disciplinary collaboration. Deriving from her background as a percussionist, her creative practice revolves around sound object and bodily movement improvisation, and weaving people together through collaborative experiences. She is currently the Artistic Director of Contemporary Musiking Hong Kong, a Co-Founder of the chamber percussion group, The Up:Strike Project, and an Associate Musician of Hong Kong New Music Ensemble.

She was an artist-in-residence at the Banff Centre for Arts and Creativity and Seoul Dance Center, and commissioned by the Hong Kong Arts Centre & Castlefield Gallery, Axel Vervoordt Gallery Hong Kong, Hong Kong New Music Ensemble, and Hong Kong West Kowloon Cultural District Freespace. Yu obtained a Bachelor and a Master of Music from McGill University. She is a part time faculty member at the University of Hong Kong and the Hong Kong Academy for Performing Arts School of Theatre & Entertainment Arts.



廖智敏 Elise Liu

廖智敏以出眾的才華及音樂造詣在國際舞台上屢獲殊榮。她曾被威爾斯蘭戈倫國際音樂節名為「年度最佳青年音樂家」，更在旅美、瑞期間考獲全額獎學金。廖氏先後於伊斯曼音樂學院及洛桑高等音樂學院修畢學士、碩士學位。

An award-winning percussionist, Elise Liu seeks to demonstrate the virtuosic, expressive and dramatic possibilities of music. Her outstanding talent and impactful performances have led to numerous titles including Young Musician of the Year at the 70th Llangollen International Musical Eisteddfod

in Wales and First Prize of the 2019 Australian Marimba Competition.

Liu received her training at the Eastman School of Music (B.M.) and the Haute École de Musique Lausanne (M.M.).



鄺敏蔚 Eugene Kwong

鄺敏蔚現為香港管弦樂團、香港小交響樂團、香港城市室樂團、香港歌劇院、澳門樂團等的特約樂手。

活躍於敲擊樂界，鄺氏自 2020 年成為 The Up:Strike Project 的核心成員及 M.A.R.B.L.E.S. percussion 的創團成員。鄺氏於 2017 年隨亞洲青年管弦樂團團員作世界巡迴演出；2019 年於香港藝術節與李飈打擊樂團同台演出 Edgard Varèse 的《Ionization》。同年獲世界菁英打擊樂團挑選為合奏樂手，到英國、葡萄牙及西班牙作表演。

鄺氏獲香港賽馬會音樂及舞蹈信託基金全額獎學金資助於香港演藝學院完成碩士進修。

As an ardent percussionist, Eugene Kwong has been a freelance musician of professional groups, covering Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, City Chamber Orchestra of Hong Kong, Macao Orchestra etc.

Starting from 2020, Kwong has become an associate member of local percussion group The Up:Strike Project and co-founder of M.A.R.B.L.E.S. percussion. She performed with Asian Youth Orchestra 2017 in Lucerne Festival. In 2019, she toured with World Percussion Group over Europe as an ensemble artist, and performed with Li Biao Percussion Group in Hong Kong Arts Festival.

Kwong obtained her master's degree from the Hong Kong Academy for Performing Arts fully supported by Hong Kong Jockey Club Music and Dance Fund.



伍濬思 Emma Ng

伍濬思畢業於香港演藝學院，擁有豐富的國際演出經驗。她曾與多個國際知名藝術團體及音樂家合作，包括 Third Coast Percussion、Les Percussions de Strasbourg 以及作曲家 Ivan Trevino。2024 年，她更獲選為世界菁英打擊樂團的藝術家，並成功完成英國、西班牙及葡萄牙的歐洲巡演，充分展現卓越的演奏實力。

Graduated from the Hong Kong Academy for Performing Arts, Emma Ng has extensive international performing experience. She has collaborated with world-renowned artists and ensembles, including Third Coast Percussion, Les Percussions de Strasbourg, and composer Ivan Trevino. In 2024, she claimed the Championship title at the Future King of Drums Tournament. Additionally, she was also selected as an artist to tour alongside the World Percussion Group, across the UK, Spain, and Portugal as part of their European concert tour.

特邀鋼琴獨奏嘉賓 Guest Piano Soloist



劉沐雨 Liu Muyu

劉沐雨出生於中國，成長於日本。4 歲習琴。2016 年赴美留學，並於 2018 年完成了她在東京的獨奏首演。

2023 年劉氏與「颯」四重奏的三位傑出演奏家王小毛、蘇貞、馬雯一同完成了她在「東京之春」音樂節的首演，這亦是華人音樂家首次受邀參演「東京之春」音樂節。2024 年 6 月劉氏與深圳交響樂團在音樂總監林大葉執棒下完成了中國首演。她的精彩演繹博得了業界專家與樂迷聽眾的一致好評，並得到了樂評人與媒體的廣泛讚譽。同年夏天，她跟隨音樂大師譚盾在長沙、青島與上海三地巡演，成功

完成了新編雙鋼琴與打擊樂團版本《春之祭》的首演。

此外，劉氏受邀加盟香港管弦樂團、四川交響樂團、廣西交響樂團、北京交響樂團及馬尼拉交響樂團，先後與指揮家廖國敏、張聽雨、邵恩、金剛、洪毅全合作演出。2025 年劉氏獲邀與著名大提琴家秦立巍合作，在深圳演出。

劉氏畢業於美國克利夫蘭音樂學院，鋼琴演奏碩士。師從鋼琴大師安東尼奧·波帕姆－巴爾迪教授，並曾榮獲校長榮譽獎、謝爾蓋·巴巴揚鋼琴獎學金。

Born in China and raised in Japan, Liu Muyu began her piano studies at the age of four. She moved to the United States in 2016 to pursue further musical education and made her solo debut in Tokyo in 2018.

In 2023, Liu marked a milestone by performing at the Tokyo Spring Music Festival alongside three distinguished artists of the SA Ensemble— violinist Wang Xiaomao, violist Su Zhen and cellist Ma Wen. This appearance also marked the first time a Chinese chamber group was invited to participate in the festival. In June 2024, she made her China debut with the Shenzhen Symphony Orchestra under the baton of Music Director Daye Lin, earning acclaim from critics, audiences and media. That summer, she joined renowned composer-conductor Tan Dun on a tour in China, premiering his adapted version of *The Rite of Spring* for two pianos and four percussions.

Liu has been invited to collaborate with leading orchestras, including the Hong Kong Philharmonic Orchestra, Sichuan Symphony Orchestra, Guangxi Symphony Orchestra, Beijing Symphony Orchestra and Manila Symphony Orchestra, working with conductors Lio Kuokman, Zhang Tingyu, Shao En, Jin Gang and Darrell Ang. In 2025, she performed with distinguished cellist Qin Liwei in Shenzhen.

A graduate of the Cleveland Institute of Music, Liu holds a Master of Music in Piano Performance under the renowned concert pianist and professor Antonio Pompa-Baldi. She is a recipient of the President's Honors Award, the Sergei Babayan Piano Scholarship and the 2025 William Kurzban Prize in Piano.

資料由表演者提供
Information provided by the artists

創作及製作團隊 Creative and Production Team

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Lighting Design: He Yilun

音響設計：潘博

Sound Design: Pan Bo

多媒體技術：李一川

Multimedia Technician: Li Yichuan

助理指揮：胡笑博

Assistant Conductor: Hu Xiaobo

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Stage Manager: Zhang Daoshan

舞台助理：楊家睿

Stage Assistant: Yang Jiarui

音樂助理：沈伊人

Music Assistant: Shen Yiren

攝影 / 攝像：魯子文、粟國光

Photography/Videography: Lu Ziwen, Su Guoguang

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Project Manager: Sissi Yan

中方項目管理：黃曉潔

CN Project Management: Huang Xiaojie

美方項目管理：凱特琳·瑞恩

US Project Management: Kaitlin Ryan

排練統籌：梁慧思

Rehearsal Coordinator: Chloe Liang Huisi

項目助理：莊鈺滢

Project Assistant: Yuli Zhuang

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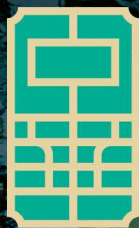
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憶古詩情舞翩跹

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