香港周2026@成都

声音河流
SOUND RIVER

16部电影的交响诗
A SYMPHONIC POEM FOR 16 FILMS

跨越历史
融汇于一

These sounds transcend history
converging into one

9.19 六 Sat –9.20 日 Sun 19:30

成都城市音乐厅·音乐厅
Concert Hall, Chengdu City Concert Hall

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作曲家的话

为什么我要创作《声音河流》？

从一个朝代到另一个时代，从一座古城到另一个都市，文明就如一条河流，潮起潮落……12年来，我沿着丝路冥想，带着我的照相机和手机，走了许多不同的地域，听音寻路，试图穿越自我。

艺术家的修行是一辈子的GPS，每一个阶段摘取出来都是一幅地图，每一部作品的创作都凝聚了他与自然的对话、他与历史的感应，以及他内心深处的足迹。为了声音河流的采风，从威尼斯贡多拉的船夫古调，到伊斯坦堡的灵魂四重奏，每一步的音印，都让我无法忘怀；从阿拉伯女子的吟唱“爱情，你为甚么总是这么忧郁？”，到印度恒河上班苏里笛吹出“消失的时辰”，历史的遗音让我觉得，生命是那么的渺小，却又那么博大；从蒙古大地听到令我无限着迷的女声低喉音和呼麦哨韵，加上粗犷的蒙古汉子的低吟，让我觉得是不是听到了忽必烈与马可波罗的穿越对语；最后，从新疆的木卡姆再到广东的地水南音，我突然觉得，艺术家的旅程就像一张修行的地图，在另外一个世界，通过消失中的根籁和遗音，企图寻找到那逝去的时辰，与自己的听众分享灵魂深处的故事和情感。

把交响乐团摆成一条河流，所有的音色、节奏、织体和旋律，都按照这条河流的走向来创作，这是我第一次全新尝试“建筑音乐”。交响乐团在舞台上的传统摆法已有几百年历史，从未改变，但现代科技生活却每天都在变化。从半导体到AI，从电脑到WiFi，从黑胶唱片到录音带，从CD到数字化时代，一步一步地将声音的呈现与音乐的欣赏模式全部颠覆。而现在，我们又开启了一个崭新的沉浸式线上音乐时代。

马可波罗到底有没有存在过？有很多人猜测马可孛罗从来没有来过这个世界。如果这是真的，那历史就会变得更有意思了！这是为什么呢？因为如果马可波罗真的不曾存在过，那人类又为何对他抱有如此强烈的兴趣、冲动与崇拜？或许这更证明了人类为了生存，从来没有停止过对交流与融合的梦想和期盼。因此，马可波罗对我来说不是一个人，而是一种现象，一种生存的哲学，更是艺术与科学相互作用的一条心灵轨迹，是人类寻求“change 和 exchange” 的本能！

人类的祖先发明了那么多乐器，每一件乐器后面都有一个故事，每一个故事后面都有一段历史，乐器消失了，历史就断了……这就是我为什么要创作《声音河流》的缘由。今年是马可波罗逝世700周年，仅此纪念。

希望人类的那条声音河流，从我们脚下流过，奔腾不息、永不干枯地流向未来。

谭盾
2024年10月19日于香港尖沙咀

Message from Composer

Why do I write *Sound River*?

From one dynasty to the next, from one ancient city to another modern metropolis, civilisation flows like a river, with its tides rising and falling... For the past twelve years, I have meditated along the Silk Road, travelling through various regions with my camera and mobile phone, listening for sounds and seeking my path, attempting to transcend myself.

An artist's practice is a lifetime GPS. Each stage extracts a map; every work embodies a dialogue with nature, a resonance with history, and footprints from deep within the soul. In search of the river of sound, I have encountered everything from the ancient melodies of gondoliers in Venice to the soulful quartets in Istanbul. Every sonic imprint has left an indelible mark on me. From the Arabic woman's lament, “Love, why are you always so melancholy?” to the Indian bansuri's “Disappearing Hours” over the Ganges, the echoes of history remind me how small life is, yet so vast. The captivating low throat singing and *khoomei* whistle tones from Mongolia, along with the deep murmurs of rugged Mongolian men, made me feel as if I was hearing the dialogue between Kublai Khan and Marco Polo across time. Finally, from the Muqam of Xinjiang to the Dishui Nanyin of Guangdong, I suddenly realised that the artist's journey is like a map of practice, seeking the lost hours through vanishing roots and echoes in another world, aiming to share deep stories and emotions with the audience.

Arranging the orchestra like a flowing river, with all tones, rhythms, textures and melodies crafted to follow this river's course, was my first attempt at “architectural music”. The traditional orchestral arrangement on stage has remained unchanged for hundreds of years, but even modern technology evolves daily. From semiconductors to AI, from computers to Wi-Fi, from vinyl records to tapes, from CDs to the digital age, each step has completely overturned the presentation of sound and the appreciation of music. Now, we are embarking on a brand new immersive online music era.

Did Marco Polo ever exist? Many have claimed that perhaps he never set foot in this world. If this is true, how fascinating it would be! I almost wish he hadn't existed. If there was no Marco Polo, why do we feel such a strong interest, impulse, and reverence for him? Perhaps it proves that humanity's existence has never ceased to dream and hope for communication and fusion. To me, Marco Polo is not just an individual but a phenomenon, a philosophy of existence and a spiritual trajectory of art and science. What is Marco Polo? He represents humanity's innate pursuit of “change and exchange”!

Our ancestors invented so many instruments, each with its own story and history; when the instruments fade away, history breaks... This is why I created *Sound River*.

I hope that humanity's river of sound flows beneath our feet, never drying up, but rather rushing forward into the future.

Tan Dun
19 October 2024 in Tsim Sha Tsui, Hong Kong

前言
Notes on the Piece

“虽然我看不见，但我听得到”——这是一个哲学性的阐述。

它是人工智能的声音；作为一种拟人化、科技化的声音，它却有人性。人工智能说：虽然我看不见，但我听得到。它是这件作品的概念之声。这条声音的河流，虽然你看不见，但你可以听得见，它正滔滔不绝地向未来流动。同时，它也是盲人的心声，是地水南音这一非遗文化消逝中的传音。最后，它是宇宙的声音，是大象无形。虽然我们肉眼看到的宇宙似乎是空的，但空空如也之中，却是大音希声、大象无形，蕴含着极其复杂而无边的真理。

"Although I cannot see, I can hear"

This philosophical statement is the voice of artificial intelligence; as an anthropomorphic, technological voice. A voice that nevertheless possesses an aura of humanity. Artificial intelligence is the conceptual voice of this work. A “Sound River”, and though you cannot see it, you can hear it - it flows endlessly toward the future. At the same time, it is the inner voice of the blind, the voice of Nanyin, an intangible cultural heritage on the verge of disappearance. Finally, it is the voice of the universe— the formless ground of all form. Though the universe appears empty to our eyes, within that emptiness lies a great sound that seeks silence and a great form that appears shapeless, containing profound and boundless truth.

节　目
PROGRAMME

序：声音河流	Prelude: Sound River
（演唱：乌云塔娜）	(Vocal: Wuyuntana)
消失之城	An Invisible City
灵魂四重奏	Soul Quartet
间奏曲：倒影	Interlude: Reflection
柯曼奇弦子	Kamancheh
西它	Setar
间奏曲：声音河流 II	Interlude: Sound River II
爱情，你为甚么总是这么忧郁	Love, Why Are You Always Melancholy?
间奏曲：声音河流 III	Interlude: Sound River III
沙漠之祭	The Rite of the Desert
西伯利亚的口弦	Kamus of Altai
间奏曲：声音河流 IV	Interlude: Sound River IV
忽必烈汗与马可孛罗	Kublai Khan and Marco Polo
木卡姆	Maqam
消失的时辰	A Day's Raga
恒河上的鸟群	Birds on the Ganges River
打击地图	Percussive Maps
间奏曲：东方	Interlude: The East
地·水·南·音	Earth, Water, South, Sound
虽然我看不见，但我听得到	Although I Can't See, I Hear You
（演唱：邝励龄、乌云塔娜）	(Vocal: Louise Kwong and Wuyuntana)

节目由谭盾构思创意及作曲。
The programme is conceived and composed by Tan Dun.

节目长约75分钟，不设中场休息。
The performance is approximately 75 minutes without intermission.

谭 盾
指挥

联合国教科文组织亲善大使谭盾，毕业于北京中央音乐学院，并获得纽约哥伦比亚大学音乐艺术博士学位，现任香港文化推广大使及中国国家交响乐团艺术指导。谭盾一直以传递世界和平、绿色环保为音乐家的修行，他的艺术和音乐对世界产生了不可磨灭的影响，并赢得当今世界最具影响的艺术大奖，包括威尼斯双年展艺术终身成就金狮奖、第50届伊斯坦布尔国际音乐节终身成就奖、格莱美奖、奥斯卡奖、德国巴赫奖、法国艺术与文学骑士勋章、俄国的肖斯塔科维奇大奖及美国格文美尔大奖。

作为一名有思想及有创造力的当代作曲家，谭盾创作了很多具有世界影响力的交响乐作品：《敦煌．慈悲颂》；有机音乐系列《水乐》、《纸乐》、《垚乐》及打击乐协奏曲《大自然的眼泪》；多媒体协奏曲系列《女书》及《地图》；网络交响曲《英雄》；歌剧《秦始皇》、《马可波罗》、《茶》《九歌》及《Water Passion：马太受难曲》；电影音乐武侠三部曲《卧虎藏龙》、《英雄》及《夜宴》；以及小提琴、大提琴、钢琴协奏曲和民乐等一百多部音乐作品。谭盾还受邀为2008年北京奥运会、2010年中国世博会及2016年上海迪士尼开幕创作音乐，并在全球转播开幕式音乐会，获得了6500万人的点击量和收视率，刷新了世界音乐会转播记录；2019年应邀成为贝多芬250周年全球庆典音乐大使；2024年在全球庆祝贝多芬《第九交响曲》首演200周年之际，应英国皇家爱乐协会、贝多芬全球庆典委员会、德国音乐委员会、墨尔本交响乐团及德国之声委约，在莱茵高音乐节上完成了《合唱协奏曲：九歌》的世界首演；同年8月至9月，谭盾指挥世界青年合唱团、德国国家青年交响乐团、墨尔本交响乐团及其合唱团巡演欧洲及澳大利亚四国九城。

作为一名和平的音乐使者和环保卫士，他曾指挥世界众多著名乐团，包括：费城交响乐团、荷兰皇家音乐厅乐团、伦敦交响乐团、波士顿交响乐团、洛杉矶爱乐、法国国家交响乐团、英国 BBC交响乐团、米兰斯卡拉歌剧院团、慕尼黑爱乐乐团、意大利圣切契利亚管弦乐团及美国大都会歌剧院乐团等。纽约时报曾评谭盾为“国际乐坛最重要的十位音乐家之一”，并被全球最重要的十家华文媒体评为影响世界的十位华人之一，2014 年被“中华之光”评选为传播中华文化年度人物。谭盾亦曾担任美国卡内基音乐厅中国委员会主席、荷兰尼德兰交响乐团终生荣誉指挥、中国青年交响乐团艺术总监指挥、费城交响乐团巡演创意总监、英国BBC交响乐团驻团作曲家与指挥、英国伦敦巴比肯中心现代艺术节总监及美国邓肯活音乐节的艺术总监。

Tan Dun
Conductor

A world-renowned composer-conductor 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 performances, 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 Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals and on radio and television. He is currently 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 NHK Symphony Orchestra. He led the Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony Orchestra; and conducted the RAI National Symphony Orchestra, the Oslo and Hong Kong Philharmonic Orchestra, and the Melbourne Symphony Orchestra where he was named as Artistic Ambassador. Previous season highlights include conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestre 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 Dun records for Decca and has previously released albums with Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. In 2016, Tan Dun conducted the grand opening celebration of Shanghai Disneyland 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 Dun curated WE-Festival in Hong Kong to share the beauty of Eastern and Western music, building a platform for diverse cultural and artistic offerings to audiences from around the world.

In 2019, Tan Dun was invited to become the global music ambassador for the celebration of Beethoven's 250th Anniversary. Following the designation, in August 2024 at the Rheingau Music Festival, Tan Dun conducted the World Youth Choir and the National Youth Orchestra of Germany, in the world premiere of his Choral Concerto *Nine* alongside Beethoven's Ninth Symphony for the 200th anniversary of the work's premiere. Tan Dun then took the programme on a nine-city tour across Europe and Australia conducting performances at the Royal Concertgebouw in Amsterdam, Netherlands and Elbphilharmonie Hamburg, Germany to great acclaim. SWR Kultur Radio stated that the experience of listening to Tan Dun'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 Beethoven Anniversary Society 2020 (BTHVN 2020), Royal Philharmonic Society, Melbourne Symphony Orchestra and Deutscher Musikrat.

Tan Dun's recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nomination (*The First Emperor, Marco Polo and 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*).

成都交响乐团

成都，一座开放、包容、时尚、创新的中国西部超大城市，“国际音乐之都”为这座公园之城赋予城市独特的人文品格和精神气质。在锦江之滨，雪山之下，成都交响乐团不断演绎着为时代放歌、为人民抒情的长风浩歌，为“音乐之都”构筑着中西合璧、雅俗共赏的音乐殿堂。

2021年，成都交响乐团扬改革之旗、行创新之举，成为一支独立建制的崭新职业乐团，团长为肖鹰。乐团在著名指挥家俞峰教授的指导下，已圆满完成2022试演音乐季和2023-2024音乐季。2024-2025新乐季继续聘任著名指挥家陈琳女士担任乐季音乐总监，书写锦绣天府的华彩乐章。

2024年，成都交响乐团已正式入驻凤凰山露天音乐公园内的成都交响乐团音乐厅，实现厅团合一，成为西部最大的普及宣传及传播交响乐的平台和窗口。乐团坚持内外兼修，依托公园里的音乐厅，打造国际化音乐季，使音乐厅成为成都音乐地标性建筑和交响乐号召性品牌。

高频率演出服务广大观众。乐团坚持“中外结合、雅俗共赏、面向社会、面向未来”的指导方针，成功和规范化地建立和形成了古典音乐系列、普及音乐会系列、教育音乐会系列及节庆音乐会系列等演出模式。在普及交流、宣传推广交响乐艺术上，在建设一流乐团基础上，向着国际化目标迈进，在国际、国内、业内及社会形成了广泛的影响力和良好的知名度。

高质量合作提升形象品牌。乐团在既往的乐季中，和 Jukka-Pekka Saraste、吕嘉、谭盾、张弦、杨洋、黄屹等指挥，宁峰、秦立巍、梅第扬、唐俊乔及张昊辰等演奏家，以及众多中外主流艺术家开展了广泛合作，获得了一致赞誉。在24/25乐季中，乐团合作的艺术家有：指挥Vassily Sinaisky、俞峰、余隆、Marin Alsop、张国勇，小提琴大师Viktoria Mullova及歌唱家朱慧玲等。

高标准构建专业化人才队伍。隶属于成都文化广电旅游局的成都交响乐团，在前成都乐团的基础上，创造开展系列体制机制创新，激发艺术创造活力，建立了完整编制的三管交响乐团。事业、感情、待遇三措并举，汇聚全球优秀音乐人才，职业化建设和专业水平有了质的跨越。

高起点开展音乐艺术创作。乐团立足本土地域性、突出川声蜀韵特色，持续委约创作《成都》《公园之城》及《千年文明·长江之源之金面》等新作，彰显中国民族音乐的独特魅力。2022年，委约作曲家张千一、姜万通、刘力及文子洋创作了大型交响音诗《我爱你，中国》，打造“致敬经典，献礼二十大”音乐会。在致敬经典的同时，也致力于全方位推出新生代的大音希声，让职业化建设行稳致远。

高效率推进职业化建设进程。在2024-2025音乐季，朝气蓬勃的成都交响乐团，围绕“一览千年”的主题，运用交响乐这一“世界语言”讲好有着五千年文明史的中华民族、储存着丰厚灿烂的中华优秀传统文化和优秀音乐积淀的中国故事，传递充满中国智慧的优秀传统文化。并与费城交响乐团等世界名团名家携手合作，让中、西音乐艺术在音乐之都的成都各美其美，和美弘声。

已经实现厅团合一的成都交响乐团，用音乐服务群众、分享快乐，讲好成都故事、传递巴蜀声音；用音乐描绘美好未来，为成都“三城三都”的美好愿景，贡献灵动而磅礴的音乐力量！坚守艺术高度，秉持成都气质，建国内一流、影响世界的交响乐团，“凤凰于飞，亦傳于天”。成都交响乐团一直在奔赴目标的路上！

Chengdu Symphony Orchestra

Chengdu, an open, inclusive, fashionable and innovative mega-city in western China, has been given a unique humanistic character and spirituality by the "International Music Capital" for this city of parks. On the banks of the Jinjiang River and under the snowy mountains, the Chengdu Symphony Orchestra (CDSO) continues to perform majestic and grand music that sings for the times and expresses emotions for the people, building a music hall that blends Eastern and Western styles and appeals to both refined and popular tastes for the city.

In 2021, CDSO held high the banner of reform and made an innovation move from zero, becoming an independent professional orchestra with Xiao Ying serving as the president. Under the guidance of maestro Yu Feng, CDSO completed 2022 pilot season and 23/24 season. In 24/25 season, CDSO continued their contract with famous conductor, Ms. Chen Lin, as the music director and compose a cadenza for Chengdu's melodious movement.

In 2024, CDSO officially moved into the CDSO Music Hall at Fenghuang Mountain Open-air Music Park, achieving the integration of hall and orchestra. As the result, it has become the largest platform and window in the West for the popularisation, promotion, and dissemination of symphonic music. CDSO are committed to excellence both inside and out, and with the support of the concert hall in the park, we aim to create an international music season, making the concert hall a landmark of Chengdu's music scene and a leading brand for symphony orchestras.

CDSO insist on serving the general audience on a high frequency. The orchestra sticks to the guideline of "combining Chinese and foreign, elegant and popular, facing the society and the future", and has successfully established on a regular basis and formed multiple performance modes, including classical works series, popular concert series, educational concert series, festival concert series and so on. CDSO strive to move forward the internationlised standard in promoting symphonic music and building a first-tier orchestra, forming a wide influence and excellent reputation in the industry and Chinese and international society.

They are committed to high-quality cooperation to enhance their image brand. Since the establishment of the orchestra, the orchestra has maintained good cooperation with famous music artists at home and abroad. In the past seasons, CDSO has worked with many top-notch artists from China and abroad, including conductors Jukka-Pekka Saraste, Lü Jia, Tan Dun, Zhang Xian, Yang Yang, and Huang Yi; soloists Ning Feng, Qin Liwei, Mei Diyang, Tang Junqiao, and Zhang Haochen, etc. and received high approvals from them. In 24/25 season, the orchestra joined hands with more artists, including conductors Vassily Sinaisky, Yu Feng, Yu Long, Marin Alsop, Zhang Guoyong, violinist Viktoria Mullova and singer Zhu Huiling etc.

They aim to build a professional team with a high standard. Affiliated to Chengdu Municipal Bureau of Culture, Broadcast-TV and Tourism, CDSO launched a series of institutional innovations to inspire artistic creativity and built a fully complied three-wood-winds orchestra on the basis of former Chengdu Orchestra. With simultaneous efforts in the areas of career development, care and emotional warmth, and superior salary and benefits, CDSO has attracted outstanding music talents from all over the world, leading to qualitative leap in professionalisation and expertise.

They are committed to the creation of music from a high starting point. Rooted in the local cultural identity and highlighting the distinctive Sichuan sounds, the orchestra has continuously commissioned new works such as *Chengdu*, *City of Parks*, and *Millennium Civilization: The Source of the Yangtze River—Golden Mask*, showcasing the unique allure of Chinese ethnic music. In 2022, they commissioned composers Zhang Qianyi, Jiang Wantong, Liu Li, and Wen Ziyang to write the large-scale symphonic poem *I Love You, China*, which was featured in the "Tribute to the Classics, Salute to the 20th Party Congress" concert. While paying homage to the classics, the orchestra also devoted to promoting the emerging generation of musical talents, ensuring steady and enduring progress in professionalisation.

They are efficiently promoting the professionalisation process. In 24/25 season, the energetic CDSO took the theme of "viewing the millennium" to tell a story that stored the rich and splendid traditional Chinese culture and excellent music accumulation in our 5000-year civilization history. Furthermore, they collaborated with world-famous orchestras and artists, including the Philadelphia Orchestra, to make Eastern and Western music resonate in harmony in Chengdu.

With the integration of the orchestra and concert hall, CDSO uses music to serve the people, share joy, tell the stories of Chengdu, and convey the sounds of Sichuan. Through music, They paint a picture of a bright future, contributing dynamic and powerful musical forces to build Chengdu's beautiful vision—"Three Cities and Three Capitals".

By maintaining artistic excellence and embodying the spirit of Chengdu, the orchestra aims to become a top-tier symphony in China with global influence. "The phoenix soars and spreads its wings to the sky". The Chengdu Symphony Orchestra continues on its journey toward this goal!

乌云塔娜 Wuyuntana
科幻巫师 Sci-Fi Shaman

乌云塔娜是蒙古族女歌唱家及马头琴演奏家。她是内蒙古仅有的三位唱“呼麦”的女歌唱家之一，师从蒙古“呼麦”大师傲都苏荣。“呼麦”是一种源自蒙古族的独特声乐艺术，以一人同时发出多声部而闻名，展现着草原文化的深邃与广阔。乌云塔娜毕业于内蒙古民族大学，自2007年起加入内蒙古广播电视艺术团，担任马头琴演奏及“呼麦”表演。

她曾多次参加国内外重要文化演出，包括内蒙古蒙语春节联欢晚会、法国世界民间艺术节及上海国际艺术节等，并曾赴比利时、丹麦、乌干达及菲律宾等多个国家和地区演出，作品深受观众喜爱。她在首届内蒙古自治区马头琴大赛获得独奏三等奖，并在多项“呼麦”比赛中屡获殊荣。作为蒙古音乐的推广者，乌云塔娜致力于将这种传统文化推向世界，透过她独特的呼麦唱法和马头琴演奏，诠释了蒙古音乐的独特魅力。

A Mongolian female singer and *morin khuur* (horsehead fiddle) player. She is one of only three female singers in Inner Mongolia who can perform "khoomei", a unique throat-singing technique from Mongolian culture. Under the guidance of the Mongolian *khoomei* master Aoduo Surong, Wuyuntana mastered this distinctive vocal art, known for its ability to produce multiple tones simultaneously, evoking the vastness and depth of the Mongolian grasslands. A graduate of Inner Mongolia University for Nationalities, Wuyuntana joined the Inner Mongolia Radio and Television Art Troupe in 2007, where she has performed both *morin khuur* and *khoomei*.

Wuyuntana has graced the stages of numerous prestigious cultural events, both in the Chinese Mainland and abroad including the Mongolian Spring Festival Gala, the World Folk Art Festival in France, and the Shanghai International Arts Festival, captivating audiences with her artistry. Her exceptional talent has earned her several accolades, including third prize in the inaugural Inner Mongolia Morin Khuur Competition, as well as recognition in multiple *khoomei* competitions. As a devoted cultural ambassador for Mongolian music, she is committed to sharing this rich and ancient tradition with the world, showcasing its unique beauty through the evocative art of throat singing and the soulful sounds of the *morin khuur*.

邝励龄 Louise Kwong
女高音 Soprano

邝励龄在音乐上的成就广受肯定，先於2014年获香港艺术发展局颁授年度艺术新秀奖（音乐），后於2019年获选为香港十大杰青。踏上国际舞台的邝氏，在2018年於意大利罗马歌剧院出演《波希米亚生涯》的咪咪一角，后再於罗马卡拉卡拉出演《卡门》中米卡拉一角。她的足迹遍布欧洲不同演出场地，包括阿姆斯特丹皇家音乐厅和奥地利格拉茨歌剧院等。2017年，邝氏首度於北京国家大剧院出演《这里的黎明静悄悄》中丽达一角，广受好评。

邝氏曾出演的剧目众多，其中包括《蝴蝶夫人》的秋秋桑、《波希米亚人》的咪咪，《卡门》的米卡拉、《杜兰朵》的柳儿、《乡村骑士》的萨陶莎、《费加罗的婚礼》的伯爵夫人及《女人心》的费奥迪丽姬等。她曾获多个国际歌唱奖项，包括：奥地利第十八届泰利亚云尼国际声乐比赛第二名、观众奖及最佳女高音奖；2015年意大利柳金国际声乐比赛第一名、以赛奥国际声乐比赛第一名；以及比利时第七届美艺国际声乐比赛第二名。

Louise Kwong's musical achievements were recognised when she was awarded one of the Ten Outstanding Young Persons Award in 2019 and the Award for Young Artist (Music) in 2014 by the Hong Kong Arts Development Council. Internationally, Kwong made her debut at the Rome Opera House as Mimì in *La bohème* and as Micaëla in *Carmen* at Caracalla Rome in 2018. She has sung in various renowned performance venues, including the Concertgebouw of Amsterdam and Graz Opera House of Austria. In 2017, she debuted at the National Centre for the Performing Arts in Beijing in the role of Rita in opera, *The Dawns Here Are Quiet*.

As a lyric soprano, her roles include Cio-cio-san in *Madame Butterfly*, *Mimì in La bohème*, *Micaëla in Carmen*, *Liù in Turandot*, Santuzza in *Cavalleria rusticana*, La Contessa in *Le nozze di Figaro* and Fiordiligi in *Cosí fan tutte*. Kwong is the prize winner of numerous international competitions, namely the Second prize, Audience prize and the Best Soprano prize at the 18th International Singing Competition Ferruccio Tagliavini in Austria, the First prize at the Singing Competition Salice d'Oro 2015 in Italy, the First prize at the Singing Competition Città di Iseo 2015 in Italy, and the Second prize at the 7th International Singing Competition Bell'arte in Belgium.

荣辰初 Rong Chenchu
手碟手鼓手钹
Handpan, Hand Drum and Hand Cymbals

荣辰初为哲学博士，当代旅美青年打击乐演奏家、爵士颤音琴演奏家、编曲家及作曲家。她是中国民族打击乐推进者与传承人，现为中国音乐家协会民族管弦乐学会常务理事及上海音协打击乐专业委员会理事。同时又为多个品牌的全球艺术家，如MUSSER打击乐全球艺术家、津宝乐器全球艺术家、Innovative打击乐全球艺术家。曾为上海市优秀文艺工作者获奖者。荣辰初现任上海师范大学音乐学院打击乐教师及上海戏剧学院附属戏曲学校打击乐教师，是美国新英格兰音乐学院毕业生导师和荣誉优秀校友。

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 and 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.

黄洛恒 Lawrence Wong
中提琴 Viola

中提琴演奏家，常于独奏、室内乐及管弦乐场合演出。年仅十四，便获邀以独奏身分与维也纳首都乐团同台，少年才气，初露锋芒。2023年，他获选为香港谊乐社年度青年音乐家。

2016年，黄洛恒赴美国波士顿入读新英格兰音乐学院，随马库斯·汤普森深造。他钟情室内乐，与同侪创立白朗琪四重奏，并荣膺新英格兰音乐学院荣誉四重奏之衔，藉此巡演波士顿地区，广结知音。黄氏亦曾受教于多位顶尖名家，包括大衛．芬科、林以信、梅丽．佩卡姆与金秀芸。

他曾与多个著名乐团合作演出，包括：新英格兰音乐学院爱乐乐团、茱莉亚管弦乐团、莫斯科独奏家乐团、慕尼黑室内乐团及香港管弦乐团，皆曾同台，契合无间。自2018年起，他亦参与新英格兰音乐学院巴洛克乐团演出，在波士顿求学期间曾与欧阳娜娜合作，共谱乐章。现为全职演奏家，亦受聘担任香港青年交响乐团及香港青年弦乐团导师，作育英才，薪火相传。

An violist performing frequently in solo, chamber, and orchestral settings. At the age of 14, he was invited to performed as a soloist with the Wien Residenz Orchestra, demonstrating his remarkable talent at an early age. In 2023, Wong had been selected as a Musicus Society Young Artist.

In 2016, Wong began his degree at the New England Conservatory in Boston, under the tutelage of Marcus Thompson. An avid chamber musician, he co-founded the Blanche Quartet with fellow musicians, which was awarded the NEC Honors Quartet, enabling to tour around the greater Boston area with a wider audience. He has also received coachings from world renowned musicians including David Finckel, Joseph Lin, Merry Peckham and Soovin Kim.

Wong has performed with mumerous orchestras and conductors, including New England Conservatory Philharmonic Orchestra, the Juilliard Orchestra, the Moscow Soloists, the Munich Chamber Orchestra and the Hong Kong Philharmonic Orchestra. Since 2018, he has also been involved in the NEC Baroque Ensemble and joined performances with Ouyang Nana during his studies in Boston. He is currently a full-time performer and also serves as a tutor for the Hong Kong Youth Symphony Orchestra and the Hong Kong Youth String Orchestra, nurturing the next generation of musicians.

张静林 Christy Cheung
中提琴 Viola

自四岁起师随李永纯学琴。其后于香港演艺学院考获音乐学士（荣誉）学位，并在英国伦敦皇家音乐学院副修中提琴及取得小提琴演奏硕士学位。她先后师承马忠为、吉安．保罗．佩洛索及中提琴家马丁．奥特拉姆，并随陈浩堂接受室乐训练。在学期间，曾获颁香港爱乐团奖学金及黄衛明紀念奖学金等。

张氏活跃于室乐及管弦乐演出，曾于第三十八届上海之春国际音乐节登台，并接受上海四重奏及奥利安四重奏指导。她亦曾与多位指挥大师合作演出，包括梵志登、廖国敏、叶咏诗、爱德华．加德纳、约翰．威森和罗伯特．法卡斯等。国际方面，她曾参与德国纳戈尔德和波梅尔斯费尔登音乐节等。张氏现为香港小交响乐团和城市室乐团的自由身乐手，持续活跃于香港的室乐及管弦乐舞台。

Christy Cheung began her violin studies with Lee Wing Shun at the age of four. She holds a Bachelor of Music (Honours) degree from The Hong Kong Academy of Performing Arts and a Master of Arts (Performance) from the Royal Academy of Music, majoring in violin and minoring in viola. Her principal teachers include Michael Ma, Gian Paolo Peloso and violist Martin Outram, and studied chamber music under the tutelage of Ivan Chan. She was awarded the SAR Philharmonic Scholarship and Wong Wai Ming Memorial Scholarship.

Cheung has been active in playing chamber music and orchestral music, performing in the 38th Shanghai Spring International Music Festival and were coached by the Shanghai Quartet and the Orion String Quartet. She has also worked under distinguished conductors including Jaap Van Zweden, Lio Kuokman, Yip Wing Sie, Edward Gardner, John Wilson and Robert Farkas.

Internationally, she has participated in Collegium Musicum in Germany and Sommermusik Im Oberen Nagoldtal. Currently, she is a freelance member of the Hong Kong Sinfonietta and City Chamber Orchestra of Hong Kong.

《声音河流》影片介绍
Video Introduction of *Sound River*

寂静中相继响起神秘的东方女声呼麦与悠扬的威尼斯船歌，随着贡多拉的摇曳飘荡，低吟浅唱着水城之浪漫。时空流转，弹拨与拉弦交织的灵魂四重奏，展现了伊斯坦堡独特的文化，东西方音乐元素在其中兼容并蓄……

空灵的阿拉伯女声，如清泉于荒芜中，似跨越千年时空，掀开了中东的魅力面纱，且听，那是彼岸的歌谣和消失的时辰，班苏里笛的旋律浸润着淡淡忧伤，似将古老印度英雄传说娓娓道来，故事中的英雄可会一如忽必烈汗与马可李罗那般？既有驰骋于蒙古草原的辽阔，又饱含游牧的豪迈与自由……伴随着木卡姆独特的旋律与高亢的歌谣，声音河流已然流入新疆地区，正激荡着继续奔赴远方……

作曲家 / 指挥的话、作曲家 / 指挥、乐团、演唱家、演奏家及《声音河流》影片介绍之资料由表演者提供。

In the stillness, the mystical voices of Eastern women's throat singing and the lilting Venetian boat songs echo in succession, swaying with the gondola, murmuring the romance of the water city. Through the flow of time and space, the interweaving of plucked and bowed strings in a soulful quartet reveals Istanbul's unique culture, where Eastern and Western musical elements coexist harmoniously…

Ethereal Arabic vocals, like a spring in the wilderness, seem to span a millennium, lifting the veil of the Middle East's charm. Listen, those are the ballads from the other shore and the vanishing hours, the Bansuri flute's melody steeped in a faint sorrow, as if narrating the ancient Indian heroic legends. Will the heroes in the stories be like Kublai Khan and Marco Polo, with the vastness of the Mongolian steppes and the nomadic spirit of valor and freedom?

Accompanying the distinctive melodies of Muxam and the soaring ballads, the river of sound has already flowed into the Xinjiang region, stirring and continuing its journey to the distant lands…

Message from Composer/Conductor, information of Composer/Conductor, Orchestras, Vocalists, Musicians and video introduction of *Sound River* provided by the artists.

成都交响乐团
Chengdu Symphony Orchestra

第一小提琴 Violin I
张 韬 (乐队首席) Zhang Tao
陈猷翔 Chen Youxiang
常潘乐 Chang Panle
戴 璇 Dai Xuan
付杰峰 Fu Jiefeng
刘 溯 Liu Su
刘 沛 Liu Pei
肖珏莹 Xiao Jueying
杨承淳 Yang Chengchun
姚家耀 Yao Jiayao
张子涵 Zhang Zihan
朱佳宇 Zhu Jiayu
周雨平 Zhou Yuping
苏 豪 (特邀演奏家) Su Hao
彭佳玉 (特邀演奏家) Peng Jiayu

第二小提琴 Violin II
王 凌 (声部首席) Wang Ling
张秉翔 (声部副首席) Chang Ping-Hsiang
何 叶 He Ye
陈曼临 Chen Manlin
陈吟吟 Chen Yinyin
金泽成 Jin Zecheng
刘蓓苾 Liu Beibi
李爱林 Li Ailin
史兆楠 Shi Zhaonan
杨玉颜 Yang Yuyan
张文婕 Zhang Wenjie
刘若曦 (特邀演奏家) Liu Ruixi
廖翎羽 (特邀演奏家) Liao lingyu

中提琴 Viola
熊 浩 (声部副首席) Xiong Hao
丛林鹏 Cong Linpeng
李 静 Li Jing
刘阳吉 Liu Yangji
杨 雨 Yang Yu
张丽佳 Zhang Lijia
庞 淇 (特邀演奏家) Pang Pai
程 晋 (特邀演奏家) Cheng Jin
陈 楠 (特邀演奏家) Chen Nan
王晨旭 (特邀演奏家) Wang Chenxu
周子雅 (特邀演奏家) Zhou Ziya

大提琴 Cello
张译文 (声部首席) Zhang Yiwen
陈子嬉 Chen Zixi
邱诗雨 Qiu Shiyu
陶庆恩陆 Tao Qingenlu
夏子晴 Xia Ziqing
谢松洋 Xie Songyang
张 威 Zhang Wei
毕茹彦 (特邀演奏家) Bi Ruyan
蒋卓然 (特邀演奏家) Jiang Zhuoran
赵若希 (特邀演奏家) Zhao Ruoxi

低音提琴 Double Bass
巴德·巴亚兹图卢 (声部首席) Bade Bayazitoglu
缪 祎 Miao Yi
王 祎 Wang Yi
徐典而 Xi Dianer
祝国宁 Zhu Guoning
张 涵 Zhang Han
陈柯旭 (特邀演奏家) Chen Kexu
张萃桐 (特邀演奏家) Zhang Xintong

长笛 Flute
迭戈·加西亚孔德 (声部首席) Diego Garciacopde
陈兰欣 Chen Lanxin
吴韵涵 (特邀演奏家) Wu Yunhan

双簧管 Oboe
乔丹·戴尔 (声部副首席) Jordan Dale
陈彦宇 Chen Yen-Yu
李彦谚 Li Yanyan

单簧管 Clarinet
陈思军 (声部首席) Chen Sijun
胡盛元 Hu Shengyuan
武殿雷 Wu Dianlei

大管 Bassoon
程宇熙 Cheng Yuxi
袁宇轩 Yuan Yuxuan
张宇佳 Zhang Yujia

圆号 Horn
胡海晴 (声部副首席) Hu Haiqing
康佳勋 Kang Jiaxun
长冈美树 Miki Nagaoka
张克勤 Zhang Keqin

小号 Trumpet
孔光睿 (声部首席) Kong Guangrui
刘铱君 Liu Yijun
余 洋 Yu Yang

长号 Trombone
陈文正 (声部首席) Chen Wenzheng
高 源 Gao Yuan
帕文·蓬布阿 Pawin Pungbua

大号 Tuba
王 尧 (声部首席) Wang Yao

定音鼓 Timpani
朱瑞雪 (声部副首席) Zhu Ruixue

打击乐 Percussion
柴 青 Chai Qing
庾炜舜 Yu Weishun
张璐璐 Zhang Lulu
刘浩天 (特邀演奏家) Liu Haotian
张烨哲 (特邀演奏家) Zhang Yezhe

竖琴 Harp
鲁 媛 Lu Yuan
杜小佩 (特邀演奏家) Du Xiaopei

乐务 Business Affairs
兰涛 Lan Tao
李佳豪 Li Jiahao
朱文娟 Zhu Wenjuan
张宇佳 Zhang Yujia
周凤略 Zhou Fengliu

谱务 Music Arrangement
魏泓枭 Wei Hongxiao
邓琳瑶 Deng Linyao
张威 Zhang Wei

特邀乐手 Guest Player
打击乐：荣辰初 Percussion: Rong Chenchu
中提琴：黄洛恒、张静林 Viola: Lawrence, Wong, Christy Cheung
电子音乐：沈伊人 Electronic Music: Shen Yiren

谭盾人工智能音乐实验室 Tan Dun AI Music Lab
人工智能概念输入：谭盾 Concept and AI Input: Tan Dun
人工智能音乐训练：陈远林 AI Trainer: Chen Yuanlin
人工智能音响工程：杨家睿、沈伊人 AI Productions: Yang Jiarui, Shen Yiren

《聲音河流》影片演出者
Performers for videos of *Sound River*

消失之城 An Invisible City
阿蒂利奥·德·范蒂（埃迪） Attilio De Fanti (Eddy)

灵魂四重奏 Soul Quartet
厄扎塔，艾扬 Ozata Ayan
奥斯曼·尤尔达尔·托克坎 Osman Yurdal Tokcan
哈坎·贡戈尔 Hakan Güngör
德里亚·图尔坎 Derya Turkan

柯曼奇弦子 Kamancheh
穆斯林·阿里普尔 Moslem Alipour

西它 Setar
哈米德·贝赫鲁兹尼亚 Hamid Behrouzinia

爱情，你为甚么如此忧郁 Love, Why Are You Always Melancholy?
法蒂玛·阿尔哈什米 Fatima Alhashmi

沙漠之祭 The Rite of the Desert
马季阿库波夫·沙夫卡特·巴提罗维奇 Matyakybov Shavkat Batirovich

西伯利亚的口弦 Kamus of Altai
艾努尔·贝尔迪库洛娃 Ainur Berdikulova

忽必烈汗与马可李罗 Kublai Khan and Marco Polo
哈斯巴根 Hasibagen
乌云塔娜 Wuyuntana

木卡姆 Muqam
阿里木江 Alimujan

消失的时辰 A Day's Raga
拉贾特·普拉桑纳 Rajat Prasanna

恒河上的鸟群 Birds on the Ganges River
拉贾特·普拉桑纳 Rajat Prasanna
尤格什·库马尔·尚卡尔 Yogesh Kumar Shankar
库尔·布尚·戈斯瓦米 Kul Bhushan Goswami
纳温·库马尔·辛哈 Naveen Kumar Sinha

打击地图 Percussive Maps
纳温·库马尔·辛哈 Naveen Kumar Sinha
肖赛门 Xiao Saimen
陈志杰 Chen Zhijie

地·水·南·音 Earth, Water, South, Sound
唐小燕 Tong Siu Yin
杜泳 To Wing
罗启基 Law Kai Kei

《声音河流》影片拍摄团队
Film Crew for videos of *Sound River*

意大利 Italy
谭盾、米歇尔·贝内泰罗、亚历山大罗·希利塔尼、斯特凡诺．普拉蒂索利
Tan Dun, Michele Benettello, Alessandro Scillitani, Stefano Pratissoli

伊斯坦布尔 Istanbul
谭盾、埃弗鲁兹·恰克尔卡亚、梅利斯·图兰利吉尔、耶西姆·古尔·奥伊马克、徐立、陆晓幸、郑子华、陈弦弦
Tan Dun, Efruz Çakırkaya, Melis Turanligil, Yesim Gurer Oymak, Xu Li, Lu Xiaoxing, Zheng Zihua, Chen Xianxian

阿拉伯 Arab
谭盾、李冬霞、凯特琳·瑞恩、阎希
Tan Dun, Li Dongxia, Kaitlin Ryan, Sissi Yan

上海 Shanghai
谭盾、陆晓幸、李晨、梁家睿、梁慧思
Tan Dun, Lu Xiaoxing, Li Chen, Liang Jiarui, Chloe Liang Huisi

西安 Xi'an
谭盾、文图拉斯·费利克斯、亚瑟·利亚姆、梅赫里·马德拉萨希、汉斯·多维尔、黄晓洁、梁耀、潘傅、巫艳婷
Tan Dun, Ventouras Felix, Arthur Liam, Mehri Madarshahi, Hans d'Orville, Huang Xiaojie, Liang Yao, Pan Bo, Wu Yanting

云南 Yunnan
谭盾、鲁子文、粟国光、张雅静
Tan Dun, Lu Ziwen, Su Guoguang, Zhang Yajing

泉州 Quanzhou
谭盾、孙砾、曾宏艺、荣辰初
Tan Dun, Sun Li, Zeng Hongyi, Rong Chenchu

粤港澳大湾区 Guangdong-Hong Kong-Macao Greater Bay Area
谭盾、甘圣希、赵冠杰、沈伊人
Tan Dun, Kam Shing-hei, Zhao Guanjie, Shen Yiren

创作及制作团队
Creative and Production Team

电影与视频拍摄：谭盾
Cinematography: Tan Dun

影片剪辑：沈伊人、杨家睿
Video Editing: Shen Yiren, Yang Jiarui

摄影：粟国光
Photography: Su Guoguang

采风素材记谱：谭盾、沈伊人
Fieldwork and Transcription: Tan Dun, Shen Yiren

摄像：鲁子文
Videography: Lu Ziwen

灯光设计及制作：何逸伦
Lighting Design and Production: He Yilun

演出统筹及制作：黄晓洁
Performance Coordination and Production: Huang Xiaojie

音响设计及制作：潘博
Sound Design and Production: Pan Bo

制作经理：阎希
Production Manager: Sissi Yan

AI视觉制作：林润谷、柯咏恩
AI Visual and Production: Rem Lin, Koo Ke

排练统筹：梁慧思
Rehearsal Coordinator: Chloe Liang Huisi

多媒体技术：李一川
Multimedia Technician: Li Yichuan

美方项目管理：凯特琳·瑞恩
US Project Management: Kaitlin Ryan

指挥助理：胡笑博
Conductor Assistant: Hu Xiaobo

宣传营运：梁耀元
Marketing Promotion: Liang Yaoyuan

舞台监督：张祷山
Stage Manager: Zhang Daoshan

项目助理：庄钰滢、秦雨喆
Project Assistant: Zhuang Yuying, Gigi Qin

微制作有限公司
W&E Production Limited

上海听音寻路文化交流有限公司
Shanghai Ting Yin Xun Lu Culture Exchange Co. Ltd

相关活动
RELATED EVENTS

01

主题1《声音河流》创作分享
Sound River Creative Sharing
2026.9.17 四 Thu 15:00-16:00
成都城市音乐厅·戏剧厅

从威尼斯的古老歌谣，到蒙古的低吟呼麦；从新疆木卡姆的律动，到广东地水南音的婉转，谭盾用12年时间，沿着丝绸之路，将16个地区的濒危非遗古调汇成一条“声音河流”。本次讲座，谭盾将亲自分享这部作品的创作概念与技法，讲述他如何打破交响乐团的传统摆位，以“建筑音乐”的思维将乐团化作一条河，把那些即将消失的声音，编织进当代交响语言。

讲者：谭盾

02

主题2 川剧打击乐与想象力
Sichuan Opera Percussion & Imagination
2026.9.17 四 Thu 16:30-17:30
成都城市音乐厅·戏剧厅

川剧打击乐在传统戏曲中自成一套声响体系，它古老又前卫，“锣鼓经”当中三百多首锣鼓牌子各自链接着不同戏剧情节和人物情绪；“冷砸”会在密集鼓点瞬间全体煞停，这种在既定框架中不断产生的偏差与惊喜，形成了一种无法被预测的戏剧张力。当它们与《声音河流》的当代音乐语言相遇，该如何相互理解和转译？谭盾将携手川剧打击乐艺术家，带领观众从脸谱与火光的根源声响出发，重新聆听这套千年节奏，找到不同打击乐传统对话的可能。

讲者：谭盾及内江市川剧院代表

香港周 HONG KONG WEEK
香港周2026@成都
Hong Kong Week 2026@Chengdu
2026.9.4-20

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Share your views with us

康乐及文化事务署 Leisure and Cultural Services Department
HONG KONG 香港 ASIA'S WORLD CITY 亚洲国际都会
节目详情 Programme Details

场地规则 House Rules

观众务请准时入座，迟到及中途离座者须待适当时候，方可进场或返回座位。主办机构有权拒绝迟到者进场或决定其进场的时间及方式。

节目开始前，请将手提电话转为静音模式，并关掉其他响闹或发光的装置，以免影响演出。

为使演出者能全情投入、不受干扰，并让入场欣赏演艺节目的观众获得美好愉快的体验，节目进行时严禁拍照、录音或录影，谢幕时则可在不影响其他观众的情况下拍照留念。

如乐曲有多个乐章，请于乐曲终结后才鼓掌。若不熟悉乐曲，可待表演者的手已完全放下、面向观众，表示乐曲已完结才鼓掌。

请勿在场内饮食。

Members of the audience are strongly advised to arrive punctually. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively at a suitable break. The presenter reserves the right to refuse admission of latecomers, or determine the time and manner of admission of latecomers.

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 are strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls.

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.

Eating or drinking is not permitted in the auditorium.

备注 Remarks

如遇特殊情况，主办机构保留更换表演者及节目的权利。
本节目内容及场刊所载的内容及资料并不反映香港特别行政区政府康乐及文化事务署的意见。
场刊资料由表演者提供。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

The content of the programme, as well as the content and information in this house programme do not represent the views of the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region.

House programme information is provided by the artists.