

HONG KONG

Artists
SERIES
香港藝術家系列

廖智敏與好友 敲擊樂演奏會

Percussion Recital by
Elise Liu and Friends

13.9.2026

星期日 Sun 8pm

香港大會堂劇院

Theatre,

Hong Kong City Hall

PERCUSSION



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



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 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 auditorium. 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。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免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。遲到及中途離座者須待中場休息或適當時候方可進場／返回座位。
- 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 dim the brightness of the electronic screen when reading electronic house programme 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. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively during the intermission or at a suitable break.
- 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.

節目 Programme

柯利
Curlee

《從遠處反思事物的終結》
*The Ending of Things from
a Distance*

馬林巴琴與電子聲部
Marimba and tape

武滿徹
Takemitsu

《雨樹》
Rain Tree

敲擊樂三重奏
Percussion trio

切羅內
Cerrone

《金箔匠之膜》
Goldbeater's Skin

敲擊樂四重奏與女高音
Percussion quartet
and soprano

～ 中場休息 Intermission ～

約德洛夫斯基
Jodlowski

《時間與金錢》
Time & Money

敲擊樂、影像與電子聲響
Percussion, video and
electronics

洪斯坦
Honstein

《詠頌聖歌》
Hymning

馬林巴琴獨奏
Marimba solo

勞雷洛
Laurello

《棘》
Spine

敲擊樂四重奏
Percussion quartet

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.

音樂會的樂曲之間不作明顯停頓，可待整場節目結束才鼓掌。

The concert repertoire is intended to be played uninterrupted. You may applaud
at the end of the programme.

今晚的音樂會將於香港電台第四台(FM97.6-98.9兆赫及radio4.rthk.hk)播出，
請留意第四台網頁公佈。

Tonight's concert will be broadcast on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and
radio4.rthk.hk), please check the updates on Radio 4's website.



廖智敏

ELISE LIU

策劃 / 敲擊
Curator / Percussion



廖智敏是敲擊樂演奏家、室樂演奏家及音樂教育工作者，獲獎無數，並經常獲邀演出，曾合作的包括國際知名作曲家譚盾、香港城市室樂團及香港管弦樂團等。除演奏外，她現於香港浸會大學教授音樂史。

廖氏在威爾斯第七十屆蘭戈倫國際音樂藝術節中獲選為「年度最佳青年音樂家」；亦曾在多項國際比賽中獲獎，包括2019年澳洲馬林巴琴大賽冠軍、2013年意大利敲擊樂比賽冠軍，以及2012年薩爾斯堡國際馬林巴琴大賽「青年才俊特別獎」。

她自少年時期起多次獲香港電台邀請參與演出及錄音製作，2015年獲選為香港電台第四台「樂壇新秀」，其後於2017年《愛心園林音樂會》中擔任協奏曲獨奏。近年更為香港電台第四台策劃及主持個人音樂節目《澎湃擊章》，向聽眾推廣當代敲擊樂的魅力。

廖氏先後畢業於伊士曼音樂學院及洛桑高等音樂學院，獲敲擊樂演奏音樂學士及碩士學位。求學期間曾師從 Michael Burritt、Emmanuel Séjourné、Vassilena Serafimova、Arnaud Stachnick 及 Simone Rubino 等國際知名敲擊樂演奏家及教育家。近年重要演出包括譚盾《打擊樂與鋼琴協奏曲》世界首演、2023年史蒂夫·萊許《雙鋼琴與雙顫音琴四重奏》香港首演，以及2018年康樂及文化事務署「音樂顯才華」系列獨奏會。

Elise Liu is an award-winning percussion soloist, chamber musician, and educator. As a sought-after performer, she has collaborated with the world-renowned composer Tan Dun and appeared as a soloist with the City Chamber Orchestra of Hong Kong as well as the Hong Kong Philharmonic Orchestra. Beyond her performances on stage, Liu lectures on music history at Hong Kong Baptist University.

Liu was named "Young Musician of the Year" at the 70th Llangollen International Musical Eisteddfod in Wales. She was honoured with First Prizes on numerous occasions, including the 2019 Australian Marimba Competition and the 2013 Italy Percussion Competition. In 2012, she received a Special Young Talent Prize at the International Marimba Competition Salzburg.

Liu has collaborated with Radio Television Hong Kong (RTHK) on multiple occasions since her teenage years. In 2015, she was selected as a Young Music Maker by RTHK Radio 4, followed by a solo concerto appearance in the 2017 "Christmas Concert in the Park". Most recently, she curated and presented her own radio series titled "Striking Sounds - The Visceral Power of Percussion" on RTHK Radio 4, bringing the fascinating world of contemporary percussion to listeners.

Liu studied at the Eastman School of Music and the Haute École de Musique Lausanne, where she received a Bachelor of Music and a Master of Music in Percussion Performance. She worked with renowned percussion soloists and pedagogues including Michael Burritt, Emmanuel Séjourné, Vassilena Serafimova, Arnaud Stachnick and Simone Rubino. Noteworthy performances include the world premiere of Tan Dun's *Concerto for Piano and Four Percussionists*, the Hong Kong premiere of Steve Reich's *Quartet for two pianos and two vibraphones* in 2023 and a recital presented by the LCSD "Our Music Talents" Series in 2018.



余林穗

KAREN YU

敲擊 Percussion



余林穗是香港敲擊樂演奏家、聲音藝術家及策展人，她的創作理念在於聲音實作、觀眾參與、跨領域合作的交匯。余氏從當代古典敲擊樂訓練出發，實踐以聲音物件與身體動作的即興創作，探索聲音如何透過協作經驗連結人與空間。她現為藝術機構「現在音樂」的藝術總監、室內樂敲擊樂團 The Up:Strike Project 共同創辦人，以及香港創樂團聯席樂手。

她近年參與演奏的有悉尼 Liveworks 藝術節的《Ground on Ground》(2025)、《μαντεία (manteia)》(2024)、《從什麼時候開始》(2023)、《桑莉吟》(2022)。此外，她亦長期參與不加鎖舞蹈館的研究計劃，與創作團隊共同探索樂譜及記譜系統作為跨領域合作媒介的可能性。

余氏曾是加拿大班夫藝術與創意中心、首爾舞蹈中心的駐場藝術家，以及 Blackbird Creative Lab 計劃研究員。作品曾於多個國際藝術節及藝術機構發表，包括蒙特利爾雙年展、「現在音樂」的《聲形》系列、香港小交響樂團、香港藝術節、香港亞洲電影節、新視野藝術節、IRCAM ManiFeste Academy、大館、Vertixe Sonora 藝術節、西九文化區自由爵士音樂節和流行音樂節，以及薩格勒布音樂雙年展等。

余氏畢業於加拿大蒙特利爾麥基爾大學，獲音樂學士和碩士學位。她現任教於香港大學音樂系及香港演藝學院舞台及製作藝術學院。

Karen Yu is a percussionist, sound artist, and curator based in Hong Kong whose work explores the intersections of sound-making, audience engagement, and cross-disciplinary collaboration. Drawing from her background as a classically trained percussionist, her creative practice centres on improvisation with sound objects and bodily movement, examining how sound weaves people and spaces together through collaborative experiences. She is currently the artistic director of Contemporary Musiking Hong Kong, co-founder of the chamber percussion ensemble The Up:Strike Project, and an associate musician of the Hong Kong New Music Ensemble.

She has performed *Ground on Ground* in Liveworks Festival Sydney (2025), *μαντεία* (manteia; 2024), *Since When* (2023), and *Somnium* (2022). She also works closely with Unlock Dancing Plaza in an ongoing research project on scores and notation for cross-disciplinary collaboration.

Yu has been an artist-in-residence at the Banff Centre for Arts and Creativity and Seoul Dance Center, and a fellow of the Blackbird Creative Lab. Her work has been presented at Biennale Montréal, Contemporary Musiking Hong Kong Sound Forms, Hong Kong Sinfonietta, Hong Kong Arts Festival, Hong Kong Asian Film Festival, Hong Kong New Vision Arts Festival, IRCAM ManiFeste Academy, Tai Kwun Centre for Heritage and Arts, Vertixe Sonora Festivals, West Kowloon Freespace Jazz Fest and Popfest and Music Biennale Zagreb.

Yu received a Master of Music and Bachelor of Music degrees in Percussion Performance from McGill University. She teaches at the University of Hong Kong and the School of Theatre & Entertainment Arts at the Hong Kong Academy for Performing Arts.



陳梓浩

SAMUEL CHAN

敲擊 Percussion



陳梓浩於2015年敲擊樂藝術協會國際敲擊樂大賽和2014年 Great Plains 國際木琴大賽中獲得第一名，其演出足跡遍及各大洲的著名音樂廳。在他過往的精彩演出中，包括以獨奏家身份與侯斯頓交響樂團合作。除了經常以客席樂手身份參與香港管弦樂團的演出外，他亦曾與馬來西亞愛樂樂團、澳門樂團、香港小交響樂團等樂團合作，並於夏季參與瑞士琉森、瑞士韋比爾、美國鄧肯活和日本太平洋音樂節的樂團演出。

陳氏熱衷於推廣室內樂及當代音樂，現為香港創樂團及 The Up:Strike Project 的成員。他曾以聯合首席的身份隨世界菁英敲擊樂團於歐洲多國巡迴演出，並與雷沙、于翔、沙漢姆、黃皚雲等知名音樂家合作。他亦有幸為沙羅倫、劉易斯和上野健等作曲家的作品作首演。

他亦致力投身於音樂教育，曾於美國印第安納大學、丹麥皇家音樂學院及挪威音樂學院舉辦專題講座。他曾擔任天津茱莉亞學院的敲擊樂代理教師。現時任教於香港演藝學院青少年音樂課程及香港大學。

陳氏於香港演藝學院畢業後，前往美國先後在新英格蘭音樂學院及茱莉亞音樂學院獲頒音樂學士和碩士學位，隨後於歌爾本音樂學院深造，獲頒最高演奏文憑。

First Prize winner of the 2015 Percussive Arts Society International Solo Percussion Competition and 2014 Great Plains International Marimba Competition, Samuel Chan is a dynamic percussionist whose performances have taken him to celebrated concert halls across multiple continents. His past highlights include appearance as soloist with the Houston Symphony. In addition to frequent performances as a guest with the Hong Kong Philharmonic Orchestra, he has performed with ensembles such as the Malaysian Philharmonic Orchestra, Macao Orchestra, Hong Kong Sinfonietta and in summers at the Lucerne, Verbier, Tanglewood and Pacific Music Festivals.

A passionate advocate for chamber and contemporary music, Chan is a member of Hong Kong New Music Ensemble and The Up:Strike Project. He has toured throughout Europe as co-principal with the World Percussion Group, and collaborated with such acclaimed artists as Lawrence Lesser, Angelo Yu, Orli Shaham and Aiyun Huang. He has had the privilege of premiering works by composers including Esa-Pekka Salonen, George Lewis and Ken Ueno.

Equally recognised as an educator, Chan has presented clinics at renowned institutions such as Indiana University's Jacobs School of Music, Danish Royal Academy of Music, and Norwegian Academy of Music. He has taught as a substitute percussion faculty at the Tianjin Juilliard School. He currently teaches in the Junior Music Programme at the Hong Kong Academy for Performing Arts (HKAPA) and the University of Hong Kong.

Chan earned his Artist Diploma from the Colburn School and Master of Music from The Juilliard School, with prior studies at the New England Conservatory and HKAPA.



鄺敏蔚

EUGENE KWONG

敲擊 Percussion



鄺敏蔚為自由身敲擊樂及定音鼓演奏家，活躍於多個專業樂團，包括香港管弦樂團、香港小交響樂團及香港城市室樂團等。

作為熱忱的室內樂敲擊演奏家，鄺氏為 M.A.R.B.L.E.S. percussion 的聯合創辦人，同時亦是 The Up:Strike Project 的核心成員，該團於2023年首度亮相於國際敲擊藝術協會年會。

她的演奏足跡遍及全球。除了曾隨世界菁英敲擊樂團 (2019)、亞洲青年管弦樂團 (2015–2017) 及香港管弦樂團巡迴演出外，她亦於2019年香港藝術節中，與李飈打擊樂團合作演出經典作品《Ionization》。

鄺氏畢業於香港演藝學院，獲頒碩士學位。在學期間獲香港賽馬會音樂及舞蹈信託基金全額獎學金贊助。

Eugene Kwong is a freelance percussionist and timpanist who performs with professional ensembles, including the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, and the City Chamber Orchestra of Hong Kong.

As an ardent chamber percussionist, Kwong is the co-founder of M.A.R.B.L.E.S. percussion and a core member of The Up:Strike Project, which made its debut performance at the Percussive Arts Society International Convention (PASIC) in 2023.

Her footprint as a performer extends worldwide. In addition to touring with the World Percussion Group (2019), the Asian Youth Orchestra (2015-2017), and the Hong Kong Philharmonic Orchestra, she performed *Ionization* with the Li Biao Percussion Group at the Hong Kong Arts Festival in 2019.

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



郭 峴

RACHEL KWOK

女高音 Soprano



女高音郭峴出生並成長於香港，近年活躍於香港及亞洲的舞台擔任合唱及獨唱。她現為本港精銳合唱團 NOËMA 之成員，同時為馬來西亞巴赫節慶典合唱與管弦樂團女高音獨唱之一。郭氏最近參與由 Ensemble Traversée 以多媒體手法詮釋及製作巴托的《藍鬍子的城堡》，以匈牙利原文演唱朱迪。

在歌劇的舞台，郭氏主演的歌劇角色包括《荷夫曼的故事》機械人奧林匹亞、《魔笛》夜后。2021年，她在香港歌劇院首演《愛情靈藥》中阿汀娜一角，其生動的演繹及流麗的音色獲得好評。

郭氏常以合唱及獨唱身份演出大型合唱交響作品，包括馬來西亞巴赫節《聖馬太受難曲》、《B 小調彌撒曲》、香港新青年合唱團《彌賽亞》、《尼爾遜彌撒曲》、Hong Kong Ponte Orchestra and Singers 本地樂團《德意志安魂曲》等。

郭氏是賽馬會香港歌劇院青年演唱家發展及教育計劃2019–2022年度青年演唱家之一。她獲全額香港特別行政區獎學金修畢香港演藝學院聲樂及演唱深造文憑，先後獲頒香港浸會大學社會學學士及香港大學音樂研究文學碩士。現為香港大學音樂學博士研究生，研究及分析跨媒體與西方聲樂演唱演出的方法及論述。

Rachel Kwok is a Hong Kong-born soprano who has been captivating audiences with her performances across Hong Kong and Asia. She is now a sought-after singer in Hong Kong and a member of the professional choir NOĒMA. She is also a soprano solo of Malaysia Bach Festival Singers and Orchestra. She recently appeared in Ensemble Traverseé's multimedia production as Judit in Belá Bartók's *Bluebeard's Castle*, singing in the original Hungarian.

With her versatility as an opera singer, Kwok has portrayed a range of characters, from the delicate Olympia in *Les Contes d'Hoffmann* to the powerful Queen of the Night in *Die Zauberflöte*. She made her debut as Adina in *L'elisir d'amore* with Opera Hong Kong, earning critical acclaim for her vibrant performance and delicate vocals.

In addition to her operatic accomplishments, Kwok has participated as a chorister and soloist in numerous large-scale choral-orchestral works, including *St. Matthew Passion* and *Mass in B minor* at Bachfest Malaysia, *Messiah*, and *Missa in angustiis* with the Hong Kong Youth Choir, and *Ein deutsches Requiem* with the Hong Kong Ponte Orchestra and Singers.

Kwok is an alumna of the Jockey Club Opera Hong Kong Young Artist Development and Education Programme, and she holds an Advanced Diploma in Vocal and Opera Studies from the Hong Kong Academy for Performing Arts, supported by a full scholarship from the HKSAR Government Scholarship. She also holds a Bachelor of Social Science in Sociology from Hong Kong Baptist University and a Master of Arts in Music Studies from the University of Hong Kong (HKU). She is currently a PhD candidate at HKU, focusing on the research method and discourse in cross-disciplinary and vocal performance.

樂曲介紹 Programme Notes

柯利 Matt Curlee

《從遠處反思事物的終結》

The Ending of Things from a Distance

馬林巴琴與電子聲部

Marimba and tape

音樂會上半場以敲擊樂與人聲之間一場富詩意的對話揭開序幕。首先登場的是《從遠處反思事物的終結》。作曲家寫道：

「終結有時可以十分戲劇化，但更多時候卻難以捉摸。剩餘的時間如同從指縫間流走的細沙，消逝得太快，讓人來不及感受當下值得感受的一切，只留下逐漸淡去、不斷縮小的影像。當米高·布列特委約我寫這曲時，我邀請了音樂家兼詩人溫蒂·艾森伯格為這個概念寫下一篇沉思所得。溫蒂的文字不僅捕捉、更引發了這種難以觸及的感覺，那些語句彷彿在說出那一刻，已滑出地平線之外。這首詩以及周圍的聲音肌理，由我的老朋友和合作夥伴曼迪·艾略特演繹，她那縈繞而多變的聲音構成了整個預置的電子聲部——除了我在工作室桌面上演奏的一小段敲擊聲之外。」

The first half of the programme is a poetic dialogue between percussion and voice. We begin with *The Ending of Things from a Distance*. The composer writes,

"Endings can be dramatic, but most are elusive. Remaining time slips like sand through fingers, too quickly to feel what is there to be felt, leaving only a fading, shrinking image. When Michael Burritt commissioned the piece, I asked musician and poet Wendy Eisenberg to write a meditation on this idea. Wendy's words not only capture, but trigger a feeling of intangibility, seeming to glide past the horizon even as they are spoken. This poetry and the surrounding textures are delivered by my old friend and collaborator Mandy Elliot, whose haunting and malleable voice constitutes the whole of the tape part, except for a bit of percussion played on the desk in my studio."

The Ending of Things from a Distance

(Text: Wendy Eisenberg)

To look at the statistics and decide
whether article "an" is gendered,
To name one before another,
The armies of sleet looked at
the icicles
like how dogs look in a mirror
hematopoietically, in millimeters.
Does a spoon,
denied its place at the table,
hunch cave or vex? I look
at the lay of the land and
"hmm" to myself,
like two scientists in love, deciding
whether to get married,
one to another,
knowing how so often it ends,
questioning
the motivations,
creating, periodically, a curse
that even scientists can believe in.

《從遠處反思事物的終結》

(詞：溫蒂·艾森伯格)

細看統計數據，並判斷
不定冠詞「an」是否帶有性別色彩；
先說出一個名字，再說另一個名字；
冰霰的大軍凝望着
一條條冰柱，
就像狗照鏡子一樣，
造血似的，以毫米為單位。
一隻
失去桌上位置的匙羹，
會曲向外，還是曲向內？我凝視
大地伸展的方向，
發出「唔」一聲，
像兩位相愛的科學家，正決定
是否結為夫婦，
彼此相許，
明知事情往往如何收場，
卻仍追問
背後的動機，
並不時製造一道詛咒——
一道連科學家也願意相信的詛咒。

武滿徹 Toru Takemitsu

《雨樹》 *Rain Tree*

敲擊樂三重奏
Percussion trio

在思索了時間流逝之後，我們走進《雨樹》的世界。這首為三位敲擊樂演奏者而作的作品，充滿禪意與靈性思考。這首帶着沉思氛圍但又富戲劇性的作品，透過金屬敲擊樂器的運用，拓展了今晚音樂會的聲音色彩，引入既空靈又具穿透力的音響世界。精妙的筆法描繪了水的流動性，同時亦觸及再生與精神更新等更深層的主題。作品靈感來自小說《聰明的雨樹》，小說家寫道：

「它之所以被稱為『雨樹』，是因為它彷彿會下雨。每當夜裡下過雨，翌日整個上午，樹上茂密的葉子仍會不停滴下水珠。其他樹木在雨後很快便會乾透，但雨樹的葉片只有指尖般大小，而且密密生長，因此能夠把雨滴儲存在葉間。實在是一棵很巧妙的樹！」

Following musings on the slipping away of time, we enter the world of Zen spirituality in *Rain Tree*—a work for percussion trio. This contemplative yet dramatic work expands the sound palette of tonight's programme with its use of metal instruments, introducing sonorities that are simultaneously ethereal and visceral. The masterful writing depicts the fluidity of water, as well as deeper themes of regeneration and spiritual renewal. It draws inspiration from the novel "Atama no ii Ame no Ki" (The Ingenious Rain Tree). The novelist writes,

"It is called the 'Rain Tree' because it seems to make it rain. Whenever it rains at night, throughout the following morning the tree makes drops fall from all its richly growing leaves. While the other trees quickly dry out after the rain, the Rain Tree, because its leaves, no bigger than fingertips grown so closely together, can store up raindrops in its leaves. Truly an ingenious tree!"

切羅內 Christopher Cerrone

《金箔匠之膜》 *Goldbeater's Skin*

敲擊樂四重奏與女高音
Percussion quartet and soprano

上半場最後一首作品是作曲家切羅內於2016年創作的《金箔匠之膜》。這首為敲擊樂四重奏與女高音而作的作品，以沃爾德雷普的詩作譜寫而成。詩作集的標題是指用於貼金工藝的金箔，這種薄膜雖然纖薄，卻延伸力很強，恰如作品中那個通透的聲響世界，詩中的敘事主體遊走於內在與外在體驗之間。

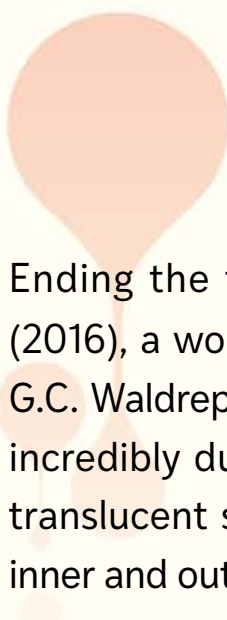
「如果我們將世界擬人化，黑夜便縮減為我們懷抱希望的能力，以及所有溫柔的謬誤。」

然而，敘事者同時又宣稱：

「在一切發生之事以外，幾何是純粹的。」

在宿命感與靜默的希望之間，切羅內以層層舒展、緩緩起伏的聲響肌理，引領聽眾走過一段關於渴望、迫切與堅持的敘事旅程。

作品中的詩歌段落由敲擊樂間奏分隔。每段間奏均選用單一材質的樂器演奏：木、金屬或皮革。當詩歌在歌聲中懸浮於夢境般的時空之際，敲擊樂間奏則以具體而真實的觸感介入其中，從而構建出一個在音高的幾何秩序（詩歌）與節奏的幾何秩序（間奏）之間交替展開的音樂世界。



Ending the first half of programme is Cerrone's *Goldbeater's Skin* (2016), a work for percussion quartet and soprano set to the poetry of G.C. Waldrep. The title of the collection of poems refers to the thin, yet incredibly durable membrane used in gilding – a fitting image for the translucent sound world in which the persona navigates between her inner and outer experiences.

"If we anthropomorphize the world, the night reduces to our capacity for hope and all tender fallacies."

And yet, the persona also claims,

"Outside what happens, geometry is pure."

Between the fatalistic and the quietly hopeful, Cerrone immerses us in gently billowing textures that trace a narrative of longing, urgency, and persistence.

The poems are separated by percussive interludes, each featuring instruments of a single material: wood, metal, or skin. While the sung poems float in a dreamlike suspension, the percussive interludes strike with tactile realism – creating a music that alternates between the geometry of pitch (poems) and rhythm (interludes).

I. Apocatastasis (Text: G.C. Waldrep)

For the instruments are
by their rhymes,
as Kit Smart wrote.
Walking out yesterday
the bud's promise
seemed a crystalline
hallucination, spring's early
flowing stone,
the maimed sycamores climbing
in geometry
grey as steel, as smoke, as the sky
that hangs low as stiff
washing from the lines.
Pity small life, the stem that pushes
up from this hard surface,
the insensate bravery.
If we anthropomorphize the world,
the night reduces to our capacity
for hope
and all tender fallacies.
Thus purity.
[Thus metaphor's gift,
the ice that spools
and circles at skin's surface.]
My love,
there is no winter but the winter of
the heart.
Perhaps this cold will pass. Perhaps
that bridge was not a harp at all.

I. 萬物復歸 (詞：沃爾德雷普)

因樂器各自循着
其韻律而存在，
正如基特·斯馬特所寫。
昨日外出時，
花苞所許諾的未來
彷彿一道晶瑩的
幻象，春日初融時
流動的石塊，
受損的懸鈴木以幾何形態
向上伸展，
灰如鋼，如煙霧，如那片天空，
低垂着，宛如晾衣繩上
僵硬的衣物。
憐惜微小的生命，那莖幹奮力
從這堅硬的表面破土而出，
那無知覺的勇敢。
若我們將世界擬人化，
黑夜便縮減為我們
懷抱希望的能力，
以及所有溫柔的謬誤。
於是便有了純粹。
【於是便有了隱喻的贈禮，
那盤旋延展的冰，
在肌膚表面環繞流轉。】
我的愛，
世上並無真正的寒冬，除了心中的
寒冬。
或許這寒意終將消散。或許
那座橋原本就不是豎琴。

II. Interlude 1: Wood

III. In My Dream (Text: G.C. Waldrep)

In my dream,
my companion and I
stood in a snowy field.
Nothing to mar the new crust,
not even evidence of our arrival.
In my dream my companion and I
stood a few feet apart, but together,
at the center of a snowy field.
We stood that way for a long time.

IV. Interlude 2: Metal

V. My Companion and I (Text: G.C. Waldrep)

My companion and I
walk down to the lower of
the ponds
formed by the stream
fed by the spring.
Ice spools within the plane of
its expression.
By the race, a clutch of mallards.
The constricted flow creates friction
which creates heat
so that a bed of algae opens,
even in winter.
Phenomenon:
stab of pale beaks in the cold water.
Seven today,

II. 間奏一：木

III. 在我的夢中 (詞：沃爾德雷普)

夢中，
我和我的同伴
站在一片雪地裡。
沒有任何事物破壞那新結成的雪殼，
甚至沒有我們到來的痕跡。
夢中，我和我的同伴
相距數呎而立，卻又彼此相伴，
站在一片雪地的中央。
我們就那樣站了很久。

IV. 間奏二：金屬

V. 我和我的同伴 (詞：沃爾德雷普)

我和我的同伴
走向較低處的
池塘，
那池塘
由泉水匯成的溪流形成。
冰層在自身展開的平面上
盤旋延伸。
水道旁，一群綠頭鴨聚集。
收窄的水流產生摩擦，
而摩擦生熱，
於是藻床
即使在冬日也得以顯露。
現象：
淡色的鳥喙刺入冰冷的水中。
今天有七隻，

four males, three females.
Yesterday there were six.
I cannot help myself—
before I know it
I have assigned them a number.
We walk across a low causeway.
My companion is whistling again.
He goes a little ahead of me,
his glance moving from side to side
drinking it all in,
the ducks, the ice, the pond,
snow in the branches of the
hemlocks and white pines.
He throws back his head and laughs.
From here the ram is inaudible,
to my ear at least.
Up a steep hill.
My breath comes hard,
visible in the noon sun.
I feel the blush of cold-sting
in my cheeks
(we know only
the architecture of this motion).
I consider the possibility that
the room of blue sand
may be subterranean.
I consider the possibility
it may not exist at all—
I cannot help myself.
Before I know it
there is something like delight.

四雄三雌。
昨天則有六隻。
我忍不住——
不期然地
替牠們編上數目。
我們走過一道低矮的堤道。
我的同伴又吹起口哨。
他走在我前方不遠處，
目光來回游走，
將面前一切盡收眼底，
鴨群、冰層、池塘，
以及鐵杉
與白松枝頭上的積雪。
他仰起頭大笑。
從這裡已聽不見水閘的聲音，
至少我聽不見。
走上陡坡。
我的呼吸漸趨急促，
在正午陽光下清晰可見。
我感到寒冷刺痛雙頰
泛起紅暈，
(我們所知的，
僅是這種運動的結構。)
我思索
那座藍沙之室
或許位於地下。
我思索
它也許根本不存在——
我忍不住——
不期然地
心中泛起近似喜悅的感受。

VI. Interlude 3: Skin – Fatal Exception

(Text: G.C. Waldrep)

I do not want story.

Story has had enough.

What happens next is an impossible preposition.

What happens next is where to put the clause.

What happens next is my giving up.

What happens next is frost.

Outside what happens, nasturtiums still blaze.

What happens next is Jonathan.

What happens next is soap.

What happens next is the honeycomb.

What happens next is (night).

Outside what happens belongs to narrative.

What happens next is a strong wind.

What happens next is jail.

What happens next is childbirth.

What happens next is sphere.

Outside what happens, geometry is pure.

What happens next is unthinkable.

What happens next is stylus.

What happens next is distortion.

What happens next is art.

Outside what happens, sorrow plays coy.

VI. 間奏三：皮革——致命的例外

(詞：沃爾德雷普)

我不要故事。

故事已經夠多了。

接下來發生的，是一個不可能存在的介詞。

接下來發生的，是如何安放這個子句。

接下來發生的，是我放棄了。

接下來發生的，是霜。

在發生之事以外，旱金蓮依然盛放如火。

接下來發生的，是喬納森。

接下來發生的，是肥皂。

接下來發生的，
是蜂巢。

接下來發生的，是（夜晚）。

在發生之事以外，
一切皆屬於敘事。

接下來發生的，是強風。

接下來發生的，是牢獄。

接下來發生的，是分娩。

接下來發生的，是球體。

在發生之事以外，
幾何是純粹的。

接下來發生的，是不可思議之事。

接下來發生的，是筆尖。

接下來發生的，是扭曲。

接下來發生的，是藝術。

在發生之事以外，
悲傷故作矜持。

What happens next to Hale-Bopp
is falling.

What happens next to wine is meat.

What happens next to carving is
aspen.

What happens next to edge is park.

Outside what happens
is my own private Arthur.

What happens next is already gone.

VII. Against The Madness of Crowds

(Text: G.C. Waldrep)

Reckon the haste of
one wall burning.

There is no thickness

there is no terror

there is a transparency

like oxygen like fire

over this bright space.

And will the ashes that

rise meet the ashes that fall.

On a light breeze.

In this ruined garden.

Is this not physics

is this not too much to ask.

This simple question.

For there is a language of flowers
as Smart wrote.

There is a language of clouds,
and of their wispy orthography
but it is not comforting.

A prayer for a new image, yes:

「海爾·博普」彗星接下來的命運，
是墜落。

葡萄酒接下來的命運，是肉。

雕刻接下來的命運，
是白楊。

邊界接下來的命運，是公園。

在發生之事以外，

是只屬於我自己的亞瑟。

接下來發生的，已然消逝。

VII. 逆眾狂之潮

(詞：沃爾德雷普)

試想一面牆

燃燒時的急促。

那裡沒有厚度，

沒有恐懼，

只有一種透明性，

如氧氣，如火焰

覆在這片明亮空間之上。

那些上升的灰燼，

是否終會與下降的灰燼相遇。

在微風之中。

在這座荒廢的花園裡。

這難道不是物理

這難道是過分的要求。

這樣一個簡單的問題。

因為，正如斯馬特所寫，

花朵自有其語言。

雲也有自己的語言，

以及那縷縷飄散的書寫方式，

然而那並不令人感到安慰。

是的，這是一則對新意象的祈禱：

have we not studied,
have we not pasted our rations
in their strict enrollments
their proper homologies.
And here,
the arrangement of humors.
What I feel in my ribs now
is only an echo.
I stand at one distance,
I open my wallet
press flesh against cured hide
and I am ready.
The blue of the gentian
is nothing to me.
The calla, the violet of the iris
are nothing
compared to the sky you bring
with your coming when you come
with your singing and your sighing
with your counting backward
from one hundred
when you come.
Is this not too much to ask,
the venation and the marrow
the clandestine order and meaning
of all signs.
So while the ashes that
rise meet the ashes that fall
I will be the world, for a little while.
As such waiting.
The rose of each lung blooms inside.

難道我們不曾研究，
不曾把自己的配額
黏貼進那些嚴格的序列
與恰當的同源關係之中。
而此處，
是內在氣血與性情的排列。
此刻我肋骨之間感受到的，
不過是一道迴聲。
我站在某個距離之外，
打開銀包，
讓皮肉貼着經過鞣製的皮革，
而我已準備就緒。
龍膽花的藍色
對我而言不算甚麼。
海芋，以及鳶尾花的紫色，
也都不算什麼，
與你所帶來的天空相比，
當你到來，
帶着歌聲與嘆息，
帶着從一百開始的
倒數，
當你到來。
這難道是過分的要求。
葉脈與骨髓，
以及所有徵兆那隱秘的
秩序與意義。
因此，當上升的灰燼與下降的灰燼
彼此相遇，
我願暫時成為這個世界。
如此等待。
每一葉肺中的玫瑰，都在體內綻放。

約德洛夫斯基 Pierre Jodlowski

《時間與金錢》

Time & Money

敲擊樂、影像與電子聲響

Percussion, video and electronics

音樂會由上半場沉思內省的氛圍，到下半場轉向外在世界，回應當代生活不休不捨的節奏。約德洛夫斯基的《時間與金錢》是一部多媒體作品，藉此探問現代社會的行為模式。作品以一個木製立方體揭開序幕——這件簡單而原始的物件，與電子聲響及影像科技形成鮮明對照。隨後，演奏者轉至多件敲擊樂器配置繼續演奏，音樂速度逐漸加快，映照出當代社會以生產力衡量價值所催生的焦慮與推進力。在作品之中，敲擊樂演奏者既是表演者，也是被觀察的對象；既是批判者，也是促成者。她身處於自己所生活的體系之內，同時又無法抽離於這個體系之外。

Pivoting from the contemplative atmosphere of the first half, the second part of the programme turns outward to respond to relentless contemporary life. Jodlowski's *Time & Money* is a multimedia work that interrogates modern societal behaviours. The piece begins with a wooden cube—a simple, rudimentary object juxtaposed against the electronic and video technologies. The work then continues on a multi-percussion setup as the music accelerates gradually, mirroring the anxiety-driven momentum of a society that measures value by productivity. The percussionist thus becomes both performer and subject, critic and enabler, caught inside the very system she lives in.

洪斯坦 Robert Honstein

《詠頌聖歌》 *Hymning*

馬林巴琴獨奏
Marimba solo

約德洛夫斯基在《時間與金錢》所展現的衝突力量，洪斯坦在《詠頌聖歌》中以平和寧靜的和聲為我們化解。作曲家寫道：

「我自幼已唱聖詩，也演奏聖詩。雖然我並不是特別虔誠的人，但不知何故，這些聖詩成了我一部份。我很喜歡，我喜歡它們一直都在，從未離開；我也喜歡它們總能觸動我，喚起某種早已被遺忘的感受。它們就像一位老朋友：我們未必經常聯絡，但每次重逢，都能無縫地繼續上次的對話。《詠頌聖歌》就像一場白日夢，一次穿行於這些旋律朦朧記憶之中的靜謐漫步。我並沒有刻意引用任何特定的聖詩；相反，它更像是一種幻想，一段由短小樂句延伸而成的即興思緒，而這些樂句或許令人聯想到數以百計不同的旋律。經過漫長而迂迴的第一部分之後，音樂最終回到起點，但仔細聆聽，會發現旋律已悄悄轉向了幾次意想不到的方向。離題的片段發展成帶點傷感的裝飾音型和出人意表的調性轉折後，才再次回歸最初的樂思。作品雖然結束了，但我總覺得它其實仍在某個地方繼續前行——安靜地、幾乎難以察覺地，在某處迴響。我隨時都可以重拾這條線索。它一直都在那裡。」

對我而言，聖詩所指向的還有更深層的意義：即創造主上帝永不改變的恩典、基督信仰所帶來的確據、喜樂，以及由此而來的真正的安息。

In contrast to the confrontational energy of Jodlowski's *Time & Money*, we find resolution in the peaceful harmonies of Honstein's *Hymning*. The composer writes,

"I grew up singing and playing hymns. I'm not particularly religious, but somehow they stuck with me. I love them for that. I love how they've always been there. How they never fail to reach me, to draw out some long forgotten feeling. They're like an old friend: we don't keep in touch so well, but every time we see each other we pick up right where we left off. My piece *Hymning* is like a daydream, a quiet stroll through hazy recollections of these tunes. I don't think I quote anything specifically, rather it's a sort of fantasy, an extended riff on little phrases that feel similar to probably hundreds of different tunes. After a long, meandering first section the music finds its way back to the beginning. On second look the tune takes a few unexpected turns. Digressions lead to wistful flourishes and unexpected tonal detours before returning once again to the opening idea. The piece ends, but I think there's a sense it might still be going, quietly, barely heard, somewhere off in the distance. I can pick up this thread any time. It's always there."

Personally, hymns point to something more profound: the unchanging grace of our Creator God, the deep assurance and joy found in my Christian faith, and the true rest found therein.

勞雷洛 Michael Laurello

《棘》 *Spine*

敲擊樂四重奏
Percussion quartet

今晚的音樂會，在勞雷洛《棘》充滿律動感與令人激動的能量中結束。作曲家從作品的結構解釋這個標題的含義：

「一條單一的旋律線貫穿作品的大部分篇幅，幾乎所有音樂素材皆由此衍生而來。這條由第一敲擊樂演奏者演奏的『元旋律線』(meta-line)構成了作品的『脊柱』。從結構層面而言，它是整首作品的支柱；而從音樂發展的角度而言，它又如同中樞神經系統一般，主導着音樂的方向與進程。四重奏其餘演奏者所演奏的素材，則為這條主線增添色彩，並加以點綴。在作品進行過程中，各聲部時而彼此呼應，時而漸行漸遠；而這條核心旋律亦偶爾會在整體聲響肌理之中失去其鮮明獨立的身分。我嘗試賦予音樂動機的生長與演變一種近乎生物性的特質，在直覺式、近乎即興的發展方式與較具結構性的模式及過程之間尋求平衡。《棘》謹獻予耶魯打擊樂團，以感謝他們始終不渝的支持。」

Tonight's recital closes with the groovy and electrifying energy of Laurello's *Spine*. The composer explains the title in relation to the piece's structure:

"A single line runs through most of the piece, and virtually all the musical material is derived from it. This meta-line, performed by Percussion 1, serves as the 'spine' of the music, both in structural terms (backbone), but also with respect to the line's perceived control over the direction and progression of the music (central nervous system). The material played by the supporting members of the quartet colors and punctuates this main line. Over the course of the work, players drift in and out of agreement with one another, and occasionally the primary line loses its unique identity within the texture of the ensemble. I tried to impart an almost biological sense to the way motives grow, attempting to balance intuitive, almost improvisatory, types of development with more structured patterns and processes. *Spine* is dedicated to the players of the Yale Percussion Group for their unwavering support."

謝謝蒞臨欣賞「廖智敏與好友敲擊樂演奏會」。若你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](#)。你亦可將意見電郵至 cp2@lcsd.gov.hk 或傳真至 2721 2019。

Thanks for attending 'Percussion Recital by Elise Liu and Friends'. 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.

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/>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist/>

本節目及電子場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in the e-house programme do not represent the views of the Leisure and Cultural Services Department.



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HONG KONG

Artists
SERIES
香港藝術家系列

吳漢紳

色士風演奏會

Saxophone Recital by
Charles Ng

8/10

星期四 Thu 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$220

SAXOPHONE



以色士風重新演繹多首中外現當代曲目，
包括法里亞斯、陳鋼等的作品，以及世界首演與鄺展維共同創作的《天穹構築》。

To reinterpret modern and contemporary Chinese and Western compositions
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HONG KONG

Artists
SERIES
香港藝術家系列

李子朗

鋼琴演奏會

Piano Recital by
John Lee

27/10

星期二 Tue 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$220

PIANO

節目包括巴赫(拉赫曼尼諾夫編)、拉赫曼尼諾夫、克萊斯勒(拉赫曼尼諾夫編)、格拉納多斯、李斯特、懷爾德、柴可夫斯基(佛洛多斯編)、浦契尼(米哈紹夫編)及特雷內(懷森伯格編)的作品。

Programme includes works by J.S. Bach (trans. Rachmaninov), Rachmaninov, Kreisler (arr. Rachmaninov), Granados, Liszt, Wild, Tchaikovsky (arr. Volodos), Puccini (arr. Mikhashoff) and Trenet (arr. Weissenberg).

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HONG KONG

Artists
SERIES
香港藝術家系列

琳間·笛語 —
邱君琳
笛子演奏會

Dizi Recital by
Candy Yau Kwan-lam

9/11

星期一 Mon 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$220

DIZI

節目包括《天際》、《飛歌》、《深秋敘》及《婺江風光》等。

Programme includes *Horizon*, *The Song of Flight*,
Late Autumn Memories and *Wujiang Scenery*, etc.

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"Hong Kong Artists" Series 2026: Choreographed by Lee Ka-ki

HONG KONG

Artists
SERIES

香港藝術家系列

「香港藝術家」系列2026：李家祺舞蹈作品

沉默之後

Through minor surrenders to sweet escape,
Piece by piece, stitching together a broken,
complete soul.

日期及時間

Date & Time

2026年

10月16日 *至17日

(五至六 Fri-Sat) 8pm

2026年

10月18日

(日 Sun) 3pm

*設演後藝人談 Post-performance meet-the-artist session

場地

Venue

葵青劇院黑盒劇場

Black Box Theatre, Kwai Tsing Theatre

票價

Ticket Price

\$280/ \$140* (不設劃位 Free Seating)

*全日制學生、六十歲或以上長者、殘疾人士及其看護人及綜援受惠人士

Full-time students, senior citizens aged 60 or above, people with disabilities and the minder and CSSA recipients

(數量有限，額滿即止) (Limited quota on a first-come, first-served basis)

節目如有更改，恕不另行通知，如有任何爭議，主辦單位保留最後決定權。

Programmes are subject to change without prior notice. The presenter reserves the right to make the final decision regarding the arrangement.



在逃避現實的微小失控中，
一片片拼湊出殘破卻完整的靈魂。

After Silence: Echo
回声

主辦 Presented by



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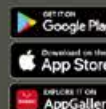
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朱仟青《如何建造_____》 *How to Build a _____* by Ching Chu
吳希維《致：》 *Dear,* by Rosalie Ng

以日常工具操作及五金工場勞動為創作基礎，探討身體、技術能力與性別預期之間的碰撞

Drawing from everyday tool operation and physical hardware labour, the work explores collision between the body, technical skill, and gendered expectations.

編舞 朱仟青

Choreographer Ching Chu

《如何建造_____》

How to Build a _____

監製 李漢廷

藝術顧問 黃大徽

Producer Michael Li

Artistic Advisor Dick Wong

新進編舞雙舞作

Double Bill of Choreographic New Voices

《致：》

Dear,

編舞 吳希維

Choreographer Rosalie Ng

在似乎無法逃離、隨時來臨的告別跟前，我們可以怎樣與之共存？
Faced with farewells that feel inescapable and may arrive at any moment, how might we learn to live alongside them?

18—19.12.2026

(五-六 Fri-Sat) 8pm*

19—20.12.2026

(六-日 Sat-Sun) 3pm

大埔文娛中心黑盒劇場

Black Box Theatre,
Tai Po Civic Centre

\$250 不設劃位 Free seating

*設演後藝人談 With post-performance meet-the-artist session

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紀堯姆·貝隆
GUILLAUME BELLOC
鋼琴 PIANO

VIOLIN RECITAL BY
RENAUD CAPUÇON 雷諾·卡普松
小提琴演奏會

11/10 | 星期日 Sun 8pm | 香港大會堂 Hong Kong City Hall

科帕欽卡雅
PATRICIA
KOPATCHINSKAJA
—— 小提琴 Violin ——

嘉貝蒂
SOL GABETTA
—— 大提琴 Cello ——

DUO RECITAL BY
SOL GABETTA & PATRICIA KOPATCHINSKAJA
嘉貝蒂與科帕欽卡雅
大提琴及小提琴演奏會
(Cello) (Violin)



2/11 | 星期一 Mon 8pm | 香港大會堂 Hong Kong City Hall



Piano Recital by
JAN LISIECKI
利謝茲基鋼琴演奏會

6/12 | 星期日 Sun 8pm | 香港大會堂 Hong Kong City Hall

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亞藝無疆

2026
9月至11月
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參與的訪港藝術家來自
Participating visiting artists from

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Syria

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阿迦汗音樂計劃
Aga Khan Music Programme



AGA KHAN MUSIC
PROGRAMME

Canvas of 聲之墨境 Sound

Basel Rajoub, Feras Charestan and Tazeen Qayyum



中東古老音韻 阿拉伯文字即席揮毫

Improvisatory Arabic Calligraphy in Ancient Middle Eastern melody

23-24.10.2026

西灣河文娛中心劇院

Theatre, Sai Wan Ho Civic Centre

\$260-400

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