



Ressort: Kunst, Kultur und Musik

## A Blossoming Triumph: Girl under the Peach Blossom Tree

MuTh, 14.07.2025 [ENA]

On July 13, 2025, Viennese audiences were transported beyond time and cultural boundaries in a breathtaking evening of Gui opera at the intimate MuTh — Das Mädchen unter den Pfirsichblüten (The Girl under the Peach Blossom Trees). This touring production from Guangxi, featuring traditional Chinese performance in the Guilin dialect, enchanted the Wiener Sängerknaben concert hall with its poetic elegance.

Gui opera, with a history spanning over three centuries in southern China, combines dynamic Qi-style vocal strength with the tender melodies of regional Cai Cha tea-picking songs. The production artfully showcased this fusion, preserving deeply rooted traditions while infusing modern artistic aesthetics. At MuTh, the grace of classical Chinese stagecraft met contemporary sensibilities — an opening that thrilled purists and newcomers alike.

The use of delicate fabric “water loops” and fan techniques was nothing short of mesmerizing. Performers wielded gracefully swaying fans and supple silk streamers as extensions of their emotional expression—at times gentle as a breeze, at others panoramic as a storm—transforming MuTh’s intimate stage into a living painting permeated by wind and petals. Rooted in Tang Dynasty poetry, the story centers on the scholar Cui Hu and Du Yichun, a noble maiden whose love transcends mortality. Their tale, inspired by Cui Hu’s revered verse—“The peach blossoms shimmer like the face of the one who once stood here”—unfolds in a poetic arc of longing, union, and transcendence.

The libretto’s pacing unfolds with lyrical elegance. Key scenes—“The Poem at the Door” and “Return to the Peach Grove”—evolved into visual symphonies that resonated deeply with the audience, marrying textual beauty with the emotional cadence of traditional Chinese dramaturgy.

Soloists Yao Min (Cui Hu) and Gong Xiangyu (Du Yichun) gave performances of exceptional poise. Yao’s resonant vocal delivery captured the scholar’s introspective longing, while Gong moved effortlessly between youthful innocence and dignified resolve, each gesture heightened by the artful flow of costume, fan, and stage movement.

Noteworthy was the use of “ghost-costume” and “soul-step” techniques to evoke the afterlife, lending palpable presence to the spirit realm. These techniques—rooted in Gui tradition—were seamlessly integrated with modern theatrical illusions, crafting otherworldly scenes of haunting beauty that lingered in

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the mind long after the curtain fell.

MuTh's stage, intimate yet expressive, was transformed into a stylized landscape suffused with framing elements of peach blossoms and floating silks. The production elevated minimalism into poetry; fans, fabrics, and soft lighting replaced elaborate scenery, inviting the audience to inhabit the emotional landscape rather than merely observe it.

Every visual motif served both aesthetic and thematic purposes. Swirling silk, blossoming fans, and ethereal costumes resonated with the narrative's emotional currents: love, separation, return, and the cyclical beauty of memory that blossoms renewed. Musical direction honored Gui opera's dual heritage: the robust Qi vocal force balanced with Cai Cha's tender lyricism. The soundscape was lush and layered, rooted in tradition yet vibrant in its performative clarity.

Each aria, each melodic motif, matched dramatic rhythm with ritual precision. When fans swirled in flight and bodies paced in measured patterns, music met motion in perfect synchrony.

The theatrical effects—echoing water loops and drifting fabrics—were complemented by lush orchestration that remained sensitive to the lyrical intimacy of singer and story. As part of MuTh's visionary programming—celebrating its mission to blend tradition, innovation, and intercultural exchange—the evening stood as a testament to the venue's role as cultural convenor. This Gui opera showcase underscored MuTh's dedication to artistic risk-taking, interdisciplinarity, and geographical scope.

Through *Das Mädchen unter den Pfirsichblüten*, Viennese audiences were gently invited to engage with China's rich theatrical legacy.

Here, classical art forms are not relics but living narratives, transforming both stage and audience through their transcultural resonance. The evening concluded to heartfelt applause. Audience members—many unfamiliar with Gui opera—left inspired by its emotional universality, technical grace, and artistic purity. Commentators admired how ancient traditions thrived on a modern Viennese stage, forging a quiet yet powerful connection across cultures.

#### Cultural Conversation in Every Detail

Fan choreography: Beyond aesthetic flourish, fans displayed emotional nuance—shy concealment, bold declaration, spiritual release—all choreographed with breathtaking flair.

Water-loop symbolism: Silk coils imitated water's flow—symbolic of human emotion, the passage of time, and the renewal of memory.

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Silhouette and light: Subtle lighting created evolving timelines of intimacy and distance, echoing the lovers' emotional fluctuance.

Minimal props, maximal meaning: A simple poem scroll, a single flower, the soft echo of wind—these woven details spoke volumes in intangible resonance.

Das Mädchen unter den Pfirsichblüten is more than a performance—it's an immersive emotional bridge between continents, eras, and hearts. The production's triumph lies in its ability to keep tradition alive, yet refreshingly alive, by focusing not on spectacle but on soul.

MuTh's gift to Vienna's cultural calendar is this Gui opera evening—an intimate, hypnotic, transcendent experience that celebrates love, memory, and the livingness of cultural heritage.

For anyone seeking profound artistic encounters and heartfelt cultural dialogues, this performance is an essential moment of beauty and connection.

In summary, MuTh's hosting of Das Mädchen unter den Pfirsichblüten offers:

A sublime blend of technical virtuosity and poetic expression,  
Culturally bridging Chinese traditional opera and Viennese artistic openness,  
And a vivid illustration of MuTh's mission: "Mach das, was du anderswo nicht tun kannst" (do what you can't do elsewhere).

Vienna's summers are richer for such international art offerings—and this Gui opera delivers an experience that resonates, transcends, and remains long in the soul.

[Bericht online lesen:](#)

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