



舞蹈劇場
Dance Theatre

簡約粵劇
Minimal Canto-opera

紫玉成煙

Waiting Heart

命運當前 不由自己

Till death do us part:
a conquest of love, fate and free will



導演及編舞 Director and Choreographer

楊雲濤 Yang Yuntao

聯合導演及文本 Associate Director and Scriptwriter

吳國亮 Rex Ng

香港舞蹈團「融匯中西 舞動香港」

使命宣言

我們從優秀的中國文化傳統汲取養份，結合當代藝術創意，以具香港特色的中國舞蹈感動世界。

香港舞蹈團於 1981 年成立，2001 年註冊成為慈善及非牟利機構，由香港特別行政區政府資助。舞團今年慶祝成立 40 週年，至今已排演超過二百齣深受觀眾歡迎和評論界讚賞的作品。近期作品包括《花木蘭》、《塵埃落定》、《蘭亭·祭姪》、《梁祝·傳說》、《風雲》、《倩女·幽魂》、《踏歌行》、《紅樓·夢三閨》、《中華英雄》、《觀自在》、《白蛇》、《三城誌》、《紫玉成煙》、《劉三姐》、《絲路如詩》、《弦舞》、《一水南天》、《媽祖》、《青衣》，以及呈現「中國舞武研究計劃」三年探索成果的舞 x 武劇場《凝》。

舞團經常到海外及內地演出，以促進文化交流，曾涉足十多個國家及地區。近年曾赴美國華盛頓甘迺迪藝術中心、美國紐約林肯表演藝術中心、英國倫敦南岸中心、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、白俄羅斯明斯克國立模範音樂劇院、「韓國舞蹈祭典」、首爾「國際佛教舞蹈節」、北京國家大劇院、北京天橋藝術中心、上海大劇院、上海國際舞蹈中心、杭州大劇院、廣州大劇院、台北新舞台、臺灣戲曲中心等，演出舞團的得獎原創舞劇《花木蘭》、《倩女·幽魂》、《梁祝·傳說》、《蘭亭·祭姪》等饒具香港特色的作品，為海內外的觀眾帶來文化藝術新體驗。

Hong Kong Dance Company

“Dancing across East and West, Moving to the Tempo of Hong Kong”

Mission Statement

We are nurtured in the cultural tradition of China, combining with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981, the Hong Kong Dance Company (HKDC) was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region. As one of the nine flagship performing arts companies in Hong Kong, our mission is to promote Chinese dance with contemporary artistic visions and Hong Kong character. Celebrating its 40th anniversary this year, HKDC has staged over 200 productions over the decades, many of which were highly popular with critical acclaim. Recent productions include *The Legend of Mulan*, *Red Poppies*, *Spring Ritual-Eulogy*, *The Butterfly Lovers*, *Storm Clouds*, *L'Amour Immortel*, *Dream of the Past: Ancient Chinese Court Dances*, *Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *Vipassana*, *Lady White of West Lake*, *Tale of Three Cities*, *Waiting Heart*, *Liu Sanjie*, *Ode to the Silk Road*, *Dance of Strings*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess*, *The Moon Opera*, as well as *Convergence*, a culminating work created through a three-year interdisciplinary research study on Chinese dance and Chinese martial arts traditions.

As a cultural ambassador of Hong Kong, HKDC constantly brings the city's unique artistic style to the world by touring to different cities across the globe, engaging local audiences and encouraging cultural exchange. In recent years, we have brought our award-winning productions to the Lincoln Center in New York, Kennedy Center in Washington, D.C., Sony Centre in Toronto, the Concourse Theatre in Chatswood, Sydney, the Southbank Centre in London and The Belarusian State Academic Musical Theatre in Minsk, among others.



主席的話 Message from Chairman

2018 年《紫玉成煙》首次登上舞台，以《紫釵記》為藍本，融合舞蹈和簡約粵劇，把霍小玉和李益的愛情故事以嶄新視角呈現觀眾眼前。今年適逢舞團建團 40 週年，特別再次聯同桃花源粵劇工作舍為大家呈上這個榮獲香港舞蹈年獎 2019 兩項大獎的節目，讓觀眾可以細味這齣唯美跨界作品。

過去一年，業界經歷了一段艱難時期，每一個製作都是得來不易。在此代表舞團董事局感謝台前幕後每一位參與這個製作的員工和同業們的努力付出，同時亦要向進入劇場觀賞演出的在座每一位觀眾和嘉賓表達由衷的謝意，您們的支持，是給予舞團上下所有員工最大的動力。

藝術創作是無界限的，舞團將繼續秉承中國傳統文化，結合當代藝術創意，把更多優秀及高水平的作品呈現給觀眾，讓我們攜手同行，走向未來的新里程。

Waiting Heart made its stage debut in 2018. Based on *The Legend of Purple Hairpin*, it integrates dance theatre and minimal Canto-opera to bring audiences a fresh perspective on the timeless love story of Huo Xiaoyu and Liyi. This year, as the Company celebrates its 40th anniversary, we join hands with Utopia Cantonese Opera Workshop once more for a new presentation of this charming cross-genre piece that received two major accolades in the 2019 Hong Kong Dance Awards.

In the past year, the industry has experienced great challenges, and productions have not come easily. I would like to thank all those who have participated in this production for their tremendous dedication and hard work, and to express my sincere gratitude to our audience and guests for coming to the theatre to see the performance in person. Your support is the strongest motivation for everyone in our Company.

There are no boundaries to artistic creation. The Company will continue to uphold Chinese traditional culture, adding creativity from contemporary arts, to bring outstanding and sophisticated works to our audiences. May we join hands and move forward to a bright future together.

馮英偉先生 MH
Mr Wilson Fung, MH

香港舞蹈團主席
Hong Kong Dance Company Chairman

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紫

玉

成

煙

Waiting Heart

香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre

24 - 26. 9. 2021 (五至日 Fri-Sun) **7:45pm**

25 - 26. 9. 2021 (六至日 Sat-Sun) **3:00pm**

演後藝人談 *Meet-the-Artists Session*

9 月 25 日 (六) 下午場演出完畢後於劇場內舉行

Held at the Studio Theatre after performance on 25/9 Saturday matinee

演出長約 1 小時 30 分鐘，不設中場休息。

Programme duration is about 1 hour and 30 minutes without intermission.

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

Dear Patrons:

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

場刊回收 Recycling of House Programme

為愛惜地球，若您不準備保留此場刊，請於離開場時把場刊留在座位，或放進回收箱，以便環保回收。

If you do not wish to keep this house programme, please leave it on your seat or put it in the recycle bin after the performance for environmental purposes.

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香港舞蹈團由香港特別行政區政府資助

Hong Kong Dance Company is financially supported by the Government of the Hong Kong Special Administrative Region.

香港舞蹈團為沙田大會堂場地伙伴

Hong Kong Dance Company is the Venue Partner of the Sha Tin Town Hall.

香港舞蹈團保留更改節目及表演者之權利

Hong Kong Dance Company reserves the rights to change programme details and substitute artists.





楊雲濤 Yang Yuntao

導演 / 編舞 Director / Choreographer

楊雲濤畢業於中央民族大學學院（今中央民族大學）舞蹈系，曾加入廣東現代舞團、北京現代舞團及香港城市當代舞蹈團。2002 年加入香港舞蹈團擔任首席舞蹈員，2007 年出任助理藝術總監，2013 年出任藝術總監。

楊雲濤曾為香港舞蹈團編創多個作品，包括《蘭亭·祭姪》（獲頒 2013 香港舞蹈年獎「最值得表揚舞蹈製作」，北京和台北巡演）、《花木蘭》（獲頒 2014 香港舞蹈年獎「最值得表揚舞蹈製作」及「最值得表揚群舞演出」，紐約、悉尼、倫敦及明斯克巡演）、《梁祝·傳說》（首爾巡演）、《風雲》（獲頒三項 2015 香港舞蹈年獎）及《倩女·幽魂》（獲頒三項 2016 香港舞蹈年獎，北京、廣州、台北、上海及杭州巡演）及《紫玉成煙》（獲頒 2019 香港舞蹈年獎「傑出中型場地舞蹈製作」）。其他作品包括《三國風流》、《在那遙遠的地方》、《紅樓·夢三闖》之〈白〉、《中華英雄》、《觀自在》之〈初心〉、《白蛇》、《弦舞》、《一水南天》及《山水》等，並主導一個歷時三年的「中國舞蹈與中國武術之交互研究與成果呈現計劃」，包括展演研究成果的舞 x 武劇場《凝》。

楊雲濤於 2003 及 2006 年兩度獲頒香港舞蹈年獎「傑出男舞者」，另獲香港藝術發展局頒發香港藝術發展獎 2009「年度最佳藝術家獎（舞蹈）」。

Winner of two Hong Kong Dance Awards in 2003 and 2006 for his outstanding dance performance, and awarded Best Artist (Dance) at the Hong Kong Arts Development Awards 2009, Yang Yuntao is an accomplished dancer and choreographer. He joined the Hong Kong Dance Company (HKDC) in 2002 as Principal Dancer. He was the company's Assistant Artistic Director from 2007 and has been its Artistic Director since November 2013.

Yang has choreographed for various dance companies. His award-winning choreography credits for HKDC include: *Spring Ritual· Eulogy*, winner of Outstanding Achievement in Production at the 2013 Hong Kong Dance Awards and presented in Beijing and Taipei in 2013; *The Legend of Mulan*, winner of Outstanding Production and Outstanding Ensemble Performance at the 2014 Hong Kong Dance Awards and presented in New York and Sydney in 2015, London in 2017 and Minsk in 2019; *Storm Clouds*, winner of three awards at the 2015 Hong Kong Dance Awards; *L'Amour Immortel*, winner of three awards at the 2016 Hong Kong Dance Awards and presented in Beijing, Guangzhou, Taipei, Shanghai and Hangzhou from 2017 to 2019; and *Waiting Heart*, winner of 2019 Hong Kong Dance Award for Outstanding Medium Venue Production. His other works for HKDC include *The Butterfly Lovers* (presented in Seoul in 2016), *Romance of the Three Kingdoms*, *Voices and Dances of the Distant Land*, *Blanc in Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *In the Beginning in Vipassana*, *Lady White of West Lake*, *Dance of Strings*, *A Tale of the Southern Sky*, *Shan Shui: An Ode to Nature* and *Convergence*, a culminating work created through a three-year interdisciplinary research study on Chinese dance and Chinese martial arts traditions.

編導的話

Message from Choreographer and Director

為呈現表演藝術的純粹與唯美，需要付出的心力，唯有參與者自知。

感謝為此遇上的每一個人。

作品首演於三年前，卻恍如昨日發生。今將二度呈現，但不願作「重演」之名。只因生命不能重來，生活只能向前，表演藝術固當如此。

很高興能與您在劇場遇見。

The hard work and dedication that goes into presenting the purity and aesthetics of the performing arts are known only to those involved. I thank everyone I've met for this reason.

It has been three years since the work made its debut, yet it seems as if it were only yesterday. This will be its second showing, but we prefer not to call it a "rerun", because life does not come again, life only moves forward, and so do the performing arts.

It is a pleasure to meet you in the theatre.

聯合導演的話

Message from Associate Director

跨界實驗的痛苦與驚豔

在舞蹈世界，跨界實驗是常見事物，因為現代舞曾破土而出為後來者鋪了路，不會再有人動輒說這樣「不是傳統」、那樣「有人會咁樣做」，因為那只會暴露你未見過世面。跨界實驗雖然不一定成功，而且如楊雲濤所言以失敗告終居多，但是為何仍要冒險嘗試呢？我那不無震撼力的答案是——因愛之名。

回看粵劇世界，一百年前並不是用粵語口音的。這個口音變換是個不得了的大變；而且，頭五十年仍不斷在變，名角輩出，盛極一時。至於後五十年，則經常爭議：什麼是傳統？什麼的核心？什麼線不能踩？我想起服裝穿戴有句老話：「寧穿破，勿穿錯。」我又想起曾聽一位名人一席話：「如果一名下屬天天犯相同的錯，此人炒得；但如果犯錯天天新款，此人了得，必定是人才。」

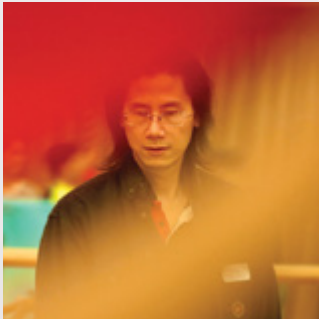
我對唐滌生電影版《紫釵記》中霍小玉這話念念不忘：「小玉一生做人唔肯喺人跟前認錯嘅，但係今日我知錯咯。你話霍家空有連城玉，累到佢死後屍無掙口錢。」因愛之名、因信之念，義無反顧至死方休；霍小玉走出安全區，「魂銷太尉堂，虎嘯森羅殿」，一步一氣息，驚豔！

The Pain and Wonder of Cross-disciplinary Experimentation

Cross-disciplinary experiments are widespread in contemporary dance practice. Since the pioneers of contemporary dance paved the way for those who followed, comments such as "this goes against tradition" or "no one does things this way" have faded away because they merely reveal a limited world experience. Cross-disciplinary experiments don't always succeed, and, as Yang Yuntao says, often end in failure. So why do we still take the risk and try? Not without shock, my answer is - in the name of love.

Looking at the Cantonese opera scene, a hundred years ago they did not sing in Cantonese as they do today. This change is a huge transformation. Moreover, Cantonese opera was constantly changing in the first fifty years, with the creation of numerous famous characters, which became immensely popular. In the last fifty years, however, there have been frequent debates: What is tradition? What is the core? What lines should not be crossed? This reminds me of a famous quote about costume choice: "It's better to dress in a worn-out costume than to wear the wrong one." And I think of a quote from a well-known person: "If a worker makes the same fault every day, he should be fired; but if the faults are different each day, this person is brilliant. He must be a genius."

There is one line spoken by Huo Xiaoyu from Tang Disheng's cinematic version of *The Legend of the Purple Hairpin* that I find unforgettable. "For my whole life, I have not admitted my own wrongdoings to anyone, but today I feel guilty. You say the Huo family merely has priceless jade, depriving him of blessing money (money put in the mouths of those who have passed away as a blessing) after his death." In the name of love, in the belief of faith, in the pursuit of justice with no second thoughts, not stopping until death, Xiaoyu steps out of her comfort zone to challenge the Commandant in his court, taking our breath away with her every step. How astonishing!



吳國亮 Rex Ng

聯合導演 / 文本 Associate Director / Script

桃花源粵劇工作舍創辦人之一、香港演藝學院演藝深造文憑（粵劇）畢業、香港亞洲電視訓練學院助理編導班畢業、粵劇發展諮詢委員會委員（2006-2008）、現為桃花源營運及創作總監。

導演作品：粵劇《三界・人鬼神》、《西施》、《蝶影紅梨記》、《殉情記》、《三女性》、《三面譜》、《拜將臺》；劇場演唱會《香夭・生死相許蝴蝶夢》；白雪仙女士九十大壽晚會《莫失莫忘、仙壽恆昌》。影片導演作品：《香港演藝學院科藝學院》、《香夭・夢遊仙蹤鳴留別》、《關錦鵬眼中的女性群像》、《香夭・一任魂夢飄渺間》、香港電影金像《終身成就獎・白雪仙》（意念及製作）、製作特輯《黎明・FISHING》、西九大戲棚 2013 等。劇本作品：聯同張群顯合編全本粵劇《拜將臺》、《殉情記》；粵劇折子戲《白羅衫》、《冥判》、《盜仙草》、《武松復仇》等。

Rex Ng, founding member and current Chief Executive and Creative Director of UCOW was the first person to graduate with an Advanced Diploma in Performing Arts (Cantonese Opera) from The Hong Kong Academy for Performing Arts. He is also a graduate of the Assistant Director (TV Production) Course at the Asia Television Training Institute and was a member of the Cantonese Opera Advisory Committee from 2006 to 2008.

In Cantonese opera he has directed works including: *III Domains: Human, Ghost & Deity Premiere*, *A Rose in a Tempest*, *Romance in a Labyrinth*, *Martyrdom*, *III Madames*, *III Masks*, *ArenA*, while his directing credits in Cantonese opera-related performances include: *His Butterflies* and *A Defining Milestone in the history of Cantonese Opera: The 90th Birthday Celebration of Madam Doctor Pak Suet Sin*. His video directing works include *HKAPA – School of Technical Arts; A Fading Flower; Females in the Eyes of Stanley Kwan; Let It Be; Short Video on Pak Suet Sin*, which won the Hong Kong Film Awards Presentation Ceremony (Idea and Production) Lifetime Achievement Award; the making of the Hutchison Telecom advertisement *Leon-Fishing*; a web video production on the West Kowloon Bamboo Theatre (2013), and so on. He has co-written with fellow playwright Cheung Kwan Hin the full-length scripts for the Cantonese operas *ArenA* and *Martyrdom*, and adaptations of *White Jacket*, *Netherworld Judgment*, *Grabbing Herbs*, *MOU Cung Revenges* and others.

桃花源粵劇工作舍

1999 成立，為 S88 非牟利機構。傳統藝術必須年輕接班人，築一條路，路的兩端是伯樂與千里馬，桃花源只是清道夫；築一個臺，臺上是傳統與現代。開闊自身藝術：粵劇、粵曲；啟迪族群：藝術點亮美盲、審美擴闊眼界；眼界決定境界、境界決定成就。

一直向唐滌生先生（1917-1959）取經，重塑經典唐劇如《三界·人鬼神》、《西施》、《蝶影紅梨記》，2011 意識到向唐氏最深的致敬是繼續創作，完成第一個原創劇《拜將臺》獲得觀眾支持作數度重演及到南韓首爾演出；2014 紀念唐氏逝世 55 周年，開創新形式劇場演唱會《香天生死相許蝴蝶夢》（為高山劇場新翼開幕節目之一、2016 西九文化區委約重演重塑為「捌拾大版」）。

明年 2022 是唐劇經典《帝女花》65 周年，舉辦一系列創意節目，與跨界藝術家合作，展現粵劇、粵曲 21 世紀型格的一面。

Utopia Cantonese Opera Workshop

Founded in 1999, Utopia Cantonese Opera Workshop is an S88 non-profit organization. Traditional art forms require young successors. Building a road, at the two ends stand Bole and Maxima, Utopia simply helping to clear the way; building a stage, both tradition and the modern world form the platform. To expand our concept of our own art form: Cantonese opera; to inspire our community: art illuminates the vision and broadens the horizon; the horizon determines the realm, which, in turn, defines the achievement.

We have always taken our cue from the legendary Cantonese opera playwright, scriptwriter and film director Tang Disheng (1917–59), restaging classic Tang dynasty dramas like *III DOMAINS · GHOST*, *A Rose in a Tempest*, and *Romance of the Red Pear Blossoms*. In 2011, we realized the best way to pay tribute to Tang is to carry on creating. We completed our first original play, *ArenA*, and since then have done several reruns and performed in Seoul, South Korea, thanks to the support of audiences. In 2014, to commemorate the 55th year after Tang's death, we staged the Canto-operatic concert *His Butterflies*. The show's rerun in 2016, one of the inaugural programmes of the Ko Shan Theatre New Wing, was commissioned by the West Kowloon Cultural District.

Next year, 2022, is the 65th anniversary of Tang's classic *Floral Princess*. We are planning a series of creative events, collaborating with cross-disciplinary artists to display the stylish facets of 21st century Cantonese opera.

《紫玉成煙》前行導賞

Waiting Heart Pre-show Notes

張振偉 Jason Cheung

演粵劇踏台板前要先跨過虎度門，觀賞《紫玉成煙》跨界作品前，亦有必要稍為調較視野角度。

霍小玉、李益的愛情故事千迴百轉，由唐傳奇演化到明雜劇，再成為唐滌生的粵劇戲寶，甚至化作林夕筆下的《傳說》。轉化不同藝術形式，無非乃藝術家嘗試與經典對話。

「舞蹈」混搭「粵劇」，既非噱頭，亦非形式主義。跨界的創作者 / 藝術家企圖用兩種藝術形式，碰撞對話，探索《紫釵記》的本質內核。即或舞蹈 / 粵劇藝術有其獨特的符碼，化約歸原到最簡約的（身體）存在狀態，乃貫通古今人類情感最根本的愛和懼。

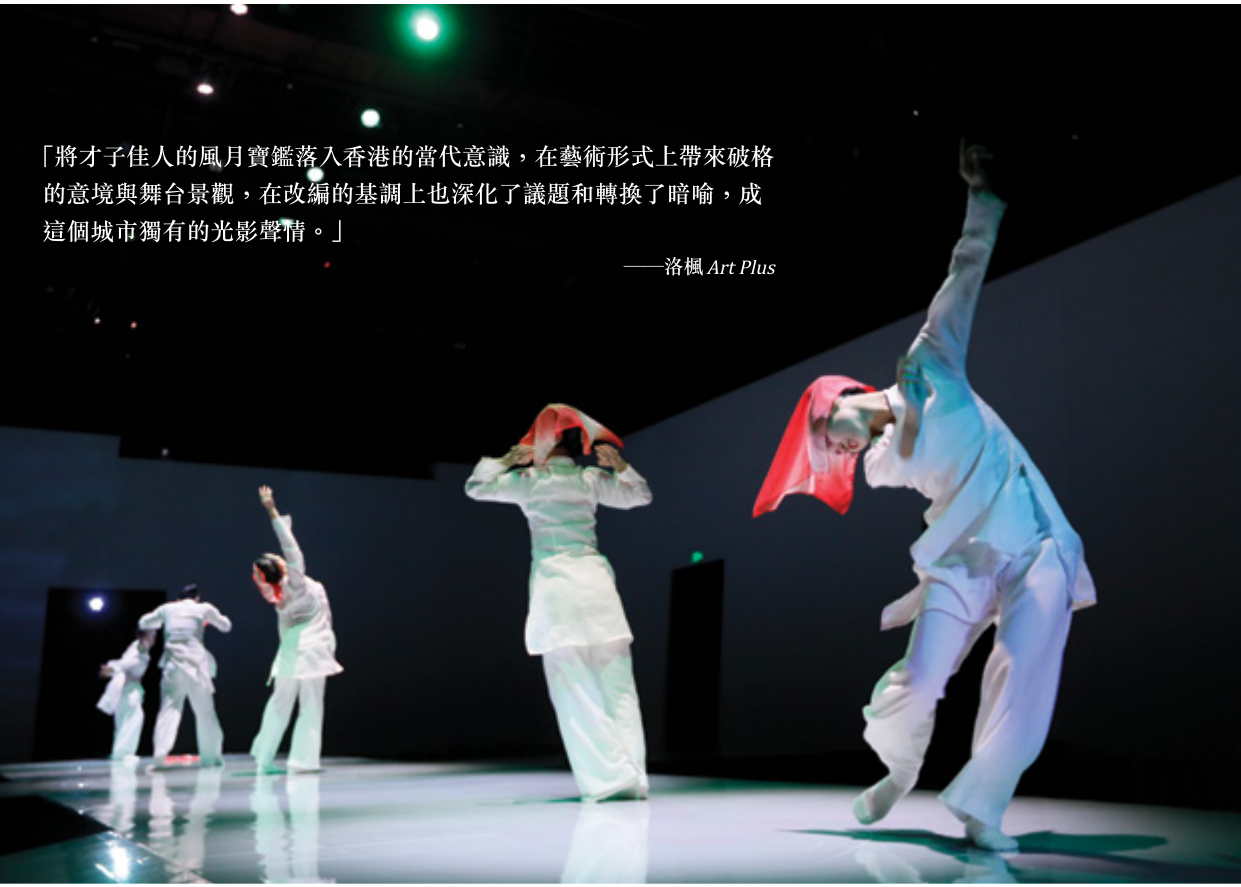
「命運當前，不由自己」，劇場設計刻意將觀眾置身於表演區，演員在周邊來往穿梭，目的就是讓看官入戲，近距離隨角色切換不同思考角度，投入又再抽離，一切是命定？還是仍有抉擇？

Stepping through the stage door, Cantonese opera actors transform into their stage characters. Watching *Waiting Heart*, the audience, too, experiences a shift in perspective.

The love story of Huo Xiaoyu and Li Yi has been shared through the ages, from the old Tang dynasty stories to Ming dynasty poetic dramas, and more recently to the lyrics of the song *Chuanshuo* ("Legend") by renowned lyricist Albert Leung for the band Raidas. These transformations through different art forms create dialogue between artists and the classic tale.

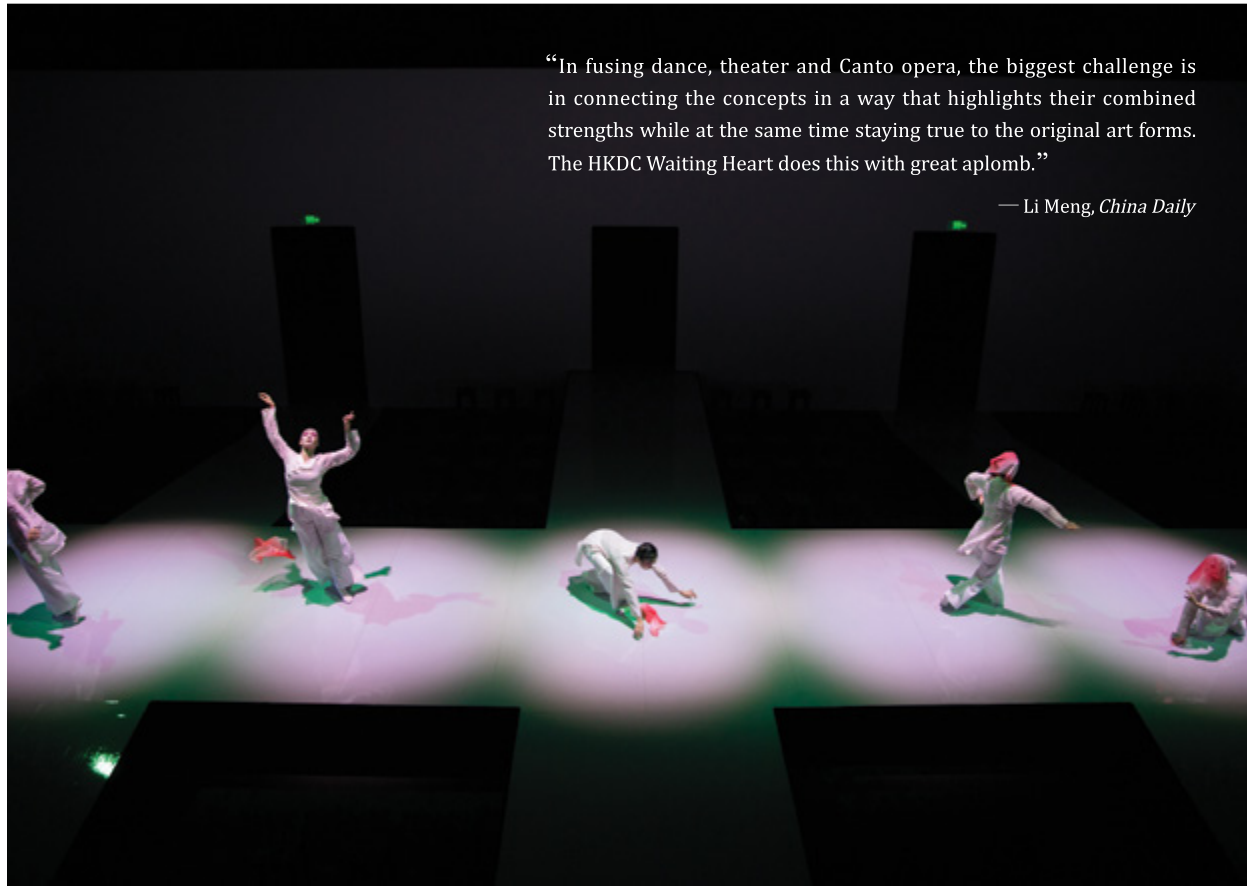
The fusion of dance and Cantonese opera in *Waiting Heart* is neither a gimmick nor a show of Formalism. Cross-genre creators/artists use this meeting of the two art forms to communicate and explore the essence of *The Legend of the Purple Hairpin*. Although dance and Cantonese opera each have their unique physicality and codes, when distilled to the simplest state of (physical) existence, both express the underlying love and fear at the core of all our human emotions.

"Till death do us part: the conquest of love over..." Seated inside the performance area while the actors move among them, the audience can immerse themselves in the story and see it from different characters' viewpoints. The ebb and flow of engagement and withdrawal - is this our destiny? Do we still have a choice?



「將才子佳人的風月寶鑑落入香港的當代意識，在藝術形式上帶來破格的意境與舞台景觀，在改編的基調上也深化了議題和轉換了暗喻，成這個城市獨有的光影聲情。」

——洛楓 *Art Plus*



“In fusing dance, theater and Canto opera, the biggest challenge is in connecting the concepts in a way that highlights their combined strengths while at the same time staying true to the original art forms. The HKDC Waiting Heart does this with great aplomb.”

—— Li Meng, *China Daily*



製作人員表 Production Team List

導演 / 編舞 Director/Choreographer

楊雲濤 Yang Yuntao

聯合導演 / 文本 Associate Director/Script

吳國亮 Rex Ng

概念策劃 / 錄像設計 Concept/Video Designer

黎宇文 Maurice Lai

音樂總監 / 作曲 Music Director/Composer

李哲藝 Lee Che-yi

佈景設計 Set Designer

王健偉 Jan Wong

燈光設計 Lighting Designer

陳焯華 Billy Chan

執行燈光設計 Deputy Lighting Designer

李蔚心 Vanessa Lee

服裝設計 Costume Designer

譚嘉儀 Mandy Tam

化妝及髮型設計 / 演員
Make-up & Hairstyling Designer / Performer

陳明明 Sunny Chan

音響設計 Sound Designer

楊我華 Anthony Yeung

羊毛氈製作 Feltmaker

梁楚茵 Debbie Leung

助理服裝設計 Assistant Costume Designer

陳華駿 Chan Wa-chun

排練助理 Rehearsal Assistant

黃磊 Huang Lei

舞者 Dancers

李涵 Li Han

潘翎娟 Pan Lingjuan

華琪鈺 Hua Chi-yu

周若芸 Chou Jo-yun

藍彥怡 Lam Yin-yi

廖慧儀 Liu Wai-yee

米濤 Mi Tao

吳嘉玲 Ng Ka-ling

潘正桓 Pan Zhenghuan

唐志文 Tong Chi-man

何知琳 Ho Gi-lam

粵劇演員 Cantonese Opera Performers

洪海* Hong Hai*

李沛妍 Li Pui-yan

現場演奏 Live Performance

何晉熙 Ho Chun-hei

李家謙 Lee Ka-him

梁正傑 Jason Leung

黃翎欣 Wong Ling-yan

監製 Producer

關珮茵 Ruby Kwan

執行監製 Deputy Producer

黃翠妍 Phyllis Wong

製作經理 Production Manager

王永強 Alex Wong

舞台監督 Stage Manager

陳國偉 Derek Chan

執行舞台監督 Deputy Stage Manager

周芷鈴 Krizce Chow

助理舞台監督 Assistant Stage Manager

趙銓榮 Chiu Chuen-sun

舞台技師 Stage Technician

李顯璋 Edmond Lee

製作電機師 Production Electrician

邱雅玉 Yau Ngar Yuk

燈光編程 Lighting Programmer

黃子健 Billy Wong

多媒體操作 Multi-media programmer

黃子珏 Jason Wong

服裝主管 Wardrobe Mistress

丘小鎮 Luise Yau

服裝助理 Wardrobe Assistant

譚穎琳 Wendy Tam

化妝及髮型主任
Make-up and Hairdressing Coordinator

傅英傑 Jadeson Fu

宣傳及市場推廣 Publicity & Marketing

廖文慧 Rain Liao

梁慧婷 Leung Wai-ting

票務 Ticketing

楊美儀 Idy Yeung

製作助理 Production Assistant

鄭潤輝 Dicky Kwong

宣傳及場刊設計
Promotional Materials & House Programme Design

Alfie Leung

宣傳照攝影 Photography (Images)

Michael CW Chiu

宣傳片製作 Promotional Video

Wilfred Wong

舞台攝影 Photography (Stage)

張志偉

麥倡維

周金毅

舞台錄影 Video Recording (Stage)

Ziv Chun



招商局慈善基金會贊助 「駐校藝術家計劃2020」 Artists-in-Residence Scheme sponsored by China Merchants Foundation

承蒙招商局慈善基金會贊助「駐校藝術家計劃」，香港舞蹈團在2020-21學年為13間中小學校提供免費中國舞蹈課程，學生更獲邀欣賞舞團的大型演出。

13間參與本計劃的中小學校，分別位於屯門、荃灣、葵涌、元朗、東涌、青衣、粉嶺、深水埗、慈雲山及黃大仙，200多名學生初嘗中國古典及民間舞的樂趣，試玩中國舞服飾道具例如水袖、蒙古舞筷子、馬鞭、傘子等。雖然因為疫情而未能安排演出，學生們仍然興致勃勃，積極把握難得的學習機會。

香港舞蹈團素來致力推廣藝術教育、普及中國舞。「駐校藝術家計劃」提供機會讓學生體驗中國舞蹈的趣味，發掘藝術天賦，培養對文化藝術的興趣和鑑賞能力。

Sponsored by the China Merchants Foundation, Hong Kong Dance Company (HKDC)'s Artists-in-Residence Scheme provided free Chinese dance classes for 13 primary and secondary schools during the 2020-21 academic year. Participating students were also invited to enjoy HKDC's large-scale performances.

More than 200 students from 13 schools in Tuen Mun, Tsuen Wan, Kwai Chung, Yuen Long, Tung Chung, Tsing Yi, Fanling, Sham Shui Po, Tsz Wan Shan and Wong Tai Sin took part in the programme. They got a taste of Chinese dance techniques, had a lot of fun trying out props like long sleeves, Mongolian chopsticks, riding crop and umbrellas.

The Artists-in-Residence Scheme has successfully introduced students to the beauty of Chinese dance, and also unleashed the potential of talented young persons.





黎宇文 Maurice Lai

概念策劃 / 錄像設計 Concept / Video Designer

香港出生及成長，游走於影像、舞蹈、戲曲及飲食文化之間的斜槓人生。1996 年香港演藝學院科藝學院電視電影文憑畢業，2019 年獲香港演藝學院電影製作藝術碩士。為電視電影及舞台演出製作宣傳片、錄像設計及影像紀錄。

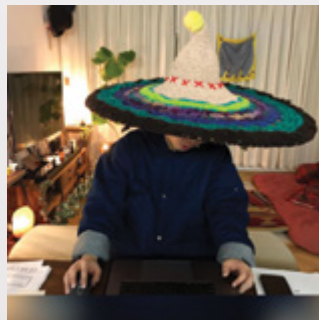
2015 年獲香港舞蹈聯盟頒發香港舞蹈年獎「最值得表揚舞蹈錄像及攝影」，是第一位憑舞蹈影像獲獎。2017 年獲城市當代舞蹈團頒發「城市當代舞蹈達人」，表揚他在過去一年在舞蹈界的成績和貢獻。2018 年憑舞台演出製作《觀·影——香港舞者》聯同澳洲編舞家及影像導演 Sue Healey 獲香港舞蹈年獎「傑出視覺設計」。

現為桃花源粵劇工作舍董事會副主席及舞台技術統籌、不加鎖舞蹈館董事會主席、香港康樂及文化事務署節目與發展委員會戲劇小組委員及香港舞蹈年獎評審委員。

Born and raised in Hong Kong, Maurice Lai is actively involved in film, dance, Chinese opera, and the culinary arts. He graduated from The Hong Kong Academy for Performing Arts with a diploma in technical arts (TV/film) in 1996, and went on to achieve a Master of Fine Arts degree in cinema production in 2019. He has shot documentary videos for movie and stage performances, video design, and promo productions.

In 2015, Lai received the Hong Kong Dance Award for Outstanding Achievement in Video and Photography for Dance from Hong Kong Dance Alliance, and in 2018, the Outstanding Visual Design award with choreographer Sue Healey. In 2017, he was named City Contemporary Dance Laureate by City Contemporary Dance Company.

Lai is currently vice-chairman of the board of directors and coordinator (technical support) of Utopia Cantonese Opera Workshop, as well as president of the board of directors of Unlock Dancing Plaza. He also sits on the theatre panel of the Programme and Development Committee of the Hong Kong Leisure and Cultural Services Department and is a jury member of The Hong Kong Dance Awards.



王健偉 Jan Wong

佈景設計 Set Designer

主修舞台及服裝設計。

近年戲劇設計作品有：《空凳上的書簡 2：繼續書寫》、《最後一次西遊》、《大汗推拿》、《親愛的，胡雪巖》、《德齡與慈禧》、《原則》、《解憂雜貨店》、《大偽術爸》、《科學怪人·重生》、《言說之外》、《兒欺》、《陪著你走》、《病房》、《色相》、《最好的時光》等。

音樂劇及歌劇設計作品有：《我們的音樂劇》、《息在零地》、《肖像曲》、《聖馬可受難曲》、《分岔路上·大力神》、女聲合唱音樂會 2021《人來人往》、《自由爵士音樂節 2020：爵視、Angelita Li sings Billie Holiday-feat. Patrick Lui Jazz Orchestra 及 Ted Lo & Eugene Pao》等。

舞蹈設計作品包括：《咏嘆調》、《最後一夜》、《紫玉成煙》、《弦舞》、《紅樓夢·三闕》、《活著》、《戰鬥圖騰》、《Re-mark II》等等。

近年憑藉《咏嘆調》、《紅樓·夢三闕》及《親愛的·胡雪巖》分別獲得舞台設計獎項。

Jan Wong specializes in set and costume design, with recent theatrical credits including: *Special Delivery 2: Politely Intractable Still*; *Heading West 3: The Final Trail*; *The Massage King*; *Hu Xue Yan, my Dear*; *Deling and Cixi*; *Principle*; *The Miracles of the Namiya General Store*; *Pa Pa Magician*; *Frankenstein: Relive*; *The Void*; *Luna Gale*; *Always by your Side*; *The Ward*; *The Shape of Things*; and *Good Times, Best Friend*.

Wong's musical and operatic work includes: *The Originals*; *Breathing at Zero*; *Songs of Portrait*; *Markus-Passion (BWV247)*; *Hercules at the Crossroads*; *People Come People Go*; *Freespace Jazz Fest: Jazz Imaginarium*, *Angelita Li sings Billie Holiday—feat. Patrick Lui Jazz Orchestra and Ted Lo & Eugene Pao*. His dance work includes: *The Island Whispers...*; *The Last Dance*; *Waiting Heart*; *Dance of Strings*; *Reveries of the Red Chamber*; *Tenacity of Being, The Battle*; and *Re-mark II*. He has received set design awards for *The Island Whispers...*, *Reveries of the Red Chamber*; and *Hu Xue Yan, my Dear*.



李哲藝 Lee Che-yi

音樂總監 / 作曲 Music Director / Composer

台灣高雄人，自從事音樂工作以來，作曲作品約近 2000 首，各類編曲作品近 5000 首，音樂劇、舞劇、舞台劇、各類跨界劇場、兒童劇、電影電視廣告配樂及音樂劇場作品上百部；自開始其職業演奏生涯以來，累積演出經歷逾 2000 場次以上；曾為上百個國內外專業表演團體作曲、編曲及配樂；也曾在數十個國際藝術節表演；唱片及其他影音出版品數量約 110 張，作品曾四十次入圍金曲獎，並獲得第 23 及 27 屆金曲 最佳作曲人及最佳創作獎，2015 年憑香港舞蹈團舞劇《風雲》獲香港舞蹈年獎「最值得表揚聲音設計及配樂」，兩次獲「中國十大發燒唱片」最佳古典音樂專輯獎，入圍 2010 年「華語金曲獎」最佳古典音樂演奏專輯獎。

Born in Taiwan's Gaoxiong. Since Lee started his career as a composer, his composed works has accumulated over 2000 pieces and more than 5000 songs for the music arrangement. He also conducted and music performed in 2000 performances including a dozens of international arts festivals. Lee has produced more than 110 records which made him to be nominated for the Taiwan Gold Prize Award for forty times. He received the Awards for Best Composer in the 23rd Gold Prize Award and Best Creation Award in the 27th respectively. With the work in Hong Kong Dance Company's *Storm Clouds*, he won the Outstanding Achievement in Music for Dance in the 2015 Hong Kong Dance Awards. He also received the Awards for the China Top Ten HIFI Record Award twice and the Best Classical music recital album from the Chinese Music Award in 2010.



楊我華 Anthony Yeung

音響設計 Sound Designer

畢業於香港演藝學院。

2003 年曾獲第 12 屆香港舞台劇獎之最佳音響設計。2004 年起在香港演藝學院任教。

2008 年 4 月至今在聲音藝術組織「聲音掏腰包」擔任顧問。2010 年 7 月成為「杜比實驗室」聲音顧問。

最近參與的舞台製作包括：香港舞蹈團《山水》和《弦舞》、城市當代舞蹈團《甩隙咗》和《茫然先生》、鄧樹榮戲劇工作室《兩夫妻》、Count-in Music《致 最相似的人》、中英劇團《初見》和《人生原是一首辛歌》等等。

在第十九屆香港舞蹈年獎 2017，獲得「傑出聲音設計」。

Anthony Yeung graduated from The Hong Kong Academy for Performing Arts (HKAPA). In 2003, he received the Best Sound Design in the 12th Hong Kong Drama Awards. He began teaching at the HKAPA in 2004, and has been an advisor for the sound art organization Soundpocket since April 2008. In 2010, his company was appointed sound consultant for Dolby Laboratories.

Yeung has recently participated in theatre productions including *Shan Shui: An Ode to Nature* and *Dance of Strings* by the Hong Kong Dance Company; *Luck Quacka* and *Mr Blank (re-run)* by City Contemporary Dance Company; *Scenes from a Marriage* by Tang Shu Wing Theatre Studio; *To Someone Alike* by Count-in Music; and *Pride and Prejudice* and *All My Life I Shall Remember* by Chung Ying Theatre Company. He received the Outstanding Sound Design award in the 19th Hong Kong Dance Awards in 2017.



陳焯華 Billy Chan

燈光設計 Lighting Designer

陳焯華畢業於香港演藝學院科藝學院，主修劇場燈光設計。早期作品有《硬銷》、《萬世歌王》、《賈寶玉》等。從1997年《愛的教育》開始了與非常林奕華的長期合作關係，作品包括《聊齋》、《紅樓夢》、《恨嫁家族》及《梁祝的繼承者們》等。2008年憑香港話劇團《梨花夢》獲第17屆香港舞台劇獎最佳燈光設計。2017年憑非常林奕華《紅樓夢》獲2017上海·靜安現代戲劇谷壹戲劇大賞年度最佳舞台美術類（燈光設計）。2019年憑中英劇團《羅生門》獲第28屆香港舞台劇獎最佳燈光設計及憑香港舞蹈團《紫玉成煙》獲香港舞蹈年獎2019傑出燈光設計。

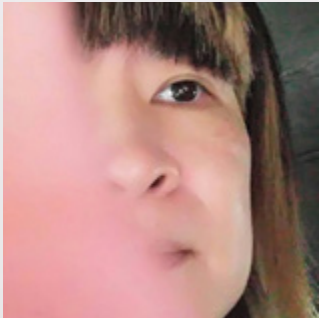
近期作品包括神戲劇場《呃》、三角關係《過路人》、達摩工作室《聖荷西謀殺案》、同窗文化《囍雙飛》、綠葉劇團《小飛俠》、香港芭蕾舞團巴蘭欽《珠寶》、《羅密歐＋茱麗葉》、非常林奕華《一個人的——》及上海染空間音樂劇《白夜行》。

Billy graduated from the Hong Kong Academy for Performing Arts, majoring in theatre lighting design. His early designs include *Love On Sale*, *L'emperor du chant*, *Awakening*, among others. He has worked with Edward Lam Dance Theatre since 1997; recent collaborations include *Why We Chat?*, *I Hate Therefore I Marry*, *Art School Musical* and *What is Sex?* (Best Stage Art Lighting Design at Shanghai Modern Drama Valley One Drama Awards, 2017), among others. *Secret of Resurrection* (HKREP) won Best Lighting Design at the Hong Kong Drama Awards in 2008. In 2019 he was awarded again Best Lighting Design at the Hong Kong Drama Awards by *Rashomon* (Chung Ying Theatre), and Outstanding Lighting Design at the Hong Kong Dance Awards by *Waiting Heart* (Hong Kong Dance Company).

Billy also represented Hong Kong in 2007, 2011 and 2015 at the Prague Quadrennial of Performance Design and Space with his designs for *Colour Fugue*, *My Life As A TV* and *What Is Success?*.

Recent works include Dionysus Contemporary Theatre *Art*, Trinity Theatre *No Man Is An Island*, Dharma Workshop Ltd Murder in San José, School Mates Theatre *Mixed Doubles*, Théâtre de la Feuille *The Lost Adults*, Hong Kong Ballet *Balanchine's Jewels*, *Romeo + Juliet*, Edward Lam Dance Theatre *14 Variations on the Theme of Yi Yi* and Shanghai Ran Space original musical *Into the White Night*.

www.maybelXcanhelp.net



譚嘉儀 Mandy Tam

服裝設計 Costume Designer

香港演藝學院學士，主修舞台及服裝設計，香港中文大學文化研究碩士。參與舞台服裝設計的製作超過80部，包括意大利歌劇、中國戲曲、話劇、音樂劇、形體劇場和舞劇。製作曾於台灣、德國、美國、加拿大、星加坡、倫敦、北京、上海、廣州、深圳、澳門等地演出。2004年與何應豐合作的《桃花扇》及2015年《海達·珈珥珞》獲香港戲劇協會頒發最佳舞台服裝設計。2007年為香港代表之一參加布拉格四年展，以粵劇《西樓錯夢》作參展。

作品包括參與上海世博演出的《情話紫釵》；室內歌劇有《張保仔傳》及香港藝術節《大同》；康文署主辦盧景文歌劇《蝴蝶夫人》、《杜蘭朵》、《馬克白》等；舞蹈製作有《舞·雷雨》、香港芭蕾舞團《羅密歐與茱麗葉》、楊麗萍《孔雀》、《春之祭》任服裝執行；粵劇有《德齡與慈禧》、《紅樓夢》、《牡丹亭》，任白慈善基金製作的《再世紅梅記》及毛俊輝執導的《百花亭贈劍》等。早期製作有蘇州崑劇院的《長生殿》全本任服裝執行；2008年獲亞洲文化協會頒發利希慎獎助學金，住紐約一年作服裝文化探索及有關服裝保育之旅。近年參與電視製作《那年花開月正圓》。

現為自由舞台工作者。

Mandy Tam has a Bachelor of Fine Arts degree in set and costume design from The Hong Kong Academy for Performing Arts (HKAPA) and a master's in intercultural studies from The Chinese University of Hong Kong. Since earning her bachelor's she has designed for more than fifteen productions in Hong Kong, Taiwan, Beijing, Shanghai, Guangzhou, Macau, Berlin, Canada, New York and Singapore. Tam's experience in costume design encompasses Chinese and Western opera, dance, drama, musicals and physical theatre. In 2004 and 2015 she won the Best Costume Award from the Hong Kong Federation of Drama Societies, and in the 2007 Prague Quadrennial she was part of the team representing Hong Kong with the Cantonese opera *Dream of the Western Chamber*. In 2008 she went on a one-year study trip to New York funded by a scholarship from the Lee Hysan Foundation Fellowship of the Asian Cultural Council. To learn more about a systematic approach to costume conservation, she intends to take classes at the Fashion Institute of Technology and to conduct fashion cultural research in New York.

Tam is currently a freelance theatre costume designer.



陳明朗 Sunny Chan

化妝及髮型設計 / 演員

Make-up & Hairstyling Designer / Performer

1981 年香港嶺海藝術專科學校畢業，在香港話劇團師從黃璇基研習戲劇化妝，此後活躍於香港和海外劇院還涉獵電影和電視製作，多次獲得香港戲劇協會最佳化妝設計獎。

1994 年獲得亞洲文化協會獎學金，前往紐約、三藩市和荷李活考察研究和文化交流。

1995 年客席香港演藝學院教授戲劇化妝。

2007 年創立 Splash Makeup Workshop，探索和推廣化妝藝術教學。

2011 至 2017 年為澳門演藝學院策劃並講授兩年制舞台化妝課程。

2017 至 2021 年香港演藝學院講師（髮型 / 化妝）。

2020 年出版《亞洲面孔的美學密碼》。

間中粉墨登場曾參與的演出有：《紅土》、《精英精嬰》、《巴黎公社興亡錄》、《狂歌李杜》、《親愛的，胡雪巖》、《望春風》（新加坡 / 香港）、《元州街茱莉亞小姐不再在這裡》（香港 / 北京 / 東京）、《母親》（香港 / 台北）、《大路西游》、《七重天》、《大路西遊 2 之（阿）公審三藏》、《大鬧天宮》，又在《布萊希特·周恩來二三事》中演手風琴手。

Sunny Chan completed a diploma in fine art in 1981 at the Hong Kong Ling Hai Art School, and began his career with an apprenticeship in theatrical make-up under Wong Suen Kee at Hong Kong Repertory Theatre. Since then Chan has been active in the theatre both in Hong Kong and overseas, and has also been involved in film and television production. He has been the recipient of several Best Makeup Design awards from the Hong Kong Drama Association.

In 1994, Chan received a scholarship from the Asian Cultural Council for research and cultural exchange at The Metropolitan Opera and La MaMa Experimental Theatre Club in New York, San Francisco Opera House, and Sony/Paramount Studios in Hollywood. In 1995, he became a guest lecturer in theatrical make-up at The Hong Kong Academy for Performing Arts. Chan established Splash Make-up Workshop in 2007 to explore and promote the teaching of make-up art. Between 2011 and 2017, he planned and taught a two-year stage course in make-up for the Macau Conservatory for Performing Arts. He was a lecturer in wigs and make-up at The Hong Kong Academy for Performing Arts from 2017 to 2021. He published *The Aesthetic Coding of Asian Faces* in 2020.

Chan's stage performances have included *Red Soil; My Baby, My Treasure; The Poets Li and Du; The Days of the Commune; My Dear Wu Suet Ngam; Behold the Spring Wind; Miss Julie Doesn't Live Here Any More; Mother; Heading West; The Seventh Drawer; Heading West 2: The Curious Case of Sanzang*; and *O you Heavenly Creatures!* He also played accordion on the production *Bertolt Brecht and Zhou Enlai: Two Lives, One Sky*.



黃磊 Huang Lei

首席舞蹈員 Principal Dancer / 排練助理 Rehearsal Assistant

畢業於北京舞蹈學院，2001 年加入香港舞蹈團，主演作品包括《如夢令》、《水滸傳》、《帝女花》、《天上人間》、《竹林七賢》、《蘭亭·祭姪》、《花木蘭》、《梁祝·傳說》、《風雲》、《中華英雄》及《白蛇》；創作演出「八樓平台」《民間傳奇》、《也文也舞》、《絲襪奶茶》、《抱擁》及《韓舞記》等。除演出之外，亦擔任《再世·尋梅》、《三國風流》、《弦舞》、《一水南天》的助理編舞及《在那遙遠的地方》的聯合編舞、《青衣》及《山水》的排練助理，並為「中國舞蹈與中國武術之交互研究與成果呈現」計劃之研究員之一。曾受邀為香港中樂團、香港小交響樂團、鄧樹榮戲劇工作室、新視野藝術節、香港藝術節及韓國首爾「國際雙人舞蹈節」等不同藝術團體合作演出或編舞。

曾三度獲得香港舞蹈年獎，分別是 2006 年「八樓平台」《民間傳奇》與伍子烈等集體創作及編舞、2007 年《如夢令》及 2010 年《天上·人間》之演出。2010 年獲亞洲文化協會 International Choreographers Residence 獎學金，參加美國舞蹈節；同年獲香港藝術發展局藝術新秀年獎（舞蹈）。

Huang Lei graduated from the Beijing Dance Academy. He joined the Hong Kong Dance Company in 2001 and has performed major roles in *Dream Dances*, *Water Margin*, *Princess Changpin*, *Everlasting Love*, *Seven Sages of the Bamboo Grove*, *Spring Ritual · Eulogy*, *The Legend of Mulan*, *The Butterfly Lovers*, *Chinese Hero: A Lone Exile* and *Lady White of West Lake*. He choreographed the "8/F Platform" productions *Min Jian Chuan Qi*, *Dancers' Creation*, *Silk-Stocking Milk Tea*, *Embrace* and *Dancing Seoul to Soul – Korea · Hong Kong · Encounter*. He was Assistant Choreographer for *Desperately Seeking Miss Blossom*, *Romance of the Three Kingdoms*, *Dance of Strings* and *A Tale of the Southern Sky*, and Associate Choreographer for *Voices and Dances of the Distant Land*, and Rehearsal Assistant for *Mazu the Sea Goddess* and *Shan Shui: An Ode to Nature*. He is also a researcher of HKDC's Research study on Chinese martial arts and Chinese dance. Huang has been invited to choreograph and perform for the Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Zuni Icosahedron, Tang Shu-wing Theatre Studio, New Vision Arts Festival, Hong Kong Arts Festival and the International Dance Duet Festival in Seoul.

Huang has received three Hong Kong Dance Awards: for his co-choreography of *Min Jian Chuan Qi* (2006), and for his performance in *Dream Dances* (2007) and *Everlasting Love* (2010). He was awarded the Asian Cultural Council's International Choreographer Residence Scholarship to participate in the American Dance Festival in 2010. In the same year, he was also awarded the Hong Kong Arts Development Award for Young Artist (Dance).



李涵 Li Han

首席舞蹈員 Principal Dancer

2007 年畢業於北京舞蹈學院中國民族民間舞系，主修表演及教育，期間曾參加第八屆桃李杯民族民間舞青年 A 組獨舞比賽，以傣族舞《雨林中》及朝鮮族風格技巧組合獲得個人優秀表演獎，以藏族舞《離太陽最近的人》獲得群舞組表演一等獎。其後入讀香港演藝學院研究生院主修編舞，2009 年獲頒碩士學位；期間獲花旗銀行贊助的亞洲文化協會獎學金，赴美國紐約的艾莉舞蹈學校深造。

2010 年加入香港舞蹈團，主要演出包括《天蟬地雛》飾倉、《風雲》飾聶風、《花木蘭》（2015）飾父親、《倩女·幽魂》飾寧采臣、《中華英雄》飾無敵、《白蛇》飾許仙、《劉三姐》飾阿牛哥、《媽祖》飾老艚公及《山水》。

2015 年憑《倩女·幽魂》獲香港舞蹈年獎頒發「傑出男舞蹈員」獎。2017 年獲著名編舞家 Wayne McGregor 邀請赴倫敦進行駐地交流計劃。現為香港舞蹈團首席舞蹈員。

Li Han graduated from the Department of Chinese Folk Dance at the Beijing Dance Academy in 2007, majoring in performance and education. At the 8th Taoli Cup National Dance Competition in Beijing in 2006, his performance of *Dai Dance In the Forest* and his Korean-style dance combination earned him the Outstanding Solo Performance Award. He also won top honours for his performance in the Tibetan group dance *The Nearest Person to the Sun*. Li then studied at the Hong Kong Academy for Performing Arts, where he achieved a Master of Fine Arts degree in 2009. During his MFA studies he was awarded the Asian Cultural Council Scholarship, sponsored by Citibank, to study at the prestigious Ailey School of Dance in New York.

Li joined the Hong Kong Dance Company in 2010. He has performed principal roles in *Masquerade*, *Storm Clouds*, *The Legend of Mulan* (2015), *L'Amour Immortel*, *Chinese Hero: A Lone Exile*, *Lady White of West Lake*, *Liu San Jie*, *Mazu the Sea Goddess* and *Shan Shui: An Ode to Nature*.

He was awarded "Outstanding Performance by a Male Dancer" at the 2015 Hong Kong Dance Awards for his performance in *L'Amour Immortel*. In 2007, he was invited by renowned choreographer Wayne McGregor to take part in a residency programme in London. He is currently Principal Dancer at the Hong Kong Dance Company.



潘翎娟 Pan Lingjuan 首席舞蹈員 Principal Dancer

畢業於北京舞蹈學院中國古典舞系，在學期間連續 3 年獲得獎學金，亦曾出訪法國、加拿大、西班牙、荷蘭、阿曼、韓國、比利時等國家。2009 年被愛爾蘭大使館特邀前往演出。2001 年獲全國舞蹈比賽三等獎，2002 年獨舞《關雎》獲 CCTV 舞蹈大賽優秀演員獎。於精品工程舞劇《大夢敦煌》中擔任主角月牙，獲第九屆北京舞蹈比賽三等獎。三人舞《藍河水長》獲貴州舞蹈比賽三等獎。

2011 年加入香港舞蹈團。主角演出包括《藍花花》飾藍花花、《天蟬地儼》飾嬋、《花木蘭》飾花木蘭、《風雲》飾孔慈、《梁祝・傳說》飾祝英台、《倩女・幽魂》飾聶小倩、《中華英雄》飾華文英 / 瓊天、《紫玉成煙》、《劉三姐》飾劉三姐及《媽祖》飾林默 / 媽祖等。

2017 年憑《中華英雄》獲香港舞蹈年獎頒發「傑出女舞蹈員」獎。

Pan Lingjuan graduated from the Beijing Dance Academy, majoring in Chinese Classical Dance. Apart from being awarded scholarships three years in a row, she has toured to France, Canada, Spain, the Netherlands, Oman, Korea, Belgium, and Ireland (invited by the Irish Embassy in 2009). She has won numerous awards including the third prize in the National Dance Competition in 2001, the CCTV Dance Award Commendable Dancer Award in 2002, the third prize in the 9th Beijing Dance Competition, and the third prize in the Guizhou Dance Competition.

Pan joined the Hong Kong Dance Company in 2011 and her performances in principal roles include *Plateau Bluebells*, *Masquerade*, *The Legend of Mulan*, *Storm Clouds*, *The Butterfly Lovers*, *L'Amour Immortel*, *Chinese Hero: A Lone Exile*, *Waiting Heart*, *Liu San Jie* and *Mazu the Sea Goddess*.

She was awarded "Outstanding Performance by a Female Dancer" at the 2017 Hong Kong Dance Awards for her performance in *Chinese Hero: A Lone Exile*.



華琪鈺 Hua Chi-yu 首席舞蹈員 Principal Dancer

2000 年畢業於香港演藝學院，2001 年加入香港舞蹈團。主要參演劇目有《如夢令》、《再世・尋梅》、《帝女花》、《梁祝・傳說》飾孟姜女、《神鵰俠侶》飾郭芙及、《畫皮》飾小雪、《塵埃落定》飾塔娜、《白蛇》飾白素貞、《青衣》飾筱燕秋及《山水》等。於 2007 年武漢藝術節《塵埃落定》中飾塔娜、另參演 2008 及 2012 香港新視野藝術節、2012 年香港藝術節及香港中樂團三十五周年樂季《千水情》任編舞。憑《梁祝・傳說》、《白蛇》及《舞・雷雨》（2012 年新視野藝術節）三度獲香港舞蹈年獎頒發「最值得表揚女舞蹈員演出」。2019 年晉升為首席舞蹈員。

Graduated from the Hong Kong Academy for Performing Arts in 2000, Hua Chi-yu joined the Hong Kong Dance Company in 2001. She has performed main and principal roles in many HKDC productions including *Dream Dances*, *Desperately Seeking Miss Blossom*, *Princess Changping*, *Everlasting Love*, *Eagle Companions*, *Painted Face*, *Red Poppies*, *Lady White of West Lake*, *The Moon Opera* and *Shan Shui: An Ode to Nature*. Hua performed the principal role in *Red Poppies* at the 8th China Arts Festival in Wuhan and also performed at the 2008 and 2012 Hong Kong New Vision Arts Festival, and 2012 Hong Kong Arts Festival. She choreographed for Hong Kong Chinese Orchestra's 35th Anniversary Season Opening *Concert Ode to Water*.

Her performances in *Thunderstorm* (2012 New Vision Arts Festival), *The Butterfly Lovers* and *Lady White of West Lake* won her three Hong Kong Dance Awards – "Outstanding Performance by a Female Dancer" in 2013, 2015 and 2018 respectively. Hua was promoted to Principal Dancer in 2019.



周若芸 Chou Jo-yun 舞蹈員 Dancer

生於台灣，2014 年畢業於台北市立復興高級中學舞蹈班，2018 年畢業於香港演藝學院中國舞系。在校曾獲全額獎學金，期間於多個演出中擔任主要角色，曾與張曉雄、高成明、Raewyn Hill 等著名編舞家合作。2017 年參與舞蹈計畫《天圓地方》，於喬治市藝術節演出。2018 年加入香港舞蹈團，最近演出「八樓平台」——《境》、《一水南天》、《凝》和《山水》，並為「中國舞蹈與中國武術之交互研究與成果呈現」計劃之研究員之一。

Chou Jo-yun was born and raised in Taiwan. She graduated from Taipei Municipal Fuxing Senior High School, with a major in dance. She then majored in Chinese dance at The Hong Kong Academy for Performing Arts, graduating in 2018. Chou studied under full scholarships and worked with numerous choreographers such as Zhang Xiaoxiong, Gao Chengming and Raewyn Hill during her studies. She participated in the dance project *In the Amorphous Beings* at the George Town Festival in Penang in 2017. Chou joined the Hong Kong Dance Company in 2018. Recent performances include 8/F Platform – *Jing, A Tale of the Southern Sky, Convergence* and *Shan Shui: An Ode to Nature*. She is also a researcher of HKDC's Research study on Chinese martial arts and Chinese dance.



藍彥怡 Lam Yin-yi 舞蹈員 Dancer

生於香港，香港演藝學院舞蹈學士（一級榮譽），主修中國舞。從小熱愛舞蹈，分別在中國舞和芭蕾舞考試中取得優異成績。在校期間獲傑出舞蹈學生獎、舞蹈學院院長獎，更兩度獲取迪士尼獎學金。2010 年獲取獎學金前往美國舞蹈節接受現代舞訓練和參與演出，並在 2012 年代表香港演藝學院參加於台北舉行的國際藝術節。

畢業後加入香港迪士尼樂園獅子王慶典，擔任主要舞蹈員。2014 年奪得香港紫荊盃舞蹈大賽獨舞金獎，同年加入香港舞蹈團為全職舞蹈員。近期主要演出包括：2015《花木蘭》飾木蘭、《踏歌行》四人舞〈搶鼓〉、香港話劇團《頂頭鎗》、《彩雲南現》雙人舞〈手舞足蹈心狂跳〉、音樂劇《Electric Girl》飾少年潘小敏、《三城誌》〈四季〉、「八樓平台」《Neon》、《絲路如詩》雙人舞〈掀起你的蓋頭來〉、《一水南天》飾戴銀及《媽祖》飾閨蜜。

Born in Hong Kong, Lam Yin-yi graduated with a Bachelor's Degree in Chinese Dance with first-class honours at the Hong Kong Academy for Performing Arts (HKAPA), garnering numerous awards along the way. During her academic years, Lam received the Outstanding Student Award, Dean of Dance Prize and the Disney Scholarship twice. In 2010, she received a scholarship to hone her modern dance skills and perform at the American Dance Festival. In 2014, she represented the HKAPA at the Taipei International Dance Festival.

After graduating from the HKAPA, Lam worked as a principal dancer in the *Lion King* show in Hong Kong Disneyland. In 2014, she received the Gold Award in the solo dance category in the Hong Kong Bauhinia Cup Competition. She joined the Hong Kong Dance Company in the same year. Recent performance highlights include the title role in *The Legend of Mulan* (2015), *Drum-top Dance* in *Dream of the Past: Ancient Chinese Court Dances*, Hong Kong Repertory Theatre's *Field of Dreams*, pas de deux in *Fluttering Hearts* in *Kaleidoscope of Dance from Yunnan*, *Electric Girl*, *Tale of Three Cities*, "8/F Platform" *Neon*, pas de deux in *Lift Your Veil* in *Ode to the Silk Road*, *A Tale of the Southern Sky* and *Mazu the Sea Goddess*.



廖慧儀 Liu Wai-yee 舞蹈員 Dancer

2014 年畢業於香港演藝學院，獲頒舞蹈（榮譽）學士學位，主修中國舞。在校期間曾獲多個獎學金，包括迪士尼獎學金、演藝學院友誼社獎學金、葛量洪獎學金等，並曾獲邀到捷克、北京、上海及澳門表演及交流。2016 年加入香港舞蹈團，現為全職舞蹈員及兒童團導師。

曾參與演出包括《倩女·幽魂》、《中華英雄》、《風雲》、《彩雲南現》、澳門教育巡演《賞識舞蹈唯美領會》、《絲路如詩》、《紫玉成煙》、「八樓平台」《霓虹》、《境》、《一水南天》、《凝》和《山水》等。2016 年參加第十一屆全國桃李杯展演，於節目《古麗》擔任領舞。 除演出外，亦為「中國舞蹈與中國武術之交互研究與成果呈現」計劃之研究員之一。

Liu Wai-yee is born in Hong Kong. She graduated from the Hong Kong Academy for Performing Arts in 2014 with a Bachelor of Fine Arts (Honors) Degree in Dance, majoring in Chinese Dance. During her studies, she was awarded several scholarships including the Disneyland Scholarship, The Ohel Leah Synagogue Charity Undergraduate Scholarship, SAPA Scholarship and the Grantham Scholarship. She was also invited to perform in Czech, Beijing, Shanghai and Macau. She joined the Hong Kong Dance Company in 2016 and also serves as Instructor at HKDC's Children's and Youth Troupes.

Liu has performed in different HKDC productions including, *L'Amour Immortel*, *Chinese Hero: A Lone Exile*, *Storm Cloud*, *Kaleidoscope of Dance from Yunnan*, educational performance *Dance Appreciation - Aesthetic Appeal* in Macau, *Ode to the Silk Road*, *Waiting Heart*, "8/F Platform" – *Neon* and *Jing, A Tale of the Southern Sky*, *Convergence* and *Shan Shui: An Ode to Nature*. She was the ensemble lead in *Guli*, performed at the Achievement Exhibition of the 11th Taoli Cup National Dancing Education Performance of China. She is also a researcher of HKDC's Research study on Chinese martial arts and Chinese dance.



吳嘉玲 Ng Ka-ling 舞蹈員 Dancer

生於香港，畢業於廣東舞蹈學校及以一級榮譽生資格畢業於香港演藝學院。就讀香港演藝學院期間，吳氏多次獲得獎學金以及主演不同的製作。2017 年赴英國倫敦當代舞蹈學校深造，並於 2019 年獲得碩士學位。留英期間，獲楊麗萍邀請編創及演出全新現代舞劇《春之祭》，並在 2018 年 6 月至 2019 年 11 月期間的國內及國外巡演擔任主角。2019 年 11 月加入香港舞蹈團，參演《倩女·幽魂》、《一水南天》、《媽祖》（飾海精靈）和《山水》。吳氏積極發展編創工作，希望運用中國舞的元素結合西方藝術，去創作多元化的藝術作品。

Born in Hong Kong, Ng Ka Ling graduated from the Guangdong Dance School as well as the Hong Kong Academy for Performing Arts, with a First Class Honours Degree. During her studies at the Academy, Ng received numerous scholarships and performed in lead roles in various productions. In 2017, Ng went to study at the London Contemporary Dance School and earned a master's degree in 2019. During her studies in the UK, Ng was invited by Yang Liping to co-choreograph and perform in *Rite of Spring*, a contemporary reinterpretation of the timeless Stravinsky ballet. She performed the lead role in its mainland and overseas tours from June 2018 to November 2019. Ng joined the Hong Kong Dance Company in November 2019 and has performed in *L'Amour Immortel*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess* and *Shan Shui: An Ode to Nature*. She aspires to create new works which incorporate vocabularies of classical Chinese dance and western arts.



何知琳 Ho Gi-lam 見習舞蹈員 Apprentice

2017 年畢業於英華女學校，入讀香港演藝學院，主修中國舞，2021 年畢業，同年加入香港舞蹈團成為見習舞蹈員。在校期間獲多個獎學金，包括中國舞講師獎學金， 一杯涼水獎學金、舞蹈學院院長獎。參與校內多個演出包括《鼓·道·行》、《黃土黃河》選段、《雪漫漫》、《千世》、2019 年隨校到澳門參與《澳門國際青年舞蹈節》的表演交流。2011 年曾加入香港舞蹈團少年團，並於 2016 年隨團參與第十一屆全國桃李杯舞蹈教育成果展示活動。現擔任兒童團導師。

Ho Gi Lam graduated from Ying Wa Girls' School in 2017. She then studied at the Hong Kong Academy for Performing Arts (HKAPA), majoring in Chinese Dance. She joined the Hong Kong Dance Company (HKDC) as apprentice in 2021. She received several scholarships during her studies, including Chinese Dance Faculty Scholarship, A Cup of Hope Scholarship and Dean of Dance Prize. She has participated in numerous school productions, including *Drum*, *Yellow Earth Yellow River* (excerpt), *The Snow* and *Thousand Lives*. She performed in the Festival Juvenil Internacional de Dança in Macau with the HKAPA in 2019.

She joined HKDC's Youth Troupe in 2011 and performed in The Achievement Exhibition of the 11th Taoli Cup National Dance Education Performance of China in 2016. She is currently an instructor with HKDC's Children's & Youth Troupes.



米濤 Mi Tao 舞蹈員 Dancer

回族，畢業於北京舞蹈學院附中、獲香港演藝學院獎學金來港就讀。2003 年畢業後隨即加入香港舞蹈團。重要演出包括《笑傲江湖》飾林平之、《雪山飛狐》飾田歸農、《神雕俠侶》飾陸展元、《竹林七賢》飾山濤、《風雲》飾步驚雲、《白蛇》飾許仙及《倩女·幽魂》飾寧采臣。

曾參與「八樓平台」創作演出包括《民間傳奇》、《絲襪奶茶》、《舞留情》及《舞飛揚》。編創舞蹈《竺水招》獲 2016 香港紫荊盃舞蹈大賽作品賽銅獎、國際作品賽優異獎。

Of Hui ethnicity, Mi Tao graduated from the secondary school affiliated with the Beijing Dance Academy. He then received a scholarship to further his study at the Hong Kong Academy for Performing Arts. He joined HKDC in 2003 and has performed major and principal roles in many productions, which include *The Smiling, Proud Wanderer*; *Snow Fox*; *Seven Sages of the Bamboo Grove*; *Eagle Companions*; *Storm Clouds*; *Lady White of West Lake* and *L'Amour Immortel*.

He also choreographed and performed in the "8/F Platform" programmes *Min Jian Chuan Qi*, *Silk-Stocking Milk Tea*, *Fly* and *Dancing Emotions*. His choreographic work *Zhu Shuizhao* was awarded Bronze Award and Merit Award at Bauhinia Cup Hong Kong Dance Championships 2016.



潘正桓 Pan Zhenghuan 舞蹈員 Dancer

潘正桓 2018 年 6 月畢業於北京師範大學舞蹈專業。在校期間曾獲京師獎學金及國家助學金，並以校際交換生身份赴台灣台北藝術大學學習舞蹈專業。多次參加海峽兩岸舞蹈交流展演獲優秀演員獎。主要的演出及比賽作品有：參演張曉雄編導舞蹈作品《春之祭》、《遠離家園》；參演北京師範大學原創舞劇《小宇宙》；參加第四屆北京國際芭蕾舞暨編舞大賽作品《賽末點》；參加台北藝術大學關渡藝術節，參演肖向榮編導作品《The wall — 關於牆的幾種解釋》等。2018 年 11 月加入香港舞蹈團，近期主要演出包括《弦舞》、《倩女·幽魂》、「八樓平台」《境》、《一水南天》、《凝》、《山水》及《青衣》出演主要角色，並為「中國舞蹈與中國武術之交互研究與成果呈現」計劃之研究員之一。

Pan Zhenghuan graduated from the Beijing Normal University with a major in Dance in June 2018. During his university years, Pan was awarded the Beijing Normal University Scholarship and the National Grant. He also studied abroad as an exchange student in the School of Dance at Taipei National University of the Arts. He won the Outstanding Dancer Award multiple times at the Cross-strait Dance Exchange Showcase. Major performances include *The Rite of Spring* and *Away From Hometown* choreographed by Zhang Xiaoxiong, dance drama Universe produced by Beijing Normal University, Match Point at the 4th Beijing International Ballet and Choreography Competition and Xiao Xiangrong's work *The Wall* at the Kuandu Arts Festival. Pan joined the Hong Kong Dance Company in November 2018. Recent performances include *Dance of Strings*, *L'Amour Immortel*, 8/F Platform – *Jing, A Tale of the Southern Sky*, *Convergence*, *Shan Shui: An Ode to Nature* and a major role in *The Moon Opera*. He is also a researcher of HKDC's Research study on Chinese martial arts and Chinese dance.



唐志文 Tong Chi-man 舞蹈員 Dancer

2015 年以一級榮譽畢業於香港演藝學院，主修中國舞。在校期間連續三年獲得「春天舞台製作獎學金」、「滙豐銀行外地交流獎學金」、「區永熙藝術教育獎學金」等。畢業後透過香港藝術發展局資助之「藝術人才培訓計劃」加入香港舞蹈團，曾參與多個演出包括：《花木蘭》、《十二生肖大冒險の冰雪奇熊》、《倩女·幽魂》、《踏歌行》、《風雲》飾戲寶、《緣起敦煌》飾演樂舞之神及水月觀音、《中華英雄》飾無情、《白蛇》、《絲路如詩》獨舞〈巴郎〉、《弦舞》、《一水南天》飾東亮及《山水》。

Tong Chi-man graduated from the Hong Kong Academy for Performing Arts (HKAPA) in 2015 with a Bachelor's degree with first class honours in Chinese Dance. He received numerous scholarships including the Spring-time Stage Productions Scholarship for three consecutive years, the HSBC Mainland China Exchange Scholarship and William Au Arts Education Scholarship. Upon graduation, he joined the Hong Kong Dance Company under the Hong Kong Arts Development Council's Artistic Internship Scheme. He has performed in *The Legend of Mulan*, *Magical Adventures of Baby Polar Bear* and *The 12 Zodiac Animals*, *L'Amour Immortel*, *Dream of the Past: Ancient Chinese Court Dances*, *Storm Clouds*, *Dunhuang Reflections*, *Chinese Hero: A Lone Exile*, *Lady White of West Lake*, solo in *Ode to the Silk Road*, *Dance of Strings*, *A Tale of the Southern Sky* and *Shan Shui: An Ode to Nature*.



洪海 Hong Hai 粵劇演員 Cantonese Opera Performer

粵劇演員，畢業於廣東粵劇學校及香港演藝學院戲曲學院，師承粵劇大師羅品超，京劇名伶劉洵。代表作有《三打白骨精》、《拜將台》、《三界·人鬼神》及《武松》等。為香港各大專業劇團所聘演，亦曾為香港話劇團、香港藝術節、中國戲曲節等作演出及技術指導。2011-2017 年擔任香港演藝學院青年劇團藝術總監及導演一職。長年於海內外致力推廣中國傳統文化，足跡遍及東南亞、歐美各地。現為香港演藝學院戲曲學院講師。

Sat at a feet of Luo Pinchao and Lau Shun, two renown Cantonese opera masters, Hong graduated from the Guangdong Cantonese Opera Academy and the Hong Kong Academy for Performing Arts (HKAPA). He worked with a couple of professional theatre groups such as the Hong Kong Repertory Theatre, Hong Kong Arts Festival and Chinese Opera Festival. Some of his masterpieces are *Monkey Subdues White-Skeleton Demon*, *Arena*, *Domains.Ghost*, *Wu Song* etc. From 2011 to 2017, he was the artistic director and director of The Young Academy Cantonese Opera Troupe of HKAPA. He is now a lecturer (Chinese Opera) of HKAPA.



李沛妍 Li Pui-yan 粵劇演員 Cantonese Opera Performer

生於紐約，畢業於美國威爾斯利學院中文系，獲李奇峰、余惠芬（芳艷芬首徒）家傳受業，更與羅家英、汪明荃結誼，得誼父母執手傳藝。2007 年參加《帝女花》五十周年紀念青年版演出長平公主一角，於香港演藝學院初踏台板。2010 年起參演大型粵劇《德齡與慈禧》飾德齡，並先後六度公演，更於 2011 年隨團赴加拿大作巡迴演出。2013 年參與香港藝術節主演《再世紅梅記》。2014 年被選為西九粵劇新星之一，隨後多次參與西九戲曲中心演出，同年獲前輩龍劍笙賞識，三度夥拍演出《紫釵記》及《牡丹亭驚夢》。2015 年得前輩尤聲普教授古老排場戲《打洞結拜》並於同年香港藝術節演出。參演新編製作繼有《春香傳》、《王子復仇記》、《蝴蝶夫人》、《拜將臺》以及舞蹈劇場 X 簡約粵劇《紫玉成煙》等。近年積極參與跨界別創作，期望探索融會粵劇予其他藝術媒體的可塑性。曾獲香港藝術發展局頒發 2017「藝術新秀獎」（戲曲）。除演出外，還致力於幕後製作及粵劇劇本翻譯工作。

Born in New York into a family of Cantonese opera heritage, Li Pui-yan graduated from Wellesley College and has been taught by numerous famed Cantonese opera performers. Since her debut as principal actress in *Floral Princess* (Youth Edition) in 2007, she has performed for the Hong Kong Arts Festival, Chinese Opera Festival, and Macau Arts Festival, as well as in the inaugural benefit performance for Asia Society Hong Kong. Her repertoire ranges from classics such as *Sworn in Grotto*, *June Snow*, and *Rejuvenation of Lady Plum Blossom* to new productions including *Lady Spring Fragrance*, *Deling and the Empress Dowager Ci Xi*, *Arena*, *Madame Butterfly*, and *Arrant Revenge*, an adaptation of Shakespeare's *Hamlet*. Recently, through working with artists from other disciplines, such as Ming Wong, Samson Young, and Enoch Cheng, she has become inspired to further explore the cross-disciplinary potential of this traditional art form. Aside from performing, Li is committed to theatrical production and the English translation of Cantonese opera librettos.



何晉熙 Ho Chun-Hei

笛子 Dizi

何氏畢業於香港演藝學院戲曲學院，隨陳敬臻主修笛子洞簫，隨陳勳副修廣東大笛，獲頒發戲曲藝術學士（一級榮譽）

及院長嘉許名單。在校期間成績優秀，曾獲林家聲慈善基金獎學金及香港賽馬會獎學金等獎學金。何氏於 2017 年遠赴杭州，參加首屆「銅音盃」全國竹笛邀請賽，獲全國專業青年 A 組銀獎。

2021 年與粵劇名伶羅家英先生合作，參與香港藝術發展局項目任音樂統籌，記錄幾近絕跡之官話古腔。同年任香港公開大學的研究助理，研究香港粵劇唱腔流派革新與傳承。此外，亦曾為崑曲擔任司笛，並協助梅花獎得主邢金沙老師出版自傳《吹盡寒沙始到金》之唱腔制譜。此外亦為香港嶺南大學《中國曲藝音樂集成·香港卷》編纂計劃任記譜工作。現受聘於西九文化區任全職樂師。

Ho Chun-Hei graduated from the School of Chinese Opera at The Hong Kong Academy for Performing Arts (HKAPA), studying Cantonese opera accompaniment under the tutelage of Chan King-tsun in dizi and minor studies in Guangdong suona under Chen Fen. For his outstanding performance he was awarded the Lam Ka-sing Foundation Scholarship and a Hong Kong Jockey Club Scholarship. He graduated from the HKAPA in 2018 with a first-class Bachelor of Fine Arts (Honours) degree in Chinese opera and was commended in the Dean's List. In 2017, he won second prize in the Tongyin Cup China dizi invitational in Group A (professional youth).

In 2021, he has been collaborating with renowned Cantonese opera artist Law Kar Ying, participating in Hong Kong Arts Development Council projects as music supervisor, and archiving the ancient dialect in Cantonese opera, which is on the brink of extinction. He is also a research assistant at the Open University of Hong Kong, studying innovations and inheritances of Cantonese opera singing styles in Hong Kong, and has led kunqu performances. He assisted in publishing the musical score of Xing Jinsha's autobiography and recordings, and contributed to writing musical scores for the Anthology of Chinese Narrative Singing at Lingnan University. Ho is currently a full-time musician at the West Kowloon Cultural District.



李家謙 Lee Ka-him

二胡 Erhu

生於香港，畢業於香港演藝學院獲音樂碩士，雙主修二胡及高胡；現任香港演藝學院及香港教育大學二胡導師、一才鑼

鼓客席樂師。

重要演出包括：與何占豪及香港演藝學院中樂團演出《梁山伯與祝英台》（2010）、與夏飛雲及香港女青中樂團演出《紅梅隨想曲》（2012）、世界首演蘇家威《戰·竹林》（2014）、香港首演王丹紅《弦意嶺南》（2017）及 Gabriel Prokofiev《Three Pieces for Erhu & Piano: Five Steps, Off Piste & Lament》（2019）等。

除多次於香港舉行胡琴獨奏音樂會，演奏足跡遍及多個國家；近年以自由身音樂人身份活躍於不同類型本地藝術節及跨媒體演出，並應邀於多個媒體作演出嘉賓及訪問。

Lee Ka-him was born in Hong Kong, and graduated with a Master of Music degree (double major in erhu and gaohu) at The Hong Kong Academy for Performing Arts (HKAPA). He is currently an erhu instructor at the HKAPA and the Education University of Hong Kong, and a guest musician with The Gong Strikes One.

Among his most notable performances are: *The Butterfly Lovers* with He Zhanhao and HKAPA Chinese Orchestra (2010); *Red Plum Capriccio* with Xia Feiyun and HKYWCACO (2012); the world premiere of So Ka-wai's *Fight in the Bamboo Forest* (2014); and the Hong Kong premieres of Wang Danhong's *Reminiscing Lingnan* (2017), and *Three Pieces for Erhu & Piano: Five Steps, Off Piste & Lament* by Gabriel Prokofiev (2019).

Lee has held several solo concerts in Hong Kong and toured in many countries. He is actively involved as an independent musician in local art festivals and cross-media performances, and has been invited to give guest performances and interviews in various media.



梁正傑 Jason Leung

擊樂 Percussion

梁氏以優異成績畢業於演藝學院，啟蒙老師為周展彤，後隨閻學敏先生主修中國敲擊樂，亦隨龍向榮先生及多位導師學習各種西洋敲擊樂。在校期間獲得多項獎學金包括：埃克森美孚獎學金，及三度獲頒匯豐銀行慈善基金獎學金，遠赴北京隨王建華研習京劇鑼鼓及烏布裏卡賽姆學習新疆手鼓。

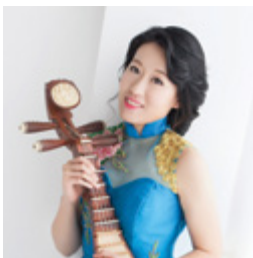
於2002-2003年期間，多次代表演藝學院赴歐洲多國及東南亞作巡迴獨奏表演，獲得一致讚賞。在2002年國際搖滾音樂會中，應著名搖滾隊DSC邀請將中國傳統吹打敲擊樂與搖滾音樂結合。2013年首度與香港舞蹈團合作，在舞蹈詩劇《蘭亭·祭姪》任大鼓演奏，並於2019年於獲獎民族舞蹈匯演《絲路如詩》中擔任新疆手鼓伴奏。

2007年成立赤煉鼓樂團並出任總監，2008-2011年間帶領該團參與香港鼓樂節獲得多個獎項。現為香港中樂團特約樂師，及香港愛樂民樂團敲擊樂首席。

Jason Leung graduated from The Hong Kong Academy for Performing Arts under the tutelage of Chau Chin-tung. He later studied Chinese percussion under Yim Hok-man and Western percussion with Lung Heung-wing and others. During his academic years, he was awarded the Exxon Mobile Scholarship, and was also a three-time awardee of the HSBC Charitable Foundation Hong Kong-China Student Exchange Programme Scholarship. He travelled to Beijing to study Chinese opera percussion under Wang Jianhua and Dab Drum under Wubulikasam.

Leung represented the academy as a solo artist in Europe and Southeast Asia in 2002-2003. In 2002, he was invited by the famous instrumental rock band DSC to merge Chinese traditional percussion with rock and roll music at the International Rock and Roll Music Festival. In 2013, he played drums for the Hong Kong Dance Company's Dance Poem *Spring Ritual · Eulogy* and he performed in the award-winning national dance performance *Ode to the Silk Road* on Xinjiang tambourine in 2019.

Leung founded Hong Kong Refiner Drums in 2007, and served as its director. From 2008 to 2011, he led the group in the Hong Kong Drums Festival Competition, winning a total of four prizes. He is a guest musician of the Hong Kong Chinese Orchestra and a principal percussionist of the Hong Kong Music Lover Chinese Orchestra.



黃翎欣 Wong Ling-yan

琵琶 Pipa

畢業於香港演藝學院，獲音樂學士（榮譽）、音樂碩士（演奏）。以優秀成績獲香港賽馬會獎學金，也獲滙豐獎學金到北京中國音樂學院深造。2010年創立彈撥樂小組「凝音樂坊」，並在2019年與香港作曲家聯會合作，於香港電台錄音。黃氏曾為香港演藝學院兼職講師、澳門音樂學院琵琶導師。現為竹韻小集樂團首席、凝音樂坊總監。

黃氏曾獲「2012 CCTV 民族器樂電視大賽」傳統民間組合銀獎、「青樂杯第二屆國際琵琶大賽」專業青年獨奏組銀獎等；曾參與「中國音樂的風格」計劃和《粵樂教科書》出版計劃，並灌錄唱片。黃氏獲香港政府及龍音唱片公司邀請，出訪全球15個國家作獨奏演出。近年參與第7屆中國-東盟藝術節，為琵琶協奏曲《舞俑》擔任獨奏；舉行《瑩音·凝音·黃翎欣琵琶獨奏會》、《粵樂琵琶行萬里》和《南北琵琶的對話》音樂會，場場爆滿。黃氏先後與香港話劇團、香港舞蹈團、桃花源粵劇舍作跨界演出。

Wong Ling-yan obtained her master's and bachelor's degrees in music at The Hong Kong Academy for Performing Arts (HKAPA). She was rewarded a full scholarship from The Hong Kong Jockey Club and a scholarship by The Hong Kong Bank Foundation to study at the China Conservatory of Music in Beijing. She won first prize for pipa solo in the Hong Kong Schools Music Competition, second prize in the Hong Kong International Pipa Competition (professional youth soloist), and second prize in the 2012 CCTV National Instrumental Music Competition (Ensemble). Wong has been involved in many CD productions, such as the "Cantonese Music Tutorial Project" and "The Style of Chinese Music" project. Previously a part-time lecturer at the HKAPA and a pipa instructor at Macao Conservatory, she is currently concertmaster of the Windpipe Chinese Music Ensemble and director of Music-Joint Association.

Invited by the HK SAR Government and the ROI recording company, Wong has toured 15 countries around the world to have solo performances. In recent year, Wong served as the soloist for the Pipa Concerto *Dancing Figurines* in the 7th China-ASEAN Arts Festival. Besides, Wong's solo concert *Twinkly, Chass Wong Pipa Recital, A Promenade through Time: Cantonese Pipa concert*, and *Dialogue between the Southern and Northern Pipa* concert were held. In 2019, Music-Joint Association co-operated with HK Composers' Guild, to conduct a recording production in the RTHK. Wong has cross-border performances with the Hong Kong Repertory Theatre, Hong Kong Dance Company and Taohuayuan Cantonese Opera.



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為此我們送上由衷謝意，並承諾以更精進的表現推廣藝術，回饋社會。

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