

少 Shao - youth, few in number, lack
年 Nian - age, year
遊 Yao - travel, wander

Shao Nian Yao -
is it “aimless wandering of the young” or “determined expedition of the youthful aged” ?

少年遊

Shao Nian Yao

香港舞蹈團「融匯中西 舞動香港」

Hong Kong Dance Company

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

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，致力推廣中國舞蹈，並於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。成立至今已排演超過一百齣深受觀眾歡迎和評論界讚賞的作品。近期作品包括《清明上河圖》、《笑傲江湖》、《雪山飛狐》、《神鵰俠侶》、《雙燕—吳冠中名畫隨想》、《蘭亭·祭姪》、《藍花花》、《風水行》、《金曲舞韻顧嘉輝》、《花木蘭》、《梁祝·傳說》及《風雲》等。

香港舞蹈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。近年獲邀參加「相約北京—2008奧運文化活動」、2009年香港「東亞運動會開幕禮」、2010年「第九屆中國藝術節」及「上海世博會」等作大型演出。2013年1月，舞團赴加拿大多倫多索尼演藝中心和美國華盛頓甘迺迪藝術中心演出《清明上河圖》；2013年9月赴北京國家大劇院以及12月赴台北新舞台「香港週2013」演出《蘭亭·祭姪》；2015年3月赴美國紐約林肯表演藝術中心演出《花木蘭》。

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.

History Established in 1981 with the aim of promoting Chinese dance, the Hong Kong Dance Company 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.

Since its inception, the Hong Kong Dance Company has staged over 100 productions, many of which were highly popular with critical acclaim. Recent productions include *Qingming Riverside*; *The Smiling, Proud Wanderer*; *Snow Fox*; *Eagle Companions*; *Two Swallows – Ode to Wu Guanzhong*; *Spring Ritual · Eulogy*; *Plateau Bluebells*; *Feng Shui*; *Joseph Koo's Classic Melodies*; *The Legend of Mulan*; *The Butterfly Lovers* and *Storm Clouds*.

The Company has toured internationally as well as around Mainland China as a way to encourage cultural exchange. The Company was invited to perform at the “Meet in Beijing 2008” Arts Festival to celebrate the Beijing Olympics, and took part in the opening ceremony of the East Asian Games in 2009. In 2010, the Company participated in “The Ninth China Art Festival” in Guangzhou and the World Expo in Shanghai. In January 2013, the Hong Kong Dance Company presented *Qingming Riverside* at The Sony Centre for the Performing Arts in Toronto and The John F. Kennedy Center for the Performing Arts in Washington, D.C. *Spring Ritual · Eulogy* was presented at the National Centre for the Performing Arts in Beijing in September 2013, and the Novel Hall for Performing Arts in Taipei in December 2013 as part of Hong Kong Week 2013. *The Legend of Mulan* will be presented at the Lincoln Center for the Performing Arts in New York in March 2015.



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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，若您不準備保留本節目場刊，請於完場離去前把場刊留在座位，或交回收箱，以便環保回收。

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

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

6.2.2015 (星期五Fri) 7:45pm

×

7.2.2015 (星期六Sat) 7:45pm

演後藝人談 Meet-the-Artists Session

演出完畢後於演藝廳內舉行

Held at the Auditorium after the performance

×

8.2.2015 (星期日 Sun) 3:00pm

演出約100分鐘，不設有中場休息。

Programme duration is about 100 minutes without intermission.

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香港舞蹈團保留更改節目及表演者之權利

香港舞蹈團由香港特別行政區政府資助

香港舞蹈團為荃灣大會堂場地伙伴

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

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

Hong Kong Dance Company is a Venue Partner of the Tsuen Wan Town Hall.

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主席獻詞 Message from the Chairman



主席 Chairman

黃遠輝SBS太平紳士

Stanley Wong, SBS, JP

無論您是什麼年代的觀眾？
無論您的少年時代是否已經過去？
您的少年夢都成為回憶了嗎？
還是，您從來不曾放棄過追尋自己的夢想？

《少年遊》作為香港舞蹈團2014/15年度舞季的最後一個本地演出，別具意義。通過與藝術統籌伍宇烈先生再度攜手，召集多位資深舞蹈創作人，結伴同遊，結合他們獨特的個人經歷，以全新視角詮釋經典之作，與觀眾分享他們與中國舞相伴多年的成長和收穫，回首與前瞻中國舞在香港的傳承與發展。

讓香港舞蹈團和喜歡舞蹈的您，透過舞蹈藝術，一起回望人生。而回望，正是為了要向未來前進。

No matter what generation you're from ...
No matter whether youth has passed you by ...
Are your youthful dreams but mere memories today?
Perhaps you've never given up on your pursuit?

It is especially meaningful that *Shao Nian Yau* is the final local production of the Hong Kong Dance Company's 2014/15 season. Thanks to curator Yuri Ng who collaborates with us on this programme, many of Hong Kong's veteran choreographers join hands in making this journey together, injecting each of their unique experiences into innovative perspectives as they interpret the classics, sharing with the audience their development and achievements — looking to the past yet also peering into the future — after having spent many years with Chinese dance.

I sincerely invite you to join the Hong Kong Dance Company to look back at life through the art of dance. We look back precisely because we desire to advance into the future.

香港舞蹈團主席
Chairman
Hong Kong Dance Company

香港舞蹈團藝術人員 Artistic Staff of Hong Kong Dance Company



藝術總監 Artistic Director

楊雲濤 Yang Yuntao



駐團導師
Dance Master

謝茵 Xie Yin

訓練導師
Training Instructor

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袁勝倫 Yuan Shenglun



占倩 Zhan Qian



藝術總監 Artistic Director

楊雲濤 Yang Yuntao

白族，畢業於中央民族大學舞蹈系，曾任廣東現代舞團、北京現代舞團舞蹈員。曾於首屆中國現代舞大賽獲群舞表演銅獎。之後由其主演的舞劇《媽勒訪天邊》獲第二屆中國舞蹈荷花獎比賽金獎及優秀男主角獎、第六屆中國藝術節優秀劇目獎，於第七屆全國少數民族舞蹈比賽憑《雲之南》獲獨舞表演金獎。

2002年加入香港舞蹈團，擔任首席舞蹈員，並憑舞劇《水滸傳》及《大地之歌》獲2003年香港舞蹈聯盟「舞蹈年獎」。2005年加入城市當代舞蹈團，憑該團節目《霸王》之演出再獲2006年香港舞蹈聯盟「舞蹈年獎」。2007年出任香港舞蹈團助理藝術總監一職。2010年獲香港藝術發展局頒發2009「年度最佳藝術家獎(舞蹈)」，另分別於2013年憑《蘭亭·祭姪》獲2013年香港舞蹈年獎「最值得表揚舞蹈製作」及憑《花木蘭》獲2014香港舞蹈年獎「最值得表揚舞蹈製作」和「最值得表揚群舞演出」。

楊氏曾分別於廣東現代舞團、北京現代舞團及城市當代舞蹈團發表多個舞作。為香港舞蹈團編創節目包括音樂劇《邊城》、《笑傲江湖》、《天上·人間》、《三國風流》、《金曲蛻變顧嘉輝》、《蘭亭·祭姪》、《花木蘭》、《梁祝·傳說》及《風雲》等。

A member of the Bai ethnic minority in Yunnan, Yang graduated from the Minzu University of China's Faculty of Dance. Yang has been a dancer in the Guangdong Modern Dance Company and the Beijing Modern Dance Company. He won the Bronze Prize at the 1st Central Modern Dance Competition. As Principal Dancer in *Ma and Le Visiting the Sky*, Yang won the Gold Prize and the Outstanding Male Performer in the 2nd National Lotus Awards Competition, and the Outstanding Performance in the 6th China Arts Festival. With *South of the Cloud* he won the Gold Award in Solo Dance at the 7th National Dance Competition for Ethnic Minorities.

He joined the Hong Kong Dance Company in 2002 as Principal Dancer, and received the Hong Kong Dance Awards 2003 from the Hong Kong Dance Alliance for his performance in *Water Margin* and *The Song of the Earth*. Yang joined the City Contemporary Dance Company (CCDC) in 2005, and received the Hong Kong Dance Awards 2006 again for his performance in *The Conqueror*. He joined the Hong Kong Dance Company (HKDC) in 2007 as the Assistant Artistic Director. He received the Award for Best Artist (Dance) of the Hong Kong Arts Development Awards 2009 from the Hong Kong Arts Development Council, the Outstanding Achievement in Production in the 2013 Hong Kong Dance Awards with his choreography *Spring Ritual · Eulogy* and the Outstanding Production and the Outstanding Ensemble Performance in 2014 Hong Kong Dance Awards with the work *The Legend of Mulan*.

Yang has choreographed for Guangdong Modern Dance Company, Beijing Modern Dance Company and CCDC. His choreographic works for the Hong Kong Dance Company include *Border Town*; *The Smiling*; *Proud Wanderer*; *Everlasting Love*; *Romance of the Three Kingdoms*; *Joseph Koo's Classic Melodies*; *Spring Ritual · Eulogy*; *The Legend of Mulan*; *The Butterfly Lovers* and *Storm Clouds*.

伍宇烈 54天 漫遊

香港舞蹈團

熊德敏舞去探花月夜

小梅步步單城傳獨步

余與碧艷再遇於雨夜

進步陳俊盡佈奇棋局

為何健全能天才表演

潮文慧眼見民族舞蹈

我死也不會做一個只顧回顧的作品……

大概是因為我老(這個字，講得出口，原來也不怎麼可怕)了。

我喜歡跟年輕的舞者合作，

喜歡吸取他們青春的氣息，

喜歡從他們身上看見未來，看見中國舞的將來(當然也希望看見香港的古典芭蕾舞的將來)。

對於老去，常令我想起一個問題。

life after dance～

如果伍宇烈不跳舞不教舞不編舞，還可以還會還應該還想做甚麼？

當雲濤邀請我為舞團創作，

首先想起的，就是要找團內資深（這兩個字常被誤會與老這個字是同一寫法）的演員：黃磊、陳俊、陳榮、米濤、華琪鈺、何健、潘嘉雯、熊德敏、丘文紅……(其實行政人員周煒嫦及訓練導師柯志勇也是個很資深的舞者，不過，如何才能說服他們復出呢?)

並跳一隻很古典（也有人說是古老）的舞—《春江花月夜》。

我很好奇，很想問今天的年輕人對古典/傳統舞蹈到底有沒有興趣？

我透過熊德敏問新進團的Cindy，也問這群學跳舞的女孩們，她們來自兒童團及中國舞等級考試課程，各有不同背景和不同經歷，也許更為了不同的目的翩翩起舞。

而透過，教舞與學舞，又會否令她們都會對古典舞產生真正的興趣或好奇嗎？

我看五十年不變舞照跳的小梅。

她的《獨步》美得不得了。也孤獨得不得了。

舞蹈生涯上，誰會給予我們繼續前進的力量和希望？

個人成就被認同，作品得到傳承，有學生跟著學習，就不會孤獨吧？

小梅的《獨步》是這樣一點一點的讓我感懷身世。

到底林芷余舞著小梅的傘可以啟發我們什麼？

相對小梅一個人撐著，在余碧艷的《雨夜》中，一群人都撐著傘是否就安全得多？一群同學透過一同競爭一起學習一起畢業一起表演中找得到樂趣？

阿碧看著這幾個曾經跳過《雨夜》的演藝學院學生長大成人，會否感到安慰？這種聚與散，為我們的生命帶來甚麼？

陳俊在一次又一次的八樓平台表演中，充分地表現出他要衝出這個小地方可一展拳腳的力量與慾望。我認為這次《少年遊》是一個契機，能為這個年輕人造就這樣的創作機會。

我希望人人都能一展拳腳，或一展歌喉。

何健喜歡唱歌，也很會唱歌。我與他合作形式就是一直聊聊聊聊聊和試試試試試一些我的想法，然後，他又提供一些想法……

這是最理想的collaboration。

另一組collaboration，文慧與他的拍檔黎Dee。

我很好奇他們的溝通方法。

文慧到底是如何從民族舞蹈以外的世界汲取養分，回望自己的過去，舞蹈及經驗。雲濤與我引入兩齣文慧的創作，都很新鮮也很過癮的新舊融合作品，像在見證著這一代。

活在善忘的香港，各種行業甚至創作藝術表演都在努力“創造”新鮮感。

新鮮感……能刻意培養嗎？

我們如何為自己創造機會？找到更多一點勇氣？

傳統民族舞/古典芭蕾舞在香港真的有存在價值嗎？

特別感謝中途加入參與《少年遊》創作的黃磊、米濤、華琪鈺 + 4位香港“姐仔”
～潘嘉雯、蔡琬安、林真娜、鄭麗冰。

人生苦短，舞者的生命不一定很苦……但一定很短。

所以，我要做《少年遊》。

它是一個能讓我開心繼續“老”下去的project。

Hung Tak-man prances in search of flowers in the moonlit night

Every step Mui makes discovers the city alone

Pik-yim and I meet again in a rainy night

Chen Jun, progressive as always, deploys a chess game

Offering a vehicle for Ho Kin to show off his all-round talent

A perspective on traditional dance is offered by a hip Man Wai

Yuri Ng's 54-day HKDC Odyssey

I'd rather die than curate a retrospective that only offers retrospectives ...

Perhaps because I'm old (now that I can say it, I'm no longer afraid).

I enjoy collaborating with young dancers,

I enjoy breathing in their youthful aura,

I enjoy peering into the future through their movements, searching for the future of Chinese dance (and indeed, the future of classical ballet in Hong Kong).

A question surfaces on the subject of getting old.

Life after dance ...

If Yuri Ng no longer dances, no longer teaches dance, no long choreographs, what else should or would he want to do?

When Yuntao invited me to create something for the Hong Kong Dance Company, What first came to mind was that I must include those veteran dancers in the company ("veteran" often has been misunderstood as "old"): Huang Lei, Chen Jun, Chen Rong, Mi Tao, Hua Chi-yu, Ho Kin, Poon Ka-man, Hung Tak-man, Yau Man-hung ... (in fact, assistant manager Jennifer Chow and training instructor Ke Zhiyong are also veteran dancers, but how could I convince them to return to the stage?)

And to perform in a classical (some might call it ancient) dance entitled *Moonlit Night by a Spring River*?

I'm very curious, eager to ask young people today whether they have any interest in classical/traditional dance.

Through Hung Tak-man, I popped the question to Cindy, a newcomer in the company. I also asked a group of young dance students: they come from a children's troupe or are enrolled in the Chinese dance graded examination courses. Everyone has a different background and experience. Most likely all of them have different reasons and goals for taking up dance.

So through the process of teaching and learning, could we ignite interest and curiosity among these young women in classical dance?

I see Mui, who doesn't change at all with age and continues to dance through the decades.

Her *Eulogy* is beyond beautiful. It is also extremely lonesome.

Who gives us strength and hope to keep going throughout our lives in dancing?

When your achievements are widely recognized, when your works create a legacy, when you have students learning from you, does it mean you're no longer alone?

Mui's *Eulogy* has provided me food for thought: I'm saddened by what life has brought forth.

When Lam Tsz Yu dances carrying Mui's umbrella as prop, what thoughts will come to us?

In contrast to Mui holding up her world alone, in Yu Pik-yim's *Once on a Secret Night*, a group of dancers hold on to their umbrellas. Is it safety by numbers? Can a group of classmates who strived together, challenged each other, studied, graduated and performed together find fun and enjoyment in this process?

When Pik-yim sees her students who appeared in *Once on a Secret Night* many years ago now all grown-up, is she satisfied and content? This endless cycle of being together and being apart, what does it bring to our lives?

Through numerous works presented at the 8/F Platform, Chen Jun fully conveyed his talent and desire to break out of the small venue and extend his horizons. I believe *Shao Nian Yau* provides a great opportunity for a young talent to throw himself into a new endeavour.

I hope everyone has a chance to extend their talents, or to stand on stage and sing.

Ho Kin loves to sing. He's a good singer. Our collaborative process involved lots of conversation and countless to-and-fro exploring my ideas and then his ...

That is my ideal collaboration.

Man Wai and Dee Lai present an alternative collaborative process.

I'm very curious how they communicate.

How does Man Wai absorb elements from the world outside traditional dance in order to look back at her past, her dance and her experience?

Yuntao and I introduce two of Man Wai's works that meld old and new in fresh and enticing ways, bearing witness to this generation.

We live in Hong Kong, a truly forgetful city where all walks of life and lines of business, even the creative arts, devote their energy in "inventing" a sense of freshness.

Can we set out with the goal of nurturing ... "freshness"?

Why do we create opportunities for ourselves? Where do we find that extra bit of courage?

Do traditional dance and classical ballet have the requisite value to survive in Hong Kong?

My special thanks to those who joined us midway in creating *Shao Nian Yau*: Huang Lei, Mi Tao, Hua Chi-yu + 4 "Miss Hong Kongs"—Poon Ka-man, Tsai Yuen-on, Lin Chun-na and Kwong Lai-ping.

Life might be bitter and short, dancers' lives might not be bitter ... but for sure, they are short.

That's why I want to put on *Shao Nian Yau*.

It is a project that gives me continuous pleasure as I "age."



藝術統籌/美術指導

Curator/Visual Director

伍宇烈 Yuri Ng

六歲起隨王仁曼女士學習古典芭蕾舞，其後獲獎學金往加拿大及英國深造。1983年加入加拿大國家芭蕾舞團為職業舞蹈員。1993年回港後專注編舞，曾跟多個藝術團體及組織合作。

1997年獲香港藝術家聯盟頒發「藝術家年獎(編舞)」；1998年憑舞蹈作品《男生》獲法國Bagnolet編舞獎；於2012香港舞蹈年獎中獲得「傑出成就獎」及於2013年獲香港藝術發展局頒發「年度最佳藝術家獎(舞蹈)」。

近年參與的主要舞蹈及劇場作品包括香港新視野藝術節合唱劇場《石堅》、香港芭蕾舞團《糊塗爆竹賀新年》、不加鎖舞蹈館《水舞間》。編舞以外的創作包括與黎宇文聯合製作的舞蹈錄像《一杯茶》、城市當代舞蹈團《舞! 舞? 舞 ……》(舞台及服裝設計)及香港舞蹈團《如夢令》(視覺美術指導)。

2011年至2013年為香港小交響樂團駐團藝術家，現任一舖清唱聯合藝術總監。

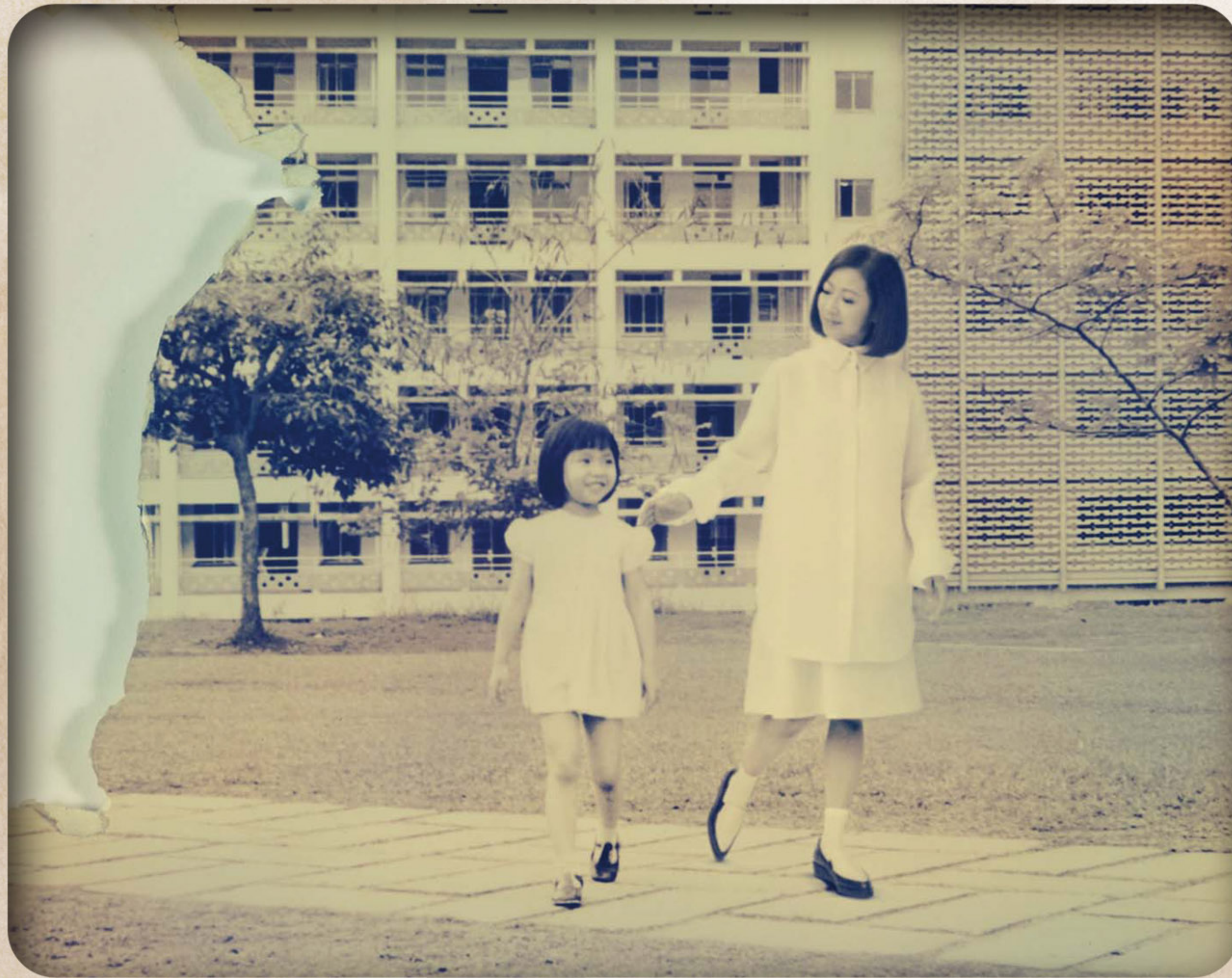
Yuri Ng began classical ballet training with Ms Jean Wong and later, at National Ballet School in Canada and (through the Heinz Bosl Scholarship awarded by the Hong Kong Ballet Group) Royal Ballet School in England. In 1983, he joined The National Ballet of Canada as a dancer. Since his return to Asia in 1993, Yuri has choreographed for various performing companies and organizations.

Yuri received the “Artist of the Year Award – Choreographer”, from the Hong Kong Artists’ Guild in 1997 and in 1998, he was awarded Prix D’auteur at the 6th Rencontres Choreographiques Internationale de Seine-St-Denis (Bagnolet) with his choreography of *Boy Story*. He received the “Outstanding Achievement Award” at the Hong Kong Dance Awards in 2012. In 2013, Yuri received the “Award for Best Artist” from the Hong Kong Arts Development Council.

Recent creations include theatrical choral concert *Rock Hard* for New Vision Arts Festival; *Firecracker* (a Chinese New Year version of the Nutcracker) for Hong Kong Ballet and *Hose of Dancing Water* (in collaboration with artistic members of Unlock Dancing Plaza). Other creative projects include, *A Cup of Tea* (dance video, in collaboration with Maurice Lai); Helen Lai’s *Very Dance* (set & costume design, for City Contemporary Dance Company); *Dream Dances* (visual direction, for Hong Kong Dance Company);

Yuri was Hong Kong Sinfonietta’s Artist Associate from 2011-2013. He is currently the Co-Artistic Director of Hong Kong’s first professional a cappella theatre company, Yat Po Singers.

熊德敏 Hung Tak-man



《月夜遊》 Wander Through the Moonlit Night

她，似近似遠，是回到了過去？還是……跨越了時空的回憶？

經典劇目《春江花月夜》是中學時期必學的舞蹈，它代表著一個時代的符號。事隔三十年，今天有幸再度重遇，它的優雅，它的寧靜，讓我重新細味返璞歸真之美。

熊氏自少年時期隨林萬娃老師學習中國民族民間舞及古典舞，畢業於香港演藝學院首屆中國舞系。在校期間，參加第二屆桃李杯舞蹈比賽獲頒榮譽獎。畢業後，加入香港舞蹈團至今26年。現為香港舞蹈聯會委任執行委員。

除擔任演員外，同時參與排練、編舞及藝術統籌等工作，劇目超過150多部。主演作品包括《畫皮》、《周璇》、《自梳女》、《停車暫借問》、《大地讚歌》、《邊塞秋色》、《如此》、《白蛇與許仙》、《大山·草地·火把情》及《長白情》等。曾隨團出訪多個國家和地區。2007年至2011年間，先後獲香港舞蹈聯會頒發「傑出創作獎」和「舞蹈藝術編導獎」。

A student of Lin Wanwa in Chinese folk dance and classical dance from a young age, Hung Tak-man was a graduate of the Hong Kong Academy for Performing Arts's inaugural class in Chinese Dance. While still a student, Hung received a distinguished award at the 2nd Taoli Cup Dance Competition. She joined the Hong Kong Dance Company immediately upon graduation 26 years ago. Hung currently serves as a member in the executive committee of the Association of HK Dance Organizations.

Apart from performing, Hung is also involved in rehearsal, choreography and artistic administration. To date, she has participated in more than 150 productions. She has performed as a principal dancer in such productions as *Painted Face*, *The Story of Zhou Xuan*, *Suppressed Romance*, *When the Dream Fades*, *The Good Earth*, *The Rites of Autumn*, *Suchness*, *White Snake and Xu Xian*, *The Splendours of Chinese Ethnic Dance* and *For the Love of Changbai Mountains*. Hung has toured with the Hong Kong Dance Company internationally and around China. Between 2007 and 2011, she received awards for outstanding originality and choreography from the Association of HK Dance Organizations.

She appears close by, but perhaps she's far away? Has she returned to the past? Or is this a memory that has traversed time and space?

Moonlit Night by a Spring River is a seminal work, a dance that everyone must study in secondary school. It is iconic of a certain epoch. Three decades have passed since I first encountered this work. Today, I feel blessed to be reacquainted with its elegance and serenity. I could taste again its intrinsic beauty of simplicity and nature.

梅氏隨劉素琴老師學習中國古典民間舞及東南亞舞蹈。1981年加入香港舞蹈團，曾擔任舞劇《黃土地》、《胭脂扣》、《玉卿嫂》女主角。1985年於香港青年編舞大賽中獲中國舞組冠軍，獲獎學金到紐約學習現代舞。回港後開始投入創作，包括獨舞作品《遊園驚夢》、《狂草》等，並創作舞蹈劇場《日記》系列，及活躍於詩、畫、裝置等跨媒介創作。

於1990年成為獨立舞蹈工作者，曾獲亞洲文化協會資助赴紐約學習接觸即興及後現代舞蹈技巧，並獲邀參加美國舞蹈節國際編舞營。回港與香港舞蹈團及城市當代舞蹈團合作，主要編創作品有《如夢令》、《再世。尋梅》、《獨步》、《華麗與蒼涼》、《紫·釵·緣》及《舞·雷雨》等。近年常以獨舞家身份應邀於藝術節表演，包括威尼斯雙年展、哥本哈根舞蹈節、里昂雙年展及翩娜·包殊舞團《春之祭》演出等。

曾獲獎項包括香港舞蹈聯盟「舞蹈年獎」、慧妍雅集「傑出女士」、香港《旭茉》雜誌選出2005十大成功女性之一及2007年行政長官社區服務獎狀。

Mui received training in Chinese classical and ethnic dance in Hong Kong under the tutelage of Liu Suqin. She was a member of the Hong Kong Dance Company from 1981 to 1990 as a principal dancer, having starred in such productions as *Yellow Earth*, *Rouge* and *Jade Love*. In 1985, she won the Hong Kong Young Choreographer Competition in the Chinese Dance category and received a scholarship to study modern dance in New York. Upon returning to Hong Kong, she created works such as *Awakenings in a Dream*, *Cursive Script* and the *Diary Series*. She has been active in mixed media, combining poetry, painting and installation art.

Mui became an independent choreographer/dancer/teacher in the 1990s. Under the auspices of the Asian Cultural Council, she travelled to New York to explore improvisational and postmodern dance and took part in the International Choreographer's Program at the American Dance Festival. After her return, Mui collaborated with the Hong Kong Dance Company and City Contemporary Dance Company. Her major works include *Dream Dances*, *Desperately Seeking*, *Miss Blossom*, *Eulogy*, *Of Grandeur and Desolation*, *Love Accidentally* and *Thunderstorm*. Mui has been invited to perform as a solo artist at international arts festivals, including the Venice Biennial Dance Festival, Dancing-World Festival in Copenhagen and the Lyon Biennale de la Danse. She also performed as a guest dancer in Pina Bausch's Tanztheater Wuppertal.

Among Mui's accolades are "Dancer of the Year" at the Hong Kong Dance Awards and "Outstanding Woman" by the Wai Yin Association. She was selected as one of the "Most Successful Women 2005" by Jessica magazine and received the Chief Executive's Commendation for Community Service in 2007.

編舞 Choreographer

梅卓燕 Mui Cheuk-yin



© Wai Lok

《獨步》 *Eulogy*

少女篇 Version for a young girl



《雨夜》 *Once on a Secret Night*

一路走來……

也許上路時的初衷已逐漸淡忘
那也無妨。

從那裡出發重要嗎？記憶中我
是曾經在這雨中步過……

記得於06年在香港演藝學院創作《雨夜》的同時，也正是在香港舞蹈團排練《如夢令》，沒想到8年後的今天，再次有機會跟那班畢業多年的帥哥們重排此節目……還跟當年《如夢令》的夢幻組合——Yuri、小梅及文慧等，再次走在一起——《少年遊》！

是緣！
期待！

Along the way ...

Perhaps the memory of how we started the journey has faded,

It doesn't matter anymore.

Is it that important where we began? I seem to remember I once walked along in the rain ...

I remember I was creating *Once on a Secret Night* at the Hong Kong Academy for Performing Arts when rehearsals were underway for *Dream Dances* at the Hong Kong Dance Company. I had no idea that eight years later, I would have another chance to work and rehearse with those senior classmates who graduated decades ago. And it's even the same *Dream* team — among them Yuri, Mui and Man Wai. We meet again in *Shao Nian Yau*!

This is destiny!
I'm counting the days!

余氏畢業於香港演藝學院，後獲獎學金赴北京舞蹈學院深造，主修中國民族民間舞。1991年至1999年為香港舞蹈團全職舞者，並曾兼任編舞及排練助理。2005年完成澳洲昆士蘭科技大學舞蹈教育碩士課程；現為香港演藝學院中國舞系講師及T&Y創作坊藝術總監。自2004年始擔任香港藝術發展局審批員，現為香港演藝學院研究生課程委員會成員。

余氏編舞作品屢獲本地、國內及國際舞蹈大賽的獎項，包括2003年《生於死以前》獲全中國青少年第七屆桃李杯舞蹈比賽群舞創作及表演二等獎；2004年《凝風》於香港紫荊盃舞蹈大賽中獲表演金獎及《破界》獲全場四洲舞蹈大獎，創作金獎及表演銀獎，並於廈門全國第六屆舞蹈比賽中獲群舞創作及表演優秀獎；2006年《雨夜》於深圳市現、當代舞蹈大賽中獲「最佳創意編舞大獎」及2007年香港舞蹈聯盟頒發「舞蹈年獎」；2007年及2009年《奕決》、《凝風》及《千世》，分別於西班牙巴塞隆娜及捷克布拉格舞蹈大賽中獲兩項冠軍及全場大獎。

余氏曾獲邀參與香港舞蹈團、香港演藝學院戲劇學院及中國戲曲課程、演戲家族、春天實驗劇團、香港藝術節及毛俊輝戲劇計劃、台灣HsinChu舞蹈學校等擔任客席編舞。

After graduating from the Hong Kong Academy for Performing Arts, Yu Pik-yim was awarded a scholarship to further her studies at the Beijing Dance Academy, majoring in Chinese folk dance. From 1991 to 1999, she was a dancer with the Hong Kong Dance Company, where she also served as choreographer and rehearsal assistant. In 2005, she completed a Master's Degree of Creative Industry (Dance Teaching) at the Queensland University of Technology. Yu is currently a Lecturer of Chinese Dance at the HKAPA and the Artistic Director of T&Y Creative Arts. She has served as examiner for the Hong Kong Arts Development Council since 2004; she is currently a member of the Graduate Education Committee and the MFA Advisory Committee at the HKAPA.

Yu's choreography has received accolades in Hong Kong, China and abroad. In 2003, her choreographic work *Life?* won the Class 2 Award for Originality and Performance at China's 7th Taoli Cup Dance Competition. In 2004, *Cohere* received the Gold Award for Performance at the 2nd Bauhinia Cup Dance Championships, while *Break Through* received the Bauhinia Cup Four Seas Overall Championship, Gold Award for Originality and Silver Award for Performance. At the 6th Xiamen National Dance Competition, *Break Through* was also recognized for excellence in originality and performance. In December 2006, *Once on a Secret Night* was awarded the Grand Prize in the Choreography category at the 4th Shenzhen Dance Competition. The following year, Yu received the Hong Kong Dance Award by the Hong Kong Dance Alliance. In 2007 and 2009 respectively, Yu's *The Besiegement*, *Cohere* and *Thousand Lives* won top prizes at the Barcelona Dance Award and New Prague Dance Festival Competition as well as a Grand Prize.

Yu has been invited by the Hong Kong Dance Company, HKAPA's Drama School and the Chinese Traditional Theatre Programme, Actors Family, Spring-Time Experimental Theatre, Hong Kong Arts Festival, Fredric Mao Theatre Projects and Taiwan's HsinChu Dance School as guest choreographer.

2001年以優異成績畢業於北京舞蹈學院附中，同年獲香港舞蹈團特邀演出二十週年團慶大型舞劇《梁祝》飾梁山伯，隨後正式加入香港舞蹈團。擔任多部大型舞劇男主角，包括《經典回望·周璇》飾嚴華、《塵埃落定》飾大少爺、《雪山飛狐》飾胡斐、《神雕俠侶》飾楊過、《竹林七賢》飾嵇康、《遷界》飾袁四都、《藍花花》飾石娃子、《金曲舞韻顧嘉輝－經典再現》飾都市年輕人、《天蟬地雛》飾卯、《花木蘭》飾將軍及《風雲》飾雄霸等。

2006與邢亮創作的獨舞《我·想》及《一個人·走》在韓國舉行的第三屆首爾國際舞蹈比賽青年組現代舞組得十佳，並兩度獲邀於美國巡演；香港舞蹈聯盟頒發2006年「舞蹈年獎」及2012年「最值得表揚男舞蹈員」；2009年桃李盃比賽指導老師獎二等獎及作品《孤獨·夢》於2014年第八屆深圳市創意舞大賽獲創意編舞銀獎。近期作品有八樓平台《劇·舞》編創〈最紅顏〉。現為中國舞蹈家協會會員。

Upon graduation with distinction from the affiliated middle school of the Beijing Dance Academy in 2001, Chen Jun was invited by the Hong Kong Dance Company to perform the leading role of Liang Shanbo in *The Butterfly Lovers*. After his debut, Chen joined the Hong Kong Dance Company and has since performed in such productions as *The Story of Zhou Xuan* (as Yan Hua), *Red Poppies* (as Elder Son), *Snow Fox* (title role), *Eagle Companions* (as Yang Guo), *Seven Sages of the Bamboo Grove* (as Ji Kang), *Evacuation Order* (as Yuan Sidou), *Plateau Bluebells* (as Stony), *Pop Classic Joseph Koo's Dance Melodies 2013* (as Young Man), *Masquerade* (as Mao), *The Legend of Mulan* (as the General) and *Storm Clouds* (as Hung Ba).

In 2006, along with Xing Liang, Chen created two works *I, Think* and *Walk Alone* that were selected among the “Ten Best” in the Youth Modern Dance division at the 3rd Seoul International Dance Competition. These works have since toured the United States twice. Chen was a recipient of the Hong Kong Dance Award in 2006; six years later, he was awarded “Outstanding Performance by a Male Dancer” by the Hong Kong Dance Alliance. In 2009, Chen was the runner-up for the Tutor Award at the Taoli Cup Dance Competition. Last year, his *Alone, Dreams* received the Silver Award at the 8th Shenzhen Creative Dance Competition. Chen's recent work includes *Rouge*, presented as part of 8/F Platform's *Drama:Dance*. He is a member of the Chinese Dancers Association.



編舞 Choreographer

陳俊 Chen Jun

《棋子·局》 *My Game of Chess*

誰是棋子？我是棋子？那又是誰的棋子呢？

人生如“局”，人如“棋子”，“棋子”入“局”！

Who is a chess piece? Am I a chess piece? If so, to whom do I belong?

Life is like a “game” and people are “chess pieces” that enter the “game”!

畢業於香港演藝學院中國舞系，獲藝術學士（榮譽）學位。賴氏現為自由身舞蹈員及中國舞導師。

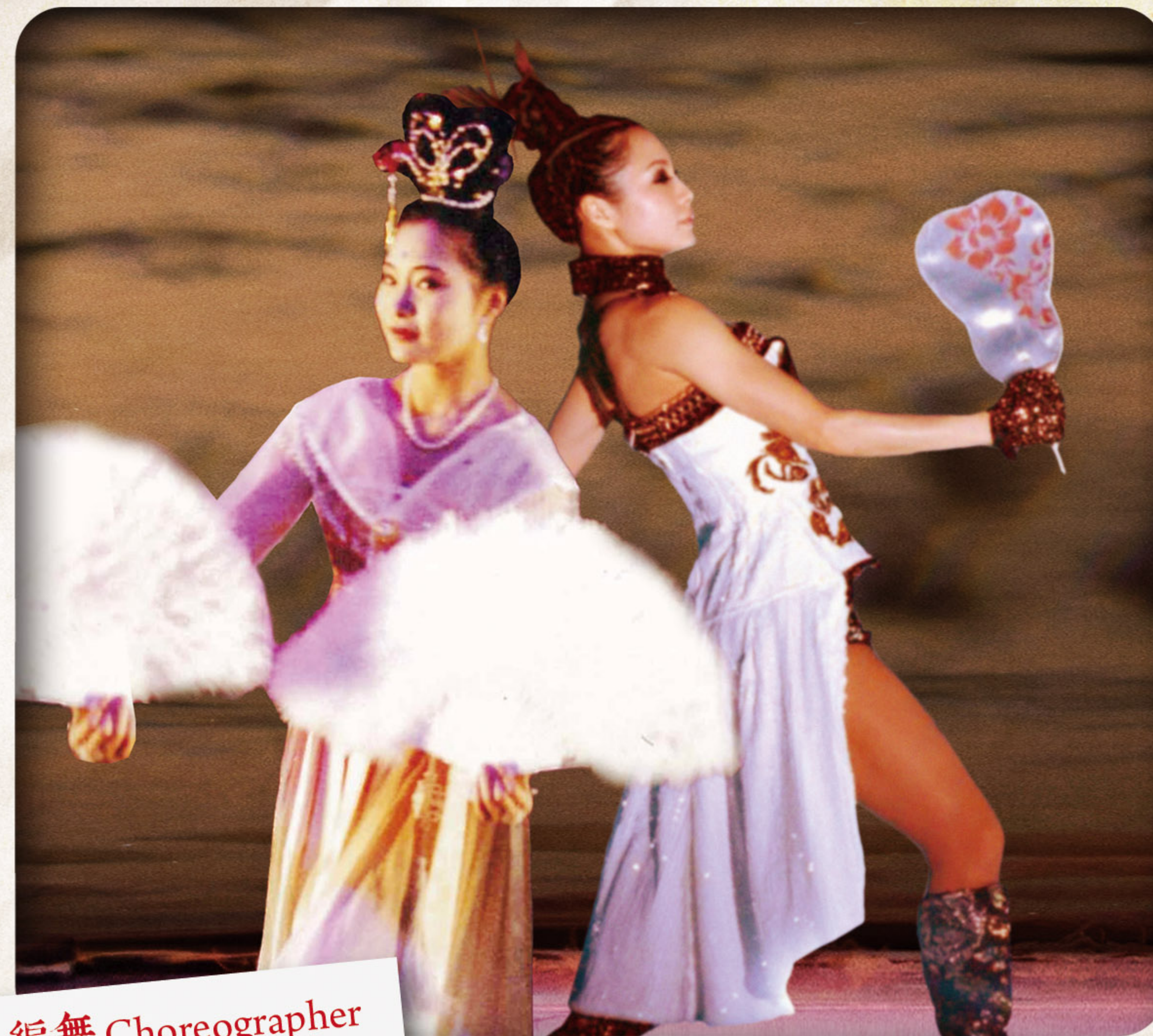
於香港紫荊盃舞蹈大賽及香港小紫荊盃舞蹈大賽中亦曾獲得佳績，2006年《雲霧深處》獲創作金獎及表演金獎及《氹氹轉》獲創作金獎及表演銀獎；2010年《葡萄笑笑》獲作品賽金獎及表演賽銀獎及2012年為曉舞蹈編創《颼颼》獲得作品賽銀獎及紫荊盃國際大獎。

曾為香港舞蹈團大型舞劇《西遊記之孫悟空三打白骨精》、《梁祝》、《木偶奇遇記》、《木偶奇遇記》（重演）擔任編舞助理及《如夢令》之聯合編舞。賴氏同時積極參與其他演出，曾擔任多個大型演唱會之舞蹈員，合作歌手包括劉德華、郭富城、譚詠麟、李克勤、陳慧琳及周慧敏等。此外，亦參與演唱會之編舞工作及擔任編舞助理。

A graduate with honours in Chinese Dance from the Hong Kong Academy for Performing Arts, Lai Man Wai is currently a freelance dancer and Chinese dance instructor.

Over the years, Lai has been a frequent winner at the Bauhinia Cup Dance Championships and Junior Bauhinia Cup Dance Championships. In 2006, *The Cranes in Paradise* received two Gold Awards (Originality and Performance) while *Round and Round* received a Gold Award (Originality) and Silver Award (Performance). In 2010, Lai's *Smiling Grapes* collected a Gold Award (Originality) and Silver Award (Performance). Two years later, her *Drifting in the Wind* created for Dynamic Dawn received not only a Silver Award (Originality) but also the Grand Prize at the Bauhinia International Dance Championships.

Lai has worked as choreography assistant for the Hong Kong Dance Company in *Journey to the West: The Monkey King Thrice Beats the Bony Ghost*, *The Butterfly Lovers* and *Pinocchio* (including its rerun). She was also a co-choreographer for *Dream Dances*. Lai is also an active performer, having appeared on stage in numerous popular shows featuring Andy Lau, Aaron Kwok, Alan Tam, Hacken Lee, Kelly Chen and Vivian Chow. She has also participated as choreographer and choreography assistant for popular music shows.



編舞 Choreographer

賴文慧 Lai Man Wai

《颼颼》 *Drifting in the Wind*

千樹繁花，唯有綠葉默默地點綴著大自然。
春來，綠意盎然，青翠欲滴，楊柳迎……春；
秋去，颼颼風聲，飄零散落，一葉知……秋。

There are thousands of trees and flowers, but green leaves that steadfastly support them provide Nature with its best adornments.

When Spring comes, succulent jade-green sprouts from the ground as willows greet the season.

When Autumn goes, leaves drift in the wind, then scatter on the ground. All you have to do is observe a leaf and you'll know the season's passing.

黎氏為香港最頂尖的舞蹈編排導師，從事職業舞蹈員已超過十年，演出經驗豐富，亦定期到美國著名舞蹈學府－EDGE演藝中心(The EDGE Performing Arts Centre)進修。

2004年開始為各著名歌手編排及單曲音樂錄影帶的舞蹈表演，黎氏憑著對舞蹈潮流的敏銳觸覺，為歌手們提供源源不絕的舞蹈創新意念題材，打破一般刻板的流行舞蹈編排定律。其編排的舞蹈故事性強，把舞蹈跟歌曲的旋律和歌詞配合，往往能為觀眾帶來深刻的印象，亦為觀眾帶來視覺上的高質素的藝術性表演。

黎氏曾與多位知名歌手合作，包括劉德華、郭富城、李克勤、陳慧琳、鄭秀文、譚詠麟、任賢齊、張敬軒、張韶涵、梁靜茹及羽翹等。

Dee Lai is one of Hong Kong's top instructors and choreographers, having been active in the field for more than a decade. Although a veteran dancer, Lai regularly travels to America to attend classes at the EDGE Performing Arts Center.

Beginning in 2004, Dee Lai began working as a choreographer for pop singers as well as performing in music videos. Thanks to his acute sense of dance trends, Lai has provided local singers with invaluable sources of innovation, breaking through unadventurous, formulaic popular dance conventions. His choreography has a strong sense of narrative, fitting closely with melodies and lyrics as they unfold, leaving the audience with strong impressions and visually stimulating images.

Well-known popular singers Lai has collaborated with include Andy Lau, Aaron Kwok, Hacken Lee, Kelly Chen, Sammi Cheng, Alan Tam, Richie Ren, Hins Cheung, Angela Zhang, Fish Leung and Ava Yu.



編舞 Choreographer

黎偉倫 Dee Lai

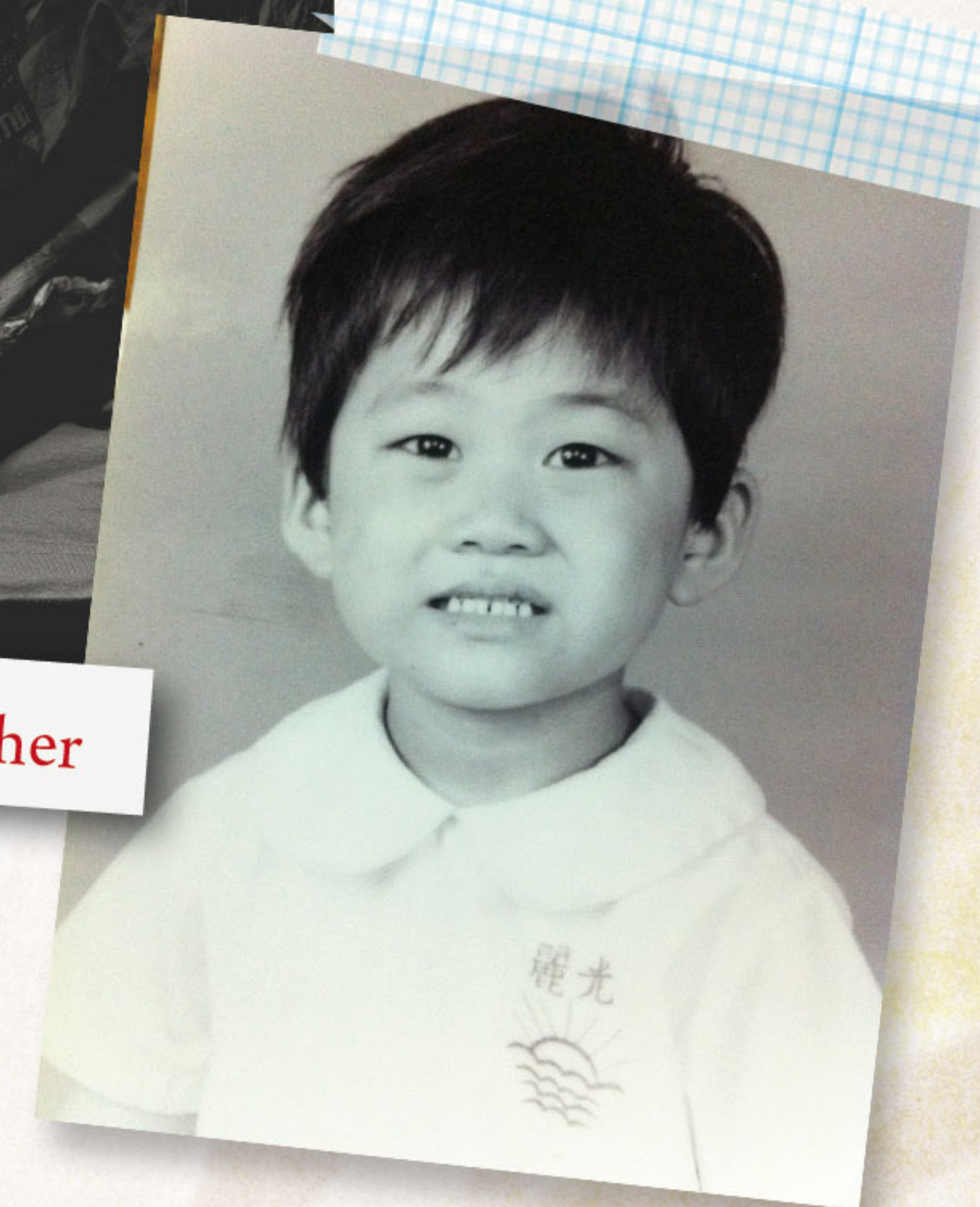
《零》 Zero

聯合編舞 Associate Choreographers

賴文慧 Lai Man Wai 黎偉倫 Dee Lai

從無到有，原始、萌芽、蓄勢
由苗風吹至身體燃起蹦蹦律動
激動過後一切再回歸於平靜
由零開始～

From nothing to being: primal, germinating, gathering force;
From being carried in a light breeze to the body igniting in
rhythm;
After the excitement is over, everything returns to its
original tranquility.
From nothing to being ...





盧宜均 Anna Lo

音樂總監/作曲

Music Director & Composer



多元音樂人，從事作曲、編曲、演奏、演唱、指揮及伴奏。曾就讀香港演藝學院，主修鋼琴，副修雙簧管。2008年於麻省理工大學畢業，主修語言學及音樂，並為該年 Louis Sudler 藝術獎大獎得主。其後，於柏克萊音樂學院修讀現代音樂編寫及製作，畢業後2011年回港。

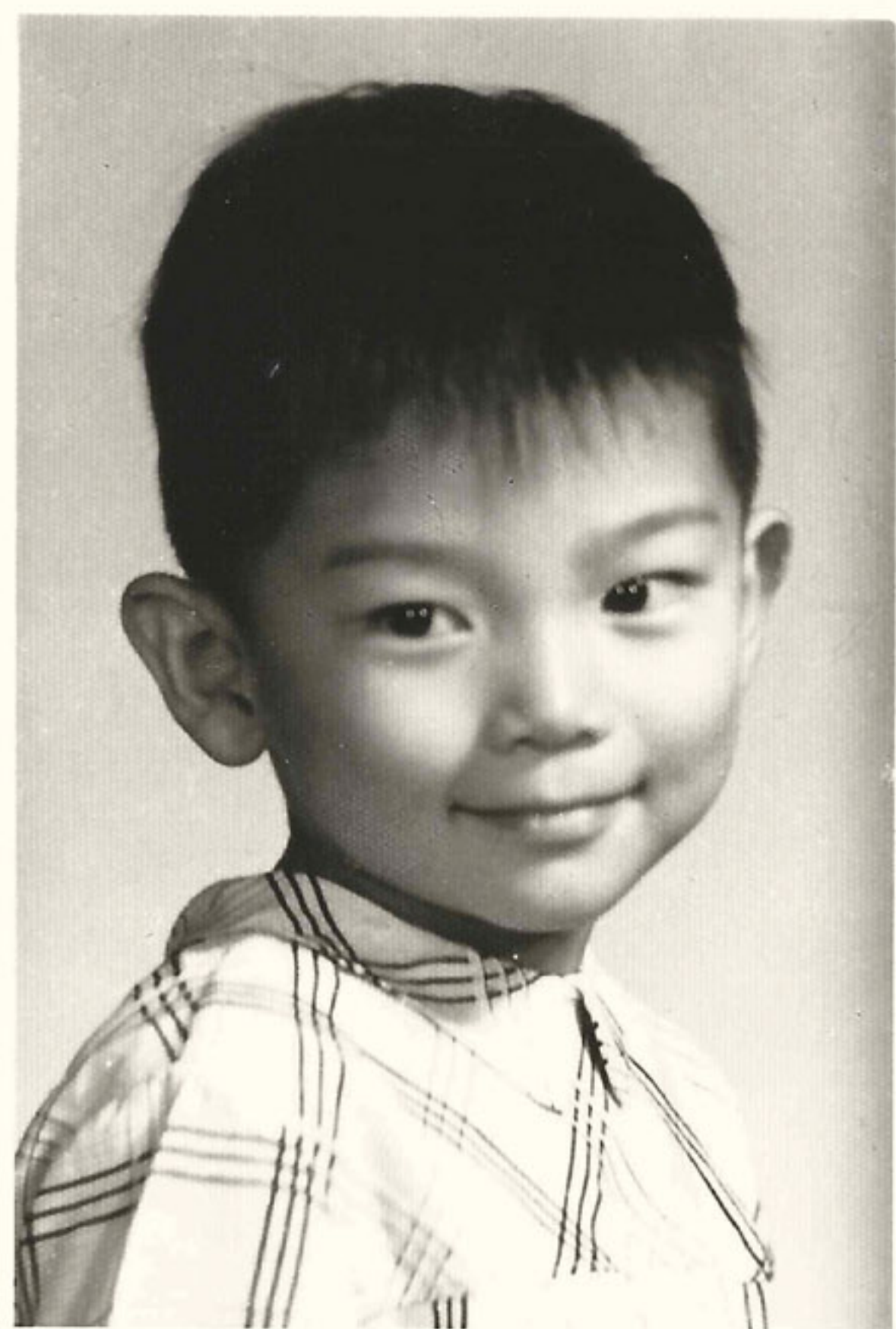
自2012年起參與音樂劇製作，包括在2012年高世章的《一屋寶貝音樂劇演唱會》擔任編曲及指揮；2014年與香港小交響樂團首次合作，再度為該劇編曲，廣受好評。2013年亦為《穿Kenzo的女人》擔任鍵盤手。

盧氏擅長於無伴奏合唱及編曲，於大學時期，是著名無伴奏合唱團The Chorallaries of MIT 的音樂總監，多次獲獎。2014年香港新視野藝術節，參與演出《一舖清唱》的無伴奏劇場《大殉情》。此外，亦參與流行音樂製作，曾為許志安、楊千嬅及衛蘭等歌手收錄及擔任伴唱。

A multi-faceted composer, arranger, instrumental and vocal performer, conductor and accompanist, Anna Lo first enrolled at the Hong Kong Academy for Performing Arts concentrating on piano and oboe performance. In 2008, Lo graduated from the Massachusetts Institute of Technology majoring in linguistics and music and was awarded the Louis Sudler Prize in the Arts for graduating seniors. She furthered her studies in Contemporary Writing and Production at the Berklee College of Music before returning to Hong Kong in 2011.

Since 2012, Lo has participated in many productions of local musicals. She was the arranger and conductor for Leon Ko's 2012 concert version of *The Passage Beyond*. Two years later, Lo collaborated for the first time with the Hong Kong Sinfonietta, garnering much acclaim with further orchestral arrangements for this musical. She was also the keyboard player for the 2013 show *The Woman wears Kenzo*.

Lo is an expert a cappella singer and arranger. During her college years, she was the music director of MIT's award-winning ensemble The Chorallaries. She also took part in the 2014 New Vision Arts Festival production of Yat Po Singers' *Our Immortal Cantata*. She had performed and recorded as backup vocalist for such pop stars as Andy Hui, Miriam Yeung and Janice M. Vidal.



佈景/服裝設計
Set/Costume Designer

李峯 Bacchus Lee



1993年畢業於香港演藝學院，主修佈景及服裝設計。畢業後曾任亞洲電視佈景設計師一職。於1994年加入中英劇團擔任駐團設計師。1996年赴Central Saint Martins College of Art and Design深造並獲碩士學位。曾屢獲香港舞台劇獎最佳服裝及最佳化妝造型獎。2005出任香港演藝學院舞台設計講師。2009獲得香港中文大學視覺文化研究碩士學位。

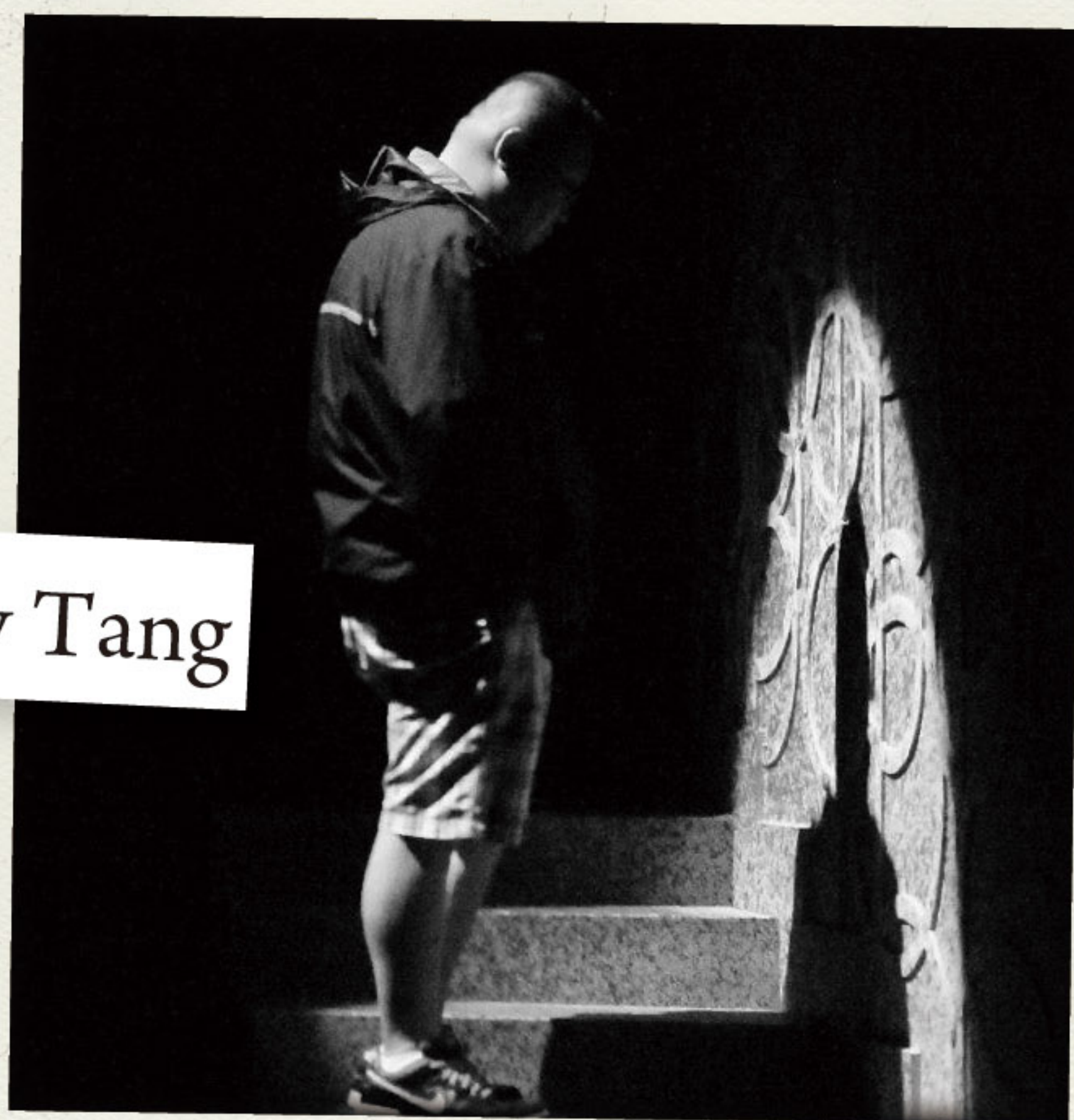
過往合作單位包括日本流山兒事務所、香港芭蕾舞團、香港舞蹈團、中英劇團、香港舞蹈總會、香港話劇團、香港演藝學院及澳門演藝學院等。

Bacchus graduated from the Hong Kong Academy for Performing Arts in 1993, majoring in Theatre Set and Costume Design. Upon graduation, he worked as a set designer for the Asia Television Ltd and, in 1994, joined the Chung Ying Theatre Company as their Resident Designer. He furthered his studies at the Central Saint Martins College of Art and Design and obtained a Master's Degree in Scenography in 1997. He was then awarded an M.A. in Visual Culture Study from the Chinese University of Hong Kong in 2009. His works have been awarded numerous Best Costume Design Awards and Best Image and Make-up Design Awards. In 2005, he was invited by the Hong Kong Academy for Performing Arts to be a lecturer at the Theatre and Film Design Department.

He has collaborated with many companies including Hong Kong Ballet, Hong Kong Dance Company, Chung Ying Theatre Company, Hong Kong Dance Federation, Hong Kong Repertory Theatre, Hong Kong Academy for Performing Arts and the Macau Conservatory, etc.



鄧煒培 Billy Tang



燈光設計 Lighting Designer

1997年獲香港演藝學院科藝學院頒授藝術(榮譽)學士學位，主修舞台燈光設計。除燈光設計外，鄧氏亦從事舞台多媒體/錄像設計，將多媒體技術應用於不同的表演範疇。曾為多個專業表演團體逾250個製作擔任燈光設計及多媒體/錄像設計並在大中華地區、星、馬及美、加等地發表。

主要設計作品包括任白慈善基金《帝女花》及《再世紅梅記》；英皇舞台《天之驕子》及《我愛萬人迷》；香港話劇團《魔鬼契約》及《光媒體的詩 - 玩謝潘燦良》；香港舞蹈團《清明上河圖》、《天蟬地雛》、《舞韻天地》及《梁祝·傳說》；香港中樂團《千水情》；香港戲劇協會《重唱四重奏》；糊塗戲班《笑之大學》；同流工作坊《野豬》及鄧麗君文教基金會《鄧麗君 - 但願人長久》等。

2010年與張國永及司徒慧焯組成《光媒體》組合，透過燈光與錄像的有機結合，將舞台視覺藝術重新定位。並於2011年憑《魔鬼契約》獲香港舞台劇獎最佳燈光設計。鄧煒培於2004年在香港成立 M Square Design Management Ltd，並於2012年在台灣成立光感數位燈光有限公司，從事投影及燈光器材服務。

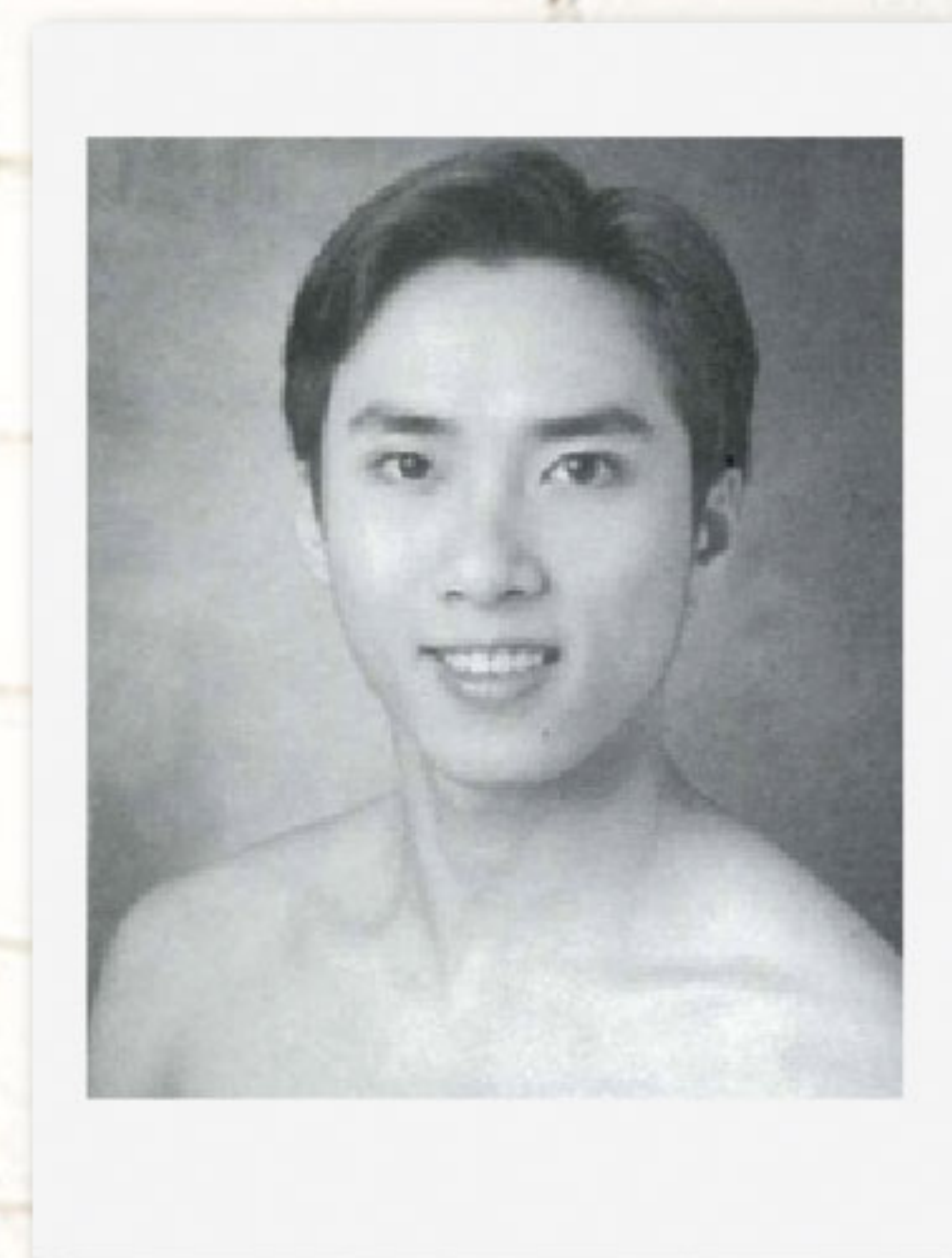
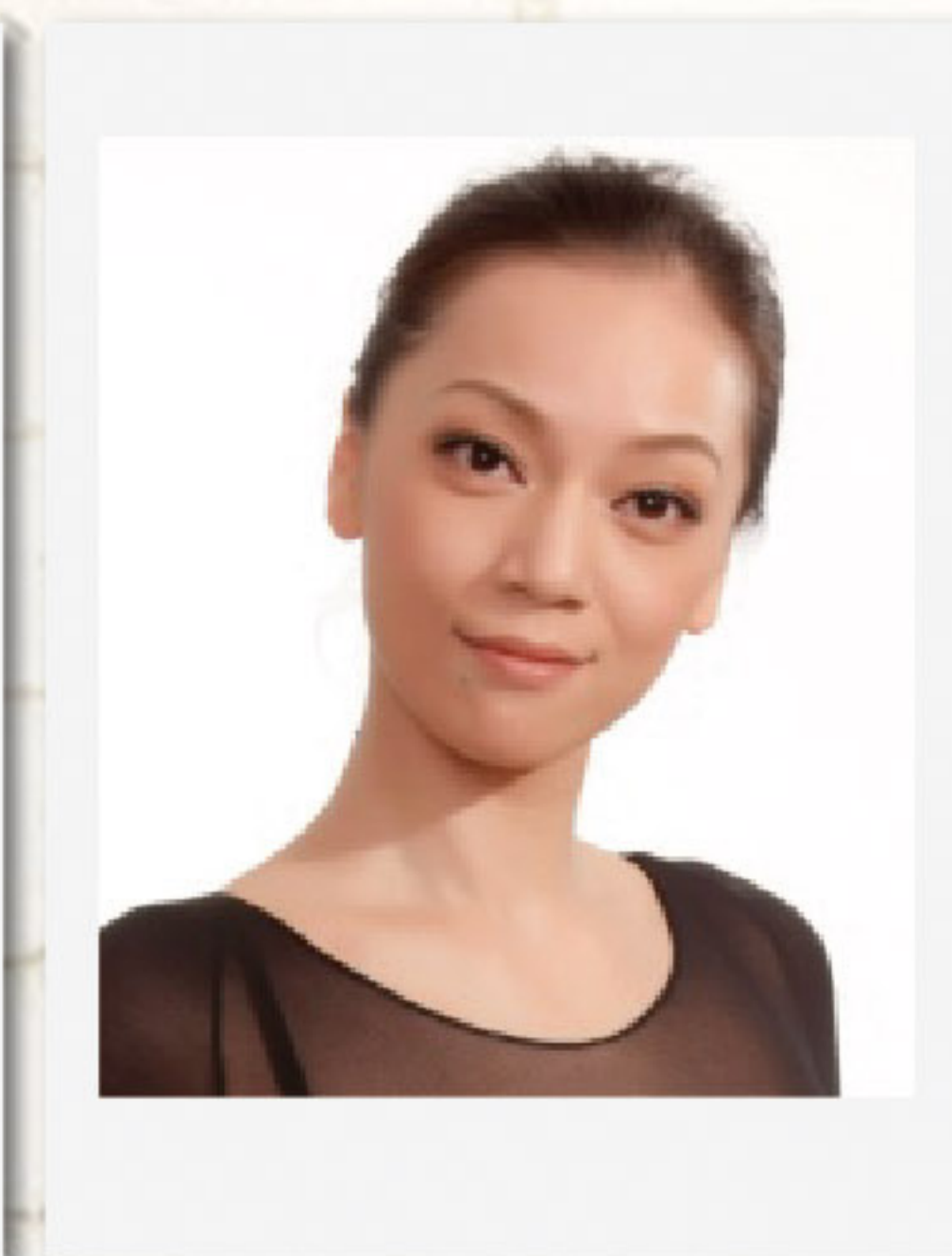
Billy Tang graduated with a Bachelor of Fine Arts (Hons) degree from the School of Technical Arts of The Hong Kong Academy for Performing Arts in 1997, majoring in theatre lighting design. Tang has actively involved in over 250 theatrical projects and production as lighting designer and multi-media designer by major performing groups. The design work is showing around the world.

In 2010, together with Leo Cheung, Roy Szeto and Billy Tang established the ensemble "Luminal Art". The initiative came from the need for stage lighting design and videography to work as a whole to get the best artistic result of stage works. The group wins the Best Lighting Design Award from the Hong Kong Federation of Drama Societies with The Hong Kong Repertory Theatre production *Faust*.

Tang established M Square Design Management Ltd. in Hong Kong in 2004 and followed by M Square Digital Lighting in Taiwan in 2012 which focuses on providing intelligent Lighting and Projection equipment to majority performing arts companies.



華琪鈺 Hua Chi-yu

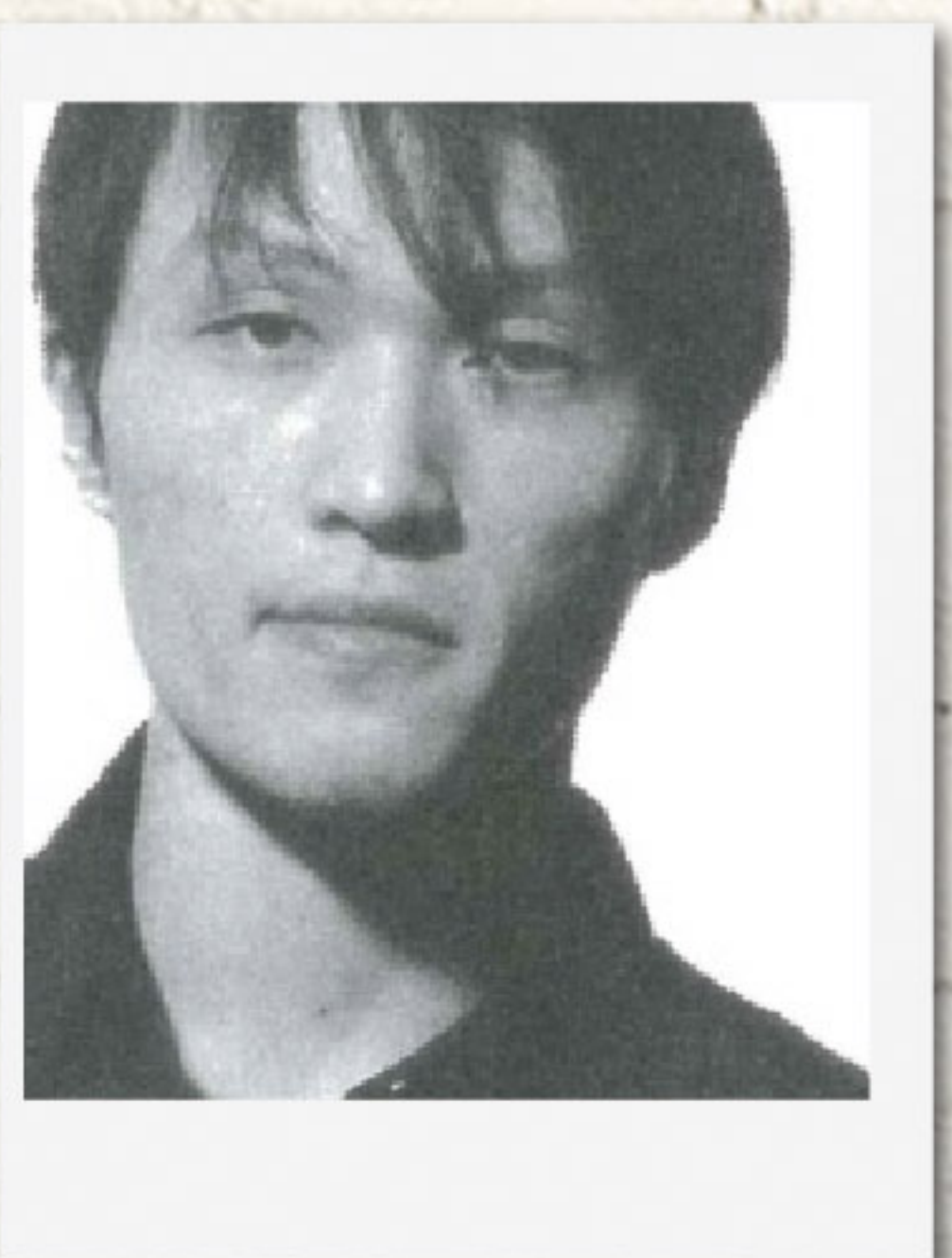


何健 Ho Kin

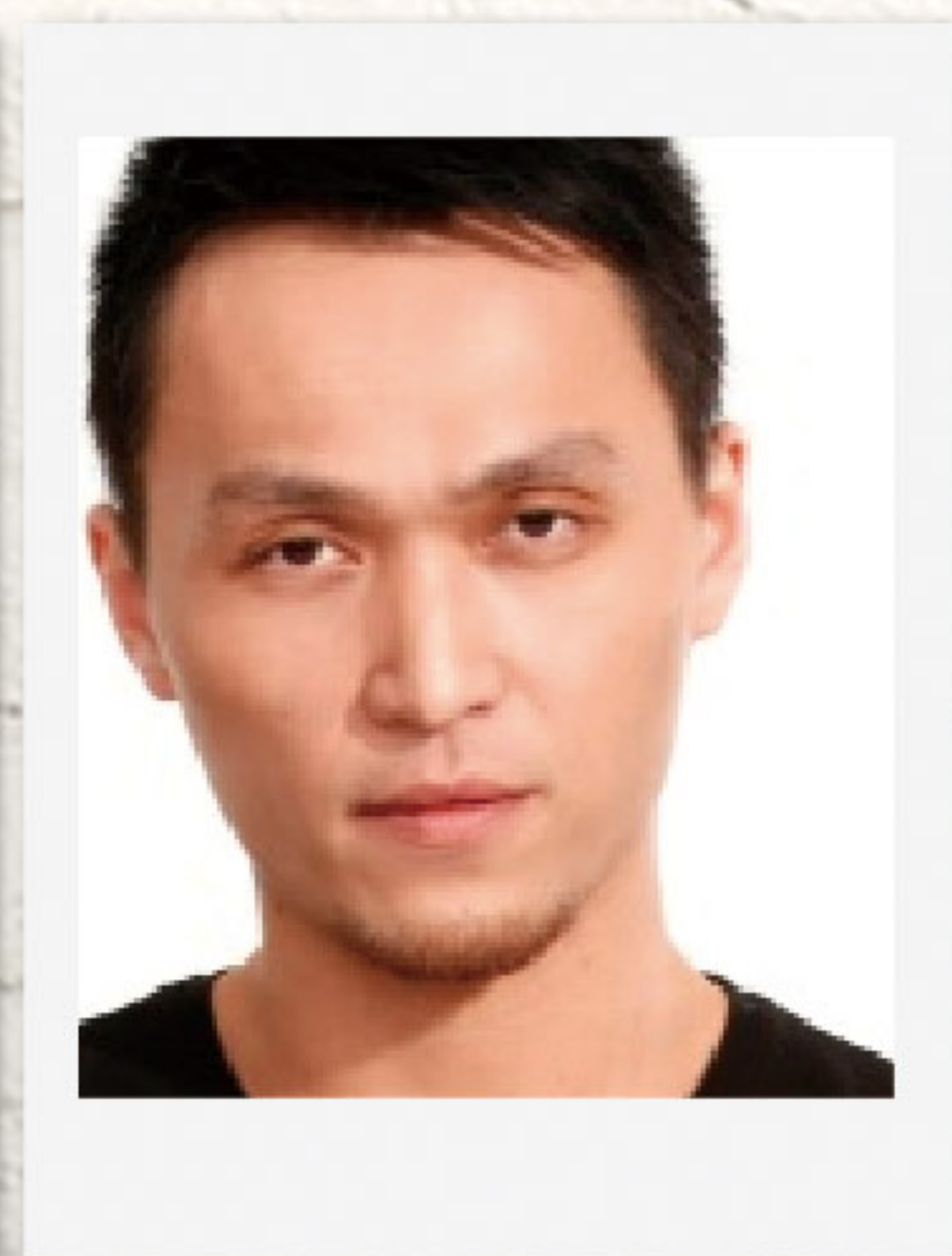


On the Love of Dance 言舞談情

少年遊
Shao Nian Yau



黃磊 Huang Lei



米濤 Mi Tao



2014年台灣Taiwan



2014年文化中心HKCC



2014年1月美國 Jan 2014 USA



2014年



何皓斐：三年級時候的我與我的姐姐
Ho Ho Fei : When I was in third grade, my elder sister and I

在舞台上享受著音樂，燈光和掌聲，
忘我投入在舞蹈表演中，拋開一切……
成為專業舞者每天都……很累很累
總有些時候，有過放棄的念頭……
但今天，我還在這個舞台上，
它，一早就住進我心裏了……
——這就是何皓斐的舞蹈生活。

Savoured the music, the lights and the applause on stage.
We lost ourselves in the dance performance, throwing
everything to the wind ...
As a professional dancer, I'm always tired.
There have been times when the thought of giving up has
crossed my mind ...
But today, I'm still on stage,
It has long lodged into my heart ...
This is Ho Ho Fei's life of dance.



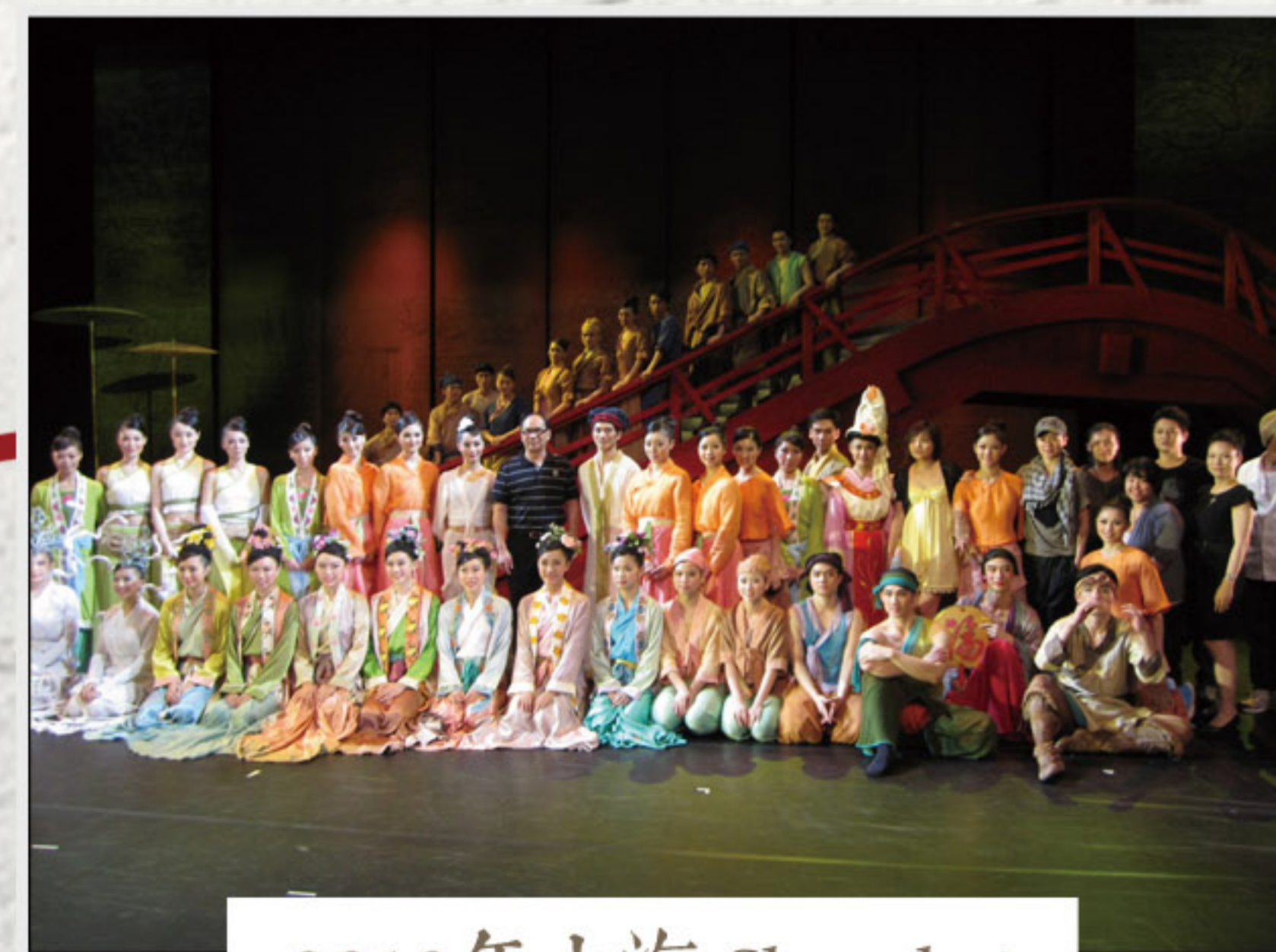
占倩 Zhan Qian

時光不會逆行，不去嘗試，
怎能知道其中美妙？
懷著對未來的憧憬大膽前行，
你才能看到別人看不到的風景。
它給了我勇氣，給了我自信，
不管多麼困難都用努力邁出那一步，
它就是「舞蹈」。

Time will not reverse itself. But if I don't try,
How can I even grasp the wonders therein?
With dreams and good wishes for the future, forge ahead
with all your convictions,
You can enjoy vistas that others cannot fathom.
It gives me courage and self-confidence.
No matter how difficult, I'd still put my best foot forward.
It is "dance."



2012年6月 Jun 2012



2010年上海 Shanghai



2009年



2007年3月 Mar 2007



唐婭 Tang Ya

那些年...

場景：某咖啡廳（回憶）

“鈴鈴……鈴鈴鈴……鈴鈴鈴鈴……”北京寒冷冬天的清晨6時15分，一串鈴聲把我從深深的睡眠中喚醒，我掙扎著，極不情願的爬出暖融融的被窩，同時口裏激情的喊著：「起床啦，起床啦!…」隨後同學們追喊著下操場集合，早功課開始了，踢踢踢、跳跳跳、壓壓壓……在我們身後是旗杆上的紅旗飄揚啦，前方是抬頭就能望見的五個綠色大字“舞蹈家搖籃”，那一刻有一種前進的動力，更奮力的踢、跳了起來。

在北舞學習的幾年裏，很少有午休的時間，練功、排練、比賽、準備出國演出及學習文化課，那是一段為著能練好身韻課的一個旁提動律，能跪在教室一個半小時，多位同學從旁指點的日子。現在回想，是多麼的充實、專心。

輕酌一口Cappuccino入嘴……心裏深深感恩有那段認真、幸福的回憶。

Years ago...

Setting: A café (memories)

“Ring ring ... ring ring ring ... ring ring ring ring ...” It was 6:15 a.m., a wintry morning in Beijing. The bell woke me up from a deep sleep. I struggled to get out of my warm bedding while repeating the mantra, “Get out of bed! Get out of bed!” Soon, classmates chimed in, calling everyone to gather at the playground below. Our morning exercises began as we kicked, jumped and did push-ups ... Behind us was the Chinese flag fluttering in the wind, in front of us was a large sign that read “Cradle for dancers.” Right at that moment, I mustered more energy to kick and jump even harder.

During my years at the Beijing Dance Academy, I rarely had a few spare hours during the day: training exercises, rehearsals, competitions, preparing for international tours and attending culture classes. Those were the days when I could kneel on the floor for 90 minutes in body movement class while many friends provided constructive criticism. Looking back, I really appreciate that time when life was fulfilled and focused.

As I sip my cappuccino, I am thankful for those earnest and blissful memories.



鄺麗冰 Kwong Lai Ping

2003年夏

第一次因舞蹈而出外交流，這裏都是中學最好的朋友。

2003 Summer

This is the first time I travel abroad for an arts exchange, and here are all of my best friends from my secondary school days.



2006年



2004年11月 Nov 2004



2003年上海Shanghai



2002年上海Shanghai



享受舞台上千變萬化的時光；繼續幸福的舞著舞著……

I take pleasure revelling in the times that keep on changing on the splendid stage; I continue to dance and dance in bliss ...



藍彥怡 Lam Yin Yi

兒時的一個機會讓我可以接觸香港舞蹈團，參與人生第一個大型演出。雖然當時只是一隻小小的孔雀和魚，但排舞的過程和在舞台上跳舞的感覺我到現在還記得。那種開心和自信，還有滿足感，足以使我踏上專業舞蹈的路，到現在還是非常喜歡表演。

At a young age, I had the opportunity to be a part of the Hong Kong Dance Company, appearing on stage in my first-ever large-scale production. Although I only played a little peacock and a little fish, the rehearsal process and the emotions of dancing on stage are still vivid in my mind. That happiness, self-confidence and sense of satisfaction spurred me on to pursue a professional career. I still love performing even now.



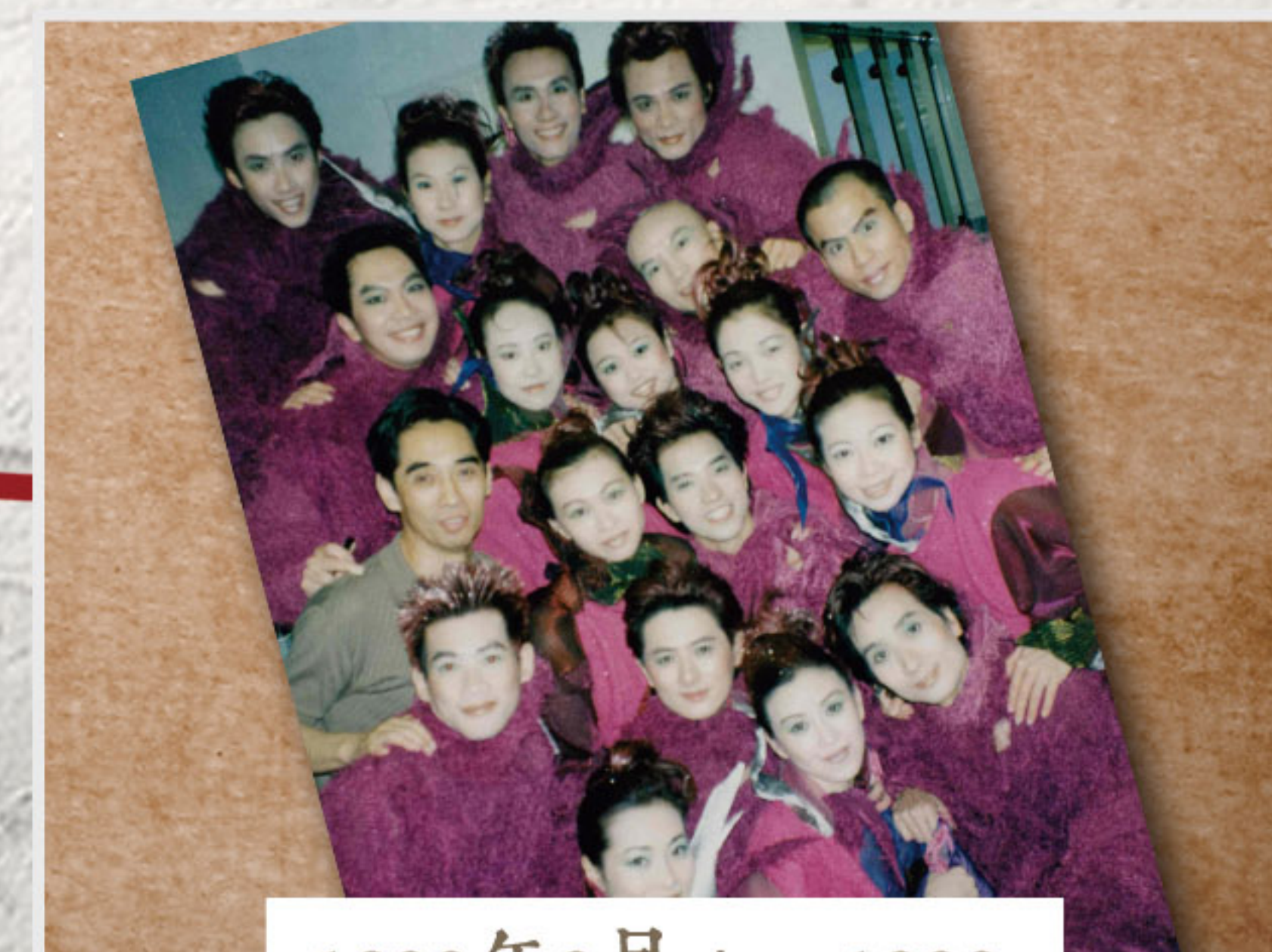
2002年11月 Nov 2002



2001年



2000年11月 Nov 2000



1998年8月 Aug 1998



蔡琬安 Tsai Yuen On

感謝主，終於達成自小立志的願望-成為了舞者，讓我感受到舞蹈所散發出來的魅力，停不了的舞動，亦不願停下來，它已成為我生命中不可缺少的一部分。

Thank you, Lord. At last, I've reached the goal I set for myself when I was young: I'm a dancer. I can feel the magic in dance movements, motions that never stop. I don't want to stop. Dance has become an indispensable part of my very existence.



何泳淳 He Yongning

做一件事情，不管有多難，會不會有結果，這些都不重要，即使失敗了也無可厚非。關鍵是自己是否有勇氣解脫束縛的手腳，是否有膽量勇敢地面對，堅持那一往直前的決心和魄力。

When I set off to do something, it doesn't matter how difficult the task, or whether there is an end-run. Even if I fail, I will not regret it. The key is whether I have the courage to untangle those ropes that entwine my limbs, whether I have the courage to meet trouble face to face, whether I have the willpower to persevere and move forward.



王瑩瑜 Wang Yingyu

北舞的我 Days at the Beijing Dance Academy



1996年星加坡Singapore



1992年昆明Kunming



1992年加拿大Canada



1992年加拿大Canada



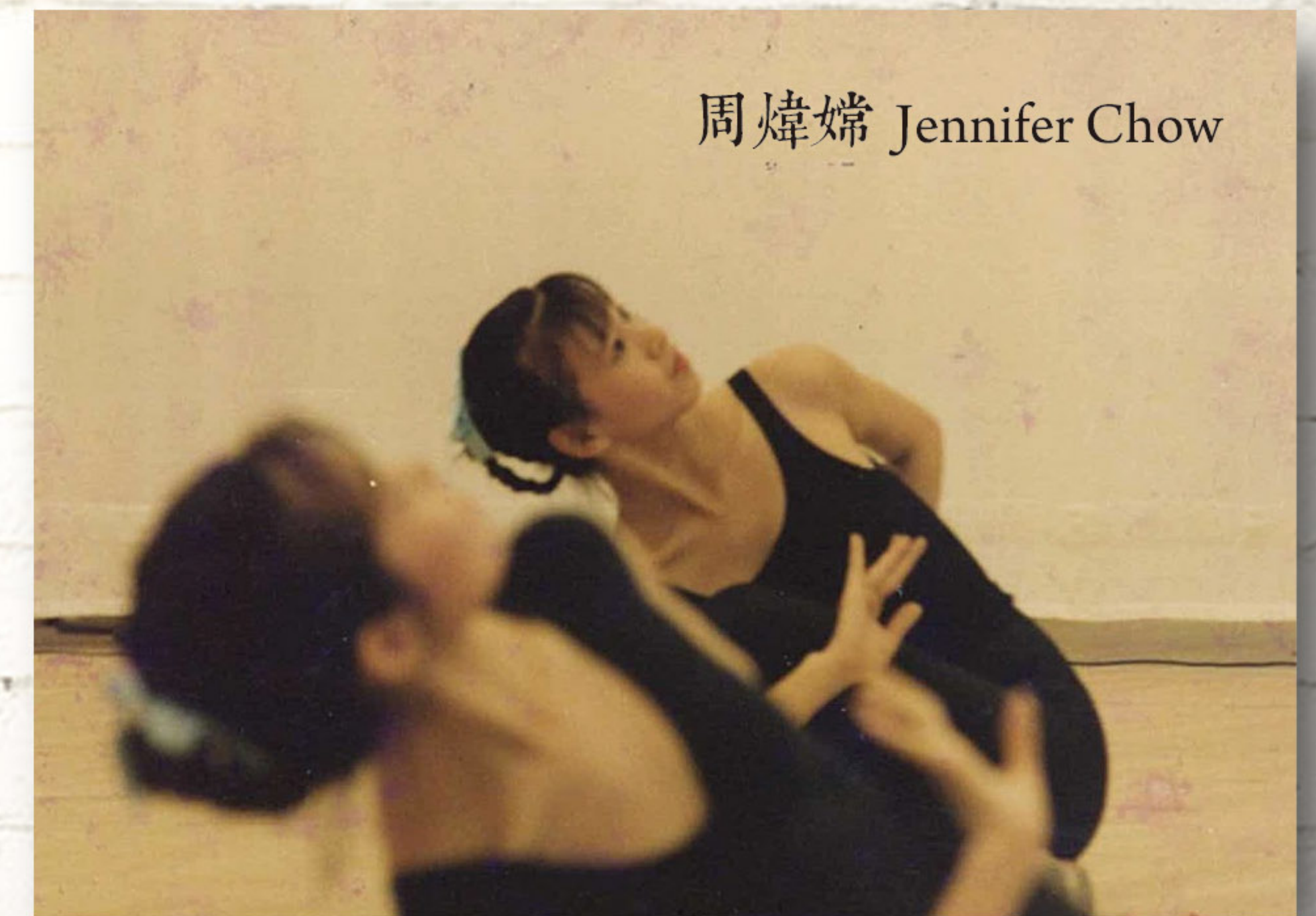
小時候的米濤 Little Mi Tao



曾金星 Tsang Kam-sing

生命的畫布，要自己彩繪；生命的樂趣，要自己創造。
學習和經歷是成功的必經之路。
但只要追尋，才可以把夢想成真。

I must paint the very canvas of life myself. I must create the joy of life myself.
Learning and experience are inevitable lamp posts in the path of life.
Only when you pursue them can your dreams come true.



周煒嫦 Jennifer Chow

第1次正式演出 The first time I performed on the stage

從舞蹈中，啓迪人生，一路走來……
無悔、無慚、無怨，
這是自己的選擇，自己的路。

I've found inspiration for life from dance and I've followed that path ...
With no regrets, no shame, no grudge.
This is my choice, my way.



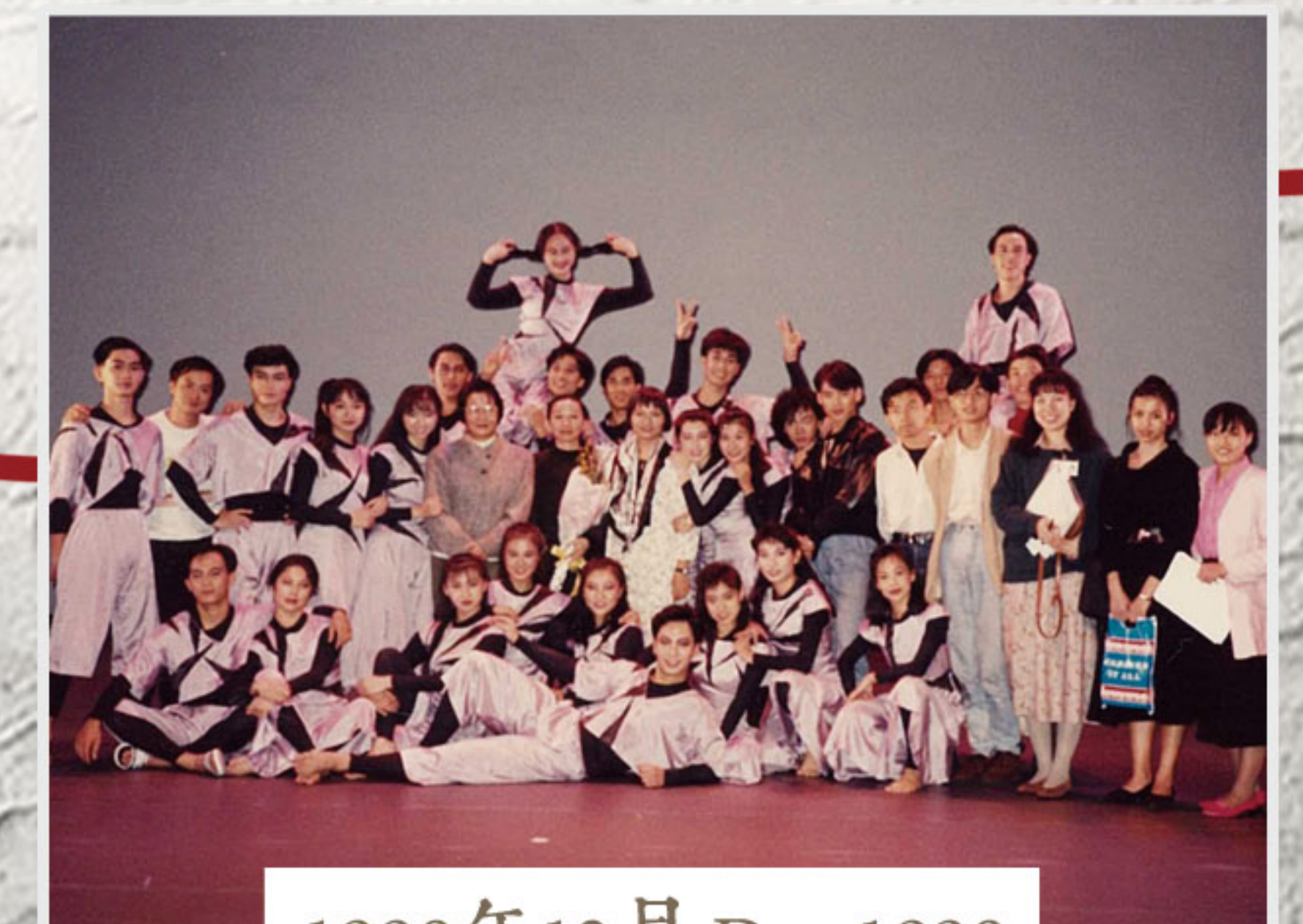
1991年7月 Jul 1991



1991年2月 Feb 1991



1990年台北 Taipei



1990年12月 Dec 1990

鳴謝 Acknowledgements

香港舞蹈團謹向以下機構及人士致謝：

The Hong Kong Dance Company expresses its deepest thanks to the following corporations and individuals.

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香港舞蹈聯盟 Hong Kong Dance Alliance

觀塘劇團

一舖清唱

靳棣強先生

張曉雄先生

洛楓女士

邵家臻先生

吳國軒先生

Ms. Stella Ho

媒體伙伴

ARTMAP

藝術地圖

art plus

a

音樂表 Music List

《龍女之聲》 作曲Composer：小蟲 Johnny Chen 滾石唱片Rock Records Co., Ltd

《平沙落雁》 演奏Performed by：成公亮 Cheng Gongliang 雨果唱片HUGO Productions (HK) Ltd

《刺客》 作曲Composer：趙季平Zhao Jiping Sony Music Entertainment

love Theme I / love Theme II 作曲Composer：梅林茂Shigeru Umebayashi Lakeshore Records

Good -by Cello / Father / Kids Return 作曲Composer：久石讓Joe Hisaishi Universal Sigma

《冬雪》 作曲Composer：平遠 Ping Yuan 中國唱片廣州公司

《生死竹林》 作曲Composer：譚盾 Tan Dun 華誼兄弟音樂公司Huayi. Brothers Music

Horizon 作曲Composer：ERI SUGAI Pacific Moon Records

Riddle/ Fire walk/ Zulu 作曲Composer：Medwyn Goodall Oreade Music

Childhood 作曲Composer：Desplat Alexandre Michel Gerard Lakeshore Records

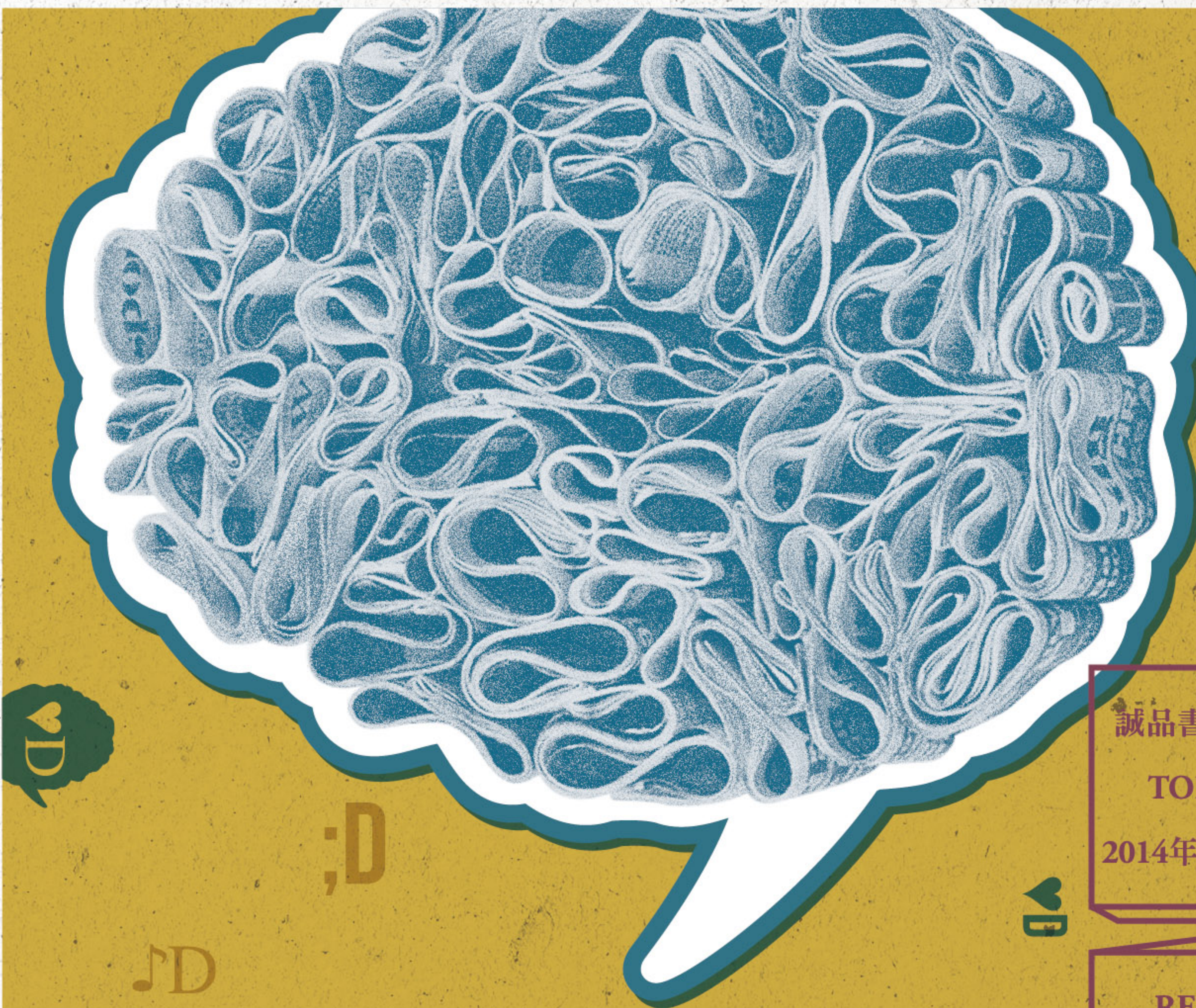
Sympathique 演奏Performed by：Pink Martini 作曲Composer：China Forbes, Thomas Lauderdale Heinz Records

Chopin Prelude in Db Major, Op. 28 No. 15 作曲Composer：Stéphane Pompuognac

演奏Performed by：Iadimir Ashkenazy Decca Records

Clapping Music 作曲Composer：Steve Reich 演奏Performed by：Steve Reich & Russ Hartenberger Nonesuch Records

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8/F-10/F, Hysan Place, 500 Hennesy Road, Causeway Bay, Hongkong

TEL: 3419-6789

營業時間 Opening Hours

週日~週四
Sun. - Thu.

10:00 - 22:00

週五~週六
Fri. - Sat. /Eve of Public Holiday

10:00 - 23:00



藝術總監 Artistic Director
楊雲濤 Yang Yuntao

藝術統籌/美術指導 Curator/Visual Director
伍宇烈 Yuri Ng

編舞 Choreographers
陳俊 Chen Jun
熊德敏 Selina Hung
賴文慧 Lai Man Wai
梅卓燕 Mui Cheuk-yin
余碧艷 Yu Pik Yim *

音樂總監/作曲 Music Director & Composer
盧宜均 Anna Lo

作曲《零》 Composer ~ *Zero*
符一中 Augus Fu

作曲《月夜遊》 Composer ~ *Wander Through the Moonlit Night*
Sean M. Sinclair

佈景及服裝設計 Set & Costume Designer
李峯 Bacchus Lee *

燈光設計 Lighting Designer
鄧煒培 Billy Tang

藝術統籌助理 Asistant to Curator Director
黃崙謙 Bosco Wong

佈景/服裝設計助理 Asistant to Set/Costume Designer
葉穎君 Stacy Ip

排練助理 Rehearsal Assistant
柯志勇 Ke Zhiyong

演出 Performers
香港舞蹈團全體舞蹈員 Hong Kong Dance Company Dancers

特約演出 Freelance Performers
林芷余 Lam Tsz-yu ※ 陳康葵 Chen Hong-kwai ○
張凱欣 Cheung Hoi-yan ○ 梁詠然 Leung Wing-yin ○
伍韻怡 Ng Wan-yi ○ 薛宇汶 Sit Yu-man ○
曾煒婷 Tsang Wai-ting ○ 王洛妍 Wang Luo-yan ○
黃汶萱 Wong Man-huen ○ 楊綺敏 Yeung Yee-man ○

※ 香港舞蹈團兒童團 HKDC Children's Troupe
○ 香港舞蹈團北京舞蹈學院中國舞等級考試課程
HKDC Beijing Dance Academy Chinese Dance Graded Examination Courses

監製 Producer
錢佑 Eddy Zee

執行監製 Deputy Producers
周煒嫦 Jennifer Chow

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
游石堅 Yau Shek-kin

助理舞台監督 Assistant Stage Managers
趙銓燊 Chiu Chuen-sun
謝子偉 Tse Tsz-wai

電器/音響技師 Electrical/Sound Technician
李樹錦 Jick Lee

燈光控制員 Light Programmer
林振傑 Lam Chun-kit

製作電機師 rodution Electrician
黃靜文 Ivy Wong

服裝主管 Wardrobe Mistress
丘小鋏 Luise Yau

服裝副主管 Deputy Wardrobe Mistress
麥沛欣 Olansi Mak

服裝助理 Wardrobe Assistant
黃婉明 Beverly Wong

化妝及髮飾 Make-up and Hairdressing
傅漢傑 Jadeson Fu

宣傳及市場推廣 Publicity & Marketing
林笑桃 Chris Lam 梁麗朗 Claire Liang
葉翠雅 Carolyn Yip 劉嘉慧 Karen Lau
何沚箋 Eunice Ho

宣傳海報及單張設計 Poster and Leaflet Design
dub_b_u@dubdubdub(dubbu329@gmail.com)

宣傳片段製作 Promotional Filming
Ziv @ BOTTOM LINE

造型攝影 Photography (Main Image)
pazu@萬象鏡社

舞台攝影 Photography (Stage)
Henry Wong Iby Yeung

錄影 Video Recording
Wazza Creative

場刊設計 House Programme Design
謝博仰 Kaoru Hsieh

場刊製作 House Programme Production
節目部 Programme Department

* 承蒙香港演藝學院批准參與製作
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聯合主辦 Co-presented by



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Ethnic dancers show off their best moves in a dance marathon.
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14/3/2015 (六 Sat) 2:00pm - 5:00pm

香港文化中心露天廣場 Hong Kong Cultural Centre Piazza

主辦單位保留更改節目及表演者之權利 The presenters reserve the rights to change programme details and substitute artists

圖片僅供參考 Images are for reference only

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

香港舞蹈團為荃灣大會堂場地伙伴 Hong Kong Dance Company is a Venue Partner of Tsuen Wan Town Hall

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JUN | **13-14** 3:00pm
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六Sat-日Sun

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 www.hkdance.com

*確實開售日期請留意日後公佈
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香港舞蹈團保留更改節目及表演者之權利
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楊雲濤
Yang Yuntao
編導及編舞
Director & Choreographer

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