



女 界 主 角

W O M A N H O O D

節目場刊 HOUSE PROGRAMME

香港舞蹈團

Hong Kong Dance Company

「融匯中西 舞動香港」

“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，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過二百齣深受歡迎和評論界讚賞的作品，享譽舞作包括：《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·夢三闖》、《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》、《九歌》、《一個人的哪吒》、《儷人行》。舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括：展現「中國舞蹈與中國武術之交互研究與成果呈現計劃」三年探索成果的舞x武劇場《凝》，以及大型舞蹈詩《山水》。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、中國等十多個國家及地區演出，促進文化交流。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、加拿大多倫多索尼表演藝術中心、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、首爾Arko藝術劇場、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、台灣戲曲中心等，演出舞團的得獎原創舞劇包括《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。

香港舞蹈團為政府資助的主要表演藝術團體，2001年起為慈善及非牟利機構。

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.

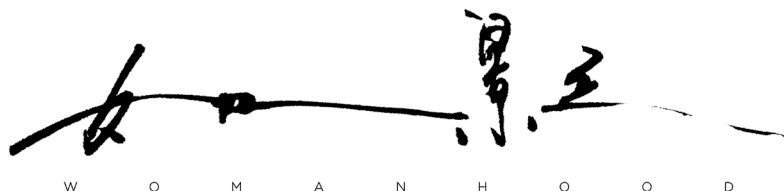
Established in 1981, Hong Kong Dance Company (HKDC) was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region. As one of the major flagship performing arts companies in Hong Kong, our mission is to promote Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDC has staged over 200 productions over the decades, many of which were highly popular and critically acclaimed. 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*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, 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 Lincoln Center in New York, Kennedy Center in Washington, D.C., Sony Centre in Toronto, Concourse Theatre in Chatswood, Sydney, Southbank Centre in London, the Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theatre in Seoul, National Centre for the Performing Arts in Beijing, Tianqiao Acrobatics Theatre in Beijing, Shanghai Grand Theatre, Shanghai International Dance Centre, Hangzhou Grand Theatre, Guangzhou Opera House, Taipei New Stage and Taiwan Traditional Theatre Center, among others.

演出資料

Show Information

舞蹈劇場 Dance Theatre



12-13.5.2023 (五 Fri – 六 Sat) 7:45pm
13*-14.5.2023 (六 Sat – 日 Sun) 3pm

*設演前導賞 (連網上直播) 及演後藝人談 With Pre-show talk (with live streaming) and post-performance Meet-the-artist session

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

節目長約75分鐘, 不設中場休息 The programme is about 75 minutes without intermission
觀眾務請準時入座, 遲到觀眾須待適當時候方可進場 Latecomers will not be admitted until a suitable break of the performance

演出含粵語及普通話獨白 This programme contains Cantonese and Mandarin monologue
Transcript in English is available at E-House Programme



觀眾問卷 Audience Survey

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香港舞蹈團為沙田大會堂場地伙伴 Hong Kong Dance Company is the Venue Partner of Sha Tin Town Hall.



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.

董事局主席獻詞

Message from Chairman



舞蹈劇場《如影》，是香港舞蹈團前助理藝術總監謝茵，首次以獨立編舞身份回歸舞團的作品，內容是詮釋女性在人生不同階段的演變歷程，感受她們那些似遠還近、難以言喻的豐富感情。適逢母親佳節，我們借此作品向普天下偉大的母親們致以由衷敬意。

今次的演出，在創作意念及舞台設計上，對舞團來說，皆為全新的嘗試，表達手法及舞蹈編排對參與的四位舞蹈員亦是新挑戰。透過與不同媒體的藝術家和具豐富經驗的設計團隊合作，期望能給舞團各成員有機會作多方面嘗試和親歷全新舞台體驗，同時亦可讓觀眾感到耳目一新。

感謝全體參與製作和編創人員及舞者的熱誠投入；而各位觀眾的蒞臨及對舞團一直以來的支持，我們是非常珍惜的。

Dance Theatre *Womanhood* is the work of Xie Yin, former Assistant Artistic Director of Hong Kong Dance Company, as she returns to the Company as a guest choreographer for the first time. The production interprets the evolution of women through different stages of life and their experience of deep and varied emotions. As Mother's Day approaches, this work expresses a heartfelt tribute to the greatest women in the world.

This performance is an innovative endeavor for the Company in terms of creative ideas and stage design. The expressive techniques and choreography also pose new challenges for the four participating dancers. By collaborating with artists of different media and an experienced design team, we hope that members of the Company have the opportunity to experiment with a new stage experience. We also hope our audiences will enjoy a fresh approach to dance.

We extend our sincerest gratitude to all production staff, choreographers, and dancers for their dedication; and we offer our deepest thanks to our audiences for your continuous support of the Company.

Tsang Kee-kung, MH 曾其鞏 MH
Board Chairman 董事局主席
Hong Kong Dance Company 香港舞蹈團

編舞的話

Message from the Choreographer

謝茵 Xie Yin



劇場是我們經常出入的地方，在這裡我們扮演過不同的角色，演繹過很多不同的故事，如果這次我們說一個關於自己的故事，你會感興趣嗎？

成為母親後的我，經歷過懷孕、生產、哺乳及養育，在一次次的磨練忍耐間，看到不一樣的身體變化。而小小的生命在你手中長大，用你的生命滋養他／她，他／她的身體也慢慢長大了，就像又重看一次自己是怎樣長大的，多麼自然的事。

自然就是有它的規律，但回看日常，我們又離開自然多麼的遠……我想女人的身體，在一生中有很多機會，迫使你要回到自然的時間中去。每一次的改變，現在再回看，「她」留下了怎樣的痕跡？如果身體是我們的土壤，那我們出生成長的土壤又留下了多少記憶的細線。我們的身體，在如影隨形的交織間，讓「影」成為主角，帶著我們去發現自己都未曾記得的……

這些想法的原點，要感謝何應豐先生在2020年讓我有機會成為《如花。如水。如母》的藝行研究員。在聆聽二十多位母親的故事後，日常、瑣碎的生活事，是芸芸眾生的真實寫照，而這次參與的四位舞者她們何嘗不是！這次沒有武功高強的女俠、沒有溫柔似水的佳人、更沒有嫵媚豔麗的女子。她們會從生活中挑選一些連自己也可能已遺忘的事，用話語、身體、文字去回應那些最平凡的日常事。

謝謝Jan、Amy、Priscila及Ainsley的投入和啟發！

謝謝技術部同事由去年的工作坊開始出謀劃策！

謝謝雲濤的支持！

希望入到劇場的你也在小事中遇見那個曾經的自己……

編舞的話

Message from the Choreographer

The theatre is a place where we often come and go. We have played different roles here, in numerous different stories. Would you be interested if we told a story about ourselves this time instead?

In becoming a mother, I have experienced pregnancy, childbirth, breastfeeding, and nurturing, and I have seen various changes to my body during the repeated trials of endurance. As your precious newborn grows up in your care, you nourish him/her with your life. As his/her body grows up slowly, it's a reminder of how naturally you grew up. Nature has its laws, but looking at our daily life, it's not hard to see how far we have strayed from nature... I think there are many opportunities in a woman's lifetime that force her body to return to nature. Looking back now, what traces did "she" leave behind in every transformation? If our bodies represent our soil, how many delicate threads of memory are left in the soil where we were born and grew up? Our bodies are intertwined like shadows, making "shadows" the lead characters, leading us to discover things we've never consciously remembered...

These ideas stem from the fantastic opportunity given to me by Mr. Ho Ying Fung to become an artistic action researcher for the project *As Flower, as Water, as Mother* in 2020. After listening to the stories of more than twenty mothers, I understood that their descriptions of the mundane and trivial occurrences of daily life are actually a vivid portrayal of everyone's lives. The four dancers participating in this performance are no exception! This time, there are no heroines with strong martial arts skills, no gentle beauties, and no exquisitely gorgeous women. They will choose things from their lives that they may have forgotten, and use their dialogues, bodies, and words to respond to the most ordinary things in daily life.

Thanks to Jan, Amy, Priscila and Ainsley for their commitment and inspiration!

Thanks to our technician colleagues for their strategies starting from last year's workshop!

Thanks to Yuntao for his support!

I hope that those of you who have entered the theatre today will also meet your former self in small things...

故事 Story

脆弱、堅韌、矛盾、掙扎.....

編織重疊，當下和過去穿梭如影。

四位來自兩岸三地的女舞者，相遇於同一路途上，借著光的映照，明暗之間，帶著她們走進了時光之道。以自身經歷訴說女性在人生不同階段的演變歷程，感受著她們的冷暖悲喜。

她們的路，會是怎樣的軌跡？

Fragility, resilience, conflict, struggle...

The present and the past interweave and overlap like shadows.

Four female dancers from different cities, meet on the same path. In that space between light and darkness, the reflection of the light leads the women through the tunnel of time. Through their personal experiences, they tell us of their evolution at different stages in their life and get us to feel their joys and their sorrows.

How would their path unfold?

她 回憶小時候到石塘咀街市 那種味道和聲音 那段和母親一起的時光

她 不想記起9歲的自己 但那一隻舞卻如影隨形

她 哼著「我家門前有小河 後面有山坡」

她 成為母親後 釋懷了在那個冬天的她

She... remembers going to Shek Tong Tsui Market when she was young... the smells and the sounds... the time she spent with her mother

She... does not remember her 9-year-old self, but even so, that dance followed her like a shadow

She... is humming, "There was a river in front of my house, with a slope at the back"

She... let go and forgave her that winter, after becoming a mother...

分場

Scene

織 *Knitting*

步履行行走走 日復日 年復年
下妝沉睡之間 別在衣上的花線緩緩散開
領我沉入湖中 我彷彿聽到母親的吟唱
深褐色的泥土 兒時的遊樂場 短短的頭髮
從銀灰色的水底中傳來
Walking, walking, walking, day after day, year after year
Between taking off my makeup and falling asleep,
the flowery thread pinned to my clothes slowly unravelled
Lead me into the lake, I seem to hear my mother chanting
Dark brown dirt, the childhood playground, short hair
Emerging from the silver-grey depths of the water

晷 *Sundial*

光從空中照進水裡 穿透我的身體
手 耳 腰 乳房 嘴 腳 肚臍 臀 眼 頸 鼻
骨頭 經絡 皮膚 心跳 呼吸 子宮 血液
在這些血脈重組中浮現
在另一空間再次與身體的故事相遇
The light shines into the water and penetrates my body
Hands, Ears, Waist, Breasts, Mouth, Feet, Navel, Hips, Eyes, Neck, Nose
Bones, Meridians, Skin, Heartbeat, Breath, Uterus, Blood
Emerging from these metamorphoses
I meet the body's stories once more in a different space

祭 *Offering*

鮮艷的 燦爛的 褪色的 衰亡的
影之祭祀 生命的覺明
過去與現在 如影隨形
Vivid, brilliant, faded, dwindling
Worship of shadows, awareness of life
The shapes of the past are like shadows in the present

演出獨白

Programme Monologue

織 *Knitting*

華琪鈺 Hua Chi-yu

你有想過 小時候 一歲兩歲的時候的生活嗎？
嗯.....好像好像好像對我來說是好久好久以前的事情
台灣 的板橋？
板橋不是一個很繁華的城市 她屬於台灣的二線城市吧
小時候住的房間 是一樓的平房
旁邊是一家印刷廠

以前唸的幼稚園 是一個非常有名的名牌學校 叫大觀幼稚園
然後那個幼稚園 其實對我來說不是一個非常好的回憶
這個回憶 我也 嗯.....有時候我甚至不想去 太深究那個讓我不開心的一個幼稚園
因為她是一個非常 要求非常高 然後非常嚴格的一個幼稚園
我記得有一次 她每年的演出 都是會有一年度的舞蹈演出
然後因為夏天 媽媽常常喜歡 把我的頭髮剪短
第一點 她覺得她這樣好大壓力
就不用每天幫我綁頭髮
然後 我記得那一次 因為我的頭髮是短的
然後班上剛好又少了一個男生 所以老師就挑選我去跳男生的位置
嘻嘻 其實要我做男生的位置, 我已經很不開心
可是 因為沒有辦法
我是一個這麼小的孩子
為什麼那時候我不反抗呢？ 為什麼？ 我其實都很想問自己
好像所有的事情 就這樣默默的承受著
華琪鈺 我想問問我自己 為什麼？
是因為我自己不想接觸這些東西嗎？ 還是.....

Can you recall... the times when you were just one or two years old?
Well.... It seems to me a long long long time ago.
Was it Banqiao in Taiwan?
Banqiao is not one of those vibrant cities.
She is just one of the second-tier cities in Taiwan.
I lived in a small apartment on the first floor.
Next to us is a printing workshop.

The kindergarten that I attended was a famous one, called Daguan Kindergarten.
But the kindergarten didn't bring back favourable memories.
The memory... um... indeed sometimes I don't even want to think much about it;
about a kindergarten that didn't make me happy.
Because the kindergarten was very much demanding. It was really tough.
I still remember that at the annual performance, the annual dance performance.
It was summer -- so my mom used to cut my hair short.
... The first point, She had a lot of stress...
With my hair short, she didn't need to spend time tying up my hair nicely every day.
And then I remember that for the performance... they were short of one boy.
And my hair was short, so the teacher picked me to fill the boy's role.
Hee hee, I didn't like this arrangement.
But... there was nothing I could do about it.
I was such a little kid then.
Why didn't I rebel? Why? I often want to ask myself this question.
Why is it that I seem to be quietly accepting everything that happens to me?
Hua Chi-yu, I want to ask myself : Why?
Is it because I don't want to recall these moments? Or....

演出獨白

Programme Monologue

織 *Knitting*

占倩 Zhan Qian

九江這個城市在江西省是屬於二線城市
嗯..... 因為我們的那個省會是南昌 然後我們是第二
所以她這個城市是很小
嗯.....我 在我記憶中 那時候的公交車就是 巴士
就只有一兩條線 就可以貫穿整個城市
所以覺得特別有安全感 不會走掉 那時候感覺
嗯..... 在我記憶裡面的家
嗯..... 還是 最初的記憶的時候是 一個兩層的平房
只有一個房間 然後廚房是要出來經過一個過道 去到對面
而且是 好像可能兩戶人用一個廚房
那個時候我可能才四、五歲
但我不知道為什麼那個家呢 就讓我留下了很深的印象
我覺得在那裡 生活很開心
因為我的床就緊貼著我爸爸媽媽的床
我很喜歡貼著他們睡
雖然我還沒有自己的房間 但是我覺得那個時候一家人在一齊
很 溫暖

Jiu Jiang is a second-tier city in Jiangxi Province.
Well.. because the provincial capital is Nanchang, so we are the second.
Jiu Jiang is a small city.
Um... In my memory, the only public transportation available at that time was the public bus.
There were only one or two routes which traverse the entire city.
I feel really secure with this simplicity — one would never get lost. Such a feeling.
Well... My home, what I recall...
um... was a small two-story cabin.
There was only one room; from which, you can walk through a passage to the kitchen.
I recall that the kitchen was shared by two families.
I was only four or five years old then.
But I remember this home very well.
I was very happy living there.
My bed was right next to my parents' bed.
I love sleeping next to them.
Even though I didn't have my own room, being together with my family members
made me feel very... warm.

演出獨白

Programme Monologue

織 *Knitting*

陳曉玲 Chen Xiaoling

味道 湖南的味道
有下過雨後
土地 濕漉漉的
有草 有一點腥味
有很暖很暖的陽光
雨水 又落進土地裡
浸進去 再透出來
我很享受 光著腳
去接觸到土地
很踏實 很踏實

Smells — the fragrance of Hunan.
After the rain.
The soil... was wet.
The grass... radiated its unique smell.
The warm sunray.
The rain fell on the soil;
Soaked in... and sipped out.
I enjoyed touching the soil
with my bare feet.
I felt...I was on-the-ground... on-the-ground.

演出獨白

Programme Monologue

織 *Knitting*

藍彥怡 Lam Yin-yi

當我有記憶嘅時候 我已經住喺石塘咀均益一期
但係我知道喺我出世嘅時候我唔係住係呢度嘅
我係住喺西環尾 金寶閣
有記憶就係係石塘咀均益一期
我諗我全個童年都係喺嗰度發生㗎

均益一期好.....好大 我細個覺得好大
我覺得佢係一個好特別嘅建築
因為佢以前 聽我爸爸媽媽講以前係一個舊嘅米廠
所以佢係一個長方形嘅 有東翼 有西翼
有八部電梯 單數四部 雙數四部
我係住最高層嘅22樓
一個我最 可能覺得 最安全嘅地方, 或者係最熟悉嘅地方啦

可能成個範圍 石塘咀街市啊 山道啊
皇后大道西嗰邊 嗰條 嗰個範圍嘅街啦
我覺得成個都好似係 我嘅屋企.....
石塘咀.....
細個成長嘅地方囉

My first memory is the time I lived in Shek Tong Tsui,
at Kwan Yick Building Phase I.
I know that I didn't live there right after I was born.
I was then living in the west end of Sai Wan,
at Treasure Court.
But my first memories are all in Kwan Yick Building Phase I.
It feels like I spent my entire childhood there.

Kwan Yick Building Phase I was really big.. very big.
That was what I felt when I was young... very big.
I found it to be an unusual building.
In the past, according to my parents, it was a trading house for rice.
It's rectangular in shape, with an eastern wing and a western wing.
There are 8 elevators, 4 elevators for odd number floors, 4 for even number floors.
I lived on the highest floor — 22nd floor.
It was a place that I felt... the safest,
or the most familiar with.

The entire area... the Shek Tong Tsui Market,
Hill Road, Queen's Road West...
Perhaps I just think of the whole area... as my home.
Shek Tong Tsui.
Where I grew up.

演出獨白

Programme monologue

祭 *Offering*

藍彥怡 Lam Yin-yi

不斷拉扯肌肉同跟腱, 碰撞骨頭 同皮膚 x3

The continuous pulling of muscles and tendon;

The continuous collision of the bones and the skin;

X3.

陳曉玲 Chen Xiaoling

臍帶被剪開的那一刻 像是一個新生兒

成為一個完整個體的剪綵儀式

我們 有了自己的身體

The cutting of the umbilical cord...

is the ribbon cutting ceremony of a new born baby,

to celebrate the formation of a complete being,

of the possession of our own bodies.

占倩 Zhan Qian

臉上充滿了微細血管爆裂後的痕跡

肌肉消失 髖關節移位 腰部 脊椎 不能後彎

還來不及憂傷自憐 就要進入哺乳狀態了

There're traces of spider veins on the face.

Muscle lost, hip joint shifted,

the waist and spine could no longer arch back.

Even before I had time to mourn my losses,

I had to prepare for breast feeding.

華琪鈺 Hua Chi-yu

記憶中我的頭髮好像是屬於媽媽的, 頭髮的清潔是媽媽洗的, 每天綁什麼髮型是媽媽選的。夏天來臨時把頭髮剪短是媽媽決定的

頭髮是有記憶的嗎?

In my memory, my hair belongs to my mother.

She washed my hair. She decided my hairstyle.

She cut my hair short in summer.

Does hair hold memories?

製作人員表

Production Team List

藝術總監 Artistic Director | 楊雲濤 Yang Yuntao
概念及編舞 Concept and Choreographer | 謝茵 Xie Yin
佈景設計 Set Designer | 王健偉 Jan Wong
作曲及音響設計 Composer and Sound Designer | 朱曉芳 Priscila Chu
燈光設計及燈光演出 Lighting Designer and Light Performer | 陳一云 Amy Chan
服裝設計 Costume Designer | 蘇善誼 Ainsley So
藝行研究 Artistic Action Research | 何應豐 Ho YF

首席舞蹈員 Principal Dancer | 華琪鈺 Hua Chi-yu
高級舞蹈員 Senior Dancer | 藍彥怡 Lam Yin-yi
舞蹈員 Dancer | 陳曉玲 Chen Xiaoling、占倩 Zhan Qian

監製 Producer | 關珮茵 Ruby Kwan
執行監製 Deputy Producer | 周煒嫦 Jennifer Chow
製作經理 Production Manager | 王永強 Alex Wong
舞台監督 Stage Manager | 陳樹培 Johnson Chan
執行舞台監督 Deputy Stage Manager | 李玟蓉 Oliva Li
助理舞台監督 Assistant Stage Managers | 謝子偉 Tse Tsz-wa、李曼筠 Lee Man Kwan*
音響控制員 Sound Programme | 李馬弟 Lee Ma Taz
製作電機師 Production Electrician | 戴雅俊 Tai Nga Chun
服裝助理 Wardrobe Assistant | 譚穎琳 Wendy Tam
化妝及髮飾主任 Make-up and Hair-dress Master | 傅漢傑 Jadeson Fu
節目 Programme | 李朗軒 Li Long-hin、駱浩琳 Ada Lok、黃佳佳 Huang Jiajia、關可楠 Kathy Kwan
宣傳策劃 Publicity and Marketing | 林以因 Jenny Lam、楊美儀 Idy Yeung、張芷婷 Freya Cheung
市務及傳訊 Marketing & Communications | 何映宜 Ho Ying-yi、鄭宇青 Cheng Yu-ching、楊尚霖 Bailey Yeung、馮凱婷 Fung Hoi-ting、關家淇 Kenny Kwan
票務 Ticketing | 張芷婷 Freya Cheung
宣傳設計 Promotional Materials Design | STUDIOWMW
宣傳照片攝影 Photography (Images) | Issac Lam
舞台攝影 Photography (Stage) | Mak Cheong-wai@Moon 9 Image, arliugraphy
錄影 Video Recording | STUDIOOFM
場刊設計 House Programme Design | Saw Tang

*承蒙香港演藝學院支持實習計劃及允准參與是次演出

*With support and kind permission of The Hong Kong Academy for Performing Arts

編創人員

Creative Team

楊雲濤 Yang Yuntao | 藝術總監 Artistic Director



楊雲濤畢業於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。

楊氏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」；2013年於北京和台北巡演）、《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」，分別於2015及2017年於紐約、悉尼及倫敦巡演、《梁祝·傳說》（2016年於首爾演出）、《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，2017年於北京及廣州演出）。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》及《紫玉成煙》等。楊氏於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 (2003, 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 for HKDC includes: *Spring Ritual·Eulogy*, winner of Outstanding Achievement in Production at the Hong Kong Dance Awards 2013 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, Sydney, London and Minsk in 2015, 2017 and 2019 respectively; *Storm Clouds*, winner of three awards including Outstanding Achievement in Production at the 2015 Hong Kong Dance Awards; *L'Amour Immortel*, winner of three awards at the 2016 Hong Kong Dance Awards, presented in Beijing and Guangzhou in 2017, in Taipei in 2018 and in Shanghai and Hangzhou in 2019; and *Waiting Heart*, winner of Outstanding Medium Venue Production at the 2019 Hong Kong Dance Award.

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* and *A Tale of the Southern Sky*.

編創人員

Creative Team

謝茵 Xie Yin | 概念及編舞 Concept and Choreographer



2002年加入香港舞蹈團擔任首席舞蹈員，並於2021年晉升為助理藝術總監。

憑聯合編創作品分別於2006及2009年獲香港舞蹈年獎。曾獲香港演藝學院邀請創作《踪跡之雨喻》及為香港芭蕾舞團創作《末日·重生》〈蓮花〉，亦擔任香港舞蹈團多個大型舞劇之聯合編舞及藝術統籌。2020年演出音樂劇《一水南天》主角徐老海，同年參與何必。館《如花。如水。如母》之藝行研究員。現為自由工作者。

Xie Yin joined the Hong Kong Dance Company in 2002 as Principal Dancer and was promoted to Assistant Artistic Director in 2021.

She won the Hong Kong Dance Awards for her co-choreographic works in 2006 and 2009. Xie was invited by the Hong Kong Academy for Performing Arts to create *And the Thunder Sings*, and choreographed *Lotus* for the Hong Kong Ballet. She was the Artistic Coordinator and Choreographer of several productions for HKDC. In 2020, she performed the principal role in the musical *A Tale of the Southern Sky* and became the researcher with Ho Bit Goon in *As Flower, as Water, as Mother*. Xie is now a freelance artist.

編創人員

Creative Team

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·三闖》、《活著》、《戰鬥圖騰》、《Re-mark II》等等。

近年憑藉《咏嘆調》、《紅樓·夢三闖》及《親愛的，胡雪巖》分別獲得舞台設計獎項。

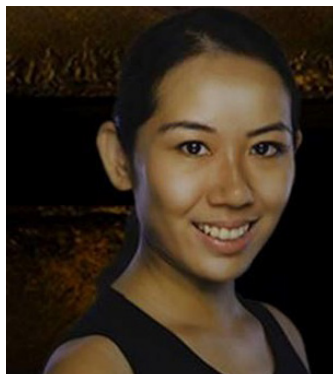
Jan Wong specializes in set and costume design, with recent theatrical credits including: *Special Delivery 2: Politely Intractable Still*; *Heading West 3: The Final Trail*; *The Massage King*; *Hu Xue Yan, my Dear*; *Deling and Cixi*; *Principle*; *The Miracles of the Namiya General Store*; *Pa Pa 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 works include: *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*.

編創人員

Creative Team

朱曉芳 Priscila Chu | 作曲及音響設計 Composer and Sound Designer



朱曉芳是一位作曲家、藝術教育者兼製作人。

她於加拿大約克大學主修作曲及即興演奏，畢業後接受IBO教師培訓，並在香港中文大學獲得教學文憑及教育碩士（心理學）學位。期後主修作曲，以研究綜合藝術 (Collaborative Arts) 於香港浸會大學取得博士學位。

她有多年藝術教育經驗，包括參與《SmArt青年計劃》、《音語來回》、《藝術重生》、《慈悲為本》等等；同時亦為樂團、舞蹈、戲劇表演及紀錄片創作音樂；更成立了AlpPla和Arts Platform藝術組織，研究、策劃、及製作等多角度探討藝術。近期作品包括音樂劇場《Battle》；《Pseudo Food @ Pseudo World》；新約舞流《十約》、《TELEPHONE》；藝行研究計劃《如花。如水。如母》；《極目足下：想·見香港風光。》。

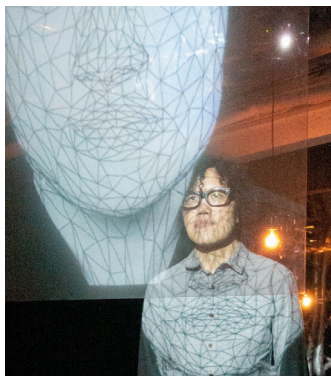
Priscila Chu is a composer and arts educator. She graduated from York University in Canada majored in Music. Later on, she received a teaching diploma and a Master's degree researched on Music for Autism at the Chinese University of Hong Kong. She also earned a Ph.D. at Hong Kong Baptist University concentrated in music composition and researched on Collaborative (Integrated) Arts.

In recent years, she has taught a wide range of collaborative arts education programs including *SmArt Youth Program*, *In Search of Voice in a Cramped City*, *Re-born* (2020), and *Compassion Children Pilot Program* (present). She also composed music for musical ensembles, dance, theatre performances, and documentary film productions. She founded the organization AlpPla and Arts Platform to research, curate and produce arts programs. Her recent creative works include original New Music Theatre *Battle*, *Pseudo Food @ Pseudo World*, *10gether* for Passoverdance, *Feeling of the Atmosphere* for Martin Piliponsky, *Falling into Place* for TELEPHONE Project (2021), Art as Research Project *As Flower, as Water, as Mother*, and *Here and There: Re-imagining Hong Kong Landscapes*.

編創人員

Creative Team

陳一云 Amy Chan | 燈光設計及燈光演出 Lighting Designer and Light Performer



從事光影藝術及劇場創作，主力探索光之音樂性、表演性及劇場性。創作包括光影裝置劇場《界·面》、《與物俱增》、《病理誌》及燈光裝置《Memento Mori: Sonata for Light》。近年活躍於跨界合作，曾和著名視覺藝術家鮑藹倫、鋼琴家張緯晴、作曲家上野健、香港創樂團等合作，參與M+與巴塞爾藝術展、新視野藝術節、西九爵士音樂節等，超過二十年的燈光設計生涯中，曾為不少舞台作品、裝置及藝廊創作燈光，當中包括香港雙年展2003得獎作品暨香港藝術館藏品《有棵沒人種的樹》。

陳以表演者身份參演著名編舞家 Xavier Le Roy 及余美華於大館當代美術館的《Still in Hong Kong》(2021)。其網上演出《Remembrance of Amnesia》，由阿根廷劇場導演 Lola Arias 策展，於德國及瑞士劇院的網上平台串流上演。陳之原創演出《牛頭角·兩條女》(2001–09) 多次重演，中英文劇本分別出版，並改編成文字繪本及BBC英文廣播劇。

香港演藝學院藝術碩士 (優異) 主修燈光，其畢業論文獲國際知名劇場學者暨《後戲劇劇場》作者漢斯·提斯·雷曼教授指導。陳氏之研究成果常發表於國際藝術期刊及會議，亦於德國柏林藝術學院擔任《後戲劇劇場在全球》研討會之講者。今年應英國燈光設計師暨劇場學者 Dr Scott Palmer 之邀請於布拉格四年展發表研究。

編創人員

Creative Team

陳一云 Amy Chan | 燈光設計及燈光演出 Lighting Designer and Light Performer

Light and theatre artist, focusing on the musicality, performativity and theatricality of light in theatre and installation, and the in-betweens of light-music, and arts-science. Her major works include light installation-performance *Inter-Face*, *Things That Talk* and *Morbid Anatomy*, and solo light installation *Memento Mori: Sonata for Light*.

She is active in cross-disciplinary light collaboration, working with acclaimed visual artists, composers and musicians including Ellen Pau, Rachel Cheung, Ken Ueno and Hong Kong New Music Ensemble in various productions such as production co-presented by M+ and Art Basel, Tai Kwun Prison Yard Festival, New Vision Arts Festival and West Kowloon Freespace Jazz Fest. For over two decades, she designed light for many theatre works, galleries and installations, including *A Tree to be Found*, the award-winner of Hong Kong Arts Biennial 2003 and a collection of Hong Kong Museum of Art.

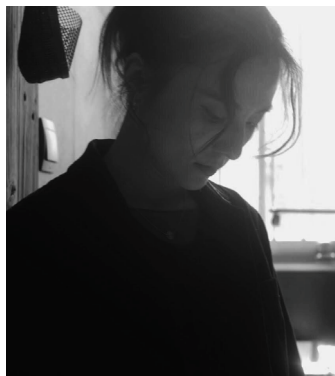
As a performer, Amy collaborated with renowned choreographers Xavier Le Roy and Scarlet Yu in their performative proposition *Still in Hong Kong* (2021), commissioned by Tai Kwun Contemporary. Her online performance *Remembrance of Amnesia* (2020), was presented in *My Documents / Share your screen!*, curated by renowned Argentinian theatre maker Lola Arias, and streamed on digital platforms of Künstlerhaus Mousonturm Frankfurt am Main, Kampnagel Hamburg and Münchner Kammerspiele of Germany, and Kaserne Basel of Switzerland. Her original autobiographical theatre performance *Two Girls from Ngau Tau Kok* (2001–09) was adapted into a graphic novel of the same title and an English radio play broadcasted in the Worldplay series 2003 of BBC channel. The original Chinese script and the translated English script were published respectively.

A Master of Fine Arts (with distinction) graduate of Hong Kong Academy for Performing Arts, major in lighting design, with focus on light in postdramatic theatre, her master thesis was assessed in-person by prestigious theatre scholar and the author of *Postdramatic Theatre*, Prof Dr Hans-Thies Lehmann. Amy's artistic research was published in peer-reviewed journals such as *Performance Research* and *Critical Stages*. Her invited writings on light, scenography and theatre appeared in *Dance Journal/HK*, IATC (HK) *ARTiSM* and Hong Kong Repertory Theatre *Repazine*. In 2019, she was the representative of Hong Kong as a panel speaker in *Postdramatic Theatre Worldwide Symposium* in Akademie der Künste, Berlin, Germany. She is also an invited speaker in the upcoming Prague Quadrennial presenting her experiential and creative lighting works among a panel of international lighting designers.

編創人員

Creative Team

蘇善誼 Ainsley So | 服裝設計 Costume Designer



英國Royal Central School of Speech & Drama畢業, 主修舞台及服裝設計。

近年舞台及服裝設計作品包括: 中英劇團《留守太平間》、鄧樹榮戲劇工作室現世代的莎士比亞:《受辱記》; 三角關係劇團《無法誠實的我們》及聲蜚合唱節《婚岔路》。服裝設計作品包括: 中英劇團《解憂雜貨店》、《福爾摩斯四圍騰之華生暴走大狗查》; 三角關係劇團《二人餐》、《小塵大事》; 香港話劇團《叛侶》及《病房》; 自由空間《戰鬥圖騰》; W創作社《等死研究所》和新視野藝術節《千里走單騎》。

Graduated from Royal Central School of Speech and Drama.

Her recent set and costume design credits include: Chung Ying Theatre Company's *Alive in the Mortuary*, Tang Shu-wing Theatre Studio's *Shakespeare in Our Time: The Rape of Lucrece*, Trinity Theatre's *Still You and Sing-Fest's Thunder bay*. Her recent costume design credits include Chung Ying Theatre Company's *The Miracles of The Namiya General Store*, *Baskerville: A Sherlock Holmes Mystery*, Trinity Theatre's *Table for Two*, *Dusty Kid on Stage*, Hong Kong Repertory Theatre's *Speaking in Tongues*, *The Ward*, West Kowloon Cultural District 's *The Battle*, W Theatre's *Laboratory of Lungg* and the experimental multimedia production *Guan Yu's Ride of 1,000 Miles*, presented by New Vision Arts Festival.

編創人員 Creative Team

何應豐 Ho YF | 藝行研究 Artistic Action Research



香港出生。文化藝行工作者。近年主要工作是策展一百位香港母親的藝行研究計劃《如花。如水。如母》。

Born in Hong Kong. Performing arts and cultural worker. His recent works include Art Action Research Project *As Flower, as Water, as Mother*, of 100 mothers' stories in Hong Kong.

舞者 Dancer

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，2019年晉升為首席舞蹈員。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、《畫皮》飾小雪、《塵埃落定》飾塔娜、《白蛇》飾白素貞、《青衣》飾筱燕秋、《山水》及《九歌》飾山鬼。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》、《舞·雷雨》(2012年新視野藝術節) 及《九歌》四度獲香港舞蹈年獎頒發「最值得表揚女舞蹈員演出」，並於第十六屆香港藝術發展獎 (2022) 榮獲「藝術家年獎 (舞蹈)」。

Graduated from the Hong Kong Academy for Performing Arts in 2000, Hua Chi-yu joined the Hong Kong Dance Company in 2001 and was promoted to Principal Dancer in 2019. Hua has performed main and principal roles in many HKDC productions including *Dream Dances*, *Desperately Seeking Miss Blossom*, *Princess Changping*, *The Butterfly Lovers*, *Eagle Companions*, *Painted Face*, *Red Poppies*, *Lady White of West Lake*, *The Moon Opera*, *Shan Shui: An Ode to Nature* and *Nine Songs*. Hua performed the principal role in *Red Poppies* at the 8th China Arts Festival in Wuhan, China 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*, *Lady White of West Lake* and *Nine Songs* won her four Hong Kong Dance Awards — “Outstanding Performance by a Female Dancer” in 2013, 2015, 2018 and 2022 respectively. She was also named Artist of the Year (Dance) at the Hong Kong Arts Development Awards 2022.

舞者 Dancer

藍彥怡 Lam Yin-yi | 高級舞蹈員 Senior Dancer



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，在獅子王慶典中擔任主要舞蹈員。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，2022年晉升為高級舞蹈員。近期主要演出包括：《花木蘭》飾木蘭、《踏歌行》四人舞〈搶鼓〉、香港話劇團《頂頭鎚》、《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、《媽祖》飾閨蜜、《九歌》、「八樓平台」《存在之隅》〈更—人類〉及《僵人行》獨舞〈情繫鄉俗〉。

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 2014, and was promoted to Senior Dancer in 2022. 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*, *Mazu the Sea Goddess*, *Nine Songs*, *More—Human* in "8/F Platform" — *here and there* and solo in *Myth of the Dancing Durumi*.

舞者 Dancer

陳曉玲 Chen Xiaoling | 舞蹈員 Dancer



中專畢業於廣東舞蹈學校(今廣東舞蹈戲劇職業學院)，2021年大學畢業於香港演藝學院，主修中國舞，畢業後隨即加入香港舞蹈團成為見習舞蹈員，2022年晉升為舞蹈員。

Chen Xiaoling graduated from the Guangdong Dance School (now Guangdong Dance and Drama College). She then attended The Hong Kong Academy for Performing Arts majoring in Chinese Dance. She joined the Hong Kong Dance Company as Apprentice upon graduation from the HKAPA in 2021, and was promoted to Dancer in 2022.

舞者 Dancer

占倩Zhan Qian | 舞蹈員 Dancer



2008年畢業於廣東舞蹈學校，主修中國舞。2008年加入香港舞蹈團，曾參與舞團多個舞劇的演出，近期主要演出包括：《竹林七賢》飾劉伶，《舞韻天地》雙人舞〈天唱〉、《淺灣傳奇》雙人舞、《花木蘭》飾木蘭、《踏歌行》三人舞〈小破陣樂〉、《彩雲南現》雙人舞〈如歌〉和〈手舞足蹈心狂跳〉、《塵埃落定》飾麥其土司太太、《絲路如詩》獨舞〈花兒為什麼那樣紅〉及《十二生肖大冒險的冰雪奇熊》飾生肖虎，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。

編創作品包括榮獲2013香港紫荊盃國際邀請賽雙人舞金獎的《守護》、「八樓平台」《舞飛揚》〈旅程〉，以及兒童團舞劇《龍鳳茶樓》〈叉燒包〉。

Zhan Qian joined the Hong Kong Dance Company upon graduating from the Guangdong Dance School in 2008. Performance highlights include *Seven Sages of the Bamboo Grove*, *Mulan in The Legend of Mulan*, *pas des deux* in *Glamour of Chinese Ethnic Dance*, *The Legend of Tsuen Wan* and *Kaleidoscope of Dance from Yunnan*, *pas de trois* in *Dream of the Past: Ancient Chinese Court Dances*, Chieftain Maichi's wife in *Red Poppies*, solo in *Ode to the Silk Road* and Tiger in *Magical Adventures of Baby Polar Bear and the 12 Zodiac Animals*. She was also a researcher of HKDC's research study on Chinese martial arts and Chinese dance.

Her choreographic works include *Protect*, which won the Gold Medal in the *pas de deux* category at the 2013 Hong Kong Bauhinia Cup International Dance Invitation Competition; *8/F Platform — Fly* and *Revelry of Tea — Cha Siu Bao* in the family dance drama *Dim Sum Adventures @ Lung Fung Teahouse*.

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