



THE LEGEND OF 蘭陵入陣

舞×武——大型舞劇
Grand Dance Drama: Chinese Dance × Martial Arts

有具無懼，無陵有靈
A brave soul unveiled



“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·夢三闋》、《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》及《廿四節氣》。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：大型舞蹈詩《山水》以及展現「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》，當中選段《靜聽松風》更於2023年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎之肯定。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、內地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、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、白俄羅斯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、臺灣戲曲中心等，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, combined 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) is committed to promoting Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDC has staged over two hundred productions, 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*, *A Dance of Celestial Rhythms* and *Convergence*, a culminating work created through a three-year interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance. From which, the top-notch excerpt *Whispers of the Pines*, is bestowed the 13th China Dance Lotus Awards (for Contemporary Dance) in 2023, the most prestigious national awards for dancing in China.

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, The Kennedy Center in Washington, D.C., Sony Centre in Toronto, The Concourse Theatre in Chatswood, Sydney, Southbank Centre in London, Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theater in Seoul, National Centre for the Performing Arts in Beijing, Beijing Tianqiao Performing Arts Center, Shanghai Grand Theatre, Shanghai International Dance Center, Hangzhou Grand Theatre, Guangzhou Opera House, Taipei New Stage and Taiwan Traditional Theatre Center, among others.

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 as one of the major performing arts companies in Hong Kong.

www.hkdance.com



Hong Kong Dance Company 香港舞蹈團



[hkdancecompany](https://www.instagram.com/hkdancecompany)



香港舞蹈團

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演出資料

Show Information

舞×武——大型舞劇
Grand Dance Drama: Chinese Dance × Martial Arts

蘭陵入陣

Lanling, in ancient tale, mighty in skill yet with fragile visage,
In every encounter, a mask adorns courage to the battlefield.

In guise, borrowing divinity from the mask, swift and valiant,
Traversing the battlefield, donned in hues of war and command.

In dance amidst the fray, a query lingers,
Who is the true sovereign, the genuine self-elusive.

In descending twilight's embrace, flags and drums at rest,
Half a lifetime devoted to martial pursuits, success, unaccomplished till the last.

In Lanling's martial array, a dance mirroring the heart,
Reality, unmasked, reveals its genuine grace.

Masks may be shed, but the true self remains concealed. Twenty dancers, trained in martial arts, Nangun, and drumming, transcend convention and seamlessly merge dance with martial arts.

Existence is a battlefield where life is perceived as a dance, focused, serene, fearless, and unburdened by regret, akin to stepping into the fray.

傳說，雄據一方的王者蘭陵才武而面美，每每對敵，以面具入格，方能入陣。入神借假面，驍勇疾馳，披色征統。入出往復間，王我是誰，本色難定。入暮旗鼓偃，半生戎馬，竟難全功。入陣蘭陵曲，心體一技，真實不虛。面具易卸，真身難顯。久歷武術、南棍、擊鼓訓練的二十舞者，之於道統，跨越傳統，以舞入陣。生存即戰場，唯視生命的狀態如入陣的當下，專注坦然，無畏且無悔。

12 — 13.4.2024 五FRI — 六SAT 7:45pm

13[^] — 14.4.2024 六SAT — 日SUN 3:00pm

葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre

演出適合6歲或以上人士欣賞。
Suitable for ages 6 and above.

[^]此場為通達專場，設有粵語口述影像，並設演後藝人談（只限該場次持票觀眾）
Accessible performance with audio description in Cantonese. With post-performance meet-the-artist session. (Limited to ticket holders of this performance only)

演後簽名會

Post-performance Autograph Session

12.04.2024 五FRI

演前導賞（連網上直播）

Pre-show Talk (With live streaming)

13.04.2024 六SAT 6:45pm – 7:15pm

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Martial Arts Partner

中華武學會

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香港展能藝術會
Arts with the Disabled
Association Hong Kong

節目長約1小時30分鐘，設一節中場休息。

Programme duration is about 1 hour and 30 minutes with an 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.

演出期間部分時間會有香氣效果。

This programme contains scents.

本節目含揚塵效果，前排觀眾如有需要可於前台索取口罩、雨衣及濕紙巾。

This programme contains dust effect. Masks, raincoats and wet wipes are available for audiences who sit in the front rows upon requests at front desk.

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.

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製作人員

Production Team

導演及編舞 Director and Choreographer

主演及助理編舞 Main Cast and Assistant Choreographers

藝術統籌 Artistic Coordinator

武術顧問 Martial Arts Advisor

文本 Script

作曲 Composer

佈景設計 Set Designer

服裝設計 Costume Designer

燈光設計 Lighting Designer

音響設計 Sound Designer

佈景設計助理 Set Designer Assistant

服裝設計助理 Costume Designer Assistant

演出 Performers

楊雲濤 Yang Yuntao

何皓斐 Ho Ho-fei

王志昇 Ong Tze Shen

葉翠雅 Carolyn Yip

趙式慶 Hing Chao

王昊然 Simon Wang Haoran

劉曉江 Lawrence Lau

王健偉 Jan Wong

譚嘉儀 Mandy Tam

楊子欣 Yeung Tsz-yan

楊我華 Anthony Yeung

袁志豪 Joshua Yuen

胡穎妍 Wu Wing-in

香港舞蹈團舞者

Dancers of Hong Kong Dance Company

執行監製 Deputy Producers

技術經理 Technical Manager

舞台監督 Stage Manager

執行舞台監督 Deputy Stage Manager

助理舞台監督 Assistant Stage Manager

技術統籌 Technical Coordinators

燈光控制員 Light Operator

製作電機師 Production Electrician

字幕控制員 Subtitles Operator

服裝及髮飾主管 Wardrobe and Hair-dress Supervisor

髮飾及化妝主任 Make-up and Hair-dress Master

服裝主任 Wardrobe Master

節目 Programme

黃佳佳 Huang Jiajia

梁俊傑 Anson Leung

王永強 Alex Wong

陳國偉 Derek Chan

周芷鈴 Krizce Chow

鄧依雅 Yvonne Tang

蔡旻佑 Billy Choi

庾嘉明 Yu Ka-ming

郭浚銘 Kwok Tsun-ming

翁焯綸 Yung Cheuk-lun

伍穎雯 Ng Wing-man

陳珮明 Penny Chan

丘小鎮 Luise Yau

傅漢傑 Jadeson Fu

譚穎琳 Wendy Tam

何嘉露 Carrol Ho

李采妍 Joyce Lee

周焯嫻 Jennifer Chow

駱浩琳 Ada Lok

羅愷欣 Claudia Law

周芷忻 Hazel Chow

宣傳策劃 Publicity and Marketing

市務及傳訊 Marketing and Communications

票務 Ticketing

主視覺設計 Key Visual Designer

主視覺攝影 Key Visual Photographer

面具製作 (主視覺、宣傳片及舞台)

Mask Production (Key Visual, Trailer and Stage)

宣傳片製作 Promotional Video Producer

排練攝影 Rehearsal Photographer

舞台攝影 Stage Photographers

舞台錄像 Stage Video Director

場刊設計 House Programme Designer

電子場刊設計 e-House Programme Designer

林以因 Jenny Lam

鄭宇青 Cheng Yu-ching

張芷婷 Freya Cheung

何映宜 Ho Ying-yi

楊美儀 Idy Yeung

楊尚霖 Bailey Yeung

區芷蔚 Emmie Au

余穎彤 Ben Yu

劉穎儀 Zoey Lau

張芷婷 Freya Cheung

studiowmw

Leung Mo

Perpetua Ip

Moon Cheung@Studioofm

Worldwide Dancer Project

Mak Cheong-wai@Moon 9 Image

Worldwide Dancer Project

Moon Cheung@Studioofm

Stickyline and Karly Yu

Carrie Lui

導演及編舞的話

Message from the Director and Choreographer



Creation is the process of experiencing internal conflict. When we can let go of the conflict at the appropriate time, we may consider the work complete. However, determining when the appropriate time is introduces another conflict.

為了呈現劇中人物內心的糾結與拉鋸，我大膽讓兩位舞者共同在同一空間中飾演一個人物，結果，舞者也糾結了。到底誰才是人物的本身？分身？假身？真身……

在某次排練的糾結中，舞者問我：「這個演出，你想觀眾在離開劇場之時，可以帶走什麼？」我只能又糾結了一下，說到：「舞者的身體氣質。」台、燈、聲、故事、人物都是為這種氣質服務的，這一點我不糾結。舞蹈團，重要的是舞者；舞者，重要的是身體；身體重要的是……除了健康之外，它作為一種表演藝術的形成，我們需要問這個問題。六年前開始的武舞研習，直至今晚的演出，都是對這個問題的探尋和梳理。

感謝台前幕後參與者的用心盡力。感謝和我一起踏上糾結之旅的每位舞者，無論怎樣，當大幕徐徐拉開，唯有舞者身體的那份專注所帶出的能量不可辜負！

導演及編舞
楊雲濤

To depict the inner conflicts and tug-of-war of the characters in the performance, I boldly chose to have two dancers portray the same character within the same space. Consequently, the dancers themselves became conflicted. Who truly embodies the character? The double? The false self? The true self...

During one rehearsal, when these conflicts were uppermost on my mind, a dancer asked me, "What do you want the audience to take away from this performance when they leave the theatre?" Once again, I found myself in conflict and replied, "The physical presence of the dancers." The stage, lighting, sound, story, and characters all contribute to creating this presence — something I have no doubt about. What is essential to a dance company is the dancers, for the dancers, the body, and for the body — aside from health — its role in the formation of performing art. We have to examine this question. Since we began studying Chinese martial arts six years ago, right up to tonight's performance, we have been exploring this question.

I am grateful for the dedication and efforts of everyone involved, both on and off stage. I thank each dancer who embarked on this journey of conflict with me. Regardless of how the process has evolved, as the curtains slowly open, we must not disappoint the focused energy emanating from the dancers and their bodies!

Director and Choreographer
Yang Yuntao

創作就是自我糾結的過程。適當的時候放下糾結，姑且稱之為作品完成。但幾時是「適當之時」，又是一個糾結。

這個作品從一個名字展開——蘭陵王，一位真實存在的歷史人物。

有了原型，我們就從史料中開始了解這個傳說中以具入陣的戰士。蘭陵王出身宗室，為北齊後期的重要將領，歷來受各方歌頌。《舊唐書》卷二十九云：「北齊蘭陵王長恭，才武而面美，常著假面以對敵。」綜合史書及文人筆記，均說明蘭陵王為避免其相貌「男生女相」，不能威嚇敵人，故臨陣著假面對敵，並屢破敵軍。

從面具始，藝術總監與編劇展開了入陣之旅，尋覓蘭陵王的經歷，代入他的處境，想像他的一生。建立框架，梳理文本，一遍又一遍地構想如何在舞台上呈現蘭陵王。

可是，藝術總監也一遍又一遍明確地表示：「我不要說故事。」

既是舞劇，角色顯見，那如何不說故事，又能述說蘭陵王的生命征途？

此後踏進排練室，我們在說故事和不說故事之間遊走，漸漸地這陳述成為了一種迷思，同時也為這個作品立下了基調與意想。沒有嚴密的起承轉合，也沒有極具戲劇化的情節，因為它並不是從結構、從框架、從敘事開始的，而是從「裡面」開始的。

「裡面」，是人心，是狀態，是片段，是每個人面對當下處境，自我與本我，永恆的交戰。卸下面具，即如緩緩地打開另一個世界，看一位驍勇與陰柔並存的將士，在披甲成王的路上，自己跟自己的對話。

蘭陵王是誰 誰是蘭陵王

WHO IS PRINCE LANLING?

This work originates from a name—Prince Lanling, a real historical figure.

After deciding on our archetype, we searched through historical records to understand this legendary warrior famous for wearing a mask in battle. Prince Lanling, hailing from a royal lineage, was an important general of the late Northern Qi dynasty; people have sung his praises for centuries. According to chapter 29 of *The Old Book of Tang*, “in the Northern Qi dynasty lived Prince Lanling, named Changgong, talented in the military skills, possessing an exquisite visage. He always wore a mask when facing his enemies.” According to historical annals and literary accounts, so that his “feminine facial features” did not diminish his might or fearsomeness, Prince Lanling would wear a mask to intimidate his adversaries, winning countless wars.

Using the mask as the starting point, our Artistic Director and Scriptwriter embarked on a journey of discovery into Prince Lanling and his world, imagining his life’s path. They established a structure, fine-tuned a script; over and over again, they explored how to present Prince Lanling on stage.

But our Artistic Director remained adamant about his plan: “I want to do more than just tell a story”.

Since this is a dance drama with distinct characters, how can one avoid a literal narrative yet still capture the life and travails of Prince Lanling?

Entering the rehearsal room, we went back and forth between narrative and non-narrative approaches. Gradually, a type of meditation unfolded pertaining to the themes and general moods of this dance drama. A conventional introduction, elucidation, transition, and conclusion do not appear here, nor are there dramatic plots. This work emerges not from structure, framing, or narrative, but rather derives from within, from our hearts, our attitudes, episodes in our lives, the “here and now” that everyone faces, the self and the id and endless confrontations. With the mask off, a new world slowly unfolds: we see a warrior embodying both courage and gentleness. As he dons his armour, he engages in conversation with himself.

《蘭陵·入陣》排練筆記

Rehearsal Notes, *The Legend of Lanling*

編舞把他想要呈現的東西，交給了舞者，而舞者的自覺，把角色活現舞台。既是二人分飾一角，亦是一人分飾兩角。是故誰也不是蘭陵王，誰也都是蘭陵王。台上舞者的能量，並不是演出來的，而是從時間中積存而來的，這又回到身體訓練上。

香港舞蹈團一班舞者在過去六年系統地學習多種武術，而在這個演出前，他們接受了一年的南棍訓練及鼓課，在排練室裡不斷磨練、體悟、實戰。有別於先前練習的武術套路，棍術因為有木棍的加入，能看到不一樣的形態變異與能量流動，尤其是舞者身體的延長、遠近、高低等空間性。傳統南棍並不花俏，套路要求動作連貫，剛勁有力，一氣呵成。當舞者開始進入狀況，就會有一種密度，一種質感。儘管動作一致，卻透散著多樣的身姿氣魄，這些微細的區別，只能從細節、從現場，親身感受。

武術導師曾言，中國人習武，乃從訓練內筋開始，練習內勁，練習如何運用我們的人體，把內在大家看不到的東西練得很剛。當人體內的筋足夠「剛」，才能發出所追求的勁道。這一種剛猛，在武藝修為愈高的人身上就愈是看不到，都藏在身體裡面。中國武術亦重視習武者的根，武者是嵌地的，整體重心往下沉，身體各部位，環環相扣為一個整體。在《蘭陵·入陣》中，觀者可細細感受這種內勁與力從地起的力量之美。學武的最高境界是內修，在其中學會專注、坦然。因此，這「裡面」的東西，在虛實之間，雖不能言傳，卻是實實在在存在的。

一班舞者經過扎實的訓練，踏上舞台，走進戰場，望如武諺所云：「心意為主帥，眼耳為先鋒，活步如戰馬，手腳似刀兵。」

而在風沙過後，在陣陣鼓聲中，能回歸到自己的平靜裡，享受屬於他們的一方舞台。

藝術統籌
葉翠雅

Our choreographer shared his vision to his dancers on stage, and the dancers assiduously brought the characters to life. One can read it as two dancers sharing one role, or one person playing two roles. Perhaps no one is Prince Lanling; perhaps everyone is. The energy that the dancers exude isn't just a performance, but something that is accumulated over time, which brings us back to physical training.

For the past six years, dancers of Hong Kong Dance Company have systematically studied and practised Chinese martial arts. In preparation for this performance, they spent a year training in *Nangun* (Southern-style staff fighting) and drumming. In the rehearsal room, they relentlessly honed their skills, internalising their experiences and putting everything into practice. In contrast to martial arts techniques already learnt, the wooden staves enable a different type of physical transformation and energy flow, especially in how the dancers' physical presence is extended and their spatiality expanded both horizontally and vertically. Traditional *Nangun* isn't showy; physical sequences are connected, they are strong and powerful from beginning to end. When the dancers immerse themselves in such practice, they engender a sense of density and texture. Even though their movements are consistent, subtle variations emerge through small variances tangible only in live performance.

Our Martial Arts Instructor asserts that Chinese practitioners begin by training their inner musculature, wielding power and strength undetectable by the human eye. When muscles and tendons deep inside the body are "strong", power and vitality follow; but for martial artists at the highest level this cannot be detected on the surface. Chinese martial arts emphasise practitioners' roots, in how the body connects with the earth and is grounded in a centre of gravity, with all the different parts of the body interconnected. In *The Legend of Lanling*, the audience can feel the beauty and power of this inner strength emanating from the ground. The highest level of martial arts training is developing inner strength, through which one appreciates mindfulness and serenity. Thus, what is "internal", what exists between the abstract and real (and cannot be verbalised), truly exists.

After vigorous fundamental training, the group of dancers make their way to the stage, entering into the fray with mindsets prescribed by the martial arts maxim: "The will commands, the eyes and ears serve as advance guards; agile steps liken to war horses, and hands and feet serve as swords and weapons."

After the dust settles amid the sounds of battle drums, they return to their own sense of calm, delighting in the stage to which they belong.

Artistic Coordinator
Carolyn Yip

引子

大戰在即

兒時夢境一直在重複

| 王志昇

| 黃海芸

| 藍彥怡

| 李家名



DREAM

Prologue

The great war is imminent,
and my childhood dream
keeps recurring.

| Ong Tze Shen

| Huang Haiyun

| Lam Yin-yi

| Lee Chia-ming

第一幕

Scene 1

I watch my fearful,
lonely self enter the fray.
The relentless advance is unstoppable.
In this world of carnage,
I see my ruthless self emerge victorious.

我看著恐懼 不安
孤獨的自己邁進戰場
人馬嘶鳴
刀光血影
一往無前
在殺戮的世界裡
我看著嗜血的自己
成為王者

ENTERING A TRANCE

入
神

Act 1 Slaughter

| All dancers

Act 2 Ascendancy

Ho Ho-fei	Liu Wai-yee	Ng Ka-ling
Hua Chi-yu	Tong Chi-man	Ng Yuen-man
Ong Tze Shen	Chen Dai-wen	Tai Chon-u
Huang Haiyun	Chou Jo-yun	Tai Wing-chun
Huang Wenjie	Lai Hong-fu	Zhan Qian
Lam Yin-yi	Lam Wan-ho	Tse Nga-ping
Lee Chia-ming	Lee Chun-hin	Yan Sung-hei

一場〈殺戮〉
全體舞蹈員

二場〈成王〉

李家名	藍彥怡	黃聞捷	黃海芸	王志昇	華琪鈺	何皓斐
李俊軒	林昀濤	賴泓甫	周若芸	陳代雯	唐志文	廖慧儀
甄崇希	謝雅萍	占倩	戴詠津	戴俊裕	吳宛汶	吳嘉玲

第二幕

Scene 2

I wear a mask to rule yet struggle
to find peace within.
I am torn between taking off and
putting on the mask,
unsure whether to control or
liberate myself.

我借面成王
卻無法安放自己
我在卸下
和戴上面具之間徘徊
認不清要控制自己
還是要擺脫自己

IN AND OUT

入
出

Act 1 Inevitable

Act 2 Self-determination

Ho Ho-fei
Ong Tze Shen

一場〈不由〉
二場〈由己〉
何皓斐
王志昇

第三幕

Scene 3

The dream recurs.
I lift the wine cup,
handing it to myself.

I mourn in a mixture of courage and fear,
bidding a final farewell to myself.

Let all honour and disgrace dissipate
in waves of drumbeats.

Act 1 *Lost Souls*

| Ho Ho-fei
| Ong Tze Shen
| Huang Haiyun
| Lam Yin-yi
| Lee Chia-ming

Act 2 *The Wine Cup*

| All dancers

夢境重臨
我端起酒杯
將它親手交給自己
我在勇氣與恐懼的
交織中哀悼
為自己作最後的饒行
讓所有的榮辱在潮水般
的擊鼓聲中激盪 消散

INTO THE TWILIGHT

入幕

李家名 | 藍彥怡 | 黃海芸 | 王志昇 | 何皓斐

一場〈亡魂〉

全體舞蹈員

二場〈酒杯〉

第四幕

Scene 4

Without me, I let go of myself,
into Lanling's martial array,
a dance mirroring the heart.

沒有了我
也放下自己
心體一技
蘭陵入陣曲

INTO THE ARRAY

入陣

| Ho Ho-fei | Chou Jo-yun
| Ong Tze Shen | Ho Gi-lam
| Huang Haiyun | Lai Hong-fu
| Lam Yin-yi | Lam Wan-ho
| Lee Chia-ming | Ng Ka-ling
| Liu Wai-yee | Tai Chon-u
| Tong Chi-man | Zhan Qian
| Chen Xiaoling | Yan Sung-hei

陳曉玲 | 唐志文 | 廖慧儀 | 李家名 | 藍彥怡 | 黃海芸 | 王志昇 | 何皓斐
甄崇希 | 占倩 | 戴俊裕 | 吳嘉玲 | 林昀澔 | 賴泓甫 | 何知琳 | 周若芸

編創人員

Creative Team

導演及編舞

香港舞蹈團藝術總監

Director and Choreographer,
Artistic Director of
Hong Kong Dance Company

楊雲濤

Yang Yuntao

楊雲濤畢業於中央民族學院（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、2017及2019年於紐約、悉尼、倫敦及明斯克巡演）、《風雲》（獲頒三項2015香港舞蹈年獎）、《梁祝·傳說》（2016年於首爾演出）、《倩女·幽魂》（獲頒三項2016香港舞蹈年獎，2017年於北京及廣州，2018年於台北，2019年於上海及杭州演出）、《紫玉成煙》（獲頒2019香港舞蹈年獎「傑出中型場地舞蹈製作」）及《凝》（獲頒2022香港舞蹈年獎「傑出網上製作」）。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》、《山水》及《一個人的哪吒》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」。

楊氏於2003及2006年兩度獲頒香港舞蹈年獎，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）」。於2023年獲香港特別行政區政府行政長官頒授榮譽勳章，以表揚楊氏多年來對舞蹈創作、推廣中國舞、培育舞蹈人才等方面的良多貢獻。

Graduated from the Dance Faculty of Minzu University of China, Yang Yuntao is an accomplished dancer and choreographer. He joined Hong Kong Dance Company in 2002 as Principal Dancer and became the Company's Assistant Artistic Director from 2007. He has been its Artistic Director since November 2013.

Yang has choreographed for numerous dance companies. His award-winning choreography for HKDC includes: *Spring Ritual · Eulogy*, winner of Outstanding Achievement in Production at the 15th Hong Kong Dance Awards in 2013 and presented in Beijing and Taipei in 2013; *The Legend of Mulan*, winner of Outstanding Production and Outstanding Ensemble Performance at the 16th Hong Kong Dance Awards in 2014 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 17th Hong Kong Dance Awards in 2015; *The Butterfly Lovers*, presented in Seoul in 2016; *L'Amour Immortel*, winner of three awards at the 18th Hong Kong Dance Awards in 2016, presented in Beijing and Guangzhou in 2017, in Taipei in 2018 and in Shanghai and Hangzhou in 2019; *Waiting Heart*, winner of Outstanding Medium Venue Production at the 21st Hong Kong Dance Awards in 2019; and *Convergence*, winner of Outstanding Online Production at the 23rd Hong Kong Dance Awards in 2022.

Other works for HKDC include *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*, *Shan Shui: An Ode to Nature* and *Nezha: Untold Solitude*. Yang has also spearheaded a three-year interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance.

Yang has won Hong Kong Dance Awards in 2003 and 2006 for his outstanding dance performance, and the Best Artist (Dance) at the Hong Kong Arts Development Awards 2009. In 2023, Yang has been awarded the Medal of Honour by the Chief Executive of the Government of HKSAR in recognition of his contributions to the dance sector, years of devotion in creating and promoting Chinese dance and nurturing dance talents.

編創人員

Creative Team



武術顧問

趙式慶

Martial Arts Advisor Hing Chao

趙式慶是香港中國武術研究的主要倡導者，同時也是中華武學會創辦人及主席及頂尖獨立研究機構中華國術總會執行董事。趙式慶是國際武學研討會的創辦人，並出版了多本武學及香港武術研究相關的書籍。趙氏亦與Sarah Kenderdine教授共同創立了「香港武術活態資料庫」，為全球最大的武術動態資料收藏庫。

自2015年，趙氏多次舉辦及策展具全球影響性的武術展覽，率先運用新媒體及數碼媒體應用於武術展覽中，包括2016年於香港及2017年於澳洲墨爾本移民博物館展出的「客家功夫300年——數碼時代中的文化傳承」、2018年於瑞士的「Kung Fu Motion功夫動態」，同年亦於香港舉辦了「國泰民安：非物質文化遺產新媒體」展覽，及2021年的「劍之道：中國與意大利的武士文化」等。

趙式慶同時亦為多個跨領域表演藝術項目擔任武術顧問、教練、製作人和執行製作人，包括擔任香港芭蕾舞團《羅密歐與茱麗葉》（2021年）武術顧問、香港舞蹈團「中國舞蹈與中國武術之交互研究與成果呈現」（2018年至2020年）專家小組成員及導師、及「慶祝香港回歸祖國二十週年文藝晚會」——《百年國術 自強不息》（2017年）導演、「慶祝香港回歸25周年暨粵港澳大灣區武術聯盟就職典禮晚會」導演（2022年）及中華武學會《虛/實》（2023年）表演的執行製作人。

2021年，趙氏啟動了為期兩年的「嶺南武術之數碼藝術及教育試驗計劃」。該計劃旨在創建一套新的嶺南武術訓練模式，配合3D技術，打造新的武術培訓和藝術詮釋工具。

Hing Chao is the founder and chairman of Institute of Martial Studies (ICMS) and executive director of International Guoshu Association. He is a co-founder of the International Martial Studies Conference and Hong Kong Martial Arts Living Archive, the largest 3D martial arts archive in the world.

Since 2015, Chao has been the curator of multiple exhibitions including *Way of the Sword: Warrior Cultures in China and Italy* (Tai Kwun, Hong Kong: 2021), *Kung Fu Motion* (EPFL, Lausanne: 2018), and *300 Years of Hakka Kung Fu: Digital Vision of Its Legacy and Future* (Hong Kong Heritage Museum: 2016; Victoria Museum of Immigration, Melbourne: 2017), etc. where he pioneered the use of new and digital media for martial arts.

He organised several cross-disciplinary performing arts projects, being the martial arts consultant for *Romeo and Juliet* by Hong Kong Ballet (2021), the expert panel member and instructor of Research Study on Chinese Martial Arts and Chinese Dance organised by Hong Kong Dance Company (2018–2020), the producer of the *Martial Spirit* performance at the Grand Variety Show in Celebration of Hong Kong's Return to the Motherland (2017), performance at the Celebrating the 25th Anniversary of Hong Kong's Return to the Motherland and the Inaugural Ceremony of the Guangdong-Hong Kong-Macao Greater Bay Area Wushu Alliance (2022) and the executive producer of *Hidden / Manifest* performance by ICMS (2023).

In 2021, he launched the “Transforming Lingnan Martial Arts as a Movement and Performing Art through Digital Pedagogy, Interpretation”, a 2-year programme that aims to create a new movement training system for Chinese martial arts.

編創人員

Creative Team



文本
Script

王昊然 Simon Wang Haoran

香港編劇、導演、戲劇構作，創立「反轉舞台」，任創意總監。受訓於香港演藝學院獲戲劇藝術碩士（優異），師從潘惠森先生，主修編劇。原創戲劇《爆·蛹》（2013）及《森林海中的紅樓》（2014）由香港藝術節製作，均售罄；《驕傲》由香港話劇團製作，獲國際演藝評論家協會頒發IATC(HK) 劇評人獎2019「年度劇本/ 編劇獎」。

曾於紐約擔任駐留藝術家，2015年獲亞洲文化協會全額獎助金，並受邀赴耶魯大學交流訪學。2017年受邀參與英國文化協會和皇家宮廷劇院的聯合培育計劃，完成自編自導作品《遊戲男孩》，並獲選為第八屆烏鎮戲劇節特邀劇碼。劇作《異鄉人》由上海話劇藝術中心製作及演出，2024年由該團上演其擔任戲劇構作的大戲《西遊》。由其擔任翻譯及戲劇構作的香港藝術節重頭戲《罪與罰》將於2025年上演。王氏曾就職或合作多家企業如香港安樂影片、騰訊遊戲、莉莉絲遊戲等等，寓尖銳深刻於幽默談諧是其解讀文化差異和現象的獨特取向。

Simon Wang Haoran is a Hong Kong playwright, a director, a dramaturg and the founder of “Theatre Invert”, serving as Creative Director. He received his Master of Fine Art’s Degree in Drama from The Hong Kong Academy for Performing Arts with Distinction, majoring in Playwriting under Poon Wai Sum. Original plays *Blast* (2013) and *The Red Chamber in the Forest Sea* (2014) were produced by the Hong Kong Arts Festival and enjoyed full-house audiences for both works. *Pride*, produced by the Hong Kong Repertory Theatre, received the IATC(HK) Critic Award for Best Script/Playwright in 2019.

Wang served as a resident-artist in New York, receiving the Asian Cultural Council full fellowship in 2015 and was invited as a visiting artist at Yale University. In 2017, he was invited to participate in the joint cultivation programme of the British Council and the Royal Court Theatre, creating and directing his self-written work *Game Boy* which was selected as the 8th Wuzhen Theatre Festival’s Special Invited play. His play *Stranger* was produced and premiered at the Shanghai Dramatic Arts Centre, and in 2024, the same theatre company staged their major production *Journey to the West*, for which Wang served as the dramaturg. His translation and dramaturg work for the Hong Kong Arts Festival’s *Crime and Punishment* will be staged in 2025. Wang has also collaborated with and worked for various companies such as Edko Films, Tencent TiMi Studios, and Lilith Games. He combines sharp insight with humour to offer a distinctive perspective on interpreting cultural differences and phenomena.

編創人員

Creative Team



作曲

劉曉江

Composer

Lawrence Lau

劉曉江，先後畢業於香港演藝學院及香港城市大學，分別主修作曲及電子音樂與創意媒體藝術。現主要以聲音設計、聲音藝術家及表演者等身份活躍於劇場、畫廊及地下音樂場地。

近年關注創作中的合作，亦透過合作，使作品內容從音樂逐步擴展至聲音、表演、裝置及更多邊際模糊的藝術形式。近年作品有：研討項目《樂手的自我修養》（2019年，並持續進行中），研究以表演藝術角度切入音樂及聲音藝術創作的的方法學。社區項目《Chain of Dialogues》（2021年），以社群中人與人之間的關係作為主題，進行街訪錄音及表演；系列作品《Elemental Practice – Text》（2020年）、《Elemental Practice – Spectator》（2021年），實驗不同因素（如文字及觀演關係）與音樂的關係；裝置作品《The Glory Pillar》（2022年），透過文字指引及互動將展覽轉化為公眾參與及自我表達的場域。系列作品《持續性消逝》（2024年），意圖以記譜（scoring）回應紀錄（archive）對「在時、在場」的消逝所產生的閱讀方式。

Lawrence Lau graduated from The Hong Kong Academy for Performing Arts and City University of Hong Kong, majoring in Composing, Electronic Music and Creative Media. He navigates the scenes of theatres, galleries, and underground music as a sound designer, sound artist and performer.

Lau's interest lies in creative collaboration through which he expands his oeuvres from music to sonic, performing and installation arts of floating boundaries. Recent endeavours include: *A Musician's Prepares* (from 2019), a methodological exploration of music and sonic art creation as performance; *Chain of Dialogues* (2021), a community-facing project which explores personal relationships by means of in-situ interviews and performances; *Elemental Practice – Text* (2020) and *Elemental Practice – Spectator* (2021), a series of experiments on the relationship between music and text or spectatorship; *The Glory Pillar* (2022), an art installation which turns an exhibition into a site of public participation and expression through the guidance of and interaction with the text. *The Continuum of Ephemeral Persistence* (2024) is a collection of works that reflect the various ways of interpreting the disappearance of time and presence through mainstream audiovisual records.

編創人員

Creative Team



佈景設計
Set Designer

王健偉
Jan Wong

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》、《穿Kenzo的女人》、《大象陰謀》、《二人餐》、《求證》、《我們最快樂》、《天下第一樓》、《愛我別走》、《史家本第二零二三回之伏虎降龍》、《千年幻戀》、《難道停經才去愛》、《相約星期二》、《天色》、《窮艙守護隊》、《西遊》及《茱莉小姐》等。

音樂會及歌劇設計作品有：《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：《爵視》；《Angelita Li Sings Billie Holiday – Feat. Patrick Lui Jazz Orchestra》及《最「正」爵士夜》、《再18種發聲與失聲方法》、《唐吉訶德》、《兩生花》、《HKT西九音樂節：異色煙火張國榮》、《24:7:365》及《聖約翰受難曲》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》、《一個人的哪吒》、《活著》、《戰鬥圖騰》、《Re-mark II》、《馴悍記》、《如影》、《Living Up / 噏 to Death》。

近年憑藉《咏嘆調》、《紅樓·夢三闖》、《親愛的，胡雪巖》、《一個人的哪吒》及《唐吉訶德》分別獲得舞台設計獎項。

Jan Wong specialises 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 Xueyan, 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*; *Good Times, Best Friend*; *The Woman in Kenzo*; *That's Not True*; *Table for Two*; *Proof*; *We Are Gay*; *The Top Restaurant*; *Show Me Your Love*; *Scapin in Jiānghú, Chap. 2023*; *Love & Samsara*; *Tuesday with Morrie*; *Skylight*; *Fly Poor to the Moon*; *Journey To The West*; and *Miss Julie*.

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 and Eugene Pao*; *Another 18 Ways to Create or Mute Sound*; *Man of La Mancha*; *Love Streams*; *HKT x WESTK POPFEST: I Am What I Am – A tribute to Leslie Cheung*; *24:7:365* and *St. John Passion*.

His dance works include: *The Island Whispers...*; *The Last Dance*; *Waiting Heart*; *Dance of Strings*; *Reveries of the Red Chamber*; *Nezha: Untold Solitude*; *Tenacity of Being*; *The Battle*; *Re-mark II*; *Womanhood*; and *Living Up to Death*.

He has received set design awards for *The Island Whispers...*; *Reveries of the Red Chamber*; *Hu Xueyan, my Dear*; *Nezha: Untold Solitude*; and *Man of La Mancha*.

編創人員

Creative Team



服裝設計

譚嘉儀

Costume Designer

Mandy Tam

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個，涉獵範圍包括意大利歌劇、中國戲曲、話劇、音樂劇、形體劇場、中國和芭蕾舞劇等。

製作曾於香港、台灣、德國、美國、英國、加拿大、新加坡、北京、上海、廣州、深圳及澳門等地演出。作品香港話劇團《桃花扇》及新視野藝術節《海達·伽瓊格》獲香港戲劇協會頒發最佳舞台服裝設計。近年參與服裝設計之本地製作團體包括香港舞蹈團、香港芭蕾舞團、香港話劇團、香港藝術節、香港中樂團、西九戲曲中心開幕演出任白慈善基金會製作《再世紅梅記》、國內製作有上海話劇藝術中心《西遊》。任執行及助理服裝設計的有國內電視劇《那年開花月正圓》、楊麗萍舞蹈作品《孔雀》及《春之祭》。2019年獲香港藝術中心邀請參與「2019瀨戶內海國際藝術祭」，2008年獲亞洲文化協會頒發利希慎獎助學金，前往紐約進行一年的服裝文化探索及有關服裝保育之旅。

在疫情之下的製作有2021年香港藝術節音樂劇《日新》工作坊版本、香港芭蕾舞團《羅密歐與茱麗葉》、香港舞蹈團《一個人的哪吒》、香港中樂團《極》及香港話劇團《天下第一樓》。任執行及助理服裝設計的有上海大劇院葉錦添執導及擔任視覺藝術總監的《傾城之戀》及2022年莫斯科大劇院歌劇《羅恩格林》。

現為自由身表演服裝設計及教育工作者。

Mandy Tam received a Bachelor of Fine Arts (Honours) in Set and Costume Design from The Hong Kong Academy for Performing Arts and a Master of Arts in Intercultural Studies from The Chinese University of Hong Kong. She has designed costumes for over 80 productions across genres such as Italian opera, Xiqu, drama, musicals, physical theatre, Chinese dance and ballet.

Tam has participated in productions presented in major cities in the region, including Hong Kong, Macau, Beijing, Shanghai, Guangzhou, Shenzhen, Taipei and Singapore. Her work has also been showcased in venues across Germany, the United Kingdom, the United States and Canada. Her designs for *Peach Blossom Fan* by Hong Kong Repertory Theatre and *Hedda Gabler* at the New Vision Arts Festival received Best Costume Design awards from the Hong Kong Federation of Drama Societies. Recent partners include Hong Kong Dance Company, Hong Kong Ballet, Hong Kong Repertory Theatre, Hong Kong Arts Festival and Hong Kong Chinese Orchestra. Notable productions include the Yam Pak Charitable Foundation's *The Reincarnation of the Red Plum*, the opening performance of the Xiqu Centre in the West Kowloon Cultural District, and *Journey to the West* by the Shanghai Dramatic Arts Centre. She served as the deputy costume designer for the mainland Chinese television series *Nothing Gold Can Stay* and Yang Liping's dance productions, *The Peacock* and *Rite of Spring*. Tam was invited to participate in the Setouchi Triennale 2019 by the Hong Kong Arts Centre. In 2008, she was awarded the Lee Hysan Scholarship Fellowship by the Asian Cultural Council and spent a year in New York exploring costume culture and conservation.

During the pandemic, Tam worked on productions such as the workshop version of the musical *Yat-sen* at the Hong Kong Arts Festival in 2021, *Romeo and Juliet* by Hong Kong Ballet, *Nezha: Untold Solitude* by Hong Kong Dance Company, *Ji* by Hong Kong Chinese Orchestra, and *The Top Restaurant* by Hong Kong Repertory Theatre. She also served as deputy costume designer for *Love in a Fallen City* presented at the Shanghai Grand Theatre, in which Tim Yip served as chief director and visual designer, and assistant costume designer for *Lohengrin* presented at the Bolshoi Theatre in 2022.

Tam is currently a freelance costume designer and educator.

編創人員

Creative Team



燈光設計

楊子欣

Lighting Designer

Yeung Tsz-yan

畢業於香港演藝學院科藝學院，獲藝術學士學位，主修舞台燈光設計。

在學期間憑香港演藝學院作品《菲爾德》獲香港舞台劇獎最佳燈光設計，畢業後再憑同流《關愛》以及香港話劇團《安·非她命》、《結婚》及《父親》五度獲此殊榮。2012年憑香港舞蹈團作品《雙燕——吳冠中名畫隨想》獲第十四屆香港舞蹈年獎最值得表揚舞美。2011年及2015年獲代表香港參加布拉格舉行的舞台設計四年展。

曾與香港多個主要藝團合作，作品逾百。現為自由身舞台工作者。

Yeung Tsz-yan graduated from the School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts with a Bachelor of Arts (Honours) in Fine Art, majoring in Theatre Lighting Design.

She won Best Lighting Design at the 15th Hong Kong Drama Awards with *Phaedra*. She also received Best Lighting Design for *Iron* (We Draman Group), *Attempts on her Life*, *Marriage and Le Père* (Hong Kong Repertory Theatre). In 2012, she worked on *Two Swallows*, *Ode to Wu Guanzhong*, a production that won the Outstanding Design for Dance at the 14th Hong Kong Dance Awards. In 2011 and 2015, Yeung was selected to represent Hong Kong in Prague Quadrennial.

Yeung has worked with major arts groups in Hong Kong and has designed for over 100 productions. She is now a freelance theatre practitioner.

編創人員

Creative Team



音響設計

Sound Designer

楊我華

Anthony Yeung

1991年畢業於香港演藝學院，並在2015年修畢碩士學位。

由1990年到現在，他參與過100多個舞台製作，擔任音響設計及音響控制工作。

2003年，在第十二屆香港舞台劇獎獲頒最佳音響設計。2017年，在第十九屆香港舞蹈年獎，獲頒傑出音響設計。

在音響科技運用方面，2006年期間，他開始將拋物線拾音方法加入舞台擴音系統，使表演者在沒有佩戴無線咪的情況下，可以得到十分自然的擴音效果。城市當代舞蹈團、香港舞蹈團及香港芭蕾舞團，先後配備了這套拾音系統。

全職工作方面，1992年開始在香港電台擔任音響工程師。1996年轉職到 Avon Studios 開始參與唱片製作成為專業錄音師，後來專門處理聲音母帶。2008年自資開始錄音室。經他手製作的唱片可有1000多張，當中有各大唱片公司及眾多獨立製作單位的各種樂風的出品。

兼職教學工作方面，2003年先後在理工大學設計學院、香港演藝學院、香港知專學院及香港大學音樂學院任教。

2008年受聘於杜比實驗室 Dolby Laboratories，2010年到其英國總部接受訓練，成為杜比聲音顧問。

2008年為聲音掏腰包的其中一位創團成員及顧問。2015年開始為香港藝術發展局擔任顧問及評審員。

Anthony Yeung graduated at The Hong Kong Academy for Performing Arts in 1991 and received his Master's Degree in 2015.

From 1990 onwards, he has been working as a sound designer, for over 100 theatrical productions.

In 2003, he was awarded the Best Sound Design in the 12th Hong Kong Drama Awards. In 2017, he was awarded the Best Sound Design in the 19th Hong Kong Dance Awards.

In 2006, he began using parabolic microphones in his sound system design, which is well adapted by City Contemporary Dance Company, Hong Kong Dance Company and Hong Kong Ballet. With or without wearing wireless microphones, adding a pair of parabolic microphones behind proscenium arc, can enhance actors' voices naturally.

For full-time works, he started as a sound engineer at Radio Television Hong Kong in 1992. Four years later, he moved on to work in Avon Studios, a large format commercial studio in town, as a studio sound engineer for popular music, and later became a mastering engineer with their newly built Mastering Studio in 1997. In 2008, he set up his own Mastering suite. Up till now, he mastered around 1000 titles of different genres of music.

He has also been teaching at colleges since 2003, at School of Design in The Hong Kong Polytechnic University, The Hong Kong Academy for Performing Arts, Hong Kong Design Institute and the Music Department at The University of Hong Kong. He is also employed by Dolby Laboratories since 2008, and became a Dolby Sound Consultant after training in their UK headquarters during 2010.

In addition, he was one of the founders and advisors in Soundpocket, a sound art organisation. He joined Hong Kong Arts Development Council as advisor and assessor in music, film, and media art categories, from 2015.

編創人員

Creative Team



服裝設計助理

Costume

Designer Assistant

胡穎妍

Wu Wing-in

2023年畢業於香港演藝學院，獲頒舞台及製作藝術學士（榮譽）學位，主修佈景和服裝設計。在學期間曾獲張學友獎學金，現為自由身舞台服裝設計師。

曾參與演出製作包括：香港歌劇院《杜蘭朵》（2018）服裝製作助理、香港芭蕾舞學會《仙凡之戀》（2019）服裝製作助理、不加鎖舞蹈館主辦2023/24學校文化日計劃《浮游帽子》服裝設計、上海話劇藝術中心《西遊》（2024）服裝設計助理。

在校期間曾參與演出製作包括：《FLUX》（2022）服裝設計、《無病呻吟》（2022）服裝設計、《點解去咗莫斯科？》（2023）空間設計。

Wu Wing-in graduated from The Hong Kong Academy for Performing Arts in 2023 with a Bachelor of Fine Arts (Honours) in Set and Costume Design. During her studies, she received the Jacky Cheung Scholarship and is now a freelance stage costume designer.

Wu's production involvements include: costume supervisor assistant for *Turandot* (2018) at Opera Hong Kong, costume supervisor assistant for *La Sylphide* (2019) at Hong Kong Ballet Group, costume designer for the 2023/24 School Culture Day project *Floating Hat* at Unlock Dancing Plaza, and assistant costume designer for *Journey to the West* (2024) at the Shanghai Dramatic Arts Centre.

During Wu's studies at the academy, her production involvements included: costume designer for *FLUX* (2022), costume designer for *Le Malade Imaginaire* (2022), and spatial designer for *Moscow... Why?* (2023).

主演及助理編舞

Main Cast and Assistant Choreographer

首席舞蹈員
Principal Dancer

何皓斐
Ho Ho-fei

2009年畢業於香港演藝學院，獲頒藝術學士學位，主修中國舞，副修編舞。在校期間多次獲頒獎學金，並獲第四屆深圳現代舞大賽表演銅獎及第三屆全國少數民族大匯演金獎。2010年加入香港舞蹈團，主要演出包括《清明上河圖》飾頑童、兒童舞劇《夢西遊》（重演）飾孫悟空、《塵埃落定》（2014年重演）飾渣渣頭人兒子、《中華英雄》飾華劍雄、《彩雲南現》雙人舞〈手舞足蹈心狂跳〉、《十二生肖大冒險の冰雪奇熊》飾生肖猴子、《踏歌行》四人舞〈搶鼓〉、《金裝龍鳳茶樓》飾蝦餃、《劉三姐》飾管家、《小黃鴨》飾小鳥、《一水南天》飾石公、《凝》、《山水》、《九歌》及《儷人行》；屢次獲邀於香港芭蕾舞團演出《胡桃夾子》。

編舞作品包括「八樓平台」：《舞飛揚》〈放下〉、香港舞蹈聯盟「舞蹈平台2010」之《癡》、香港舞蹈聯會《一條大河》及《火龍》聯合編舞、香港舞蹈總會《緣起敦煌》（四度公演）助理編舞。其作品《守護》榮獲紫荊杯國際舞蹈邀請賽2013雙人舞組金獎。2021年獲香港賽馬會音樂及舞蹈信託基金獎學金，及後於2023年畢業於香港演藝學院舞蹈藝術碩士課程。同年晉升為首席舞蹈員。他亦為「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，目前為舞團成立的「舞蹈與武術研習項目小組」成員。

Ho Ho-fei graduated from The Hong Kong Academy for Performing Arts (HKAPA), majoring in Chinese Dance with a minor in Choreography. He received several scholarships, a bronze medal at the 4th Shenzhen Modern Dance Competition, and a gold medal at the 3rd National Minority Performance Gala.

Ho joined Hong Kong Dance Company in 2010. Performance highlights include major roles in *Qingming Riverside*, *Journey to the Wild West* (re-run), *Red Poppies* (re-run in 2014), *Chinese Hero: A Lone Exile*, *Kaleidoscope of Dance from Yunnan*, *Magical Adventures of Baby Polar Bear* and the *12 Zodiac Animals*, *Dream of the Past: Ancient Chinese Court Dances*, *Dim Sum Adventures @ Lung Fung Teahouse 2.0*, *Liu Sanjie*, *A Sea of Smiling LT Ducks*, *A Tale of the Southern Sky*, *Convergence*, *Shan Shui: An Ode to Nature*, *Nine Songs*, and *Myth of the Dancing Durumi*. He was also invited by Hong Kong Ballet to perform *The Nutcracker*.

Ho has choreographed for “8/F Platform”: *Fly* and for Hong Kong Dance Alliance’s “2010 Dance Platform”. He was also the co-choreographer of *The Great River* and *Fire Dragon* for the Association of Hong Kong Dance Organizations. His work *Protect* received the gold medal in the pas de deux category at the 2013 Hong Kong Bauhinia Cup International Dance Invitation Competition. Ho was awarded The Hong Kong Jockey Club Music and Dance Fund scholarship in 2021 and he obtained a Master of Fine Arts degree in a dance programme at HKAPA in 2023. He was promoted to Principal Dancer the same year. He was also a researcher for the Research Study on Chinese Martial Arts and Chinese Dance, and now participates in the Dance and Martial Arts Research Team.

主演及助理編舞

Main Cast and Assistant Choreographer

首席舞蹈員

Principal Dancer

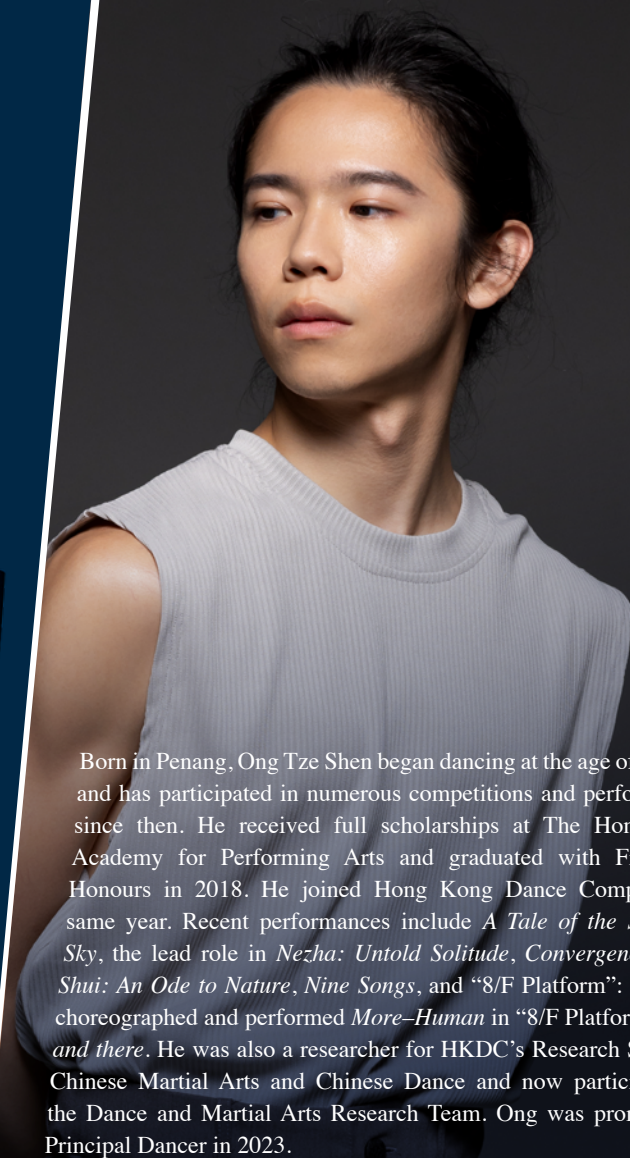
王志昇

Ong Tze Shen

王志昇生於馬來西亞檳城，十三歲開始接觸舞蹈，曾多次參與馬來西亞主要舞蹈賽事及國際演出。連續四年獲全額獎學金入讀香港演藝學院，2018年以一級榮譽畢業獲舞蹈藝術學士學位，同年加入香港舞蹈團，主要演出包括《一水南天》飾張小寶、《一個人的哪吒》飾哪吒、《凝》、《山水》、《九歌》、「八樓平台」：《境》、編舞及演出「八樓平台」：《存在之隅》〈更一人類〉，亦為香港舞蹈團「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。現為香港舞蹈團「舞蹈與武術研習項目小組」成員。2023年晉升為首席舞蹈員。

近年曾在張曉雄編作的《鄉》、盛培琪與鄢小強編創的《梁祝》、高成明的《簽》、鄢小強的《天淨沙》等舞作中擔任主要演員與獨舞。2017年製作與編創《天圓地方》並受邀在喬治市藝術節演出，同年編創及演出《Dating With D》，獲得熱烈迴響。2018年往巴黎的法國國家舞蹈中心（CND）交流和演出個人獨舞。2021年，獲香港街舞發展聯盟邀請為《The Box 2.0》編創《更人類》。

2020年，於首爾國際舞蹈比賽的當代舞組別贏得亞軍及2023年憑《一個人的哪吒》獲香港舞蹈年獎頒發「傑出男舞蹈員演出」。



Born in Penang, Ong Tze Shen began dancing at the age of thirteen and has participated in numerous competitions and performances since then. He received full scholarships at The Hong Kong Academy for Performing Arts and graduated with First-class Honours in 2018. He joined Hong Kong Dance Company the same year. Recent performances include *A Tale of the Southern Sky*, the lead role in *Nezha: Untold Solitude*, *Convergence*, *Shan Shui: An Ode to Nature*, *Nine Songs*, and “8/F Platform”: *Jing*. He choreographed and performed *More-Human* in “8/F Platform”: *here and there*. He was also a researcher for HKDC’s Research Study on Chinese Martial Arts and Chinese Dance and now participates in the Dance and Martial Arts Research Team. Ong was promoted to Principal Dancer in 2023.

Ong has danced in various festivals and productions. He performed solos in Zhang Xiaoxiong’s *The Homeland*, *Butterfly Lovers* by Sheng Peiqi and Yan Xiaoqiang, Gao Chenming’s *Fortune*, and Yan Xiaoqiang’s *Autumn Thoughts*. He choreographed *Dating with D* with Christy Poinsettia Ma and performed the work in 2017. He also produced the full-length dance drama *In The Amorphous Beings* for the George Town Festival in Penang 2017 and took part in CAMPING 2018 at the Centre National de la Danse in Paris. In 2021 he was invited by Hong Kong Street Dance Development Alliance to choreograph *More Human* for *The Box 2.0*.

In 2020, Ong was awarded second prize at the 17th Seoul International Dance Competition (Contemporary Dance division) and the Outstanding Performance by a Male Dancer award at the 24th Hong Kong Dance Awards for his role of Nezha in *Nezha: Untold Solitude* in 2023.

演出者

Performers

首席舞蹈員 Principal Dancer



華琪鈺
Hua Chi-yu



黃海芸
Huang Haiyun



黃聞捷
Huang Wenjie



藍彥怡
Lam Yin-yi



李家名
Lee Chia-ming

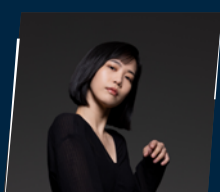


廖慧儀
Liu Wai-yee

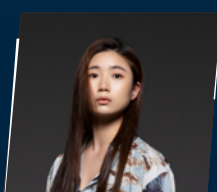


唐志文
Tong Chi-man

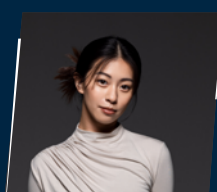
舞蹈員 Dancers



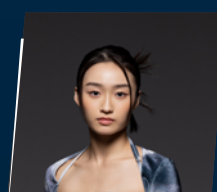
陳代雯
Chen Dai-wen



陳曉玲
Chen Xiaoling



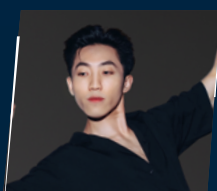
周若芸
Chou Jo-yun



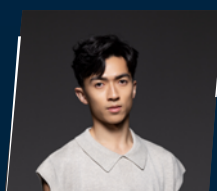
何知琳
Ho Gi-lam



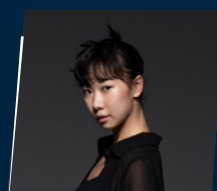
賴泓甫
Lai Hong-fu



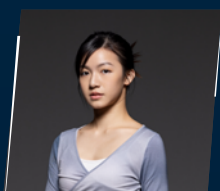
林昀澔
Lam Wan-ho



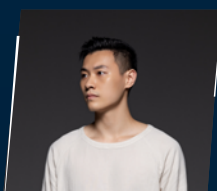
李俊軒
Lee Chun-hin



吳嘉玲
Ng Ka-ling



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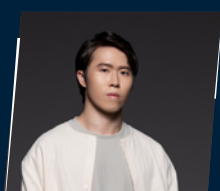


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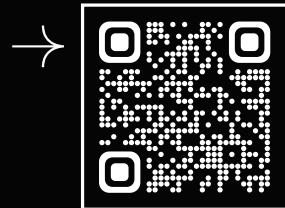
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