

# 快雪時晴

After Snowfall

王羲之書法隨想  
Expressions of Wang Xizhi's timeless brushstrokes





# 與愛為伍 共享明天

榮幸和你並肩, 我十五歲啦!

MAKING CHANGE WITH CHANGE MAKERS





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》、《僵人行》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」的舞×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、泰國、日本、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、澳洲悉尼西摩中心、白俄羅斯明斯克國立模範音樂劇院、韓國首爾 Arko 藝術劇場、泰國曼谷阿撒拉劇院、日本東京 Tokyo FM Hall、日本金澤石川縣立音樂堂、馬來西亞檳城 One Theatre Hall、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、新疆藝術劇院、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》及《凝》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。

hkdance.com

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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 (HKDance) is committed to promoting Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDance has staged over two hundred productions, many of which have been 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 culmination of an interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance. In 2023, the excerpt *Whispers of the Pines* from *Convergence* was recognised in the 13<sup>th</sup> China Dance Lotus Awards (Contemporary Dance), the most prestigious national dance awards in China.

As a cultural ambassador of Hong Kong, HKDance consistently showcases 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 and Seymour Centre in Sydney, Southbank Centre in London, Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theatre in Seoul, Askra Theatre King Power in Bangkok, Tokyo FM Hall, Ishikawa Ongakudo in Kanazawa, One Theatre Hall in Penang, 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, Xinjiang Art Theater, 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.

融匯中西 舞動香港

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

董事局主席獻詞

MESSAGE FROM THE CHAIRMAN

謹代表香港舞蹈團歡迎各位蒞臨欣賞舞團第四十三個舞季揭幕節目《快雪時晴》。適逢今年為中華人民共和國成立七十五周年，也是香港回歸祖國二十七周年，我們謹此衷心致賀。

「書聖」王羲之的書法，至今仍為世人所尊崇，被視為國家級墨寶。今天，香港舞蹈團很榮幸獲得招商局慈善基金會的鼎力支持，為大家呈獻這部借書聖墨帖入題的大型舞蹈詩《快雪時晴》，一場糅合東西文化，以多媒體視覺藝術呈現的文化盛宴。

我們亦感恩獲國際知名小提琴家姚珏女士及香港新媒體藝術家張瀚謙先生俯允參與這部製作，令這場引人入勝的演出增添深度和維度。《快雪時晴》把舞蹈、書法、武術和藝術科技結合，舞者以身體化作筆墨，以舞台為紙，書如其人，人如其書，讓觀眾得以全新角度欣賞傳統東方美學的意韻。

此次演出承蒙各合作夥伴的支持，我們再次衷心感謝招商局慈善基金會、大華銀行及旗下慈善團體「藝·坊」、中原地產及 Sparkle By Karen Chan 的慷慨贊助與投入，不僅促進本地藝術創作，培育社區藝術教育發展，更是對弘揚和傳承中華傳統文化的貢獻。

《快雪時晴》這個創新舞蹈詩同時被選為首屆香港演藝博覽的「演博節目」之一，讓我們有機會與全球觀眾分享中國水墨藝術和舞蹈的精髓。

一場轉瞬即逝的雪景將化作千年墨香，我誠邀各位一同踏上這段跨越時空的旅程。

多謝各位。

香港舞蹈團  
董事局主席

曾其韋

曾其韋 MH  
二零二四年九月



On behalf of Hong Kong Dance Company, I welcome you all to the opening performance of our 43<sup>rd</sup> Dance Season, *After Snowfall*. This new season coincides with celebrations for the 75<sup>th</sup> anniversary of the founding of the People's Republic of China, as well as the 27<sup>th</sup> anniversary of the handover of Hong Kong.

To this day, the “Sage of Calligraphy” Wang Xizhi is still admired worldwide for his priceless calligraphic works, which are revered as national treasures. HKDance is honoured to receive the full support of China Merchants Foundation in presenting *A Grand Dance Poem of Calligraphy: After Snowfall*, a multimedia and multicultural spectacle synergising elements of East and West.

We are grateful to be joined by the internationally renowned violinist Ms. Yao Jue and Hong Kong new media artist Mr. Chris Cheung. Their participation adds depth and dimension to this captivating performance of *After Snowfall*, which blends dance, calligraphy, martial arts, and new media art on a biopoetic canvas. Dancing bodies flow as ink, and the stage is a page, upon which script and human intertwine. Before the audience, a scroll unfurls, revealing fresh perspectives on traditional East Asian aesthetic.

This performance is made possible thanks to the support of our partners. We would like to express our sincere thanks to China Merchants Foundation, United Overseas Bank and its charitable organisation UOB Art Academy, Centaline Property Agency Limited, and Sparkle By Karen Chan. Their generous sponsorship and commitment are invaluable for bolstering artistic creation, fostering community-based art education, and promoting Chinese cultural heritage.

Our innovative dance poem *After Snowfall* has been selected as one of the “Expo Programmes” in the inaugural Hong Kong Performing Arts Expo, affording us the opportunity to showcase the essence of Chinese ink art and dance to a global audience.

A scene of snow soon to melt transforms into the fragrance of ancient ink. I hereby invite you all to join us on a journey that spans time and space.

Thank you.

Tsang Kee-kung, MH  
BOARD CHAIRMAN  
HONG KONG DANCE COMPANY

SEPTEMBER 2024

招商局慈善基金會：  
給有動力的人提供向上的階梯



招商局創立於 1872 年，是一家業務多元的綜合企業，百多年來植根香港，實踐「以商業成功推動時代進步」的企業使命，積極促進香港經濟社會發展。2010 年，招商局在香港創辦慈善基金會（China Merchants Foundation, CMF），希望與不同領域的持份者加強合作，共同建設更加富強、公正和美好的社會。招商局慈善基金會重點關注「青少年發展」和「社區友好」兩項社會議題，堅持「以人為本」理念，主張通過理性的思考和實事求是的態度，致力以創新和可持續的做法，為有動力的人提供向上的階梯。

C ME FLY  
香港青少年資助計劃



「C ME FLY」圍繞 Caring（關切）、Motivating（積極）、Exploring（探索）、Fearless（勇敢）、Loving（有愛）和 Youthful（活力）六項核心元素，為年青一代提供豐富的學習體驗、職涯探索及社會實踐，從而提升創新思維、抗逆力、領導力等通用技能，支持青少年多元發展及回饋社會。「C ME FLY」下設「愛·賞藝術支持計劃」，為熱愛藝術的香港青少年提供資金支持、專業指導、表演機會等，幫助其開拓視野、樹立自信；同時也資助舉辦音樂會、舞蹈表演等文化藝術活動，邀請社區居民進場觀賞，促進社區和諧友愛。

招商局自 2013 年起與香港舞蹈團合作，持續在香港支持中國舞公益演出，並廣泛邀請香港基層家庭和社區長者免費進場觀賞。同時，為香港教育資源較緊缺的中小學提供駐校藝術家活動，邀請專業舞者到學校舉辦舞蹈訓練課程；增設「舞蹈精英培訓獎學金」，為熱愛中國舞藝術的兒童提供全額獎學金，資助其加入香港舞蹈團兒童團及少年團以進一步發展藝術才能。2024 年，CMF 再度聯合香港舞蹈團呈獻大型舞蹈詩《快雪時晴》，讓市民以全新視覺賞析中國墨藝和舞蹈。

C PAL  
香港社區關愛計劃



「C PAL」提出「愛香港，齊護邨」的口號，重點關注社會基層民生改善，尤其是香港公共屋邨家庭，同時鼓勵企業員工積極參與義工服務回饋社會，營造平等關愛社會風氣。回應香港人口持續老化，招商局自 2017 年以來積極推動「樂齡社會」議題，連續八年支持舉辦「樂齡科技博覽暨高峰會」，並打造香港首個樂齡器材租賃電子系統——招商局「e 賃務」，推廣安老科技及創新服務，提升長者及其照顧者的生活質素，助力香港建設老年友好型城市。

更多詳情可瀏覽網址：[hk.cmcf.org.cn](http://hk.cmcf.org.cn)

11 – 12, 14<sup>^</sup>.10.2024  
五 FRI、六 SAT、一 MON ——— 8:00pm

12<sup>\*</sup> – 13<sup>\*</sup>.10.2024  
六 SAT – 日 SUN ——— 3:00pm

西九文化區戲曲中心大劇院  
Grand Theatre, Xiqu Centre, WestK

香港演藝博覽 Hong Kong Performing Arts Expo <sup>^</sup> 此場次為香港演藝博覽「演博節目」之一。  
This performance is one of the “Expo Programmes” of Hong Kong Performing Arts Expo.

\* 設演後藝人談（只限該場持票觀眾）  
With Post-performance Meet-the-Artist Session  
(Limited to ticket holders of this performance only)

演出適合 6 歲或以上人士欣賞。  
Suitable for ages 6 and above.  
節目長約 1 小時 20 分鐘，不設中場休息。  
The programme is about 1 hour and 20 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.

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 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.



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

觀眾問卷  
Audience Survey



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導演及編舞的話

MESSAGE FROM THE DIRECTOR AND

CHOREOGRAPHER



為何以書法作為創作的主题？此次的創作想表達的是甚麼？作品傳遞的是書法之美？舞蹈之美？回答這些看似隨意又很有深意的問題之前，不如問自己，為何要開始這個創作？是自己喜歡，還是因為自己的不滿足；是因為了解多了些甚麼，還是知道了自己的無知；是因為被感動，還是因為要清醒；在編舞多年後，反而不願輕言是為了表達些甚麼，「欲說還休，卻道天涼好個秋」似乎是自己創作想要追尋的另一個層面。恰似那場快雪，在時晴的刹那，就已是生命美好的永恒了。感謝台前幕後的專業及投入，感謝姚珏與張瀚謙的才華和信任，以及一眾舞者的坦誠與美麗！感恩我所感知到的所有，祝大家有愉快的一天！

導演及編舞

楊雲濤

楊雲濤  
二零二四年九月

Why is calligraphy your chosen theme? What do you want to convey through this work? Is it the beauty of calligraphy, or perhaps the beauty of dance? Before answering these seemingly simple but incredibly profound questions, I would start by asking myself: What made me begin? Was it for enjoyment, or perhaps because I was dissatisfied? Was it because I knew something, or because I was aware of my own ignorance? Was it because I was moved, or did I want to be conscious? After many years of choreographing, I don't feel as inclined to comment lightly on creative motives. "I long to speak yet pause, how crisp the autumn air"—this seems to be another dimension to what I'm seeking in my creative work. Just like after the quick snowfall, that moment the skies clear encapsulates the enduring joy of life. I would like to thank [our team] for their professionalism and dedication on and off stage, Ms. Yao Jue and Mr. Chris Cheung for their brilliance and trust in me, and the dance troupe for their sincerity and beauty! Grateful and appreciative for all that I have experienced, I wish everyone a wonderful day!

Yang Yuntao

DIRECTOR AND CHOREOGRAPHER

SEPTEMBER 2024

創作及排練手札

CREATIVE AND REHEARSAL NOTES

卿佳不？你好嗎？

《快雪時晴》的誕生，始於手帖。時光機回到千百年前的古代，我們靜靜地打開魏晉時期文人之間往來的書信，在古人的「短訊」裡，探尋字裡人間。云云手帖之中，導演及編舞楊雲濤的目光落在王羲之手墨之上。

畢竟是王羲之。  
究竟是王羲之。

手帖的動人之處在於它承載的記憶與落墨時的簡潔隨性。片言隻語看似無足輕重，然而筆墨之間，又往往牽帶著深刻心事。於是讀著一封封短信，竟能嚼出一個時代的甘苦酸甜，這也是編舞為之觸動處，亦是這個作品的中心——墨化心象。

書法是線的藝術，線與線之間流動著抽象的墨氣，氣可以說是書法的靈魂和生命。「元氣淋漓障猶濕。」杜甫這句詩點出了中國繪畫中對氣化氤氳境界的呈現，氣韻生動，筆墨酣暢。書法家提筆舞墨，敏銳地感受著氣化流動的一開一闔，一聚一散，讓心意流淌，流瀉出天地間最美的線條。氣雖無形無相，但我們可以感受它。作品首幕〈氣象〉將打開一個以氣建構的虛實之境。

氣化流行，衍生萬物。這個作品，也從身體訓練開始。香港舞蹈團去年（2023 年）成立了「舞蹈與武術研習項目小組」，承接 2018 – 2021 年間的「中國舞蹈與武術交互研究計劃」，期許舞者通過學習武術的形、法、藝，塑造更豐富的表達方式。針對這個作品，我們安排了一眾舞者學習太極，以身體感受氣的流動。關於氣，太極師傅宋文說：「你們要自己體會內氣怎麼在體內運行，呼吸要自然，每次呼吸都到腳底，都到頭頂。我們練功用氣血來感應，用皮膚來呼吸，著重全身的氣感。」蘇軾說，書必有神、氣、骨、肉、血，無怪乎老師說太極像書法一樣。

太極講中正安舒、緩慢均勻、動靜合一。「我的身體像一棵樹，樹幹要垂直，腳像樹根一樣移動，手像樹枝一樣隨樹幹運動。」老師在課上強調心安、心靜、心定，練你的神，練你的感覺，用意不用力，每一個點連成一線。談到平衡，又以貓作比：「要像貓一樣，腳落地上，能隨時提回，也能輕輕的踩下去，不行，我還能收回來，像在太空漫步一樣，也像天平一樣平衡，這邊一點，那邊又拉回來。」也常常讓舞者把注意力放在全身，一切都是順的、整體的，似鬆非鬆，如一朵荷花浮在水面。

HOW FAREST THOU? HOW ARE YOU?

*After Snowfall* is born of handwritten letters. Rewinding the clock to ancient times, thousands of years ago, we quietly opened letters exchanged among scholars from the Wei–Jin dynasties. In these letters of the ancients, we searched for life among the glyphs. Scanning this sea of letters, the gaze of our Director and Choreographer, Yang Yuntao, fell upon Wang Xizhi's inky script.

Even so, it's Wang Xizhi.  
After all, it's Wang Xizhi.

The handwritten letters are so poignant, a record of the simple spontaneity produced by retracing memory in ink. While the words seem of little account, each stroke of ink there tugs on the heartstrings. Reading each message, one can savour a palette of senses, both the sweet and bitter of a generation. This is where the choreography is so moving and it is what takes the central theme of our piece: the inking of imagery.

Calligraphy is the art of lines. Between each line flow abstract wisps of ink. *Qi*, or vital energy, can be said to be the life force of calligraphy. "A swash of primal *qi*, still damp on the page". Du Fu's line captures how evanescent energies are rendered in Chinese painting, with the animated rhythm of *qi* and sweeping brushstrokes. The calligrapher dances with brush and ink, feeling each opening and closing, each coming and going, gliding through the current of emotions to create a cascade of the most beautiful curves between Heaven and Earth. *Qi*, while formless and invisible, is nevertheless palpable. The opening scene, *Aura*, takes us to the abstract and actual realm of a mist-scape made of *qi*.

*Qi* is ever present and originates in all living things. This work also begins with physical training. Last year in 2023, Hong Kong Dance Company established the Dance and Martial Arts Research Team, which succeeded from the 2018–2021 Research Study on Chinese Martial Arts and Chinese Dance, with hopes that dancers could enrich their performance through learning the forms, techniques, and artistry of martial arts. For this performance, a group of dancers received the training of tai chi. They experience the flow of *qi* on an intimate physiological level. About *qi*, our tai chi master Sung Man said: "Try to feel how your inner *qi* circulates in your body. Be natural in your breathing; each breath must reach all the way to your toes and the crown of your head. We train so that our blood is used to feel, our skin to breathe, all focusing on the *qi* throughout our body." Su Shi says that calligraphy should be composed of spirit, energy, bones, flesh, and blood. No wonder the master believes that tai chi is just like calligraphy.

Tai chi is all about a balanced and relaxed posture, unhurried and uniform, joining stasis with motion. "My body is like a tree, the trunk standing tall. My legs are the roots, my arms the branches, moving in harmony with the trunk." In class, the master emphasised keeping one's heart calm and steady, training the mind and eyes to focus without force, connecting dots into a single line. Speaking of balance, the cat is used as an analogy: "Like a cat, when my feet touch the ground I can lift them as I wish, or gently press down. No, I can even retract them, as though I were spacewalking. Or maintaining balance like a scale, dropping my foot here and then pulling it back." There were also instructions for dancers to put their mind into their entire body, so that hands and feet flow and move as one and with seeming ease, like a lily afloat on a pond. Two hands open and fold like a splash of water or turn like swimming fish



創作及排練手札

CREATIVE AND REHEARSAL NOTES

雙手開合，像水花一樣潑濺；雙手像魚一樣轉，是為太極魚。太極的中正平衡跟舞蹈與書法的中和之美可說是一種相通的美感經驗。

然而，這次太極訓練，編舞不取其套路動作進行編創，而是重在讓舞者體悟太極之本。舞台上，觀眾不會看到完整的太極招式，但或能在幽微處發現安穩的樹幹、蹣腳的貓咪、池上的秋荷、精靈般的水花、魚兒、天平與太空。就像書法不只寫字，舞蹈不只有外在形式，而是不斷向內尋找身體的各種可能。我們誠邀觀眾在這個純粹的空間，回歸到書法與舞蹈單純中的感動，在光影迷離與舞者舉手投足間，感受氣聚氣散，元氣淋漓之美。

連月來，舞者一邊學習太極，一邊與古人相會。在排練室，編舞與舞者一起翻看手帖，談線條、氣韻、動勢，最後落在選帖的一字一句上。作品第二幕〈墨象〉的構想來自王羲之的《初月帖》、《平安何如奉橘》三帖及《喪亂帖》。其中《奉橘帖》只有十二字：「奉橘三百枚。霜未降。未可多得。」透露著人與人之間的連繫，一來一往，尋常情真。既有給友人送去三百顆橘子這樣的生活細節與《初月帖》的彼此叮嚀，亦有《喪亂帖》痛當奈何的悲愴。最後一幕〈心象〉借《快雪時晴帖》寫心中意緒，以佳作結。

在新一個舞季開展之際，以舞寫一則短訊，輕輕的問候，你好嗎？既是關切，也是寄願。

卿佳不？  
一切都挺好的。

藝術統籌  
葉翠雅

— the yin-yang fish of tai chi. This concord of balance in tai chi and the harmonised beauty of dance and calligraphy belong to a shared aesthetic experience.

Yet for this tai chi training, dance choreography does not simply lift from standard tai chi sequences; what matters is a dancer’s understanding of tai chi’s essence. On stage, the audience will see codified moves only in quiet flashes: a still branch, a cat on tiptoes, autumn lilies on the pond, sprite-like ripples, fish, a scale, and the cosmic beyond. Just as calligraphy is not only about writing, dance is not only about the external form, but in a stretching search for all reaches of the body. We welcome the audience into this authentic realm, a return to the pure emotions of calligraphy and dance. As the dancers gesture among light and shadows, feel the ebb and flow of *qi*, and its primal beauty.

Months passed with dancers practising tai chi as they encountered the ancients. In the rehearsal room, choreographer and dancers flipped through letter after letter, discussing each phrase, breath, and movement, before finally deciding on the lines and characters. The piece’s second scene, *Imprint*, draws inspiration from Wang Xizhi’s *First Lunar Month*, the three letters from *Blessings*, *How’s That*, *Presenting Tangerines*, and *Catastrophe*. The letter on *Presenting Tangerines* is composed of only twelve characters: “Three hundred tangerines were presented. That’s all we have before frost-fall”. This reveals the entangled web of social relations, the give and take and the natural ebb. The vignette of bringing friends three hundred tangerines is in dialogue with *First Lunar Month*, along with the despair and woe of *Catastrophe*. Finally, *Mind’s Eye* borrows from *Clear Skies After Snowfall* to pen one’s innermost feelings, dancing out the majestic calligraphy.

In this new season, dance signs a message that softly asks after you, with a question both thoughtful and well-wishing:

“How farest thou?”  
All is well.

ARTISTIC COORDINATOR  
Carolyn Yip

分場

SCENES

第一幕 SCENE 1

氣象  
AURA

〈聚散〉 *Ebb and Flow*

音樂 Music | 20210310  
作曲 Composer | 坂本龍一 Ryuichi Sakamoto

〈之間〉 *In-Between*

音樂 Music | *Für Alina - Reprise*  
作曲 Composer | Arvo Pärt

演出 PERFORMERS

吳嘉玲 Ng Ka-ling  
何皓斐 Ho Ho-fei  
陳曉玲 Chen Xiaoling  
周若芸 Chou Jo-yun  
何知琳 Ho Gi-lam  
劉雅蓮 Liu Ya-lien  
戴俊裕 Tai Chon-u

第二幕 SCENE 2

墨象  
IMPRINT

〈義之頓首〉 *Respectfully Yours, Xizhi*

音樂 Music | 〈面壁〉 *Facing the Wall*  
作曲 Composer | 李祥霆 Li Xiangting

〈霜未降〉 *Before Frost-fall*

音樂 Music | 〈小園香徑獨徘徊〉  
*Wandering Lonely on a Garden Path*  
作曲 Composer | 李祥霆 Li Xiangting

演出 PERFORMERS

王志昇 Ong Tze Shen  
陳代雯 Chen Dai-wen

演出 PERFORMERS

藍彥怡 Lam Yin-yi  
陳曉玲 Chen Xiaoling  
何知琳 Ho Gi-lam  
賴泓甫 Lai Hung-fu  
林昀澹 Lam Wan-ho  
戴詠津 Tai Wing-chun

〈卿佳不〉 *How Farest Thou?*

音樂 Music | 〈清晨簾幕卷清霜〉  
*Curtain Rolling Up with Frost in the Morning*  
作曲 Composer | 李祥霆 Li Xiangting

演出 PERFORMERS

黃聞捷 Huang Wenjie  
李家名 Lee Chia-ming

〈痛當奈何〉 *Unbearable Pain*

音樂 Music | *Searching (Darkwood VI), Journey (Darkwood IV), Light (Darkwood V), Beginning (Darkwood VI)*  
作曲 Composer | David Darling

演出 PERFORMERS

何皓斐 Ho Ho-fei  
王志昇 Ong Tze Shen  
黃聞捷 Huang Wenjie  
藍彥怡 Lam Yin-yi  
李家名 Lee Chia-ming  
唐志文 Tong Chi-man  
陳代雯 Chen Dai-wan  
周若芸 Chou Jo-yun  
何知琳 Ho Gi-lam  
賴泓甫 Lai Hung-fu  
林昀澹 Lam Wan-ho  
李俊軒 Lee Chun-hin  
劉雅蓮 Liu Ya-lien  
戴俊裕 Tai Chon-u



第三幕 SCENE 3

心象  
MIND’S EYE

〈快雪時晴〉 *After Snowfall*

音樂 Music | 〈上游〉 *Shang You*

作曲 Composers | 竇唯 Dou Wei · 寧英傑 Ning Yingjie ·

文智湧 Wen Zhiyong · 巫娜 Wu Na · 張荐 Zhang Jian

〈佳〉 *All is Well*

音樂 Music | *Concerto No. 2 for Violin and Orchestra — Song No. 1,*

*Concerto No. 2 for Violin and Orchestra — Movement II*

作曲 Composer | Philip Glass

演出 PERFORMER

王志昇 Ong Tze Shen

演出 PERFORMERS

姚 珏 Yao Jue

何皓斐 Ho Ho-fei

王志昇 Ong Tze Shen

黃聞捷 Huang Wenjie

李家名 Lee Chia-ming

周若芸 Chou Jo-yun

李俊軒 Lee Chun-hin

吳嘉玲 Ng Ka-ling

藍彥怡 Lam Yin-yi

唐志文 Tong Chi-man

陳代雯 Chen Dai-wen

陳曉玲 Chen Xiaoling

何知琳 Ho Gi-lam

賴泓甫 Lai Hung-fu

林昀瀚 Lam Wan-ho

劉雅蓮 Liu Ya-lien

戴俊裕 Tai Chon-u

戴詠津 Tai Wing-chun

藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

導演及編舞

香港舞蹈團藝術總監

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」，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）。其他作品包括《三國風流》、《在那遙遠的地方》、《紅樓·夢三闋》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。



DIRECTOR AND CHOREOGRAPHER

Artistic Director of Hong Kong Dance Company

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 2013.

Yang has choreographed for numerous dance companies. His award-winning choreography for HKDance includes: *Spring Ritual-Eulogy*, winner of Outstanding Achievement in Production at the 15<sup>th</sup> 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 16<sup>th</sup> 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 17<sup>th</sup> Hong Kong Dance Awards in 2015; *The Butterfly Lovers*, presented in Seoul in 2016; *L’Amour Immortel*, winner of three awards at the 18<sup>th</sup> Hong Kong Dance Awards in 2016, presented in Beijing and Guangzhou in 2017, Taipei in 2018, Shanghai and Hangzhou in 2019; *Waiting Heart*, winner of Outstanding Medium Venue Production at the 21<sup>st</sup> Hong Kong Dance Awards in 2019; and *Convergence*, winner of Outstanding Online Production at the 23<sup>rd</sup> Hong Kong Dance Awards in 2022. The top-notch excerpt from *Convergence*, *Whispers of the Pines*, has also won the 13<sup>th</sup> China Dance Lotus Awards (Contemporary Dance) in 2023, which is the most prestigious national awards for dancing in China.

Other works for HKDance 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, and has continued with this endeavour since 2018.

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.



藝術及創作團隊

ARTISTIC AND CREATIVE TEAM



GUEST VIOLIN SOLOIST

Yao Jue’s professional career has been punctuated by widely acclaimed performances in China. She was awarded the Justices of the Peace (JP) in 2013, the Bronze Bauhinia Star (BBS) and the Silver Bauhinia Star (SBS) by the Government of the Hong Kong Special Administrative Region in 2017 and 2023. She was conferred the title of University Fellowship by Hong Kong Polytechnic University, Hong Kong Baptist University and Hong Kong University of Science and Technology in 2015, 2022 and 2023. Yao has been selected as council member of the National Committee of the Chinese People’s Political Consultative Conference since 2018 to present.

Yao is a graduate of the Shanghai Conservatory of Music, San Francisco Conservatory of Music and The Juilliard School in New York. After graduation Yao has left her musical footsteps around the world. Her expanding discographies include many classic works of the Chinese and Western repertoire and her most popular compact disc is the *Butterfly Lovers Violin Concert*. She has released a total of 11 CD and DVD solo albums. She plays a 1713 Stradivarius violin.

特邀小提琴獨奏

被譽為現今中國首屈一指的小提琴家姚珏，2013 年獲香港特別行政區政府委任為太平紳士，2017 及 2023 年分別獲香港特別行政區政府授銅紫荊星章及銀紫荊星章。2015、2022 及 2023 年分別榮獲香港理工大學、香港浸會大學及香港科技大學大學院士榮銜。現任香港中文大學（深圳）音樂學院教授，自 2018 年起至今被獲選為第十三及十四屆中國人民政治協商會議全國委員會委員。

曾先後於上海音樂學院、舊金山音樂學院、紐約茱利亞特音樂學院學習。畢業後即參與世界各地的音樂活動、國際音樂節及與世界著名樂團演出。姚氏專注在各地介紹中國和西方小提琴作品。她除了高度細膩演繹《梁祝小提琴協奏曲》外，更擁有豐富的中外協奏曲演出經驗。她共發行了十一張個人專輯。

姚氏熱心教育，於 2001 年創辦姚珏天才音樂學院。為進一步培育本土音樂家，更於 2013 年創立香港弦樂團。她是第一位擁有 1713 年史特拉第瓦里（Stradivarius）小提琴的華人音樂家。

藝術及創作團隊

ARTISTIC AND CREATIVE TEAM



MUSIC COORDINATOR

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 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.

音樂統籌

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；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。



藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

新媒體藝術家

張瀚謙 (h0nh1m) 是一位以新媒體藝術裝置和前衛電子視聽表演聞名的藝術家，作品包括《封筆》、《碳境》及《墨黛竹虛》等。作品《墨池記》和《墨潮系列》突破傳統東方水墨美學，被台灣桃園市立美術館、香港藝術館和新加坡大華銀行私人收藏，作品在日本文化廳媒體藝術祭展出。《輻射界》亦獲取德國新媒體藝術研究中心 ZKM 的 Giga Hertz Awards 2020。最近獲委約作品包括：香港故宮文化博物館的機械書法裝置《浪書》、M+ 幕牆衍生影像《墨·脈》和香港藝術館的數據水滴裝置《瀑林》。

張氏創作風格與美學觀獨特，糅合傳統和未來的概念，把其對東西方哲學的詮釋融會革新。他早於 2008 年成立新媒體藝術團隊 XCEPT / XCEED，作品屢獲國際獎項及藝術節垂青，曾於奧地利林茲電子藝術節、波蘭媒體藝術雙年展、巴西國際電子語言藝術節等展出。並先後在德國紅點設計獎、紐約字體藝術指導俱樂部、Core77、英國 Lumen Prize、荷蘭 Frame Awards、深圳 GDC11、日本字體設計協會、香港 GDA、亞洲最具影響力設計大獎和紐約藝術指導暨十一屆青年先鋒年賽展取得獎項。近年建立 XPLOR 實驗室和 FutureTense 平台，致力推動可持續發展的生活美學和新媒體藝術發展。



NEW MEDIA ARTIST

Chris Cheung (aka h0nh1m) is best known for installation art and audiovisual performance, whose artistic expression depends upon electronic, sound, image and creative technology in new media. Cheung’s reverence for Eastern and Western philosophy are central to his oeuvre, which he blends traditional ideology and futuristic imagination to create immersive soundscape, generative art and data art.

The *RadianceScape* project Cheung initiated in 2014 has garnered critical acclaim and was featured in Ars Electronica, FILE Festival, EMAF and other international art festivals. The live performances were toured in Sónar Festival and WRO Art Biennale in 2017. The project won ZKM – Giga Hertz Awards in 2020 and the new commission work was completed in 2022. His contemporary calligraphy installation series *No Longer Write – Mochiji* were acquired by in Taoyuan Museum of Fine Arts and Hong Kong Museum of Art. *InkFlux* was selected in 24<sup>th</sup> Japan Media Arts Festival and collected by United Overseas Bank. Most recent works *Ink | Pulse*, *Waving Script* and *Falling Tears* were commissioned by M+, Hong Kong Palace Museum and Hong Kong Museum of Art respectively.

藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

佈景設計

香港演藝學院藝術學士學位畢業，2016 年取得英國皇家威爾斯音樂及戲劇學院碩士學位。黃氏一直為多個香港著名劇團擔任舞台設計，並於 2023 年憑西九文化區及香港話劇團聯合主辦音樂劇《大狀王》獲第三十一屆香港舞台劇獎「最佳舞台設計」。

除劇場創作外，亦於 2009 年擔任 1881 文物級酒店海利公館之室內設計。

2014 年起於香港演藝學院任駐校藝術家。2022 年獲英國高等教育學會會士。現職舞台設計系高級講師。

承蒙香港演藝學院允准參與是次製作



SET DESIGNER

Wong Yat-kwan graduated from The Hong Kong Academy for Performing Arts and Royal Welsh College of Music and Drama. For the past decade, he has been an active designer for major Hong Kong theatre companies such as Edward Lam Dance Theatre, Hong Kong Repertory Theatre and Hong Kong Arts Festival. Recently, his production *The Impossible Trial* by West Kowloon Cultural District and Hong Kong Repertory Theatre won the Best Stage Design Award at the 31<sup>st</sup> Hong Kong Drama Awards in 2023.

In 2009, in addition to theatre design, Wong was the chief designer for the 1881 Hullet House, a famous heritage site in Hong Kong, which he transformed into a boutique hotel.

In 2012, Wong was a part-time lecturer at Royal Welsh College of Music & Drama. Since 2014, he has been a lecturer in the Department of Theatre Design at The Hong Kong Academy for Performing Arts. Further advancing his academic career, he finished a Postgraduate Certificate in Learning and Teaching in Higher Education at Rose Bruford College. He is currently the senior lecturer in Design and a Fellow of HEA.

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藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

服裝設計

閔天泓獨特的服裝設計作品以融合韓國傳統及現代感而著名。

閔氏設計的服裝作品在韓國國內及海外舞台上大放光芒，作品包括：2002 FIFA 世界杯韓日前哨慶典；韓國國立舞蹈團《好童》、《眾神的晚餐》、《My Dear》、《論介》及《穿紅色皮鞋的送貨男孩》；韓國國立芭蕾舞團《美麗的相遇》的〈月〉；國立舞蹈團《最後的晚餐》；首爾市舞蹈劇團《Elizabeth Keith》、《戴貓》、《碗Bari》及《農耕組 Durre》；香港舞蹈團《儼人行》的〈月〉及《廿四節氣》；新加坡舞蹈劇場《The Path, The Illusion》；奧地利林茲州立舞蹈團《Les Noces》；德國奧爾登堡國立芭蕾舞團《Pierrot Lunaire》；舞蹈家金梅子作品《舞本》1、2 部、《冰河》、《Shining Light》；首爾藝術團的歌舞劇《15'23"》、《回首愛情，奧爾裴洛》、《丟失的臉 1895》、《Soseono》、《樹大根深》及《與神同行》；首爾市歌劇團《福斯特》等。

獲獎包括：韓國舞蹈文化論壇最佳舞台服飾設計師獎、第三十六屆首爾舞蹈節舞台藝術獎及韓國現代舞蹈振興會舞台藝術獎。現任 Chun Hong Min 舞台服飾公司的創作總監及忠南大學講師。

COSTUME DESIGNER

The veteran costume designer, Min Chunhong, is well-known for his unique design which harmonizes the Korean traditions with a modern sense.

Min's design works for domestic and international events and performances include: Celebration Event at the eve of Korea-Japan Match of the 2002 FIFA World Cup; *HODONG, The Dinner of the Gods, My Dear, Nongae and The Red Shoe Shuttle Boy* for National Dance Company of Korea; *The Moon* for Korean National Ballet; *The Last Supper* for Korean National Contemporary Dance Company; *Elizabeth Keith, Serval, Bari and Durre* for Seoul Metropolitan Dance Theatre; *The Moon in Myth of The Dancing Durumi* and *A Dance of Celestial Rhythms* for Hong Kong Dance Company; *The Path, The Illusion* for Singapore Dance Theater; *Les Noces* for Austria Linz State Dance Company; *Pierrot Lunaire* for Ballet Company of Oldenburg, Germany; *Basic of Dance Part 1 and 2, Frozen River, Shining Light* for Kim Maeja; Musicals *15'23"*, *Look Back into Love, Orpheo, Lost Face 1895, Soseono, Deep Rooted Tree* and *Along with the God* for Seoul Performing Arts Company; *Faust* for Seoul Opera, etc.

Min won the Best Dance Costume Designer Award at the Dance Culture Forum, and the Stage Art Award at the 36<sup>th</sup> Seoul Dance Festival and The Korea Modern Dance Promotion Association. He is currently the Artistic Director of Min Chun Hong Costume and is a Lecturer at Chungnam National University.

助理服裝設計

閔智嫻畢業於韓國漢陽大學，主修室內建築設計。2024 年開始，持續與設計師閔天泓合作。空間設計作品於釜山國際電影節展出。其他音樂及劇場作品包括：公州市《Muryung》；漢陽劇團《A Flower Under Thunderstorm》和《Dokko Mansu》。

ASSISTANT COSTUME DESIGNER

Min Jiwon, a graduate with a Bachelor's Degree in Interior Architecture Design at Hanyang University in Korea. Min has worked with Designer Min Chunhong since 2024. Her spatial design work includes the figure diorama exhibition space at Busan International Film Festival.

Musical and Theatre works include Gongju City's *Muryung*; HY Repertory's *A Flower Under Thunderstorm* and *Dokko Mansu*.

藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

燈光設計

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。



LIGHTING DESIGNER

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.

Yeung won Best Lighting Design at the 15<sup>th</sup> 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 14<sup>th</sup> 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.





藝術及創作團隊

ARTISTIC AND CREATIVE TEAM

音響設計

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，獲得傑出音響設計獎。

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 年自資開辦錄音室。經他製作的唱片有 1,000 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。



SOUND DESIGNER

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

In 2006, he began using parabolic microphones in his sound system design, which was 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 has mastered around 1,000 titles of different genres of music.

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

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

主演及動作編創

DEVISING PERFORMERS

何皓斐 Ho Ho-fei 首席舞蹈員 PRINCIPAL DANCER

出生於香港。2009 年畢業，獲頒藝術學士學位，主修中國舞，副修編舞。2010 年加入香港舞蹈團，近期的主要演出包括《凝》、《山水》、《九歌》、《儷人行》及《蘭陵·入陣》，亦隨舞團於多個城市巡演。編舞作品曾於「八樓平台」上演，以及在本地多個大型舞蹈賽事演出。曾在多個本地及外地大型比賽中屢獲佳績。2021 年獲香港賽馬會音樂及舞蹈信託基金獎學金，後於 2023 年以優異成績畢業於舞蹈藝術碩士課程。同年晉升為首席舞蹈員。現為舞團成立的「舞蹈與武術研習項目小組」成員。2024 年，憑《凝》榮獲第二十五屆香港舞蹈年獎「傑出男舞蹈員演出」。

Born in Hong Kong, Ho Ho-fei graduated in 2009, majoring in Chinese Dance with a minor in Choreography. Ho joined Hong Kong Dance Company in 2010. Recent performance highlights include *Convergence*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Myth of the Dancing Durumi*, and *The Legend of Lanling*. He has also participated in the overseas tours, performing in various cities. His choreography works were premiered at “8/F Platform”, as well as in multiple local dance competitions. He received various awards in local and overseas competitions. In 2021, Ho was awarded The Hong Kong Jockey Club Music and Dance Fund scholarship and he later obtained a Master of Fine Arts degree in a dance programme in 2023. He was promoted to Principal Dancer the same year, and now participates in the Dance and Martial Arts Research Team. In 2024, he was awarded the Outstanding Performance by a Male Dancer at the 25<sup>th</sup> Hong Kong Dance Awards for his performance in *Convergence*.



王志昇 Ong Tze Shen 首席舞蹈員 PRINCIPAL DANCER

王志昇生於馬來西亞檳城，十三歲開始接觸舞蹈。喜歡舞蹈編創和表演，勇於探尋，並理解和直面身體與情感的脆弱。曾多次參與馬來西亞主要舞蹈賽事及國際演出。2018 年以一級榮譽畢業獲頒舞蹈藝術學士學位，同年加入香港舞蹈團。在 2023 年晉升為首席舞蹈員。主要演出包括《一個人的哪吒》飾哪吒、《凝》、《山水》、《九歌》及《蘭陵·入陣》。最近曾參演香港國際莎劇節《馬克白夫人》飾班柯。現為香港舞蹈團「舞蹈與武術研習項目小組」成員。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, Malaysia, Ong Tze Shen began dancing at the age of thirteen. Recognising the fragility of physical body and vulnerability of emotions, he loves being a performer and choreographer with bravery and great joy to explore further. He has participated in numerous competitions and performances since then. He graduated with First-class Honours at a performing arts tertiary institution in Hong Kong in 2018. He joined Hong Kong Dance Company the same year and was promoted to Principal Dancer in 2023. Recent performances include the lead role in *Nezha: Untold Solitude*, *Convergence*, *Shan Shui: An Ode to Nature*, *Nine Songs*, and *The Legend of Lanling*. Most recently, he also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. Now he actively participates in the Dance and Martial Arts Research Team. In 2020, Ong was awarded second prize at the 17<sup>th</sup> Seoul International Dance Competition (Contemporary Dance division) and the Outstanding Performance by a Male Dancer award at the 24<sup>th</sup> Hong Kong Dance Awards for his role of Nezha in *Nezha: Untold Solitude* in 2023.





主演及動作編創

DEVISING PERFORMERS



黃聞捷 Huang Wenjie 高級舞蹈員 SENIOR DANCER

畢業於中國民族民間舞系。在學期間曾多次獲頒獎學金。2015 年以舞蹈《花棍搖情》獲第十二屆韓國首爾國際舞蹈比賽銅獎及第十四屆北京舞蹈大賽表演二等獎。2016 年獲北京舞蹈學院民族民間舞系技術技巧大賽銀獎。2015 及 2016 年兩獲北京舞蹈學院「拔尖人才」稱號。

2017 年加入香港舞蹈團，2019 年晉升為高級舞蹈員。演出《三城誌》〈四季〉、《踏歌行》三人舞〈小破陣樂〉、《紫玉成煙》、《劉三姐》、《絲路如詩》獨舞〈花兒為甚麼這樣紅〉、《倩女·幽魂》飾聶小倩、《儼人行》獨舞〈情繫鄉俗〉、《廿四節氣》獨舞〈白露〉、《女書》及《舞紫嶺南》獨舞〈灣〉。此外亦曾參演香港國際莎劇節《馬克白夫人》飾女巫。2024 年憑《女書》入圍香港舞蹈年獎「傑出女舞蹈員演出」。

Huang Wenjie graduated from the Chinese Ethnic and Folk Dance Department. She was awarded numerous scholarships during her studies. In 2015, she received the bronze prize at the 12<sup>th</sup> Seoul International Dance Competition and the second prize at the 14<sup>th</sup> Beijing Dance Competition for her performance in *Yao's Sentiments with Flower Stick*. In 2016, she was awarded the silver prize at Beijing Dance Academy's Chinese Ethnic and Folk Dance Technique Competition. She was commended as an Elite Dancer by the Beijing Dance Academy in 2015 and 2016.

Huang joined Hong Kong Dance Company in 2017 and was promoted to Senior Dancer in 2019. She has performed in *Tale of Three Cities*, *Dream of the Past: Ancient Chinese Court Dances*, *Waiting Heart*, *Liu Sanjie*, *L'Amour Immortel*, *Ode to the Silk Road*, *Myth of the Dancing Durumi*, *A Dance of Celestial Rhythms*, *HerStory* and *Lands in the South*. She also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. Huang was the shortlisted nominee of the Outstanding Performance by a Female Dancer at the 25<sup>th</sup> Hong Kong Dance Awards in 2024.

藍彥怡 Lam Yin-yi 高級舞蹈員 SENIOR DANCER

生於香港，舞蹈學士（一級榮譽），主修中國舞。在校期間曾獲傑出舞蹈學生獎、舞蹈學院院長獎、迪士尼獎學金等。2010 年獲取獎學金前往美國舞蹈節接受舞蹈訓練和參與演出，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。

畢業後曾加入香港迪士尼樂園《獅子王慶典》，並不減對舞蹈藝術的追求，於 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，2022 年晉升為高級舞蹈員。在團期間主要演出包括：《花木蘭》飾木蘭、《踏歌行》四人舞〈搶鼓〉、《彩雲南現》雙人舞〈手舞足蹈心狂跳〉、《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》、《儼人行》獨舞〈情繫鄉俗〉、「八樓平台」：《存在之隅》〈更一人類〉。近年亦是參與出訪多個國家作交流演出《凝》的一員。

Born in Hong Kong, Lam Yin-yi graduated with a Bachelor's Degree in Chinese Dance with First-class Honours. Lam received the Outstanding Student Award, Dean of Dance Prize, and the Disney Scholarship, etc. In 2010, she received a scholarship to hone her modern dance skills and perform at the American Dance Festival. In 2014, she represented The Hong Kong Academy for Performing Arts at the Taipei International Dance Festival.

Upon graduation, Lam once worked as a Principal Dancer in *Festival of The Lion King* at Hong Kong Disneyland. Her pursuit of dance persisted. In 2014, she received the Gold Award in the solo dance category in the Hong Kong Bauhinia Cup Competition. She joined Hong Kong Dance Company in 2014 and was promoted to Senior Dancer in 2022. Performance highlights include the title role in *The Legend of Mulan*, *Drum-top Dance* in *Dream of the Past: Ancient Chinese Court Dances*, *pas de deux* in *Fluttering Hearts* in *Kaleidoscope of Dance from Yunnan*, *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*, a solo in *Myth of the Dancing Durumi*, and *More-Human* in “8/F Platform”: *here and there*. In recent years, she has also participated in the overseas tours of *Convergence* for cultural exchanges.

主演及動作編創

DEVISING PERFORMERS

李家名 Lee Chia-ming 高級舞蹈員 SENIOR DANCER

李家名來自台灣。

李氏曾在雲門 2、翹舞製作、01 製作、舞鈴劇場及艸雨田舞蹈劇場擔任舞者。曾參與演出包括 2017 年翹舞製作《Birdy》在西班牙 MASDANZA 比賽獲「觀眾票選最佳編舞獎」；雲門 2《春門》；國泰校巡：鄭宗龍《來》、黃懷德《亮》及王宇光《南方》；張曉雄《一簑煙雨》、張建明《隱匿之聲》；翹舞製作：賴翊中《無盡天空》；非洲象牙海岸阿必尚表演藝術市集及高雄春天藝術節 01 製作：簡麟懿《最後一隻舞》。在香港的參演及編創演出包括蔡宛蓉（香言）《灣仔覓樹夜：白夜行》。

2022 年加入香港舞蹈團擔任舞蹈員，2024 年晉升為高級舞蹈員。演出包括《一個人的哪吒》、《儼人行》、《山水》（2022 年重演）、《廿四節氣》、《凝》及《蘭陵·入陣》。此外亦曾參演香港國際莎劇節《馬克白夫人》飾馬克白。現為「舞蹈與武術研習項目小組」成員。

Lee Chia-ming comes from Taiwan.

Lee was the dancer at Cloud Gate 2, Hung Dance, 01 Dance, Diabolo Dance Theatre, and LEI Dance Theater. Lee appeared in *Birdy* for Hung Dance, which won the Audience Award for Best Choreography in the Spanish MASDANZA Competition 2017. He has also performed in *Spring Fight* for Cloud Gate 2; Cheng Tsung-Lung's *Beckoning*, Huang Huai-te's *Bright*, and Wang Yeu-Kwn's *Southern* on the Cathay Pacific School Tour; Zhang Xiaoxiong's *Through Mist and Rain*; Chang Chien-ming's *Disappearing Sounds*; Lai Hong-zhong's *Boundless* by Hung Dance; Chien Lin-yi's *The Last Dance* by 01 Dance in the Kaohsiung Spring Art Festival; and the Abidjan Market for Performing Arts (MASA). As in Hong Kong, Lee performed and choreographed Vanessa Choi's *Meditative Night Walk in Waichai*.

Lee joined Hong Kong Dance Company in 2022 and was promoted to Senior Dancer in 2024. Recent performances include *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, *Shan Shui: An Ode to Nature* (re-run in 2022), *A Dance of Celestial Rhythms*, *Convergence*, and *The Legend of Lanling*. He also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. He now participates in HKDance's Dance and Martial Arts Research Team.



唐志文 Tong Chi-man 高級舞蹈員 SENIOR DANCER

2015 年以一級榮譽畢業，主修中國舞，在校期間屢獲頒發獎學金。畢業後隨即透過香港藝術發展局資助之「藝術人才培訓計劃」加入香港舞蹈團。2019 年獲香港藝術發展局獎學金入讀文化及管理學系碩士課程，於 2021 年以優異成績畢業。在香港舞蹈團的主要演出包括《花木蘭》飾將軍、《風雲》飾戲寶、《彩雲南現》獨舞〈倭人塑〉、《絲路如詩》獨舞〈巴郎〉、《中華英雄》飾無情、《一水南天》飾東堯、《九歌》飾大司命、《山水》及《女書》。此外亦曾參演香港國際莎劇節《馬克白夫人》飾女巫。與陳敏珪合編之男子雙人舞《一紙折扇》獲得香港紫荊杯舞蹈大賽 2024 金獎。

Tong Chi-man graduated with a Bachelor's Degree with First-class Honours in Chinese Dance in 2015. He received a number of scholarships. Upon graduation, he joined Hong Kong Dance Company under the Hong Kong Arts Development Council's Artistic Internship Scheme. He then received a scholarship from the Council to pursue further studies and obtained a Master of Arts degree in Cultural Management in 2021. He has performed major roles in *The Legend of Mulan*, *Storm Clouds*, *Kaleidoscope of Dance from Yunnan*, *Ode to the Silk Road*, *Chinese Hero: A Lone Exile*, *A Tale of the Southern Sky*, *Nine Songs*, *Shan Shui: An Ode to Nature* and *HerStory*. He also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. The men's *pas de deux* *Turn over a New Leaf* co-choreographed with Chan Man-kwan won the gold medal at the Hong Kong Bauhinia Cup Dance Competition 2024.





主演及動作編創

DEVISING PERFORMERS

吳嘉玲 Ng Ka-ling 舞蹈員 DANCER

生於香港，畢業於廣東的舞蹈學校，及後以一級榮譽畢業於香港的演藝院校。在校期間，吳氏多次獲得獎學金以及主演不同的製作。2017 年赴英國倫敦深造，並於 2019 年獲得藝術碩士學位。留英期間，獲楊麗萍邀請編創及演出全新當代舞劇《春之祭》，並在 2018 年 6 月至 2019 年 11 月期間的國內及國外巡演擔任主角。2019 年加入香港舞蹈團，參演《倩女·幽魂》、《一水南天》、《媽祖》（飾海精靈）、《山水》（2021 年首演）、《青衣》、《紫玉成煙》、《九歌》、《凝》及《蘭陵·入陣》等製作。現為香港舞蹈團「舞蹈與武術研習項目小組」成員。吳氏積極發展編創工作，希望運用東方藝術元素結合新時代藝術，去創作並分享更多作品。

Born in Hong Kong, Ng Ka-ling graduated from a dance high school in Guangdong, then went on to graduate from university with First-class Honours. She received a number of scholarships and performed as lead roles in various productions. In 2017, she continued her studies in London, earning a Master's degree in 2019. During her time in London, Ng was invited by Yang Liping to co-choreograph and perform in a contemporary reinterpretation of the timeless Stravinsky ballet *Rite of Spring*. She performed the lead role in its mainland and overseas tours from June 2018 to November 2019. Ng joined Hong Kong Dance Company in 2019 and has performed in *L'Amour Immortel, A Tale of the Southern Sky, Mazu the Sea Goddess, Shan Shui: An Ode to Nature* (first premiered in 2021), *The Moon Opera, Waiting Heart, Nine Songs, Convergence*, and *The Legend of Lanling*. She now participates in HKDance's Dance and Martial Arts Research Team. She aspires to create new works that incorporate vocabularies of classical Chinese dance and Western arts.

演出及動作設計

PERFORMERS AND MOVEMENT DESIGN



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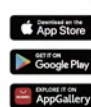


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# 凝

CONVERGENCE



選段《靜聽松風》  
榮獲第十三屆中國舞蹈「荷花獎」當代舞獎  
Excerpt *Whispers of the Pines*  
Winner of the 13<sup>th</sup> China Dance Lotus Awards  
(Contemporary Dance)

《凝》回歸最原始的身體探索，是一個跨越中國舞蹈和武術表演作品。香港舞蹈團藝術總監楊雲濤及多位舞蹈員，自2018年起，跟隨武術師傅學習南方武術，重新感悟形體內外、線條律動與東方哲理的關係，取中國舞蹈與南方武術之精粹，合作編創出傳統中見新意的舞作《凝》。作品於2020年網上首演，及後到訪不同城市巡迴演出，備受矚目。

*Convergence* is a culminating work created through an interdisciplinary research study of both Chinese dance and Chinese martial arts traditions. Hong Kong Dance Company Artistic Director Yang Yuntao and a group of dancers have collaborated with kung fu masters of the Southern style since 2018. The partnership has yielded a deep awareness of the essence of Chinese martial arts which, as adapted by the research team, allows for a more profound understanding of the relationship between the sensorial body, the fluidity of movement it creates, and East Asian philosophies in the creation and performance of dance. *Convergence* made its online debut in 2020 and was taken to various cities.



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## 香港舞蹈團兒童團及少年團 一年一度新生招募 2025



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香港舞蹈團由香港特別行政區政府資助



# #KDAS HKDANCE ART SPACE 香港舞蹈團藝術空間

社區教育伙伴 Community Education Partner



HENDERSON LAND  
恒基兆業地產

現已啓用



「香港舞蹈團藝術空間」於2024年9月正式開幕，在社區築構一個以舞會友、啟迪身心靈的全新藝術平台。「香港舞蹈團藝術空間」選址港島東鰂魚涌，獲恒基兆業地產集團（恒基兆業地產）的全力支持，落戶社區，旨在突顯舞蹈藝術的包容性，除了恆常藝術教育及外展工作，將不定期舉辦提升身心靈健康之體驗班、工作坊以及導賞等各式舞蹈體驗，支持本地舞蹈藝術家的創意傳承；同時通過互動、具教育性和貼合社區脈搏的活動，以舞蹈藝術將香港舞蹈團多元教學與社區緊密織錦。



## 地址

香港鰂魚涌英皇道856號君豪峰地下6號舖

## 建議前往路線

從鰂魚涌港鐵站A出口（太古坊出口）轉左，沿英皇道直行至民新街轉左，沿街直行至七姊妹道，即可到達。

## 查詢電郵

outreach@hkdance.com

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# 心鼓行

擊鼓而舞 心鼓同行  
Drumming in pulses, dancing with the soul

A DANCE OF  
DRUMMING  
PULSES

藝術統籌及編舞  
Artistic Coordinator & Choreographer  
楊雲濤 Yang Yuntao  
編目編舞陣容  
Choreographers  
謝茵 Xie Yin  
黃子翎 Zara Huang  
金英花 Jin Yinghua  
朴海英 Po Haiying  
黃磊 Huang Lei  
華琪鈺 Hua Chi-yu  
黃聞捷 Huang Wenjie

香港舞蹈團 華夏舞韻 HKDance: Rhythms of Chinese Folk Dance



6—8.12.2024 五 FRI—六 SAT<sup>^</sup> 六 SAT—日 SUN<sup>\*</sup>  
8:00 pm 3:00 pm

沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall | \$ 380 | \$ 300 | \$ 220 | \$ 120

門票現於 城市售票網/大麥網 發售  
Tickets are available NOW at URBITIX and DAMAI

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<sup>^</sup> 7.12.2024 (六 SAT) 8:00pm 演後藝人談 Post-performance Meet-the-Artist Session  
<sup>\*</sup> 8.12.2024 (日 SUN) 3:00pm 通達專場，設粵語口述影像  
Accessible Performance with Cantonese Audio Description

適合6歲或以上人士欣賞 Suitable for ages 6 and above  
節目長約1小時15分鐘，不設中場休息  
Programme duration is about 1 hour and 15 minutes without an intermission  
圖像只供參考 Images are for reference only  
香港舞蹈團保留更改節目及表演者之權利  
Hong Kong Dance Company reserves the right to change programme details and substitute artists  
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