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45 香港舞蹈團 HONG KONG DANCE COMPANY SINCE 1981

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8—10.10.2026 四 THU — 六 SAT 8PM
六 SAT 3PM

香港演藝學院香港賽馬會演藝劇院
Hong Kong Jockey Club Amphitheatre, HKAPA

政府資助計劃 Government-funded programme

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香港舞蹈團

「融匯中西 舞動香港」

使命宣言

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

香港舞蹈團於1981年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過三百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》、《廿四節氣》、《快雪時晴》及《之間—吳冠中水墨行》。舞團銳意跨界創作，自2018年起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》、獲選為國家藝術基金資助項目的《武道》、《蘭陵·入陣》及〈靜聽松風〉；〈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。此外，「《風雲》無量之境」亦入選香港特區政府重點演藝項目計劃。

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、韓國國立國樂院、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、蘇州開明大戲院、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》、《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。舞團於2026年成為香港文化中心大劇院的場地伙伴。

Hong Kong Dance Company

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

Mission Statement

We are nurtured in the cultural tradition of China, 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 more than 300 productions to great acclaim, including *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*, *Nine Songs*, *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, *A Dance of Celestial Rhythms*, *After Snowfall*, and *In Between—Wu Guanzhong’s Ink Odyssey*. With its mandate to create original interdisciplinary works, since 2018 the Company has explored the confluence of Chinese dance and Chinese martial arts traditions. Its original works include *Shan Shui: An Ode to Nature*, and *Kung Fu Artistry*, *The Legend of Lanling*, and *Whispers of the Pines* were selected for the China National Arts Fund. In 2023, *Whispers of the Pines* was recognised in the 13th China Dance Lotus Awards (Contemporary Dance), the most prestigious national dance awards in China. In addition, *Storm Clouds* - Realm of Infinite was selected by the HKSAR Government as the funded project under the “Signature Performing Arts Programme Scheme” (SPAPS).

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, and Yeak-dang Hall, National Gugak Center 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, Kaiming Theatre in Suzhou, 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. The Company became the Venue Partner of the Hong Kong Cultural Centre in 2026.

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Hong Kong Dance Company 香港舞蹈團

hkdancecompany

香港舞蹈團

董事局主席獻詞
Message from the Chairman of the Board

董事局主席
Board Chairman

曾其鞏 MH
Tsang Kee-kung, MH

謹代表香港舞蹈團歡迎各位蒞臨舞團第四十五個舞季開季節目，全新原創作品《八·雅》之首演。

琴、棋、書、畫、詩、香、花、茶，被視為中華傳統文化之八大精髓，亦是千百年來文人墨客修心養性的智慧結晶。舞團與新加坡鼎樂團首度合作，雲集星港兩地藝術家，將東方雅韻融入舞蹈、音樂與當代劇場美學之中，交織跨越地域與時空的對話。

《八·雅》是舞團首次於創作過程中實踐綠色劇場理念，製作及宣傳物料盡量選用可再生及可重用材料，傳承文化的同時展現對自然的敬畏與責任。在此特別感謝綠色劇場研究伙伴香港演藝學院提供專業的學術支持。

衷心感謝文化體育及旅遊局，冠名贊助招商局慈善基金會的慷慨支持；信和集團、黃廷方慈善基金的全力贊助；香港演藝博覽、新加坡文化、社區及青年部、國家藝術理事會（新加坡）、丰树，以及Bernice & Christopher Franck 的鼎力支持。是次與新加坡鼎樂團的聯乘，足見舞團積極助力香港作為中外文化藝術交流中心之獨特地位。

《八·雅》為香港演藝博覽2026「伙伴節目」及「亞藝無疆」藝術節2026節目之一。承蒙香港特別行政區政府駐粵經濟貿易辦事處的支持，香港首演後，《八·雅》將於10月16、17日在深圳濱海藝術中心舉行三場演出，參與2026深圳「一帶一路」國際音樂季，締造星港深三地交流契機，以舞蹈和音樂連結灣區。

展望2027，適逢香港回歸祖國三十周年，舞團將帶來一系列具香港特色的節目與舞團戲寶，與全球觀眾一同迎接這個重要里程。舞團會繼續以舞蹈連結香港現在與未來；以舞步聯通香港與國際。

多謝各位。

香港舞蹈團
董事局主席

曾其鞏，MH

On behalf of Hong Kong Dance Company, I warmly welcome you to the premiere of *Voyage of the Eight Graces*, a brand-new original production that opens the Company's 45th dance season.

The pursuits of music, Go, calligraphy, painting, poetry, fragrance, flowers, and tea are regarded as the eight essential facets of traditional Chinese culture. For thousands of years, they have also embodied the accumulated wisdom of scholars and artists in cultivating the mind and spirit. In its first collaboration with Singapore's The TENG Company, the Company brings together artists from Singapore and Hong Kong to weave the refined aesthetic of the East into dance, music, and contemporary theatrical aesthetics, creating a dialogue that transcends regions and eras.

Voyage of the Eight Graces is also the Company's first production to formally put green theatre principles into practice during the creative process. Renewable and reusable materials have been chosen wherever possible for production and publicity materials, preserving cultural heritage while expressing respect and responsibility towards nature. We are especially grateful to our Green Theatre Research Partner, The Hong Kong Academy for Performing Arts, for its professional academic support.

Our heartfelt thanks go to the Culture, Sports and Tourism Bureau, and to our title sponsor, China Merchants Foundation, for their generous support; to Sino Group and Ng Teng Fong Charitable Foundation for their full sponsorship; and to the Hong Kong Performing Arts Expo, Ministry of Culture, Community & Youth (MCCY), Singapore, National Arts Council (NAC), Singapore, Mapletree, and Bernice & Christopher Franck for their generous support. This collaboration with Singapore's The TENG Ensemble demonstrates the Company's commitment to advancing Hong Kong's distinctive role as a centre for cultural and artistic exchange between China and the world.

Voyage of the Eight Graces is a "Partner Programme" of the Hong Kong Performing Arts Expo 2026 and a programme of the Asia+ Festival 2026. With the support of the Hong Kong Economic and Trade Office in Guangdong of the HKSAR Government, following its Hong Kong premiere the production will travel to Bay Opera of Shenzhen for three performances on 16 and 17 October, as part of the 2026 Shenzhen "Belt and Road" International Music Festival. This will create opportunities for exchange among Singapore, Hong Kong, and Shenzhen, connecting the Greater Bay Area through dance and music.

Looking ahead to 2027, which marks the 30th anniversary of Hong Kong's return to the motherland, the Company will present a series of programmes with a distinctive Hong Kong character, alongside signature works from our repertoire, to celebrate this important milestone with audiences around the world. We will continue to connect Hong Kong's present and future through our steps and to link Hong Kong with the world through our steps.

Thank you.

Tsang Kee-kung, MH
Board Chairman
Hong Kong Dance Company

The TENG Company 鼟

鼟(The TENG Company)是新加坡首屈一指的非牟利華樂機構，致力為當代新加坡重新想像華樂的可能。鼟為新加坡國家藝術理事會主要藝團(Major Company)及公益機構(Institution of a Public Character)，旗下設有藝術創新、社會回饋及文化賦能三大部門，秉持「音樂乃向善之力」的信念。

機構以古字「鼟」(音「騰」)為名，取其鼓聲之意，象徵以音樂凝聚不同文化的願景。鼟創立於2015年，在傳統之中求新，連結華族文化傳承與當代及跨文化藝術形式，並以研究與實踐為根基。

鼟的演出團隊鼟樂團至今已發行三張專輯及兩張迷你專輯，包括《城市島嶼的故事》(2016)及《傳承》(2019)，兩者均獲《海峽時報》四星半評價；《城市島嶼的故事》更於發行時登上香港iTunes世界音樂榜榜首。鼟與新加坡理工大學共同研發、以研究為本的《Music for Mindfulness》(2023)曾登上新加坡iTunes排行榜冠軍，其藝術與健康工作現已延伸至醫院、寧養院及新加坡國家美術館。由兩位創辦人合著的《鼟華樂配器指南》，現為新加坡O水準及A水準音樂課程的指定教材。

鼟樂團曾於世界經濟論壇、濱海藝術中心音樂廳、喬治市藝術節及新加坡國際爵士音樂節等舞台演出，足跡遍及馬來西亞、日本及香港。透過教育與社區外展計劃，鼟已惠及逾十萬名學生、長者及弱勢社群人士；其文化賦能計劃則致力培育新一代華樂人才。

2026年，鼟與香港舞蹈團聯合製作的《八·雅》，標誌着鼟首個於新加坡以外上演的原創聯合製作，開啟跨文化交流的新篇章。

The TENG Company is Singapore's leading not-for-profit Chinese music organisation, reimagining Chinese music for modern Singapore. A National Arts Council Major Company and Institution of a Public Character, TENG works across three divisions — Artistic Innovation, Social Impact and Industry Empowerment — in the conviction that music is a force for good.

The Company takes its name from the ancient character 鼟 (*tēng*), the sound of a drum, symbolising its aspiration to bring cultures together. Founded in 2015, TENG innovates within tradition, bridging Chinese heritage with contemporary and cross-cultural forms, and grounding its work in research and real-world practice.

TENG's performing arm, The TENG Ensemble, has released three albums and two EPs, including *Stories From an Island City* (2016) and *Heirlooms* (2019), both awarded 4.5 stars by The Straits Times; *Stories From an Island City* topped Hong Kong's iTunes World Music chart on release. Its research-informed *Music for Mindfulness* (2023), developed with the Singapore Institute of Technology, reached number one on iTunes Singapore, and its arts-in-health work now extends to hospitals, hospices and the National Gallery Singapore. *The TENG Guide to the Chinese Orchestra*, co-authored by the Company's founders, is used in Singapore's national O- and A-Level Music syllabi.

The Ensemble has performed on stages including the World Economic Forum, Esplanade Concert Hall, George Town Festival and Singapore International Jazz Festival, and for audiences across Malaysia, Japan and Hong Kong. Through education and outreach, TENG has engaged over 100,000 students, seniors and members of underserved communities, while its Industry Empowerment programmes nurture the next generation of Chinese music practitioners.

In 2026, 《八·雅》*Voyage of the Eight Graces* — a landmark co-production with Hong Kong Dance Company — marks TENG's first original co-production staged beyond Singapore, and a new chapter in its commitment to cross-cultural exchange.

www.thetengcompany.com

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招商局慈善基金會 C The World,C The Future.

招商局創立於1872年，百多年來植根香港，始終秉承「商業向善 共益共贏」價值理念，踐行「以商業成功推動時代進步」的企業使命，積極促進香港社會繁榮發展。招商局在港創辦慈善基金會（China Merchants Foundation, CMF），構建「C的M次方」公益品牌，圍繞C Me Fly青少年發展、C Blue文化交流、C Green綠色發展、C Star青年雙創、C Pal愛心家園、C Aid應急支援六大行動方向，堅持以人的發展為核心，透過公益資助加強不同領域持份者相互合作，推動人人享有時代進步成果,攜手邁向共融共生的可持續未來。

CPal

加點科技, 讓晚年多些從容

隨着香港人口持續老齡化，安老服務、老年生活品質逐漸成為重要課題。自2017年起，CMF用心推動「樂齡社會」建設，以長者需求為核心，為銀髮生活賦予更多溫暖與便利。

十年來，我們堅持舉辦「樂齡科技博覽暨高峰會」，持續開展樂齡科技普及教育，讓安老科技走進大眾、走進社區、走進每一個長者家庭。與此同時，我們獨家打造香港首個樂齡科技電子平台——招商局「e賃務」，精選引入眾多高品質、高性價比的安老科技產品與創新養老服務，全力助力香港打造溫暖包容、宜居友好的長者友善城市。

CMeFly

多些選擇, 讓青春肆意生長

青年是城市的未來，成長需要機遇與託舉。CMF始終關懷香港青少年多元成長，推出C Me Fly香港青少年資助計劃，圍繞Caring (關切)、Motivating (積極)、Exploring (探索)、Fearless (勇敢)、Loving (有愛)及Youthful (活力)六項核心理念，為年青一代提供學習體驗、職涯探索及社會實踐，提升創新思維、抗逆力、領導力等通用技能，搭建自由探索、盡情閃耀的成長舞臺，陪伴青少年一路追光成長。

自2013年起，CMF與香港舞蹈團合作，我們持續舉辦舞蹈公益演出，誠摯邀請基層家庭及社區長者走進劇場，感受舞蹈藝術之美；同時為資源緊缺的中小學提供駐校藝術家活動，舉辦舞蹈訓練課程，將藝術教育帶入校園。不僅如此，CMF設立「舞蹈精英培訓獎學金」，資助熱愛中國舞的兒童加入香港舞蹈團兒少團，助力孩子深耕藝術領域、追逐藝術夢想。2026年，CMF再度聯合香港舞蹈團呈獻舞季開季作品——「八·雅」，以優雅靈動的中國古典舞姿，傳承非物質文化遺產的千年韻味，以青春之姿演繹傳統之美，讓經典文化生生不息，也盡情展現香港青少年朝氣蓬勃、向陽生長的青春風采。

更多詳情可瀏覽招商局慈善基金會網址: hk.cmcf.org.cn

八雅

八・雅

VOYAGE
OF THE
EIGHT GRACES

8.10.2026 （四Thu） 8:00pm
9.10.2026 （五Fri） 8:00pm^
10.10.2026 （六Sat） 3:00pm^
10.10.2026 （六Sat） 8:00pm

^設演後藝人談
With Post-performance Meet-the-Artist Session

香港演藝學院—香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre, HKAPA

主辦
Presented by

45 香港舞蹈團 HONG KONG DANCE COMPANY SINCE 1981

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

節目長約80分鐘，不設中場休息。
Programme duration is about 80 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.

觀衆問卷 Audience Survey

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我們追尋雅的路徑

劇場構作及表演指導
梁曉端

進行這個創作的時候，團隊第一個要回答的問題，就是什麼是「八雅」？又或者說，這個「雅」放在今天的語境中，為什麼是必須的。當我們習慣了手裡永遠放不下的螢幕、填滿責任的時間表，以及感官漸趨麻木的身體，「雅」絕非高懸於博物館裡的古董，而是現代人迫切需要的身心藥引。它不為提升高高在上的品味，只為在混亂、焦慮與演算法包圍的日常裡，重新喚醒我們與生俱來的感知，找回內心的純粹與專注。

文化源頭

「八雅」這個詞彙或許是現代的，當中的「雅」所指代的「生活內容」與「文化精神」卻是古典的，蘊含著古代靈魂身心實踐與哲學內涵。

在中國傳統文化中，琴、棋、書、畫、詩、酒、花、茶（以及衍生之「香」），並非僅是古代文人閒暇時的生活嗜好，而是一套深具階層色彩與精神內涵的日常美學實踐，是古代士大夫階層歷經千年形塑而成的身心修養體系與符號語言。它跨越了多元感官範疇；從聲律與文字的節奏流轉（琴、詩），空間與線條的視覺構圖（書、畫、棋），到感官與物質的內省體驗（酒、茶、花、香）。每一雅，皆要求極高的身體控制、心性投入與歲月沉澱，既是儒家「克己復禮」的修身功夫，也是道家「道法自然」的精神超脫，更是禪宗「觀照當下」的直覺頓悟。

用肢體美學體現古典文化

當「雅」進入香港舞蹈團的劇場空間，這套歷史悠久的符號體系被賦予了全新的身體詮釋。舞者以肢體為筆墨、以呼吸為琴韻、以動靜停頓為棋局對峙，將原本抽象的文人意境與物質文化，轉化為當代觀眾觸手可及的流動意象。舞蹈藝術在現今急速流轉的社會，帶給我們的並不只是愉悅與娛樂；它更是一面鏡子，讓我們在持續觀照自己、觀照身邊的人和事，並重新審視我們與這個世界微妙而真實的連結。

生活中實踐身心修行

阿雅在人生旅途中疲累了、迷失了，她再次檢視走過的路徑：究竟從何而來？經歷過追求夢想而不得不作出的改變，在跌跌撞撞中回味昔日的相識和陪伴，見證這片土地、人民與氣候的變遷，最後，終於抵達自己。想到我們的下一代，最想留給她們的，是一片淨土。

我們每個人不都是一樣嗎？在手機不離手、抬頭低頭皆跌進屏幕黑洞的日常中，要把持純粹和專注，似乎越來越不知所措。家庭事務和工作責任的干擾，令我們與生俱來的感官漸漸休眠，日常的美學被人工智能佔據，身體肌肉發出疼痛的警告，生活空間被無盡的計劃壓縮。

其實，我們可以容許自己靜下來——品一口茶、點一炷香、種一盆花、聽一首曲，抑或只是給自己片刻的深呼吸。

「雅」，從來就不該是高懸於廟堂或獨屬於文人的專利。放在今天的語境裡，「雅」是一種實實在在的日常美學實踐，是落地的、觸手可及的身心覺察。它不是要我們褪去現代人的身份，而是提供一種重新找回感知、重組生活節奏的可能性。只要我們願意在紛擾中安頓身心，於瑣碎日常裡喚醒感官，每一次對當下的專注與熱愛，都是我們在現代生活中最動人的「實踐身心修行」。

Our Path in Pursuit of the Graces

Dramaturg & Performance Coach
Melissa Leung

When we began creating this work, the first question our team had to reflect upon was: what are the Eight Graces? Or rather, why is this notion of "grace" essential in today's context? As we become accustomed to screens we can never put down, schedules packed with obligations, and bodies whose senses are gradually numbed, "grace" is by no means an antique displayed high in a museum. It is an urgently needed remedy for the modern mind and body. Its purpose is not to cultivate an elevated or detached taste, but to reawaken our innate capacity for feeling amidst chaos, anxiety, and algorithm-dominated daily life, helping us reclaim purity and focus within ourselves.

Cultural Origins

While the term "Eight Graces" may be modern, the "way of life" and "cultural spirit" that "grace" represents are classical, carrying the physical and spiritual practices and the philosophy of the ancients.

In traditional Chinese culture, music, Go, calligraphy, painting, poetry, wine, flowers, and tea (and its derivative, fragrance) were far more than mere pastimes for ancient scholars. They formed a set of everyday aesthetic practices with a strong social dimension and spiritual depth: a system of self-cultivation and a symbolic language shaped over a thousand years by the scholar-official class. They span a range of senses: the flow of rhythm in sound and in words (music, poetry); the visual composition of space and line (calligraphy, painting, Go); and the introspective sensory experience of material essence (wine, tea, flowers, fragrance). Each grace demands a high degree of bodily control, mental dedication, and years of practice. It is at once the Confucian practice of self-restraint and returning to propriety, the Daoist spirit of following nature, and the Zen intuitive awareness of the present moment.

Embodying Classical Culture Through Movement Aesthetics

When "grace" enters the theatrical space of Hong Kong Dance Company, this long-established symbolic system is given a new interpretation through the body. Dancers use their limbs as brush and ink, their breath as the resonance of the qin, and the interplay of motion and stillness as the tension in a game of Go. In doing so, they transform abstract scholarly aesthetics and material culture into fluid imagery accessible to modern audiences. In today's fast-paced society, dance offers more than pleasure and entertainment. It acts as a mirror, allowing us to continuously observe ourselves, reflect on the people and events around us, and re-examine our subtle yet genuine connection to the world.

Cultivating Body and Mind in Everyday Life

Tired and lost along her journey through life, Ah Ya re-examines the path she has travelled: where did it all begin? She has lived through the changes that pursuing a dream forced upon her, stumbled and recalled the encounters and companionship of earlier days, witnessed the changes in this land, its people and its climate, and finally she arrives at herself. Thinking of our next generation, what we most wish to leave them is a pure land.

Aren't we all the same? In a daily life where our phones never leave our hands and our every glance sinks into the black hole of a screen, maintaining purity and focus feels increasingly overwhelming. As household matters and work responsibilities intrude, our innate senses gradually fall dormant, the aesthetics of daily life are taken over by artificial intelligence, our muscles send warnings of pain, and the space of our lives is squeezed by endless schedules.

In truth, we can allow ourselves down at any moment—take a sip of tea, light a stick of incense, plant a pot of flowers, listen to a piece of music, or simply allow ourselves a moment of deep breathing.

"Grace" was never meant to be hung high in grand halls or to be an exclusive privilege of scholars. In today's context, it is a tangible, everyday aesthetic practice, a grounded and accessible awareness of body and mind. It does not ask us to shed our modern identity but offers us a way to reclaim our senses and reorganize the rhythm of our lives. As long as we are willing to calm our body and mind amid the turmoil and awaken our senses within the mundane, every moment of focus and passion is the most moving "body and mind cultivation" we can practise in modern life.

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分場 Scenes

序
PROLOGUE

演出 Performers
黃聞捷 Huang Wenjie　黃心銳 Jeremy Wong

壹
<羽落深處，琴鳴透徹>
I
As Feathers Drift into the Depths, Music Rings Clear

演出 Performer
戴詠津 Tai Wing-chun

現場演奏 Live Performance
黃心銳 Jeremy Wong　沈琦 Sim Kee

貳
<茗生活八味，雖苦但回甘>
II
Tea Steeps the Eight Flavours of Life — Bitter at First, Sweet in the Aftertaste

演出 Performers
黃聞捷 Huang Wenjie　徐浠林 Chui Hei-lam
何知琳 Ho Gi-lam　賴欣欣 Lai Yan-yan
李文宇 Li Wenyu　謝雅萍 Tse Nga-ping
周緣 Zhou Yuan

現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
許堅隆 Gabriel Hoe　黃心銳 Jeremy Wong
吳家興 Leonard Goh　沈琦 Sim Kee
莊家歡 Olivia Chuang

叁
<嗅出褪色的歲月>
III
Tracing Faded Years by Scent

演出 Performers
黃聞捷 Huang Wenjie　唐志文 Tong Chi-man
賴泓甫 Lai Hung-fu　戴俊裕 Tai Chon-u

現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
許堅隆 Gabriel Hoe　黃心銳 Jeremy Wong
吳家興 Leonard Goh　莊家歡 Olivia Chuang

肆
<人生棋盤上承擔每一個抉擇>
IV
Bearing the Weight of Every Choice on the Chessboard of Life

演出 Performers
黃聞捷 Huang Wenjie　唐志文 Tong Chi-man
徐浠林 Chui Hei-lam　馮韋廸 Feng Weidi
何知琳 Ho Gi-lam　賴泓甫 Lai Hung-fu
賴欣欣 Lai Yan-yan　林昀澔 Lam Wan-ho
王沐寧 Wang Muning

現場演奏 Live Performance
周俐賢 Chew Lixian　許堅隆 Gabriel Hoe
黃心銳 Jeremy Wong　吳家興 Leonard Goh
沈琦 Sim Kee　莊家歡 Olivia Chuang

伍
<朝著分離的相遇，行止成詩>
V
A Meeting Bound for Parting; Every Step Becomes a Poem

演出 Performers
黃聞捷 Huang Wenjie　馮韋廸 Feng Weidi

現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
許堅隆 Gabriel Hoe　吳家興 Leonard Goh
沈琦 Sim Kee　莊家歡 Olivia Chuang

陸
<靈魂在水泥牆中開花>
VI
A Soul Blooms within Concrete Walls

演出 Performers
唐志文 Tong Chi-man　何知琳 Ho Gi-lam
賴欣欣 Lai Yan-yan　林昀澔 Lam Wan-ho
戴俊裕 Tai Chon-u　謝雅萍 Tse Nga-ping
王沐寧 Wang Muning　周緣 Zhou Yuan

現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
許堅隆 Gabriel Hoe　黃心銳 Jeremy Wong
吳家興 Leonard Goh　沈琦 Sim Kee
莊家歡 Olivia Chuang

柒
<身體印記與痕跡書寫過去、現在、未來>
VII
Marks and Traces on the Body Inscribe the Past, Present, and Future

演出 Performer
黃聞捷 Huang Wenjie

現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
許堅隆 Gabriel Hoe　黃心銳 Jeremy Wong
沈琦 Sim Kee　莊家歡 Olivia Chuang

捌
<在黑白鋼鐵城市畫出八雅>
VIII
Painting the Eight Graces in a Black-and-White City of Steel

演出 Performers
黃聞捷 Huang Wenjie　戴詠津 Tai Wing-chun
唐志文 Tong Chi-man　徐浠林 Chui Hei-lam
馮韋廸 Feng Weidi　何知琳 Ho Gi-lam
賴泓甫 Lai Hung-fu　賴欣欣 Lai Yan-yan
林昀澔 Lam Wan-ho　李文宇 Li Wenyu
戴俊裕 Tai Chon-u　謝雅萍 Tse Nga-ping
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現場演奏 Live Performance
卓詩瑋 Amanda Toh　周俐賢 Chew Lixian
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吳家興 Leonard Goh　沈琦 Sim Kee
莊家歡 Olivia Chuang

返回 Back

肆
<人生棋盤上承擔每一個抉擇>
IV
Bearing the Weight of Every Choice on the Chessboard of Life

（湖南話獨白—文意）

小時候，我望著天空，看著那些鳥飛向遠方。
它們會飛去哪裏？
我止不住想，自己是不是也能像他們一樣，飛去好遠好遠的地方，去追尋我自己？
就這樣，十二歲來到深圳，離開故鄉，義無反顧地往前走。
小時候離開真的好簡單，又好勇敢。
離開意味著改變，我想要改變，想要變得更好，想要生活多一點色彩。
有時也不得不改變，去深圳，來香港，要改變飲食，語言，人際關係，工作的方式。
結婚，有小孩，要平衡也要取捨生活和工作。

時常我會想起兒時的那些鳥。
牠們離開，牠們改變，牠們會開始新的生活。
牠們選擇了一些，牠們又放棄了一些。
偶爾也會回望，望向過去的生活，望向故鄉。

回來嗎？離開總要回來。
可是回來之後呢？或許再往前走。
我就這樣不停往前走，休息，離開，又回來。
到最後好像只有自己。
我繞過生活一圈，最後又回到自己。

(Hunanese Monologue - Context)

As a child, I would gaze at the sky, watching the birds flying off into the distance.
Where were they going?
I couldn't stop wondering whether I, too, might be like them, flying to a place far, far away, in search of myself.
And so, at twelve, I came to Shenzhen, leaving my hometown behind, and moving forward without a backward glance.
It was so simple, then, leaving, and so brave.
Leaving meant change. I wanted to change, to become better, to bring a little more colour into my life.
Sometimes change was inevitable. Moving to Shenzhen, then to Hong Kong, meant changing my diet, language, relationships, and the way I worked.
Then came marriage and children, finding a balance between life and work, and making choices between them.

I am often reminded of those birds of my childhood.
They left. They changed. They began a new life.
They chose some things and gave up others.
Now and then, I look back at the life they once had, at their homeland.

Will I return? Leaving always means returning.
But what happens after I return? Perhaps I'll move forward again.
And so I keep moving forward: resting, leaving, coming back.
In the end, it seems all I have is myself.
I have travelled full circle through life, and finally come back to myself.

捌
<在黑白鋼鐵城市畫出八雅>
VIII
Painting the Eight Graces in a Black-and-White City of Steel

（普通話獨白）
到了，快到了，就快到了
我們
終於……

在念頭和念頭之間
呼吸……吸……呼……
寫下過往、現在、和 未來

不久前，天空下起了雨
鳥被打落在黑白鋼鐵的都市裡
長出一片斑駁的色彩
開著 黃、紅、紫、藍、青
在繁華與灰色的夾縫裡踩著碎步

呼吸……吸……呼……

沙沙沙
只有金色留在曾經的路上

獨自的走著….走著….
不
不是獨自…..
繼續往道上走著……
直到
直到……(到達靈魂最終的安放，與歸宿之處)

(Mandarin monologue)
We're there, almost there, nearly there
We
Finally…

Between one thought and the next
Breathe… in… out…
I write down the past, the present, and the future

Not long ago, rain began to fall
Birds were struck down into this black-and-white city of steel
And from them grew a patchwork of mottled colours
Blooming yellow, red, purple, blue, and cyan
I take small steps in the gaps between the glamour and the greyness

Breathe… in… out…

Rustle, rustle, rustle
Only gold remains on the road once travelled

I walk on alone… walk on…
No
Not alone…
I keep walking down the road…
Until
Until… (I reach the soul's final resting place, a place to call home)

返回
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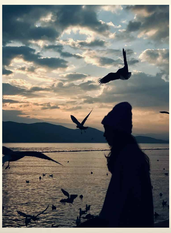
阿雅日記
Ah Ya's Diary

壹 I



師輩都說古人八雅修養的精氣神之境，
今天對我來說彷彿真的很遙遠。

The elders always speak of the realm of vital essence, energy, and spirit that the ancients reached through the Eight Graces. Today, it feels so very far away from me.

貳 II

生活中的
柴米油鹽醬醋茶
一壺一盞一杯
一碗一勺一筷
一薪一火
一抹一縷
一聚一散

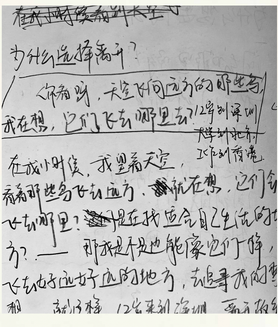
The daily grind - firewood, rice, oil,
salt, soy sauce, vinegar, and tea
A pot, a saucer, a cup;
A bowl, a spoon, a pair of chopsticks.
A spark, a flame;
A trace of smoke, a gentle drift.
And gatherings and partings.

叁 III

曾經是那麼直接純樸，我想起了……

It used to be so straightforward and simple.
I remember...

肆 IV



為什麼我為了長大，
就要掉失那份純粹？

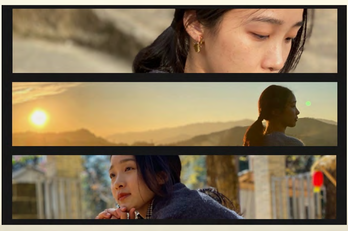
Why must I lose that innocence just to grow up?

伍 V

無論是和諧或牽絆，一切的陪伴都是短暫的，最後還是要回到自己本身。

Whether it's harmony or attachment, every companionship is fleeting. In the end, we all have to return to ourselves.

陸 VI



我一路見證城市風景的換代與流轉，四季更疊，唯有腳步不曾停下過。

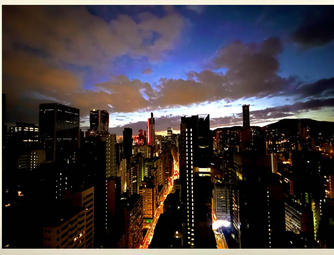
I have watched the cityscape renew and transform, and the seasons turn. Only my footsteps have never stopped.

柒 VII

語言不能再述說我的內心，只有身體的印記可以表達，儘管曾不喜歡它，那些痕跡已經烙印在我身上了。

Words can no longer speak my mind. Only the marks on my body can speak for me. Though I hate them, those traces have already etched themselves into me.

捌 VIII



到了，快到了，就快到了
我們
終於……
在念頭和念頭之間
呼吸……吸……呼……

We're there, almost there, nearly there
We
Finally…
Between one thought and the next
Breathe… in… out…

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創作及製作團隊
Creative and Production Team

藝術統籌
Artistic Coordinator
楊雲清
Yang Yuntao

概念及編舞
Concept & Choreographer
黃磊
Huang Lei

助理編舞
Assistant Choreographer
華琪鈺
Hua Chi-yu

概念及創作總監(音樂)
Concept &
Creative Director (Music)
黃聖喆博士
Dr Samuel Wong*

創意發展總監(音樂)
Head of Creative
Development (Music)
黃心銳
Jeremy Wong*

作曲及音樂製作
Music Composers and
Producers
馮文甫
Bang Wenfu*
趙俊毅
Chow Jun Yi*
藍佐珥
Joel Nah*
駱思衛
Sulwyn Lok*

劇場構作及表演指導
Dramaturg &
Performance Coach
梁曉瓊
Melissa Leung

佈景設計
Set Designer
黃逸君
Wong Yat-kwan*

副佈景設計
Associate Set Designer
黃樂瑤
Joslyn Wong

服裝設計
Costume Designer
林環如
Lin Ching-ju

燈光舞台
Lighting Designer
翁紋倫
Denzel Yung

音響設計
Sound Designer
黎智勇
Martin Lai

樂團音響設計
Music Ensemble
Sound Designer
張博斌
Steve Zhang*

監聽工程師
Monitoring Engineer
胡偉政
Aw Wei Zheng*

數碼影像設計
Digital Image Designer
成博民
Oliver Shing

演出
Performers
香港舞蹈團
Hong Kong Dance Company

黃潤捷
Huang Wenjie
戴詠津
Tai Wing-chun

唐志文
Tong Chi-man
徐浠林
Chui Hei-lam

馮韋迪
Feng Weidi
何知琳
Ho Gi-lam

賴泓甫
Lai Hung-fu
賴欣欣
Lai Yan-yan

林昀潘
Lam Wan-ho
李文宇
Li Wenyu

戴俊裕
Tai Chon-u
謝雅萍
Tse Nga-ping

王沐寧
Wang Muning
周綠
Zhou Yuan

現場演奏
Live Performance
新加坡鼎樂團
The TENG Ensemble

二胡
Erhu
卓詩璇
Amanda Toh*

笙
Sheng
周俐賢
Chew Lixian*

電子琴
Keyboard
許堅隆
Gabriel Hoe*

琵琶
Pipa
黃心銳
Jeremy Wong*

吉他
Guitar
吳家興
Leonard Goh*

古箏
Guzheng
沈琦
Sim Kee*

大提琴
Cello
莊家歡
Olivia Chuang*

* 新加坡鼎樂團成員 Member of The TENG Company of Singapore
* 希望香港演藝學院教員參與製作 With the kind permission of The Hong Kong Academy for Performing Arts

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Joyce Lee

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香港舞蹈團藝術總監
Artistic Director of Hong Kong Dance Company

藝術統籌
Artistic Coordinator

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」），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。楊氏於2026年獲頒香港舞蹈年獎「傑出成就獎」，表彰他對舞蹈藝術以及香港舞蹈發展所作出的卓越貢獻。

Graduated from the Dance Faculty of Minzu University of China, Yang Yuntao is an accomplished dancer and choreographer. He joined HKDance 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 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, Taipei in 2018, 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. The top-notch excerpt from *Convergence*, *Whispers of the Pines*, has also won the 13th 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. In Hong Kong Dance Awards 2026, the Distinguished Achievement Award is presented to Yang Yuntao in recognition of his exceptional contributions to dance as a performer, choreographer and artistic director.

編舞的話
Message from the Choreographer

流動的世界與流動的你我

在現在社會談「雅」似乎很難。一是「當代」社會看似天生與「傳統」文化對立；二來，在講求資訊效率的今天，讓人靜心談「雅」也多少需費一番功夫。然而，當我創作時再去回看「八雅」，回看琴、棋、書、畫、詩、香、花、茶時，又驚覺這些「雅事」到了當代仍時時刻刻陪伴著我。似乎無論時代如何變遷，這些雅事依然在不同時代不同語境下象徵著同樣的精神，而這樣的精神，在變幻的當下，又顯得何其珍貴。

八雅離不開人，又或是，人皆離不開「雅」。阿雅這個角色，正是與「八雅」產生確切連結的人，她在自己的生活裡，有熱愛，有回憶，也有選擇，透過雅來解釋生活，又用雅來靜觀自身，靜觀喧鬧世間中，自己真正的模樣。

舞團的舞者幾乎從小就受中國舞訓練，身體早有一套自己的語彙。而這次製作融合了當代劇場的元素，讓傳統的身體，在一個新的語境裡重新被看見。無獨有偶，本次製作的作曲及現場演奏新加坡鼓樂團的音樂風格亦是如此，以傳統中國樂器質感，譜出具有當代特色的融合曲風。這個過程本身就是「雅」的一種體現。雅不是固守，不是不變；雅是在變動之中，依然保持對身體、對內心、對當下的敏銳與誠實。

衷心感謝創作與製作團隊及台前幕後各位的幫助與付出；尤其感謝一眾舞者的信任與演繹，願意把身體、時間與心力交給這部作品。

再次感謝各位蒞臨觀看《八·雅》，願各位與阿雅共同走過這趟人生旅途時，觀世，觀雅，亦觀己。

黃磊
二零二六年九月

You and I in Motion in a Fluid World

It can seem challenging to speak of “grace” in today’s society. On the one hand, “contemporary” society appears to stand in opposition to “traditional” culture; on the other, in an age that prizes the efficient exchange of information, finding the stillness to reflect on grace takes some effort. Yet, as I revisited the Eight Graces (music, Go, calligraphy, painting, poetry, fragrance, flowers, and tea) while creating this work, I was struck by how these refined pursuits still accompany me in every moment of contemporary life. No matter how times may change, the graces still embody the same spirit in every era and context. And in our ever-changing present, that spirit feels all the more precious.

The Eight Graces are inseparable from people; or perhaps it seems to me,cannot live without grace. Ah Ya is a character with a real connection to the Eight Graces. In her life there is passion, memory, and choices. Through grace, she makes sense of life, and through it she contemplates herself, seeking her truest form amid the clamour of the world.

Almost all the dancers of the Company have trained in Chinese dance from an early age, and their bodies have long developed a vocabulary of their own. This production brings in elements of contemporary theatre, allowing these traditional body to be seen anew in a different context. Similarly, The TENG Ensemble from Singapore, who compose and perform live for this production, draw on the textures of traditional Chinese instruments to create a fusion sound with a contemporary character. This process is itself an expression of grace. Grace is not about clinging to the past or remaining unchanged; it is about remaining sensitive and honest towards the body, the inner self, and the present moment, even in the midst of change.

My heartfelt thanks go to the creative and production team and to everyone on stage and behind the scenes for their support and dedication. I am especially grateful to the dancers for their trust and their interpretation, and for entrusting their bodies, time, and energy to this work.

Thank you once again for joining us for *Voyage of the Eight Graces*. As you travel through this journey of life with Ah Ya, may you contemplate the world, contemplate grace, and contemplate yourselves.

Huang Lei
September 2026

概念及編舞
Concept & Choreographer

黃磊
Huang Lei

2001年加入香港舞蹈團，主演作品包括《如夢令》、《帝女花》、《天上人間》、《蘭亭·祭姪》、《梁祝·傳說》、《中華英雄》及《九歌》；創作演出「八樓平台」：《民間傳奇》、《也文也舞》、《絲襪奶茶》、《韓舞記》及《凝》等。除演出之外，亦擔任《再世·尋梅》、《三國風流》、《弦舞》、《一水南天》助理編舞及《在那遙遠的地方》聯合編舞，並為「中國舞蹈與中國武術之交互研究與成果呈現」計劃之研究員之一。曾為香港中樂團、香港小交響樂團、鄧樹榮戲劇工作室、新視野藝術節、香港藝術節及韓國首爾「國際雙人舞蹈節」演出或編舞。就其傑出編創及演出曾四度榮獲香港舞蹈年獎。2010年獲亞洲文化協會獎學金，參加美國舞蹈節；同年獲香港藝術發展獎「藝術新秀獎（舞蹈）」。2023年獲第十七屆香港藝術發展獎 「藝術家年獎（舞蹈）」。2014年晉升為香港舞蹈團首席舞蹈員，2022年獲委任為舞團導師。

Huang Lei joined HKDance in 2001 and has performed major roles in *Dream Dances*, *Princess Changpin*, *Everlasting Love*, *Spring Ritual · Eulogy*, *The Butterfly Lovers*, *Chinese Hero: A Lone Exile and Nine Songs*. He choreographed and performed in the "8/F Platform" productions *Min Jian Chuan Qi*, *Dancers' Creation*, *Silk-Stocking Milk Tea*, *Dancing Seoul to Soul – Korea · Hong Kong · Encounter* and *Convergence*. He was Assistant Choreographer for *Desperately Seeking Miss Blossom*, *Romance of the Three Kingdoms*, *Dance of Strings* and *A Tale of the Southern Sky*; Associate Choreographer for *Voices* and *Dances of the Distant Land*. He was also a researcher of the Research Study on Chinese Martial Arts and Chinese Dance. Huang has been invited to choreograph and perform for the Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Zuni Icosahedron, Tang Shu-wing Theatre Studio, New Vision Arts Festival, Hong Kong Arts Festival and the International Dance Duet Festival in Seoul. Huang has received four Hong Kong Dance Awards for his outstanding choreography and performance. He was awarded the Asian Cultural Council's scholarship to participate in the American Dance Festival in 2010. In the same year, he was also awarded the Hong Kong Arts Development Award for Young Artist (Dance). In 2023, he was the recipient of The 17th Hong Kong Arts Development Awards for Artist of the Year (Dance). Huang was promoted to HKDance's Principal Dancer in 2014, and appointed Dance Master in 2022.

創作總監(音樂)的話
Message from Creative Director (Music)

八雅從來不是供人遠觀的。琴、棋、書、畫、詩、香、花、茶——這是中國文人日常的修養功夫，不為炫示，而為涵養。每一雅，都是一種專注的方式；八雅合而觀之，便是一種平衡的生活。

《八·雅》始於一個簡單的提問：這些修養若不只被記憶，而是在今天被真實地活出來，會是什麼聲音？不是被珍藏於玻璃櫃中的八雅，而是有呼吸的八雅——在一座城市裏，在一副身軀裏，在兩件俗務之間偷來的片刻靜定裏。

答案，於我而言，就在傳統之中。這齣作品的音樂建基於「曲牌」——中國源遠流長的創作方式：作曲者並非從無到有，而是回到承襲而來的根源，賦予它新的生命。數百年來，同一段旋律可以穿越戲曲、絲竹與儀式音樂，每一次演繹皆是一次更新。循此方法，一個根源衍生出今晚您將聽到的八個樂章；而這些作品早已活出其他的生命——在新加坡化作舞蹈，亦化作影像。這是一種古老的創作方式，卻也是一種深具可持續性的方式：一個根源，多重生命。

把這齣作品帶到香港，別具意義。華族傳統在數百年前離開故土，遠渡重洋——到新加坡，到香港，到每一個讓它落地生根、隨之蛻變的港口。鼟所創作的，不是傳統的原貌，而是傳統的流變：由遷徙、由相遇、由接納它的城市所塑造。這齣作品，是兩座這樣的城市之間的對話，也是兩種藝術形式在數月之間學會彼此聆聽的對話。

我衷心感謝香港舞蹈團以信任與慷慨接納我們加入這次合作，亦感謝編舞黃磊在整個創作過程中與我們並肩同行。在兩種藝術形式之間創造新的作品，意味着必須長時間與不確定共處——許多問題，要待音樂與舞蹈終於相遇的一刻才有答案。黃磊以耐心、開放與敏銳的藝術直覺面對這份未知，作品因此而豐厚無數。謹向作曲家馮文甫、趙俊毅、藍佐珥及駱思衛，以及每晚在台上現場演出的鼟樂團樂手致意：這趟旅程，屬於你們。

我希望您離開劇院時，比進場時更寧靜一些。不是因為作品對您的要求較少，而是因為它要求的是另一種東西——停下來，留心，重新發現尋常日子裏早已存在的雅。此刻，我們比任何時候都更需要和諧。而八雅，早已懂得如何尋得它。

黃聖苗博士
鼟聯合創始人與創意總監

The Eight Graces were never meant to be admired from a distance. Music, Go, calligraphy, painting, poetry, fragrauce, flowers and tea — these were the daily disciplines of the Chinese literati, practised not for display but for cultivation. Each was a way of paying attention. Together, they described a life in balance.

Voyage of the Eight Graces began with a simple question: what would these practices sound like if they were lived today, rather than remembered? Not the graces preserved in glass, but the graces breathing — in a city, in a body, in a moment of stillness snatched between one obligation and the next.

The answer, for me, lay in tradition itself. The music of this production is built on *qupai* — the age-old Chinese practice in which a composer does not begin from nothing, but returns to an inherited root and gives it new life. For centuries, a single melodic source could travel across opera, chamber music and ritual, renewed with every telling. Working this way, one root became the eight movements you will hear tonight — and the same works have already lived other lives, as dance in Singapore and as film. It is an old way of making that turns out to be a profoundly sustainable one: one root, many lives.

There is a particular meaning in bringing this work to Hong Kong. Chinese tradition left its homeland centuries ago and travelled — to Singapore, to Hong Kong, to every port where it took root and changed. What TENG makes is not tradition as it was, but tradition as it became: shaped by migration, by encounter, by the cities that received it. This production is a conversation between two such cities, and between two art forms that have learned, over many months, to listen to each other.

My deepest thanks go to Hong Kong Dance Company for the trust and generosity with which they welcomed us into this collaboration, and to our choreographer Huang Lei, who worked alongside us through every stage of the process. Making something new between two art forms means living for a long time with ambiguity — with questions that have no answer until the music and the movement finally meet. Huang Lei met that uncertainty with patience, openness and an unfailing artistic instinct, and this work is immeasurably richer for it. To our composers Bang Wenfu, Chow Jun Yi, Joel Nah and Sulwyn Lok, and to the musicians of The TENG Ensemble who perform live on this stage every night: this voyage is yours.

I hope you leave this theatre a little quieter than when you entered it. Not because work asks less of you, but because it asks something different — to pause, to notice, to rediscover the grace already present in an ordinary day. We need harmony now more than ever. The Eight Graces knew how to find it.

Dr Samuel Wong
Co-Founder and Creative Director, The TENG Company

概念及創作總監(音樂)
Concept & Creative Director (Music)

黃聖苗博士
Dr. Samuel Wong

黃聖苗博士是一位音樂學家、文化領袖，也是一位具遠見的策略家。他的工作融合了傳統文化、創新與社會影響力三大範疇。作為「鼟」(The TENG Company)的聯合創辦人兼創意總監，他在推動機構發展方面扮演了關鍵角色，使「鼟」成為新加坡最具活力、最受敬重的藝術團體之一。在他的藝術領導下，「鼟」獲新加坡國家藝術理事會評定為主要藝術團體(Major Company)，同時也是國家社會服務理事會的準會員，充分體現了該機構對追求卓越與關懷社區的堅定承諾。

黃聖苗博士於2009年在雪菲爾大學(University of Sheffield)取得民族音樂學博士學位，期間獲得哈里·沃辛頓基金會(Harry Worthington Foundation)與新加坡福建會館的雙重獎學金資助。他也是牛津文化領袖計劃(Oxford Cultural Leaders Programme 2025)的畢業生，該項目由牛津大學的花園、圖書館與博物館群(Gardens, Libraries and Museums)及賽德商學院(Saïd Business School)合辦，使他在策略領導、創新與文化創業方面的專業知識更上一層樓。他在鼟的工作，著重將音樂研究應用於實際場景、在傳統中尋求創新，以及擴展華樂在當代社會中的角色。

作為國際文化界的思想領袖與演講嘉賓，黃聖苗博士曾於多個機構發表主題演講、主持大師班及演說，包括紐約的國際表演藝術協會大會(International Society for the Performing Arts Congress)、香港藝術行政人員協會、耶魯-新加坡國立大學學院(Yale-NUS College)、香港中文大學、香港演藝學院以及阿姆斯特丹音樂學院(Conservatorium van Amsterdam)。

Dr. Samuel Wong is a musicologist, cultural leader, and visionary strategist whose work lies at the intersection of heritage, innovation, and social impact. As the Co-Founder and Creative Director of The TENG Company, he has played a transformative role in shaping the organisation into one of Singapore's most dynamic and respected arts groups. Under his artistic leadership, TENG is recognised as a Major Company with the National Arts Council, and an Associate Member of the National Council of Social Service, reflecting its deep commitment to both excellence and community engagement.

Wong obtained his PhD in Ethnomusicology from the University of Sheffield in 2009, supported by dual scholarships from the Harry Worthington Foundation and Hokkien Huay Kuan. He is a graduate of the Oxford Cultural Leaders Programme 2025, an initiative by the University of Oxford's Gardens, Libraries and Museums and Saïd Business School, where he honed his expertise in strategic leadership, innovation, and cultural entrepreneurship. His work at TENG is characterised by a deep commitment to music research applied to real-world settings, innovating within tradition, and expanding the role of Chinese music in contemporary society.

An international cultural thought leader and speaker, Wong has delivered keynote lectures, masterclasses and speeches at institutions such as the International Society for the Performing Arts Congress in New York, The Hong Kong Arts Administrator's Association, Yale-NUS College, The Chinese University of Hong Kong, Hong Kong Academy of Performing Arts and the Conservatorium van Amsterdam.

劇場構作及表演指導
Dramaturg & Performance Coach

梁曉端
Melissa Leung

梁曉端是一位跨領域藝術家，曾於新加坡跨文化戲劇學院接受演員訓練，並為香港演藝學院戲劇藝術碩士課程（劇場構作）首屆畢業生。其藝術實踐涵蓋舞台表演、導演、形體指導及舞蹈構作等。對肢體表演、跨文化劇場及跨界別當代劇場的探索，使其創作的作品獨具特色。梁氏活躍於表演藝術界，長期與本地及國際藝術家和團體合作，為每個項目注入獨特的視角。

近年參與的創作包括：城市當代舞蹈團《空間間析》擔任劇場構作；小息跨媒介創作室《身體檔案#001》及西九單人表演藝術節《身海漂流》的聯合創作及表演者；西九文化區與香港演藝學院舞台及製作藝術學院合作跨界實驗平台–《Techbox 2024: Level 66 – 街機計劃》任排練指導；東九文化中心駐場藝術家林俊浩主辦《So FAR, So...》（階段性展演）任劇場構作及表演指導。梁氏亦憑小息跨媒介創作室《卡桑德拉/表象終結之世界》獲頒 2018 年 IATC(HK)劇評人獎「年度演員獎」。

Melissa Leung is a Hong Kong-based versatile artist active across performance, directing, performance coaching, and dance dramaturgy. She trained at the Intercultural Theatre Institute in Singapore and was among the inaugural graduates of the Master of Fine Arts in Drama (Dramaturgy) at the Hong Kong Academy for Performing Arts.

Her work is distinguished by a deep understanding of physical acting, intercultural theatre, and cross-disciplinary contemporary theatre. An active presence in the performing arts scene, Leung collaborates with prestigious dance and theatre groups in Hong Kong and internationally, bringing her unique perspective to each project.

Recent projects include *INterstices* presented by City Contemporary Dance Company, as the dramaturg; *Body As Archive #001* and WestK Solo Fest 2026 *Drifting* with Little Breath Creative Workshop, as co-creator and performer. She served as a rehearsal director for *TechBox 2024 Level 66: The Arcade Project*, a cross-disciplinary experimental platform co-presented by WestK and the School of Theatre and Entertainment Arts at HKAPA, and worked as dramaturg and performance coach for *So FAR, So...* (a work-in-progress presentation) led by East Kowloon Cultural Centre Resident Artist Ivanhoe Lam. She performed in *Kassandra or the World as the End of Representation* produced by Little Breath Creative Workshop, which earned her the 2018 IATC (HK) Critics Award for Performer of the Year.

助理編舞
Assistant Choreographer

華琪鈺
Hua Chi-yu

2000年畢業於香港演藝學院，2001年加入香港舞蹈團，2019年晉升為首席舞蹈員，2026年獲委任為項目藝術統籌。主要參演劇目有《如夢令》、《再世·尋梅》、《帝女花》、《梁祝·傳說》飾孟姜女、《神鵰俠侶》飾郭芙、《畫皮》飾小雪、《塵埃落定》飾塔娜、《白蛇》飾白素貞、《青衣》飾筱燕秋、《山水》及《九歌》飾山鬼。於2007年武漢藝術節《塵埃落定》中飾塔娜，另參演2008及2012香港新視野藝術節、2012年香港藝術節及於香港中樂團三十五周年樂季《千水情》任編舞。憑《梁祝·傳說》、《白蛇》、《舞·雷雨》(新視野藝術節2012)及《九歌》四度獲香港舞蹈年獎頒發「最值得表揚女舞蹈員演出」，並於第十六屆香港藝術發展獎(2022) 榮獲「藝術家年獎(舞蹈)」。

Graduated from The Hong Kong Academy for Performing Arts in 2000, Hua Chi-yu joined HKDance in 2001 and was promoted to Principal Dancer in 2019. She was appointed Project Artistic Coordinator in 2026. Hua has performed main and principal roles in many HKDance productions including *Dream Dances*, *Desperately Seeking Miss Blossom*, *Princess Changping*, *The Butterfly Lovers*, *Eagle Companions*, *Painted Face*, *Red Poppies*, *Lady White of West Lake*, *The Moon Opera*, *Shan Shui: An Ode to Nature*, and *Nine Songs*. Hua performed the principal role in Red Poppies at the 8th China Arts Festival in Wuhan, China and performed at the 2008 and 2012 Hong Kong New Vision Arts Festival and the 2012 Hong Kong Arts Festival. She also worked as choreographer for the Hong Kong Chinese Orchestra's 35th Anniversary Season Opening Concert *Ode to Water*.

Hua's performances in *Thunderstorm* (New Vision Arts Festival 2012), *The Butterfly Lovers*, *Lady White of West Lake*, and *Nine Songs* won her Hong Kong Dance Awards for Outstanding Performance by a Female Dancer in 2013, 2015, 2018, and 2022 respectively. She was also named Artist of the Year (Dance) at the Hong Kong Arts Development Awards 2022.

創意發展總監（音樂）& 現場演奏（琵琶）
Head of Creative Development (Music) & Live Performance (Pipa)

黃心鋭
Jeremy Wong

黃心鋭是一位屢獲殊榮的新加坡琵琶演奏家，致力於透過演出、創新與跨學科合作推動融合音樂的邊界。他於14歲開始師從黃聖苗博士學習琵琶，18歲時已作為獨奏家在本地及國際比賽中獲得多項獎項。獲得新加坡理工學院音樂與音訊技術文憑後，他曾在新加坡武裝部隊音樂及戲劇公司服役。

自2017年以來，黃氏一直是鼟樂團的核心樂師，塑造了樂團獨特的融合音樂風格。他的錄音作品涉及2010年青年奧林匹克運動會及網易遊戲《英雄聯盟》和《戰術小隊》等國際項目。黃氏的跨風格作品包括專輯《兵法II》——由Axel Brizzy、Calista Liaw、Wovensound及Khalif Rawi傾情演出——被音樂網站Bandwagon評為「2023年新加坡最佳專輯及EP之一」。黃氏在2025年新加坡國慶日遊行中亮相。作為鼟的創意發展部長，他不斷透過跨學科製作及創新來重新想像華樂的可能性。

Jeremy Wong is an award-winning Singaporean pipa musician dedicated to pushing the boundaries of fusion music through performance, innovation, and multidisciplinary collaboration. He began studying the pipa under Dr. Samuel Wong at 14 and, by 18, had won multiple awards at both local and international competitions as a soloist. After earning a Diploma in Music and Audio Technology from Singapore Polytechnic, he served in the Singapore Armed Forces Music and Drama Company.

Wong has been a core musician of The TENG Ensemble since 2017, shaping its signature fusion sound. His recording credits span international projects such as the 2010 Youth Olympic Games and Riot Games' *League of Legends* and *Teamfight Tactics*. Among his cross-genre work is *The Art of War II EP* - featuring Axel Brizzy, Calista Liaw, Wovensound, and Khalif Rawi – recognised by Bandwagon as one of the "Best Albums and EPs from Singapore in 2023". Jeremy was also featured as an artiste at Singapore National Day Parade 2025. As Head of Creative Development at The TENG Company, he continues to reimagine Chinese music through cross-disciplinary productions and innovation.

作曲及音樂製作
Music Composer and Producer

馮文甫
Bang Wenfu

馮文甫是新加坡最受歡迎的音樂製作人、編曲家兼作曲家之一。多年來，馮氏在各項作品中樹立了獨特的創作風格，其多才多藝的特質使其能夠駕馭極為多元的音樂類型。馮氏的工作範疇及合作單位廣泛，涵蓋劇團、流行音樂界、企業機構、活動公司以及各類學校與教育機構。

在過去20年間，馮氏已成為音樂劇領域首屈一指的編曲家之一。合作單位包括新加坡話劇團、野米劇團、實踐劇場、Pangdemonium、Sing Theatre以及聖淘沙名勝世界。

此外，馮氏也積極為各大教育機構推廣與製作音樂劇。自2001年至今，他已為30多部演出擔任作曲、編曲及音樂總監。目前，馮氏已創作與編寫超過800首音樂作品，並持續演進其風格，以符合業界趨勢與大眾品味。

Bang Wenfu is one of Singapore's most sought-after music producers, arrangers and composers. Over the years, he has established a distinct creative signature in all of his works, and his versatility enables him to explore a diverse range of musical styles. His active client base ranges from theatre companies to commercial pop industry, corporate firms to events companies, schools and institutions.

For the last 20 years he has established himself as one of the leading music arrangers in musical theatre. Highlights of his prolific music arrangement work include works presented by Singapore Repertory Theatre, W!LD RICE, Theatre Practice, Pangdemonium, Sing Theatre and Resorts World Sentosa.

He has also actively promoted and produced musical theatre for various education institutions. From 2001 to present, he has composed, arranged and musical directed more than 30 shows. At present, Feng has composed/arranged well over 800 pieces of music and is constantly evolving his style to cater to industry preferences and consumer tastes.

作曲及音樂製作
Music Composer and Producer

藍佐珥
Joel Nah

新加坡國家藝術理事會藝術獎學金得主藍佐珥，是首位以極優等榮譽畢業於西班牙瓦倫西亞伯克利音樂學院，電影、電視及電玩配樂音樂碩士學位的新加坡人。

在此之前，藍氏曾跟隨新加坡古典鋼琴演奏家王立達學習鋼琴，並獲得文化獎得主伊斯干達·伊斯邁以及著名合唱指揮家桂偉傑的悉心指導。在伯克利就讀期間，他隨Alfons Conde研習作曲與管弦樂配器，並向指揮大師Constantino Martínez-Orts學習指揮。藍氏曾合作過的團體與音樂家包括新加坡交響樂團、都會節慶管弦樂團、布達佩斯藝術管弦樂團，以及倫敦交響樂團與瓦倫西亞社區管弦樂團的多位首席樂手。

學成返國後，藍氏以音樂總監、編曲家及管弦樂配器師的身份活躍於當地音樂劇界。此外，他也熱衷於作曲，曾為多部短片、商業廣告及舞台劇擔綱配樂創作。

Recipient of Singapore’s National Arts Council Arts Scholarship, Nah is the first Singaporean to graduate, summa cum laude, from Berklee College of Music's Master of Music degree program in Valencia, Spain, majoring in Scoring for Film, Television and Video Games.

Prior to this, Nah studied classical piano under Singapore virtuoso Ong Lip Tat, was mentored by Cultural Medallion recipient Iskandar Ismail, and esteemed choral conductor Nelson Kwei. In Berklee, Nah studied composition and orchestration with Alfons Conde, and conducting with Maestro Constantino Martinez Ortz. Nah has collaborated with the Singapore Symphony Orchestra and Metropolitan Festival Orchestra, the Budapest Art Orchestra, and several principal players from the London Symphony Orchestra and the Orquestra de la Comunitat Valenciana.

Upon his return from studies, Nah has been actively involved in the local musical theatre scene as a music director, arranger and orchestrator. Nah is also a keen composer, having scored for several short films, commercials and stage shows.

作曲及音樂製作
Music Composer and Producer

駱思衛
Sulwyn Lok

新加坡作曲家、音樂總監，駱氏的音樂被新加坡《海峽時報》譽為「充滿魔力」、「處處可見動人美感」。他常年往返於新加坡與紐約之間，創作橫跨管弦樂與華樂領域，並以音樂探索不同文化與地域之間的聯繫。

駱氏曾受紐約州藝術委員會、新加坡國家藝術理事會、新加坡交響樂團及新加坡華樂團委約創作。古箏協奏曲《又見風箏》受委約為新加坡華樂比賽古箏高級組決賽指定曲目，將於2026年12月由新加坡華樂團首演。其作品亦曾於愛馬仕（Hermès）展覽開幕以現場演出形式呈現，並貫穿騰訊紀錄片《早餐中國》多個篇章，該系列累計觀看量逾億。

作為音樂總監及作曲，駱氏共同打造大型跨文化製作《四海·聞音》，2025年新加坡華樂節閉幕音樂會首演。2026年，《四海·聞音》赴中國巡演，包括中國上海國際藝術節及西安絲綢之路國際藝術節。

駱氏亦擔任亞洲文明博物館特展《敦煌：佛教藝術與絲綢之路》的作曲及音樂總監。展覽由亞洲文明博物館與敦煌研究院合作呈獻，展覽音樂取材自留存至今的古代樂譜及絲綢之路上的文化交流。

駱氏是鼟樂團的音樂製作人，也是新加坡阮咸室內樂團與回響吹打團的駐團作曲家。駱氏擁有紐約大學影視配樂碩士學位，該學位由新加坡資訊通信媒體發展局（IMDA）的新加坡數碼獎學金資助；他亦曾是楊秀桃音樂學院（YST Conservatory of Music）的畢業生致辭代表。

Sulwyn Lok is a composer and music director, between Singapore and New York, whose music has been described as “magical” and full of “beautiful sounds to savour” (The Straits Times). Working across orchestral and Chinese-instrument worlds, Lok writes music that searches for the connections holding us together across cultures and distances.

Lok has been commissioned by the arts councils of New York and Singapore, the Singapore Symphony Orchestra, and the Singapore Chinese Orchestra. Lok’s music has opened a Hermès exhibition with live performance and featured across Tencent’s documentary Breakfast in China, seen by hundreds of millions.

As music director and composer, Lok co-conceived *Harmonies Across the Seas*, created for the closing gala of the 2025 Singapore Chinese Music Festival. In 2026, the production tours China, including appearances at the China Shanghai International Arts Festival and the Silk Road International Arts Festival in Xi’an.

Lok is Music Producer at The TENG Company, and Resident Composer of the Singapore Ruan Ensemble and Reverberance. Lok holds a Master’s in Screen Scoring from New York University, supported by IMDA’s Singapore Digital Scholarship, and was valedictorian at the YST Conservatory of Music.

佈景設計
Set Designer

黃逸君
Wong Yat-kwan

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。

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 at the 31st 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.

Since 2014, he has been a lecturer in the Theatre Design Department 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.

*承蒙香港演藝學院允許參與是次製作
*With the kind permission of The Hong Kong Academy for Performing Arts

副佈景設計
Associate Set Designer

黃樂瑤
Joslyn Wong

畢業於香港演藝學院舞台及製作藝術學院，獲頒舞台及製作藝術（一級榮譽）學士，主修佈景及服裝設計。參與作品包括香港演藝學院音樂劇《我佛無著經》（聯合佈景設計師）、香港話劇團文本特區《三母女》（佈景設計師）、香港演藝學院歌劇《灰姑娘》（服裝設計師）、香港舞蹈團大型舞蹈詩《之間—吳冠中水墨行》（助理服裝設計師）等。

現為自由身舞台工作者。

Graduated from The Hong Kong Academy for Performing Arts, with the degree of Bachelor of Fine Arts (First Class Honours) in Theatre and Entertainment Arts, majoring in Set and Costume Design.

Wong's recent productions include Musical *What the Buddha Said* by The Hong Kong Academy for Performing Arts (co-set designer), *Text Testing Zone : A Family Story* by the Hong Kong Repertory Theatre (set designer), Opera *La Cenerentola* by The Hong Kong Academy for Performing Arts (costume designer) and Grand Dance Poem *In Between—Wu Guanzhong's Ink Odyssey* by HKDance (assistant costume designer).

She is now a freelance theatre practitioner.

服裝設計
Costume Designer

林璟如
Lin Ching-ju

台灣劇場資深服裝設計，五十年來合作對象遍及國內外各知名團體，參與演出設計作品多達三百齣，近年致力於技術劇場新生代人才培訓工作。

1992年獲傅爾伯萊特獎學金及文化藝術基金會補助，赴紐約遊學一年，參與紐約市立歌劇院五十週年演出及紐約市立芭蕾舞團演出之服裝工作。2006年獲第十屆國家文化藝術獎。

與香港舞蹈團合作作品包括2002年《大地之歌》、2010年《瀟灑東坡》、2012年《蘭亭·祭姪》及2016年《紅樓·夢三闋》。

With over 50 years of theatrical costume design experience, Lin is one of the most notable costume designers in Taiwan. She has worked with numerous famous organizations locally and internationally, designed costumes for over 300 performances and is seen on training new talents.

With the support of a Fullbright Scholarship and the National Culture and Arts Foundation (Taiwan), she went to New York for a year in 1992 and worked with the New York City Opera on the costumes for their 50th anniversary celebrations and the New York City Ballet. She was also awarded the 10th Annual National Award for Arts in 2006.

Her works with Hong Kong Dance Company include *The Song of the Earth* (2002), *Poet Dongpo* (2010), *Spring Ritual · Eulogy* (2012) and *Reveries of the Red Chamber* (2016).

燈光設計
Lighting Designer

翁焯綸
Denzel Yung

2022年畢業於香港演藝學院舞台及製作藝術學院科藝製作系，主修燈光設計。在學期間獲頒滙豐香港獎學金、張學友獎學金以及ETC億達時獎學金等。早年畢業於香港大學附屬學院，主修創意研究。

近期劇場燈光設計作品包括：新約舞流《動能反應 - 藝意啟航即興創作演出》、梁基爵《A Human Concerto》、前進進戲劇工作坊「三年共桌」《根從你空中走過》、新視野藝術節《地・空・演》；東九文化中心《再18種發聲與失聲方法》；西九文化區自由空間《千高原》等。其他於音樂節擔任聯合燈光設計的製作包括未來音樂祭2022及UNISON FEST音樂節2021。

同時，亦為不同類型的製作擔任燈光編程師、影像編程及系統設計等，包括自由空間自由爵士音樂節、東九文化中心《仍...息在零地》、香港話劇團《夜鶯玫瑰》、香港舞蹈團《儷人行》、風車草劇團《隔離童話集》、Hook Dance Theatre《Stay/Away》等。

Yung graduated from the School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts, majoring in Lighting Design, and from HKU SPACE Community College, majoring in Media and Creative Studies in early years.

His recent theatre lighting design works include *Reaction: Arts Voyager Improvisation Showcase* (Passoverdance), *A Human Concerto* (Gaybird), *Roots Hanging* (On & On Theatre Workshop), *Live · Earth · Space* (NVAF), *18 Ways to Create or Mute Sound* (EKCC) and *A Thousand Plateaus* (Freespace, WestK). Associate lighting design works include TONE Music Festival 2022 and UNISON FEST 2021.

Yung also worked as lighting and video programmer for *Freespace Jazz Fest* (WestK), *Keep Breathing at Zero* (EKCC), *Rose of Nightingale* (HKRep), *Myth of the Dancing Durumi* (HKDance), *Bye-Bye Your Tale* (Windmill Grass Theatre) and *Stay/Away* (Hook Dance Theatre).

音響設計
Sound Designer

黎智勇
Martin Lai

畢業於香港演藝學院，主修音響設計及音樂錄音。現為香港作曲家及作詞家協會會員。

2010年憑香港電台廣播劇《毒戒》，獲New York Festivals頒發Craft and Technique - Best Editing。2016年，憑中英劇團《復仇者傳聞之驚天諜變反擊戰》獲香港戲劇協會頒發第25屆香港舞台劇獎「最佳音響設計」及提名「最佳配樂」。其他作曲及音響設計包括：中英劇團《過戶陰陽眼》、香港藝術節《論語》、香港話劇團《虎豹別野》及海洋公園《哈囉喂》鬼屋等。音樂總監作品包括：Theatre Noir《狄更斯的快樂聖誕音樂劇》及Loft Stage《我不要被你記住》等。

黎氏於2005年成立公司Marsical Label從事音樂、音響及錄像等製作，並於香港演藝學院任兼職導師。

Martin Lai graduated from The Hong Kong Academy for Performing Arts, majoring in Sound Design and Music Recording.

In 2010, he worked as Sound Mixing Engineer for a sound radio drama *The Curse*, and won the awards of New York Festivals Awards 2011 - Craft and Technique (Best Editing). In 2016, he was awarded the Best Sound Design by the Hong Kong Federation of Drama Societies. He is a member of Composer and Authors Society of Hong Kong and an active Sound Designer and Music Composer for various performing arts.

Lai established Marsical Label to provide quality services of sound, music and video productions since 2005. He is also a part-time tutor in The Hong Kong Academy for Performing Arts.

樂團音響設計
Music Ensemble Sound Designer

張博宬
Steve Zhang

張博宬是一位經驗豐富的音響工程師，曾與多家頂尖表演藝術機構合作。作為鼓樂團的駐團音響工程師，張氏自2015年起負責該樂團本地及國際製作的現場音響。

張氏近期參與的作品包括新加坡戲曲樓45週年戲曲《一情一承》，以及Tang Renaissance的上海越劇作品《烽火情仇》與《秦香蓮》。

自2024年起，張氏擔任一年一度「新謠演唱會」的監聽工程師，為超過40位音樂人及藝人負責音響；該演唱會旨在慶祝及弘揚1980至1990年代新加坡標誌性的華語校園民歌運動。

張氏的專業經歷還包括新加坡華樂團、新加坡交響樂團、鼎藝團及其他表演藝術團體。

Steve Zhang is an experienced sound engineer who has worked with leading performing arts organizations. As the resident sound engineer for The TENG Ensemble he has managed live sound for their local and international productions since 2015.

His recent credits include Singapore's Chinese Theatre Circle's 45th anniversary opera *One Love One Legacy*, as well as Tang Renaissance's Shanghai Yue Opera productions, *Love Amidst the Flames of War* and *The Tragedy of Qin Xianglian*.

Since 2024, he has worked as the monitor engineer for the annual Xinyao Concerts, celebrating Singapore's iconic 1980s–1990s Mandarin campus folk song movement, managing audio for over 40 musicians and artists.

His professional portfolio further includes Singapore Chinese Orchestra (SCO), Singapore Symphony Orchestra (SSO), Ding Yi Music Company and other performing arts entities.

數碼影像設計
Digital Image Designer

成博民
Oliver Shing

畢業於香港中文大學新聞與傳播學院。現為影像設計師及導演。眾聲喧嘩創團成員。

曾合作藝團包括香港舞蹈團、香港城市當代舞蹈團、香港芭蕾舞團、香港管弦樂團、前進進戲劇工作坊、香港話劇團、鄧樹榮工作室及無極樂團等。

創辦多媒體工作室「春秋大夢」，連結跨界創作，參與不同演唱會及博物館之影像設計。

曾獲民政事務局藝能發展計劃資助，策劃及創作大型建築立體投影作品《光築城市》。

Oliver Shing, alumnus of the Chinese University of Hong Kong, is a designer and a director. He is a member of the Heteroglossia Theatre.

He has worked with numerous performing arts groups, including Hong Kong Dance Company, City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Philharmonic Orchestra, On & On Theatre, Hong Kong Repertory Theatre, Tang Shu-wing Theatre Studio, and Wuji Ensemble, etc.

He has founded the multimedia studio “Daaimung” to facilitate cross-platform creations in concerts and museums.

His recent work include Architectural Projection Mapping in Historical Buildings Project *Lights Up*, supported by HAB’s Arts Capacity Development Funding Scheme.

返回
Back

首席舞蹈員
Principal Dancer

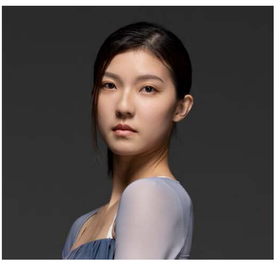
黃聞捷 飾 阿雅
Huang Wenjie As Ah Ya

畢業於北京舞蹈學院中國民族民間舞系。在學期間曾多次獲頒獎學金。2017年加入香港舞蹈團，2025年晉升為首席舞蹈員。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〉、《小黃鴨》飾主角小黃鴨、《倩女·幽魂》飾聶小倩、《儷人行》獨舞〈情繫鄉俗〉及「八樓平台」:《Next》。2026年憑於《風雲》飾演孔慈獲得香港舞蹈年獎「傑出女舞蹈員演出」。

Huang Wenjie graduated from the Beijing Dance Academy's Chinese Ethnic and Folk Dance Department. She was awarded numerous scholarships during her studies. Huang joined Hong Kong Dance Company in 2017 and was promoted to Principal Dancer in 2025. She has performed in *Tale of Three Cities*, a *pas de trois* in *Dream of the Past: Ancient Chinese Court Dances*, *Waiting Heart*, *Liu Sanjie*, principal roles in *A Sea of Smiling LT Ducks*, *L'Amour Immortel*, a solo in *Ode to the Silk Road* and *Myth of the Dancing Durumi*, and "8/F Platform": *Next*. She was honoured with the Outstanding Performance by a Female Dancer at the 27th Hong Kong Dance Awards for her role of Hung Chi in *Storm Clouds* in 2026.

演出
Perfomers

戴詠津
Tai Wing-chun
高級舞蹈員
SENIOR DANCER



唐志文
Tong Chi-man
高級舞蹈員
SENIOR DANCER

徐浠林
Chui Hei-lam
舞蹈員
DANCER

馮韋迪
Feng Weidi
舞蹈員
DANCER

何知琳
Ho Gi-lam
舞蹈員
DANCER

賴泓甫
Lai Hung-fu
舞蹈員
DANCER

賴欣欣
Lai Yan-yan
舞蹈員
DANCER

林昀澔
Lam Wan-ho
舞蹈員
DANCER

李文宇
Li Wenyu
舞蹈員
DANCER

戴俊裕
Tai Chon-u
舞蹈員
DANCER

謝雅萍
Tse Nga-ping
舞蹈員
DANCER

王沐寧
Wang Muning
舞蹈員
DANCER

周緣
Zhou Yuan
舞蹈員
DANCER

現場演奏
Live Performance

鼓樂團
The TENG Ensemble

二胡
Erhu

卓詩璇
Amanda Toh

卓詩璇於九歲開始接觸二胡，靈感來自學校音樂教師。在新加坡華樂團沈芹的指導下，卓氏在一年內獲得全國華樂比賽第三名。憑藉不懈的努力，卓氏連續在全國華樂比賽及新加坡華樂比賽初級組（2016）、中級組（2018）高級組（2020）賽事中獲得第一名。2022年，卓氏演奏劉文金作品《雪山魂塑》，同時榮獲新加坡華樂比賽高級組冠軍及最受觀眾歡迎獎，是首位同時獲得這兩項殊榮的參賽者。卓氏還在2019年敦煌盃新加坡國際二胡大賽少年組中獲得第一名。

作為新加坡國家青年華樂團的一員，卓氏於2019年與新加坡華樂團作演出了協奏曲《楚頌》。卓氏在新加坡國家青年華樂團於2022年擔任二胡聲部首席，並於2023年晉升為聯合首席。

卓氏代表新加坡國家青年華樂團參加2019年香港青年音樂營，與新加坡華樂團合作演出協奏曲，並在電台958 FM出鏡。在國際舞台上，卓氏與來自加拿大、以色列、芬蘭及意大利的音樂製作人合作，為加拿大藝術家Murray Grant的專輯《first...listen》作出貢獻，並協助NotePerformer開發虛擬二胡樂器。同時致力於培導下一代二胡音樂家。

Toh’s erhu journey began at nine. Under the mentorship of Shen Qin, an Erhu musician from the Singapore Chinese Orchestra (SCO), she quickly showcased her talent by securing third place in the Junior category of the National Chinese Music Competition (NCMC) within a year. Her passion and discipline led to consecutive first-place finishes in the Junior (2016), Youth (2018), and Senior (2020) categories of the NCMC and Singapore Chinese Music Competition (SCMC). In 2022, Toh’s masterful rendition of Liu Wenjin’s *The Brave Spirits of the Snow Mountain* earned her the SCMC Grand Category championship and the Audience’s Choice Award, marking the first time a participant achieved both honours.

Recognised for her artistry, Toh has shared her erhu journey on radio on multiple occasions. As a member of the SNYCO, she performed a concerto *Chusong* with the SCO in 2019. Her leadership within SNYCO progressed from Section Principal of Erhu (2022) to Co-Concertmaster (2023).

Committed to sharing Chinese music globally, Amanda has collaborated with producers from Canada, Israel, Finland, and Italy. Notably, she contributed to Canadian artist Murray Grant's album *first…listen* and assisted NotePerformer in developing a virtual erhu instrument, blending the instrument's rich heritage with contemporary music production.

笙
Sheng

周俐賢
Chew Lixian

周俐賢精通中西方音樂。她的音樂旅程始於古典鋼琴，隨後獲得新加坡教育部海外獎學金赴英國曼徹斯特大學深造，師從英國古典鋼琴家Andrew Wilde。

在深耕西方古典音樂根基的同時，周氏在華樂領域也取得了卓越的成就。2016年周氏於新加坡全國華樂比賽榮獲笙公開組冠軍，首次與新加坡華樂團合作，演出笙協奏曲《孔雀》。為提升自我及探索音樂的多樣性，周氏於2025年參加第二屆「絲綢之路」全球音樂家工作坊，與國際著名琵琶演奏家吳蠻、美國大提琴演奏家Mike Block等多位業界頂尖導師和來自全國各地的優秀音樂家切磋及同台演出。

周氏現任鼎樂團笙演奏家及高級經理（考級與外展），近年亦獲委任為新加坡華樂總會理事會青年部委員。周氏在演奏者與教育者的雙重角色中尋求平衡，致力於促進跨文化藝術交流，並將華樂的獨特生命力推向全球舞台。

Chew Lixian is a versatile musician proficient in both Chinese and Western music. She began her music studies at the age of eight, and later received the Ministry of Education Teaching (Overseas) Scholarship from Singapore to pursue a music degree at the University of Manchester under English classical pianist Andrew Wilde.

Parallel to her Western training, Chew has become a prominent Sheng player. Her achievements include winning first prize in the Sheng Open Category of the 2016 National Chinese Music Competition and performing with the Singapore Chinese Orchestra. A champion of cross-cultural collaboration, she recently participated in Silkroad’s Global Musician Workshop in Hangzhou, performing alongside legends like Wu Man and Mike Block.

Chew currently serves as a musician and Senior Manager for The TENG Company. Balancing performance, education, and leadership, she remains dedicated to elevating Chinese music on the local and global stage through her music and her work in the Singapore Chinese Music Federation Youth Chapter committee.

電子琴
Keyboard

許堅隆
Gabriel Hoe

許堅隆是新加坡鋼琴家、多棲樂器演奏家及音樂敘述者，以精湛技藝與真摯人文情感融為一體的演出廣受讚譽。

許氏以最優異成績畢業於新加坡國立大學楊秀桃音樂學院，並曾獲得英國皇家音樂學院鋼琴演奏文憑考試同屆最高分。

許氏在古典音樂曲目、當代作品及跨文化合作之間無縫轉換。作為新加坡燭光音樂會系列的先驅，他為新觀眾帶來了沉浸式現場音樂體驗，並定期與鼓樂團、新加坡之聲及新加坡芭蕾舞團合作演出。

Gabriel Hoe is a Singaporean pianist, multi-instrumentalist and musical storyteller celebrated for performances that unite virtuosity with genuine human connection.

A graduate with Highest Distinction from the Yong Siew Toh Conservatory of Music (National University of Singapore), he was awarded Top Scorer of his year for the Licentiate of the Royal Schools of Music (LRSM) in Piano Performance.

Hoe moves seamlessly across classical repertoire, contemporary works and cross-cultural collaborations. As the pioneer of Singapore’s Candlelight concert series, he has brought immersive live music experiences to new audiences and performs regularly with The TENG Ensemble, Voices of Singapore and the Singapore Ballet.

Whether on major international stages or in intimate settings, Hoe’s music creates moments of warmth and resonance that linger long after the final note.

結他
Guitar

吳家興
Leonard Goh

吳家興畢業於美國MI現代音樂學院，主修音訊工程與音樂製作，隨後在The Village和Kingsize等洛杉磯專業錄音室工作。吳氏亦以助理工程師與製作人的身份參與多個項目。吳氏曾透過觀察Dennis Herring、Dave Pensado及Barry Rudolph等音樂工程師的錄音與混音過程，學習音色、音樂頻率、音樂製作與混音方面的知識。

如今，吳氏在新加坡經營自己的音樂製作工作室Soul Dot SG，為Tim De Cotta、鄭可為與沈志豪、Gail Belmonte、Shaun Jensen、Fathin Amira、Fingerfunk、Thecolorfractal 等音樂人製作作品。

除了音樂工程之外，吳氏也精通吉他，曾在美國MI現代音樂學院受過世界著名結他教師的指導，並與他們同台演出。他曾與Deidre Powell及史提夫·汪達（Stevie Wonder）合作過，也在梅西·格雷（Macy Gray）、霍爾與歐茨（Hall & Oates）與麥克·麥克唐納（Michael McDonald）等人的開場表演中演出。另外，雖然他的作品主要偏向當代音樂，他也曾學習電影配樂和古典作品，以便進一步培養他作為音樂家的全能性與音樂才能。他的這些經歷都有助於塑造他多樣化、全面的演奏方式，並充分展現在他的音樂與音樂製作能力之中。

Leonard Goh first picked up the guitar while completing his Bachelor's in Business Administration, quickly discovering his passion for performing, writing, and teaching music.

He earned his Grade 8 from the Royal College of Music before pursuing Audio Engineering and Music Production at the Musicians Institute of Contemporary Music Hollywood, where he worked in professional studios across LA including The Village and Kingsize, learning under engineers such as Dennis Herring, Dave Pensado, and Barry Rudolph. Beyond contemporary music, he has also studied film scoring and classical repertoire, adding further depth to his musicianship.

Back in Singapore, Goh runs his own production studio, Soul Dot SG, producing for artists including Tim De Cotta, Tay Kewei, Gentle Bones, and Derrick Hoh. As a guitarist, he has performed alongside Deidre Powell and Stevie Wonder, and opened for Macy Gray, Hall & Oates, and Michael McDonald.

古箏
Guzheng

沈琦
Sim Kee

沈氏是一位古箏及打擊樂演奏家，2023年以榮譽成績畢業於南洋藝術學院，曾擔任古箏及中國打擊樂首席演奏員。沈氏師從新加坡華樂團古箏首席許徽及新加坡華樂團打擊樂手沈國欽。

自2018年來，沈氏參加過每一屆新加坡華樂比賽，在2018年獲得重奏組亞軍、2020年獲得古箏高級組季軍、2022年獲得重奏組冠軍。2023年，她在南洋國際音樂比賽成人古箏組中榮獲金獎。

2023年，沈琦加入鼟樂團，在新加坡國立青少年華樂團20周年慶典音樂會上與新加坡華樂團合作演出了古箏協奏曲《如是》。2024年，沈氏參加新加坡華樂比賽高級組，獲得前三名及最受觀眾歡迎獎。沈氏不斷擴展跨越多種風格的曲目，目前正在南洋藝術學院攻讀表演碩士學位。

Sim Kee is a talented Guzheng and percussion player who graduated with honours from the Nanyang Academy of Fine Arts (NAFA) in 2023, where she was principal player for both Guzheng and Chinese percussion. She studied under Xu Hui, Guzheng principal of the Singapore Chinese Orchestra (SCO), and SCO percussionist Shen Guoqin.

She has participated in every Singapore Chinese Music Competition since 2018, earning second runner-up in the ensemble category (2018), first runner-up in the Guzheng senior category (2020), and first place in the ensemble category (2022). In 2023, she was awarded the Gold Award at the Nanyang International Music Competition in the Senior Guzheng category.

In 2023, Sim joined The TENG Company and performed the Guzheng concerto *As Thus* at the Singapore National Youth Chinese Orchestra's 20th Anniversary Legacy Concert with the SCO. In 2024, she competed in the SCMC Grand Category, emerging as a top-three finalist and Audience Choice Award winner. She continues to expand her repertoire across genres and is currently pursuing her Master's Degree in Performance at NAFA.

大提琴
Cello

莊家歡
Olivia Chuang

莊家歡持有倫敦皇家音樂學院音樂學士學位，在該院學習期間為獎學金獲得者，師從Amanda Truelove。莊氏於11歲開始學習大提琴，師從Gevorg Sargsyan及隨後的Pei-Sian Ng，並參加過大提琴家Torleif Thedéen及Gemma Rosefield 的大師班。

莊氏曾在濱海灣金沙劇院與林俊傑及陳潔儀同台演出流行音樂演唱會，自2022年起參加林俊傑世界巡迴演唱會。2023年，莊氏參演新加坡話劇院出品《李光耀音樂劇》，並於格林美獎提名的作曲家埃拉·斯皮拉之最新單曲中出鏡。2024年，莊氏獲選為新加坡國慶日遊行的獨奏嘉賓。

莊氏曾與多個樂團合作演出，包括英國皇家節日音樂廳的獵戶座樂團及皇家音樂學院交響樂團，指揮包括Antonio Pappano及Rafael Payare。

Olivia Chuang holds a Bachelor of Music (BMus) from the Royal College of Music in London, where she studied as a scholarship holder under Amanda Truelove. She began learning cello at age eleven, training with Gevorg Sargsyan and later Pei-Sian Ng, and has attended masterclasses with cellists Torleif Thedeen and Gemma Rosefield.

Chuang has performed in pop concerts alongside JJ Lin and Kit Chan at Marina Bay Sands Theatre, and has been part of JJ Lin's World Tour since 2022. In 2023, she performed in SRT's production of the LKY Musical and was featured in Grammy-nominated composer Ella Spira's new single. In 2024, she was selected as a soloist for Singapore's National Day Parade.

She has performed with orchestras including the Orion Orchestra at the Royal Festival Hall and the Royal College of Music Symphony Orchestra, under conductors such as Antonio Pappano and Rafael Payare.

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鳴謝
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各贊助機構及捐助人的慷慨解囊，成就了香港舞蹈團的卓越成績，亦是繼續推動本團藝術發展的一大助力。為此我們送上由衷謝意，並承諾以更精進的表現推廣藝術，回饋社會。

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綠色劇場筆記

香港舞蹈團致力探索藝術創作與環境永續之間的平衡，在本次《八·雅》製作中，我們參考英國「劇場綠皮書」(Theatre Green Book)，首次推行舞團可持續發展劇場的系統化實驗。製作以劇場綠皮書的「基礎製作標準」為目標，即製作中所使用的每類材料中，必須有至少50%來自非一次性及非全新資源；及在演出結束後，須確保有至少65%的製作材料獲得妥善處理、重用、轉廢或回收，以將綠色原則貫穿於《八·雅》的創作及製作的過程。

跨機構協作與供應鏈轉型

舞團於製作伊始便與聯合製作伙伴坡鼎團共同簽署可持續發展承諾，並攜手香港演藝學院作為研究伙伴，記錄與實踐綠色製作流程。同時，我們於佈景製作招標時引入可持續標準，引導承包商採用FSC認證木材及進行精確的可回收物料數據記錄，推動行業供應鏈的綠色轉型。

模組化設計與減碳物流

佈景設計黃逸君在設計上採用極簡模組化結構，以13個可移動箱體與可拆卸升降台構建多維度的舞台空間。同時，木箱亦選用重用物料及水性顏料。此設計不僅大幅降低後續巡演的運輸碳積與物流碳足跡，亦因極簡設計提升了組件在未來製作中的重用率。

資源活化與美學傳承

服裝設計林瑷如善用本團典藏資源，將2002年製作《大地之歌》的其中一套服飾，經過計算與設計考量，精細重構為本次演出中舞者的服飾。重用舊物料不單是為了可持續發展，林瑷如也指出另一重點：現今難覓當年的布料材質，所幸舞團保存得當，才得以讓二十年前的服裝以新的姿態重現。除此之外，為未來舞團其他服裝設計師能更易重用本次《八·雅》的服裝，林瑷如亦授權舞團可拆卸及重新設計服裝布料。以實現跨越製作的資源重用與美學轉化。

物料循環與道具創新

道具製作團隊深入探索物料的全生命週期循環。演出中採用的茶葉，實為茶葉生產過程中的廢棄茶梗(通常僅作肥料使用)，經舞團重新利用於舞台呈現；演出結束後更將回收至服裝部作為天然除臭劑，達成資源多重利用。此外，舞段<貳>若生活八味，雖苦但回甘>中的道具茶壺，及舞段<魚：嗅出褪色的歲月>中的香爐，均採用3D列印技術製作，原料為可重複使用且具可降解特性的聚乳酸(PLA)生物塑料，從源頭降低傳統道具製作的物料消耗。

營運與宣傳的實踐

除製作以外，舞團亦積極探索營運上可行的可持續發展方向，如盡量以電子版進行推廣、使用FSC認證的紙張印製宣傳單張，鼓勵觀衆乘搭公共交通工具前往劇場等，將環保理念延展至與觀眾互動的每一個環節。

推行綠色劇場涉及生產流程的深度重組，從前期材料測源、可重用的數據計算，到與各合作單位的反覆溝通，均需要投入額外的時間與管理資源。然而，作為本港主要表演藝術旗艦團體之一，舞團深感有責任發揮行業影響力，引領表演藝術界邁向低碳未來。

藝術源於自然，人類之所以能將或幽微或宏大的哲思寄情於一盞茶、一縷香中，只因我們皆棲居於生生不息的萬物天地。舞團邁出可持續發展的每一步，出於護養生態的初心。舞團望以此微薄之力，守護這片孕育文化與生命的土地，讓未來世代依然能在清朗的世界裡，體悟創作與生命的動人力量。

我們期盼透過本次《八·雅》的實踐，為本港以至鄰近地區的劇場發展累積寶貴經驗。感謝所有合作單位、製作團隊及觀眾對本次可持續發展倡議的支持。舞團將持續深化綠色實踐，為社會帶來兼具藝術價值與環保責任的優質演出。

《八·雅》綠色劇場研究及記錄組
2026年10月

Green in Theatre

Hong Kong Dance Company is committed to exploring a balance between artistic creation and environmental sustainability. For *Voyage of the Eight Graces*, we have drawn on the UK's *Theatre Green Book* to carry out the Company's first systematic experiment in sustainable theatre practice. The production targets the Theatre Green Book's "Basic standard": at least 50 percent of materials in every category used in the production must come from non-single-use and non-new sources, and after the performances, at least 65 percent of production materials must be properly processed for reuse, donation, or recycling. In this way, green principles run through the creative and production processes of *Voyage of the Eight Graces*.

Cross-Institutional Collaboration and Supply Chain Transformation

At the outset of the production, the Company and its co-producer, The TENG Company of Singapore, jointly signed a sustainability pledge, and teamed up with The Hong Kong Academy for Performing Arts as research partner to document and put into practice a green production process. Sustainability criteria were also incorporated into the tendering process for set construction, encouraging contractors to use FSC-certified timber and to maintain precise data records for recyclable materials, thereby supporting the green transformation of the industry supply chain.

Modular Design and Low-Carbon Logistics

Set Designer Wong Yat-kwan adopted a minimalist modular structure, creating a multidimensional stage space with thirteen movable boxes and a demountable stage lift. The wooden boxes are made from reused materials and finished with water-based paint. This design greatly reduces the transport volume and the logistical carbon footprint of future tours, and its minimalism also increases the potential for components to be reused in future productions.

Reviving Resources and Sustaining Aesthetics

Costume Designer Lin Ching-ju has drawn on the Company's archive, carefully reworking one costume from the 2002 production *The Song of the Earth* into a dancer's costume for this performance, after detailed calculation and design consideration. Reusing materials is not solely a matter of sustainability. As Lin observes, the fabric used then is difficult to find now. Thanks to the Company's careful preservation, a costume from twenty years ago can reappear in a new form, realising both resource reuse and aesthetic transformation across two decades.

Material Recycling and Prop Innovation

The props team has explored the full life cycle of materials. The tea used in the performance is in fact discarded tea stalks from tea production, usually used only as fertiliser, which the Company has repurposed for the stage. After the performances, they will be collected by the costume department for use as a natural deodoriser, so that the resource is used several times over. In addition, the prop teapot in Scene II, *Tea Steeps the Eight Flavours of Life—Bitter at First, Sweet in the Aftertaste* and the incense burner in Scene III, *Tracing Faded Years by Scent* were both made by 3D printing, using polylactic acid (PLA), a reusable and biodegradable bioplastic, which reduces the material consumption of conventional prop-making at source.

Putting Principles into Practice in Operations and Communications

Beyond production, the Company is actively exploring practical sustainable approaches in its operations. We use digital promotion wherever possible, print promotional leaflets on FSC-certified paper, and encourage audiences to travel to the theatre by public transport, extending environmental awareness to every point of interaction with our audiences.

Putting green theatre into practice involves a fundamental restructuring of production processes. From tracing the sources of materials and calculating data for reuse to repeated communication with every partner, it requires additional time and management resources. Yet, as one of Hong Kong's leading performing arts companies, we believe we have a responsibility to use our influence in the field to lead the performing arts towards a low-carbon future.

Art springs from nature. We are able to place philosophical thoughts, subtle or grand, into a cup of tea or a wisp of incense only because we all dwell in a world of ever-renewing life. Every step the Company takes towards sustainability arises from our commitment to nurture and protect the ecosystem. With this modest effort, we hope to protect the land that nourishes culture and life, so that future generations may still experience the moving power of creation and life in a vibrant world.

Through this practice in *Voyage of the Eight Graces*, we hope to build valuable experience for theatre development in Hong Kong and neighbouring regions. Our thanks go to all collaborating partners, the production team, and our audiences for supporting this sustainability initiative. The Company will continue to deepen its green practices, bringing the community outstanding performances that unite artistic value with environmental responsibility.

Green Theatre Research and Documentation Team,
Voyage of the Eight Graces

October 2026

45 香港舞蹈團 HONG KONG DANCE COMPANY SINCE 1981

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《八・雅》以「綠色劇場」為理念，從創作、製作到演出，盡量採用可持續的物料與做法，讓藝術與自然和諧共存。這份對環境的尊重，亦延伸到我們對藝術生態的長遠承諾——透過您的捐助，讓香港舞蹈團持續創作高質素、具香港特色又跨文化的舞蹈作品。

Voyage of the Eight Graces embraces green theatre, using sustainable materials and practices from creation to performance, so art and nature coexist in harmony. This respect for the environment extends to our long-term commitment to the arts: your donation helps Hong Kong Dance Company continue creating high-quality, cross-cultural dance works rooted in Hong Kong's identity.

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是次演出部分服裝採用回收舊布製作，透過循環再造實踐綠色劇場理念。其中〈靈魂在水泥牆中開花〉舞段的服裝取材自舞團2002年作品《大地之歌》，經拆解重新設計與製作後再度登上舞台，讓珍藏多年的物料煥發新生，延續舞台生命。

Some of the costumes in this performance are fashioned from recycled old fabric, embodying the principles of green theatre. Specifically, the costumes for the dance piece *A Soul Blooms within Concrete Walls* are derived from HKDance's 2002 production, ***The Song of the Earth***. After being dismantled, redesigned, and remade, it returns to the stage—giving long-cherished materials renewed life and extending the life of the stage.

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合約舞蹈員 王西方 許鳳梅 趙悅帆	Contract Dancers Wang Xifang Xu Xiong Zhao Yuefan

技術部 TECHNICAL TEAM

技術經理 王永強	Technical Manager Alex Wong
舞台監督 陳淳君 林耀麟	Stage Managers Chan Chuk-kwan Lam Hing-lun
執行舞台監督 周定鈞	Deputy Stage Manager Krizee Chow
助理舞台監督 鄧欣雅 謝子倫	Assistant Stage Managers Yvonne Tang Tse Tsz-wai
技術主任(多媒體及科技) 殷穎怡	Technical Officer (Multi-media/IT) Anita Shi
技術主任(舞台) 關德輪	Technical Officer (Stage) Callie Law
服裝及髮飾主管 莊小潤	Wardrobe and Hair-dress Supervisor Luise Yau
化妝及髮飾主任 傅潤傑	Make-up & Hair-dress Master Jadeson Fu
服裝主任 譚穎琳	Wardrobe Master Wendy Tam

兒童團及少年團 HKDance Children & Youth Troupes

兒童團及少年團藝術顧問 蔡曉雲	Artistic Coordinator (Children & Youth Troupes) Cai Fei
兒童團及少年團行政主任 陳建基	Administrative Officer (Children & Youth Troupes) Chan Kin-chiu
兒童團及少年團項目主任 柳淑雯	Project Officer (Children & Youth Troupes) Suki Lau
兒童團及少年團課程主任及學師 何蘊欣	Curriculum Officer and Dance Instructor (Children & Youth Troupes) Ho Chaoya
兒童團及少年團舞蹈導師 林芷余 龔子信	Dance Instructors (Children & Youth Troupes) Mary Lam Gong Ziyoe
兒童團及少年團行政助理 曾嘉森 胡芷瑩 胡心兒	Executive Assistants (Children & Youth Troupes) Alice Tsang Jo-Jo Ming Kimmy Wu

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滙豐保險 HSBC Life 承諾呈獻 Presents

升級版 Enhanced Version

武道

香港舞蹈團 HKDance Grand Dance Drama 大型舞劇

李小龍的有法與無限

BRUCE LEE'S KUNG FU ARTISTRY NO WAY AS WAY

爵士樂隊現場演奏
Live Jazz Band

楊雲濤×文念中×雷柏熹
Yang Yuntao × Man Lim-chung × Patrick Lui

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榮獲香港舞蹈年獎2026十項提名
Honoured with 10 nominations at the 27th Hong Kong Dance Awards

7-8.11.2026
深圳濱海藝術中心歌劇廳
Opera Hall, Bay Opera of Shenzhen

15-17.1.2027
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

文件伙伴 Supporting Partner: BRUCE LEE FOUNDATION
旅遊伙伴 Travel Partner: CATHAY 國泰
文化伙伴 Cultural Partner: 文化
文化伙伴 Cultural Partner: HKDI 香港知專設計學院 Member of VTC Group VTC 職訓局
戶外媒體伙伴 Outdoor Media Partner: POAD

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大型舞劇
Grand Dance Drama

倩女·幽魂

L'AMOUR IMMORTEL

香港舞蹈年獎 2016
18th Hong Kong Dance Awards

「傑出女舞蹈員演出」
Outstanding Performance by a Female Dancer

「傑出男舞蹈員演出」
Outstanding Performance by a Male Dancer

「傑出佈景設計」
Outstanding Set Design for Dance

了解更多
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23.4-2.5.2027
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

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11–12.2027
風雲再現 RETURN OF LEGEND

全新制作
A BRAND-NEW VERSION

獲選為
《重點演藝項目計劃》資助項目
Funded by
Signature Performing Arts Programme Scheme

港漫光影舞劇
Comic Light Dance Drama

風雲

STORM CLOUDS

Realm of Infinity

—無量之境

經典之作 乘風再起
打造世界級演藝作品及國際文化品牌
A Classic Reborn in the Winds, Crafting World-Class Performing Arts and International Cultural Brands

全新作品以《風雲》的經典故事為材，將劇場幻化成一個超乎想像的互動特效空間。步驚雲與聶風的決戰交鋒，穿越時空，躍現舞台，於虛實流轉間築起一方武俠美學。

The new work draws on the iconic story of *Storm Riders*, transforming the theatre into an interactive special-effects space beyond imagination. The decisive battle between Bo Ging-wan and Lip Fung, transcends time and space, building a realm of martial arts aesthetics where virtual reality and real life flow into one another.

馬榮成 Ma Wing-shing
漫畫原著及藝術指導
Original Story and Art Direction

楊雲濤 Yang Yuntao
導演及編舞
Director and Choreographer

了解更多
Learn more

2027 年中優先訂票
Priority Ticket Booking in Mid-2027

獲目內容並不反映香港特別行政區政府的意見
The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region

中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region of the People's Republic of China

政府資助計劃 Government-funded programme

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消滅光影舞劇《風雲》— 無量之境由香港特別行政區政府「重點演藝項目計劃」資助
Comic Arts Tech Dance Drama *Storm Clouds*—Realm of Infinity is funded under the Signature Performing Arts Programme Scheme by the Government of the Hong Kong Special Administrative Region

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北京舞蹈學院
中國舞等級考試課程

Beijing Dance Academy Chinese Dance Graded Examination Courses

一至十三級課程 Level 1-13 | 男女均可 All genders welcome | 歡迎4-18歲喜愛舞蹈的兒童及青少年參加 For children and teenagers aged 4 to 18

觀摩課 Demonstration Class

演出 Performance

等級考試 Examination

遴選時段 Audition
11/2026

開課日期 Start Date
17/1/2027

上課地點 Venue
上環・荃灣 Sheung Wan · Tsuen Wan

查詢及報名 Enquiries & Enrolment
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✉ outreach@hkdance.com

政府資助計劃 Government-funded programme

Partner Venue 場地伙伴 香港文化中心 Hong Kong Cultural Centre

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