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八·雅

VOYAGE OF THE EIGHT GRACES

香港舞蹈团 舞蹈 × 剧场 × 跨文化音乐

HKDance: Dance × Theatre × Cross-Cultural Music

新加坡鼓乐团现场演奏

Live performance by Singapore's The TENG Ensemble

2026.10.16-17

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香港舞蹈团由香港特别行政区政府资助

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

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香港舞蹈团

「融汇中西 舞动香港」

使命宣言

我们从优秀的中国文化传统汲取养份，结合当代艺术创意，以具香港特色的中国舞蹈感动世界。

香港舞蹈团于1981年成立，致力推广具当代艺术创意及香港特色的中国舞蹈。历年排演超过三百出深受欢迎和评论界赞赏的作品，享誉舞作包括：《花木兰》、《尘埃落定》、《兰亭·祭侄》、《梁祝·传说》、《风云》、《倩女·幽魂》、《踏歌行》、《红楼·梦三阕》、《中华英雄》、《观自在》、《白蛇》、《三城志》、《紫玉成烟》、《刘三姐》、《丝路如诗》、《弦舞》、《一水南天》、《妈祖》、《青衣》、《九歌》、《一个人的哪吒》、《俪人行》、《廿四节气》、《快雪时晴》及《之间—吴冠中水墨行》。舞团锐意跨界创作，自2018年起深研中国舞蹈与中国武术之糅合，原创新猷包括：大型舞蹈诗《山水》、获选为国家艺术基金资助项目的《武道》、《兰陵·入阵》及〈静听松风〉；〈静听松风〉更于2023年荣获全国性舞评奖第十三届中国舞蹈「荷花奖」当代舞奖之肯定。此外，「《风云》无量之境」亦入选香港特区政府重点演艺项目计划。

舞团拥有广泛国际脉络，曾涉足美国、欧洲、韩国、泰国、日本、内地等十多个国家及地区演出，促进文化交流。近年曾赴美国华盛顿甘乃迪艺术中心、美国纽约林肯表演艺术中心、英国伦敦南岸中心、加拿大多伦多索尼演艺中心、澳洲悉尼卓士活中央广场剧院、澳洲悉尼西摩中心、白俄罗斯明斯克国立模范音乐剧院、韩国首尔Arko艺术剧场、韩国国立国乐院、泰国曼谷阿撒拉剧院、日本东京TokyoFMHall、日本金泽石川县立音乐堂、马来西亚槟城OneTheatreHall、北京国家大剧院、北京天桥艺术中心、上海大剧院、上海国际舞蹈中心、杭州大剧院、广州大剧院、苏州开明大戏院、新疆艺术剧院、台北新舞台、台湾戏曲中心等，演出舞团的得奖原创舞剧包括《花木兰》、《倩女·幽魂》、《梁祝·传说》、《兰亭·祭侄》、《凝》等饶具香港特色的作品，为海内外的观众带来文化艺术新体验。

香港舞蹈团为政府资助的主要表演艺术团体，2001年起为慈善及非牟利机构。舞团于2026年成为香港文化中心大剧院的场地伙伴。

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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董事局主席献词
Message from the Chairman of the Board

董事局主席
Board Chairman

曾其巩 MH
Tsang Kee-kung, MH

谨代表香港舞蹈团欢迎各位莅临舞团第四十五个舞季开季节目，全新原创作品《八·雅》之首演。

琴、棋、书、画、诗、香、花、茶，被视为中华传统文化之八大精髓，亦是千百年来文人墨客修心养性的智慧结晶。舞团与新加坡鼎乐团首度合作，云集星港两地艺术家，将东方雅韵融入舞蹈、音乐与当代剧场美学之中，交织跨越地域与时空的对话。

《八·雅》是舞团首次于创作过程中实践绿色剧场理念，制作及宣传物料尽量选用可再生及可重用材料，传承文化的同时展现对自然的敬畏与责任。在此特别感谢绿色剧场研究伙伴香港演艺学院提供专业的学术支持。

衷心感谢文化体育及旅游局，冠名赞助招商局慈善基金会的慷慨支持；信和集团、黄廷方慈善基金的全力赞助；香港演艺博览、新加坡文化、社区及青年部、国家艺术理事会（新加坡）、丰树，以及Bernice & Christopher Franck 的鼎力支持。是次与新加坡鼎乐团的联乘，足见舞团积极助力香港作为中外文化艺术交流中心之独特地位。

《八·雅》为香港演艺博览2026「伙伴节目」及「亚艺无疆」艺术节2026节目之一。承蒙香港特别行政区政府驻粤经济贸易办事处的支持，香港首演后，《八·雅》将于10月16、17日在深圳滨海艺术中心举行三场演出，参与2026深圳「一带一路」国际音乐季，缔造星港深三地交流契机，以舞蹈和音乐连结湾区。

展望2027，适逢香港回归祖国三十周年，舞团将带来一系列具香港特色的节目与舞团戏宝，与全球观众一同迎接这个重要里程。舞团会继续以舞蹈连结香港现在与未来；以舞步联通香港与国际。

多谢各位。

香港舞蹈团
董事局主席

曾其巩，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华乐机构，致力为当代新加坡重新想像华乐的可能。鼟为新加坡国家艺术理事会主要艺团（Major Company）及公益机构（Institution of a Public Character），旗下设有艺术创新、社会回馈及文化赋能三大部门，秉持「音乐乃向善之力」的信念。

机构以古字「鼟」（音「腾」）为名，取其鼓声之意，象征以音乐凝聚不同文化的愿景。鼟创立于2015年，在传统之中求新，连结华族文化传承与当代及跨文化艺术形式，并以研究与实践为根基。

鼟的演出团队鼟乐团至今已发行三张专辑及两张迷你专辑，包括《城市岛屿的故事》（2016）及《传承》（2019），两者均获《海峡时报》四星半评价；《城市岛屿的故事》更于发行时登上香港iTunes世界音乐榜榜首。鼟与新加坡理工大学共同研发、以研究为本的《Music for Mindfulness》（2023）曾登上新加坡iTunes排行榜冠军，其艺术与健康工作现已延伸至医院、宁养院及新加坡国家美术馆。由两位创办人合着的《鼟华乐配器指南》，现为新加坡O水准及A水准音乐课程的指定教材。

鼟乐团曾于世界经济论坛、滨海艺术中心音乐厅、乔治市艺术节及新加坡国际爵士音乐节等舞台演出，足迹遍及马来西亚、日本及香港。透过教育与社区外展计划，鼟已惠及逾十万名学生、长者及弱势社群人士；其文化赋能计划则致力培育新一代华乐人才。

2026年，鼟与香港舞蹈团联合制作的《八·雅》，标志着鼟首个于新加坡以外上演的原创联合制作，开启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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C系列
公益计划

招商局慈善基金会 C The World,C The Future.

招商局创立于1872年，百多年来植根香港，始终秉承「商业向善 共益共赢」价值理念，践行「以商业成功推动时代进步」的企业使命，积极促进香港社会繁荣发展。招商局在港创办慈善基金会（China Merchants Foundation，CMF），构建「C的M次方」公益品牌，围绕C Me Fly青少年发展、C Blue文化交流、C Green绿色发展、C Star青年双创、C Pal爱心家园、C Aid应急支援六大行动方向，坚持以人的发展为核心，透过公益资助加强不同领域持份者相互合作，推动人人享有时代进步成果，携手迈向共融共生的可持续未来。

CPal

加点科技，让晚年多些从容

随着香港人口持续老龄化，安老服务、老年生活品质逐渐成为重要课题。自2017年起，CMF用心推动「乐龄社会」建设，以长者需求为核心，为银发生活赋予更多温暖与便利。十年来，我们坚持举办「乐龄科技博览暨高峰会」，持续开展乐龄科技普及教育，让安老科技走进大众、走进社区、走进每一个长者家庭。与此同时，我们独家打造香港首个乐龄科技电子平台招商局「e赁务」，精选引入众多高品质、高性价比的安老科技产品与创新养老服务，全力助力香港打造温暖包容、宜居友好的长者友善城市。

CMeFly

多些选择，让青春肆意生长

青年是城市的未来，成长需要机遇与托举。CMF始终关怀香港青少年多元成长，推出C Me Fly香港青少年资助计划，围绕Caring（关切）、Motivating（积极）、Exploring（探索）、Fearless（勇敢）、Loving（有爱）及Youthful（活力）六项核心理念，为年青一代提供学习体验、职涯探索及社会实践，提升创新思维、抗逆力、领导力等通用技能，搭建自由探索、尽情闪耀的成长舞台，陪伴青少年一路追光成长。

自2013年起，CMF与香港舞蹈团合作，我们持续举办舞蹈公益演出，诚挚邀请基层家庭及社区长者走进剧场，感受舞蹈艺术之美；同时为资源紧缺的中小学提供驻校艺术家活动，举办舞蹈训练课程，将艺术教育带入校园。不仅如此，CMF设立「舞蹈精英培训奖学金」，资助热爱中国舞的儿童加入香港舞蹈团儿少团，助力孩子深耕艺术领域、追逐艺术梦想。2026年，CMF再度联合香港舞蹈团呈献舞季开季作品——「八·雅」，以优雅灵动的中国古典舞姿，传承非物质文化遗产的千年韵味，以青春之姿演绎传统之美，让经典文化生生不息，也尽情展现香港青少年朝气蓬勃、向阳生长的青春风采。

更多详情可浏览招商局慈善基金会网址：hk.cmcf.org.cn

八雅

八·雅
VOYAGE OF THE EIGHT GRACES

16.10.2026（五 Fri）8:00pm^
17.10.2026（六 Sat）3:00pm^
17.10.2026（六 Sat）8:00pm

^设有演后艺人谈
With Post-performance Meet-the-Artist Session

深圳滨海艺术中心 · 多功能厅
Bay Opera of Shenzhen · Muti-function Hall

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演出适合6岁或以上人士欣赏。
Suitable for ages 6 and above.

节目长约80分钟，不设中场休息。
Programme duration is about 80 minutes without intermission.

观众务请准时入座，迟到观众须待适当时候方可进场。
Latecomers will not be admitted until a suitable break of the performance.

场地规则 House Rules

各位观众：为了令大家对今次演出留下美好印象，我们希望各位切勿在场内摄影、录音或录影，亦请勿吸烟或饮食。在节目进行前，请关掉手提电话，其他响闹及发光的装置。多谢各位合作。

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.

观众问卷 Audience Survey

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我们追寻雅的路径

剧场构作及表演指导
梁晓端

进行这个创作的时候，团队第一个要回答的问题，就是什么是「八雅」？又或者说，这个「雅」放在今天的语境中，为什么是必须的。当我们习惯了手里永远放不下的萤幕、填满责任的时间表，以及感官渐趋麻木的身体，「雅」绝非高悬于博物馆里的古董，而是现代人迫切需要的身心药引。它不为提升高高在上的品味，只为在混乱、焦虑与演算法包围的日常里，重新唤醒我们与生俱来的感知，找回内心的纯粹与专注。

文化源头

「八雅」这个词汇或许是现代的，当中的「雅」所指代的「生活内容」与「文化精神」却是古典的，蕴含着古代灵魂身心实践与哲学内涵。

在中国传统文化中，琴、棋、书、画、诗、酒、花、茶（以及衍生之「香」），并非仅是古代文人闲暇时的生活嗜好，而是一套深具阶层色彩与精神内涵的日常美学实践，是古代士大夫阶层历经千年形塑而成的身心修养体系与符号语言。它跨越了多元感官范畴：从声律与文字的节奏流转（琴、诗），空间与线条的视觉构图（书、画、棋），到感官与物质的内省体验（酒、茶、花、香）。每一雅，皆要求极高的身体控制、心性投入与岁月沉淀，既是儒家「克己复礼」的修身功夫，也是道家「道法自然」的精神超脱，更是禅宗「观照当下」的直觉顿悟。

用肢体美学体现古典文化

当「雅」进入香港舞蹈团的剧场空间，这套历史悠久的符号体系被赋予了全新的身体诠释。舞者以肢体为笔墨、以呼吸为琴音、以动静停顿为棋局对峙，将原本抽象的文人意境与物质文化，转化为当代观众触手可及的流动意象。舞蹈艺术在现今急速流转的社会，带给我们的并不只是愉悦与娱乐；它更是一面镜子，让我们在持续观照自己、观照身边的人和事，并重新审视我们与这个世界微妙而真实的连结。

生活中实践身心修行

阿雅在人生旅途中疲累了、迷失了，她再次检视走过的路径：究竟从何而来？经历过追求梦想而不得不作出的改变，在跌跌撞撞中回味昔日的相识和陪伴，见证这片土地、人民与气候的变迁，最后，终于抵达自己。想到我们的下一代，最想留给她们的，是一片净土。

我们每个人不都是一样吗？在手机不离手、抬头低头皆跌进屏幕黑洞的日常中，要把持纯粹和专注，似乎越来越不知所措。家庭事务和工作责任的干扰，令我们与生俱来的感官渐渐休眠，日常的美学被人工智能占据，身体肌肉发出疼痛的警告，生活空间被无尽的计划压缩。

其实，我们可以容许自己静下来——品一口茶、点一炷香、种一盆花、听一首曲，或只是给自己片刻的深呼吸。

「雅」，从来就不该是高悬于庙堂或独属于文人的专利。放在今天的语境里，「雅」是一种实实在在的日常美学实践，是落地的、触手可及的身心觉察。它不是要我们褪去现代人的身份，而是提供一种重新找回感知、重组生活节奏的可能性。只要我们愿意在纷扰中安顿身心，于琐碎日常里唤醒感官，每一次对当下的专注与热爱，都是我们在现代生活中最动人的「实践身心修行」。

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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分场 Scenes

序
PROLOGUE

演出 Performers
黄闻捷 Huang Wenjie　黄心銳 Jeremy Wong

壹
<羽落深处，琴鸣透彻>
I
As Feathers Drift into the Depths, Music Rings Clear

演出 Performer
戴咏津 Tai Wing-chun

现场演奏 Live Performance
黄心銳 Jeremy Wong　沈琦 Sim Kee

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

演出 Performers
黄闻捷 Huang Wenjie　徐浠林 Chui Hei-lam
何知琳 Ho Gi-lam　赖欣欣 Lai Yan-yan
李文宇 Li Wenyu　谢雅萍 Tse Nga-ping
周缘 Zhou Yuan

现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　黄心銳 Jeremy Wong
吴家兴 Leonard Goh　沈琦 Sim Kee
庄家欢 Olivia Chuang

叁
<嗅出褪色的岁月>
III
Tracing Faded Years by Scent

演出 Performers
黄闻捷 Huang Wenjie　唐志文 Tong Chi-man
赖泓甫 Lai Hung-fu　戴俊裕 Tai Chon-u

现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　黄心銳 Jeremy Wong
吴家兴 Leonard Goh　庄家欢 Olivia Chuang

肆
<人生棋盘上承担每一个抉择>
IV
Bearing the Weight of Every Choice on the Chessboard of Life

演出 Performers
黄闻捷 Huang Wenjie　唐志文 Tong Chi-man
徐浠林 Chui Hei-lam　冯韦迪 Feng Weidi
何知琳 Ho Gi-lam　赖泓甫 Lai Hung-fu
赖欣欣 Lai Yan-yan　林昀浩 Lam Wan-ho
王沐宁 Wang Muning

现场演奏 Live Performance
周俐贤 Chew Lixian　许坚隆 Gabriel Hoe
黄心銳 Jeremy Wong　吴家兴 Leonard Goh
沈琦 Sim Kee　庄家欢 Olivia Chuang

伍
<朝着分离的相遇，行止成诗>
V
A Meeting Bound for Parting; Every Step Becomes a Poem

演出 Performers
黄闻捷 Huang Wenjie　冯韦迪 Feng Weidi

现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　吴家兴 Leonard Goh
沈琦 Sim Kee　庄家欢 Olivia Chuang

陆
<灵魂在水泥墙中开花>
VI
A Soul Blooms within Concrete Walls

演出 Performers
唐志文 Tong Chi-man　何知琳 Ho Gi-lam
赖欣欣 Lai Yan-yan　林昀浩 Lam Wan-ho
戴俊裕 Tai Chon-u　谢雅萍 Tse Nga-ping
王沐宁 Wang Muning　周缘 Zhou Yuan

现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　黄心銳 Jeremy Wong
吴家兴 Leonard Goh　沈琦 Sim Kee
庄家欢 Olivia Chuang

柒
<身体印记与痕迹书写过去、现在、未来>
VII
Marks and Traces on the Body Inscribe the Past, Present, and Future

演出 Performer
黄闻捷 Huang Wenjie

现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　吴家兴 Leonard Goh
沈琦 Sim Kee　庄家欢 Olivia Chuang

捌
<在黑白钢铁城市画出八雅>
VIII
Painting the Eight Graces in a Black-and-White City of Steel

演出 Performers
黄闻捷 Huang Wenjie　戴咏津 Tai Wing-chun
唐志文 Tong Chi-man　徐浠林 Chui Hei-lam
冯韦迪 Feng Weidi　何知琳 Ho Gi-lam
赖泓甫 Lai Hung-fu　赖欣欣 Lai Yan-yan
林昀浩 Lam Wan-ho　李文宇 Li Wenyu
戴俊裕 Tai Chon-u　谢雅萍 Tse Nga-ping
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现场演奏 Live Performance
卓诗璇 Amanda Toh　周俐贤 Chew Lixian
许坚隆 Gabriel Hoe　黄心銳 Jeremy Wong
吴家兴 Leonard Goh　沈琦 Sim Kee
庄家欢 Olivia Chuang

返回 Back

肆

<人生棋盘上承担每一个抉择>

IV

Bearing the Weight of Every Choice on the Chessboard of Life

（湖南话独白—文意）

小时候，我望着天空，看着那些鸟飞向远方。
它们会飞去哪里？
我止不住想，自己是不是也能像他们一样，飞去好远好远的地方，去追寻我自己？
就这样，十二岁来到深圳，离开故乡，义无反顾地往前走。
小时候离开真的好简单，又好勇敢。
离开意味着改变，我想要改变，想要变得更好，想要生活多一点色彩。
有时也不得不改变，去深圳，来香港，要改变饮食，语言，人际关系，工作的方式。
结婚，有小孩，要平衡也要取舍生活和工作。

时常我会想起儿时的那些鸟。
它们离开，它们改变，它们会开始新的生活。
它们选择了一些，它们又放弃了一些。
偶尔也会回望，望向过去的生活，望向故乡。

回来吗？离开总要回来。
可是回来之后呢？或许再往前走。
我就这样不停往前走，休息，离开，又回来。
到最后好像只有自己。
我绕过生活一圈，最后又回到自己。

(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

<在黑白钢铁城市画出八雅>

VIII

Painting the Eight Graces in a Black-and-White City of Steel

（普通话独白）
到了，快到了，就快到了
我们
终于……

在念头和念头之间
呼吸……吸……呼……
写下过往、现在、和 未来

不久前，天空下起了雨
鸟被打落在黑白钢铁的都市里
长出一片斑驳的色彩
开着 黄、红、紫、蓝、青
在繁华与灰色的夹缝里踩着碎步

呼吸……吸……呼……

沙沙沙
只有金色留在曾经的路上

独自的走着….走着….
不
不是独自…..
继续往道上走着……
直到
直到……(到达灵魂最终的安放，与归宿之处)

(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…

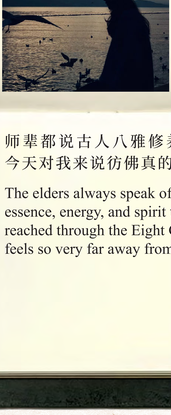
Rustle, rustle, rustle
Only gold remains on the road once travelled

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
Back

阿雅日记
Ah Ya's Diary

壹 I



师辈都说古人八雅修养的精气神之境，今天对我来说彷佛真的很遥远。

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
柴米油盐酱醋茶
一壶一盏一杯
一碗一勺一筷
一薪一火
一抹一缕
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

曾经是那么直接纯朴，我想起了.....

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

肆 IV

为什么我为了长大，
就要掉失那份纯粹？

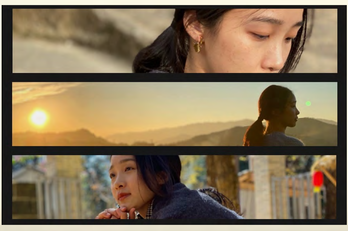
Why must I lose that innocence just to grow up?

伍 V

无论是和谐或牵绊，一切的陪伴都是短暂的，最后还是要回到自己本身。

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

陆 VI



我一路见证城市风景的换代与流转，
四季更叠，唯有脚步不曾停下过。

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

柒 VII

语言不能再述说我的内心，只有身体的印记可以表达，尽管曾不喜欢它，那些痕迹已经烙印在我身上了。

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
我们
终于……
在念头和念头之间
呼吸……吸……呼……

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

返回
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创作及制作团队
Creative and Production Team

艺术统筹 Artistic Coordinator	杨云涛 Yang Yuntao	
概念及编舞 Concept & Choreographer	黄磊 Huang Lei	
助理编舞 Assistant Choreographer	华琪钰 Hua Chi-yu	
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创意发展总监(音乐) Head of Creative Development (Music)	黄心銳 Jeremy Wong*	
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	蓝佐珥 Joel Nah*	骆思卫 Sulwyn Lok*
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副布景设计 Associate Set Designer	黄乐瑶 Joslyn Wong	
服装设计 Costume Designer	林璟如 Lin Ching-ju	
灯光设计 Lighting Designer	翁焯纶 Denzel Yung	
音响设计 Sound Designer	黎智勇 Martin Lai	
乐团音响设计 Music Ensemble Sound Designer	张博成 Steve Zhang*	
监听工程师 Monitoring Engineer	胡伟政 Aw Wei Zheng*	
数码影像设计 Digital Image Designer	成博民 Oliver Shing	
演出 Performers	香港舞蹈团 Hong Kong Dance Company	
	黄闻捷 Huang Wenjie	戴咏津 Tai Wing-chun
	唐志文 Tong Chi-man	徐浠林 Chui Hei-lam
	冯韦迪 Feng Weidi	何知琳 Ho Gi-lam
	赖泓甫 Lai Hung-fu	赖欣欣 Lai Yan-yan
	林昀浩 Lam Wan-ho	李文宇 Li Wenyu
	戴俊裕 Tai Chon-u	谢雅萍 Tse Nga-ping
	王沐宁 Wang Muning	周缘 Zhou Yuan
现场演奏 Live Performance	新加坡鼓乐团 The TENG Ensemble	
	二胡 Erhu	卓诗璇 Amanda Toh*
	笙 Sheng	周俐贤 Chew Lixian*
	电子琴 Keyboard	许坚隆 Gabriel Hoe*
	琵琶 Pipa	黄心銳 Jeremy Wong*
	吉他 Guitar	吴家兴 Leonard Goh*
	古筝 Guzheng	沈琦 Sim Kee*
	大提琴 Cello	庄家欢 Olivia Chuang*

* 新加坡鼓乐团成员 Member of The TENG Company of Singapore
* 承蒙香港演艺学院批准参与制作 With the kind permission of The Hong Kong Academy for Performing Arts

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化妆及发饰主任 Make-up and Hair-dress Master	傅漢杰 Jadeson Fu	
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化妆及发型师 Makeup and Hair Stylist	曾依晴 Sharon Tsang	
服装助理 Wardrobe Assistant	杨展婷 Edith Yeung	
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	何嘉儿 Claire Ho	
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	余颖彤 Ben Yu	
票务 Ticketing	区芷蔚 Emmie Au	
宣传主视觉概念 Key Visual Concept	Dave @Vegetable & Sun	
宣传主视觉设计 Key Visual Design	Studio WMW	
主视觉摄影 Key Visual Photography	Issac Lam Studio	
宣传照摄影 Promotional Images Photography	Kenix Chan @kz_visuals	
宣传片制作 Promotional Video Production	Moon Cheung@Studiooofm	
场刊设计 House Programme Design	Peter Bird Studio	

香港舞蹈团艺术总监
Artistic Director of Hong Kong Dance Company

艺术统筹
Artistic Coordinator

杨云涛
Yang Yuntao

杨云涛毕业于中央民族学院（今中央民族大学）舞蹈系，曾加入广东现代舞团、北京现代舞团及城市当代舞蹈团。2002年加入香港舞蹈团担任首席舞蹈员，2007年出任助理艺术总监，2013年出任艺术总监。

杨氏为香港舞蹈团编创多个作品，包括《兰亭·祭侄》（获颁2013香港舞蹈年奖「最值得表扬舞蹈制作」；2013年于北京和台北巡演）、《花木兰》（获颁2014香港舞蹈年奖「最值得表扬舞蹈制作」及「最值得表扬群舞演出」，分别于2015、2017及2019年于纽约、悉尼、伦敦及明斯克巡演）、《风云》（获颁三项2015香港舞蹈年奖）、《梁祝·传说》（2016年于首尔演出）、《倩女·幽魂》（获颁三项2016香港舞蹈年奖，2017年于北京及广州，2018年于台北，2019年于上海及杭州演出）、《紫玉成烟》（获颁2019香港舞蹈年奖「杰出中型场地舞蹈制作」）及《凝》（获颁2022香港舞蹈年奖「杰出网上制作」），当中选段〈静听松风〉更于2023年荣获全国性舞评奖第十三届中国舞蹈「荷花奖」当代舞奖。其他作品包括《三国风流》、《在那遥远的地方》、《红楼·梦三阕》之〈白〉、《中华英雄》、《观自在》之〈初心〉、《白蛇》、《弦舞》、《山水》及《一个人的哪吒》等，并主导历时三年的「中国舞蹈与中国武术之交互研究与成果呈现计划」。

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.

编舞的话
Message from the Choreographer

流动的世界与流动的你我

在现在社会谈「雅」似乎很难。一是「当代」社会看似天生与「传统」文化对立；二来，在讲求资讯效率的今天，让人静心谈「雅」也多少需费一番功夫。然而，当我创作时再去回看「八雅」，回看琴、棋、书、画、诗、香、花、茶时，又惊觉这些「雅事」到了当代仍时时刻刻陪伴着我。似乎无论时代如何变迁，这些雅事依然在不同时代不同语境下象征着同样的精神，而这样的精神，在变幻的当下，又显得何其珍贵。

八雅离不开人，又或是，人皆离不开「雅」。阿雅这个角色，正是与「八雅」产生确切连结的人，她在自己的生活里，有热爱，有回忆，也有选择，透过雅来解释生活，又用雅来静观自身，静观喧闹世间中，自己真正的模样。

舞团的舞者几乎从小就受中国舞训练，身体早有一套自己的语汇。而这次制作融合了当代剧场的元素，让传统的身体，在一个新的语境里重新被看见。无独有偶，本次制作的作曲及现场演奏新加坡鼍乐团的音乐风格亦是如此，以传统中国乐器质感，谱出具有当代特色的融合曲风。这个过程本身就是「雅」的一种体现。雅不是固守，不是不变；雅是在变动之中，依然保持对身体、对内心、对当下的敏锐与诚实。

衷心感谢创作与制作团队及台前幕后各位的帮助与付出；尤其感谢一众舞者的信任与演绎，愿意把身体、时间与心力交给这部作品。

再次感谢各位莅临观看《八·雅》，愿各位与阿雅共同走过这趟人生旅途时，观世，观雅，亦观己。

黄磊
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

概念及编舞
Concept & Choreographer

黄磊
Huang Lei

2001年加入香港舞蹈团，主演作品包括《如梦令》、《帝女花》、《天上人间》、《兰亭·祭侄》、《梁祝·传说》、《中华英雄》及《九歌》；创作演出「八楼平台」：《民间传奇》、《也文也舞》、《丝袜奶茶》、《韩舞记》及《凝》等。除演出之外，亦担任《再世·寻梅》、《三国风流》、《弦舞》、《一水南天》助理编舞及《在那遥远的地方》联合编舞，并为「中国舞蹈与中国武术之交互研究与成果呈现」计划之研究员之一。曾为香港中乐团、香港小交响乐团、邓树荣戏剧工作室、新视野艺术节、香港艺术节及韩国首尔「国际双人舞蹈节」演出或编舞。就其杰出编创及演出曾四度荣获香港舞蹈年奖。2010年获亚洲文化协会奖学金，参加美国舞蹈节；同年获香港艺术发展奖「艺术新秀奖（舞蹈）」。2023年获第十七届香港艺术发展奖 「艺术家年奖（舞蹈）」。2014年晋升为香港舞蹈团首席舞蹈员，2022年获委任为舞团导师。

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.

创作总监(音乐)的话
Message from Creative Director (Music)

八雅从来不是供人远观的。琴、棋、书、画、诗、香、花、茶——这是中国文人日常的修养功夫，不为炫示，而为涵养。每一雅，都是一种专注的方式；八雅合而观之，便是一种平衡的生活。

《八·雅》始于一个简单的提问：这些修养若不只被记忆，而是在今天被真实地活出来，会是什么声音？不是被珍藏于玻璃柜中的八雅，而是有呼吸的八雅——在一座城市里，在一副身躯里，在两件俗务之间偷来的片刻静定里。

答案，于我而言，就在传统之中。这出作品的音乐建基于「曲牌」——中国源远流长的创作方式：作曲者并非从无到有，而是回到承袭而来的根源，赋予它新的生命。数百年来，同一段旋律可以穿越戏曲、丝竹与仪式音乐，每一次演绎皆是一次更新。循此方法，一个根源衍生出今晚您将听到的八个乐章；而这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。这是一种古老的创作方式，却也是一种深具可持续性的方式：一个根源，多重生命。

把这出作品带到香港，别具意义。华族传统在数百年前离开故土，远渡重洋——到新加坡，到香港，到每一个让它落地生根、随之蜕变的港口。鼟所创作的，不是传统的原貌，而是传统的流变：由迁徙、由相遇、由接纳它的城市所塑造。这出作品，是两座这样的城市之间的对话，也是两种艺术形式在数月之间学会彼此聆听的对话。

我衷心感谢香港舞蹈团以信任与慷慨接纳我们加入这次合作，亦感谢编舞黄磊在整个创作过程中与我们并肩同行。在两种艺术形式之间创造新的作品，意味着必须长时间与不确定共处——许多问题，要待音乐与舞蹈终于相遇的一刻才有答案。黄磊以耐心、开放与敏锐的艺术直觉面对这份未知，作品因此而丰厚无数。谨向作曲家冯文甫、赵俊毅、蓝佐珥及骆思卫，以及每晚在台上现场演出的鼟乐团乐手致意：这趟旅程，属于你们。

我希望您离开剧院时，比进场时更宁静一些。不是因为作品对您的要求较少，而是因为它要求的是另一种东西——停下来，留心，重新发现寻常日子里早已存在的雅。此刻，我们比任何时候都更需要和谐。而八雅，早已懂得如何寻得它。

黄圣苗博士
鼟联合创始人与创意总监

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

概念及创作总监(音乐)
Concept & Creative Director (Music)

黄圣苗博士
Dr. Samuel Wong

黄圣苗博士是一位音乐学家、文化领袖，也是一位具远见的策略家。他的工作融合了传统文化、创新与社会影响力三大范畴。作为「鼟」(TheTENG Company)的联合创办人兼创意总监，他在推动机构发展方面扮演了关键角色，使「鼟」成为新加坡最具活力、最受敬重的艺术团体之一。在他的艺术领导下，「鼟」获新加坡国家艺术理事会评定为主要艺术团体(Major Company)，同时也是国家社会服务理事会的准会员，充分体现了该机构对追求卓越与关怀社区的坚定承诺。

黄圣苗博士于2009年在雪菲尔大学(University of Sheffield)取得民族音乐学博士学位，期间获得哈里·沃辛顿基金会(Harry Worthington Foundation)与新加坡福建会馆的双重奖学金资助。他也是牛津文化领袖计划(Oxford Cultural Leaders Programme 2025)的毕业生，该项目由牛津大学的花园、图书馆与博物馆群(Gardens, Libraries and Museums)及赛德商学院(Saïd Business School)合办，使他在策略领导、创新与文化创业方面的专业知识更上一层楼。他在鼟的工作，着重将音乐研究应用于实际场景、在传统中寻求创新，以及扩展华乐在当代社会中的角色。

作为国际文化界的思想领袖与演讲嘉宾，黄圣苗博士曾于多个机构发表主题演讲、主持大师班及演说，包括纽约的国际表演艺术协会大会(International Society for the Performing Arts Congress)、香港艺术行政人员协会、耶鲁—新加坡国立大学学院(Yale-NUS College)、香港中文大学、香港演艺学院以及阿姆斯特丹音乐学院(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.

剧场构作及表演指导
Dramaturg & Performance Coach

梁晓端
Melissa Leung

梁晓端是一位跨领域艺术家，曾于新加坡跨文化戏剧学院接受演员训练，并为香港演艺学院戏剧艺术硕士课程（剧场构作）首届毕业生。其艺术实践涵盖舞台表演、导演、形体指导及舞蹈构作等。对肢体表演、跨文化剧场及跨界别当代剧场的探索，使其创作的作品独具特色。梁氏活跃于表演艺术界，长期与本地及国际艺术家和团体合作，为每个项目注入独特的视角。

近年参与的创作包括：城市当代舞蹈团《空间间析》担任剧场构作；小息跨媒介创作室《身体档案#001》及西九单人表演艺术节《身海漂流》的联合创作及表演者；西九文化区与香港演艺学院舞台及制作艺术学院合作跨界实验平台–《Techbox 2024: Level 66 – 街机计划》任排练指导；东九文化中心驻场艺术家林俊浩主办《So FAR，So...》（阶段性展演）任剧场构作及表演指导。梁氏亦凭小息跨媒介创作室《卡桑德拉/表象终结之世界》获颁 2018 年 IATC(HK)剧评人奖「年度演员奖」。

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.

助理编舞
Assistant Choreographer

华琪钰
Hua Chi-yu

2000年毕业于香港演艺学院，2001年加入香港舞蹈团，2019年晋升为首席舞蹈员，2026年获委任为项目艺术统筹。主要参演剧目有《如梦令》、《再世·寻梅》、《帝女花》、《梁祝·传说》饰孟姜女、《神雕侠侣》饰郭芙、《画皮》饰小雪、《尘埃落定》饰塔娜、《白蛇》饰白素贞、《青衣》饰筱燕秋、《山水》及《九歌》饰山鬼。于2007年武汉艺术节《尘埃落定》中饰塔娜，另参演2008及2012香港新视野艺术节、2012年香港艺术节及于香港中乐团三十五周年乐季《千水情》任编舞。凭《梁祝·传说》、《白蛇》、《舞·雷雨》（新视野艺术节2012）及《九歌》四度获香港舞蹈年奖颁发「最值得表扬女舞蹈员演出」，并于第十六届香港艺术发展奖（2022）荣获「艺术家年奖（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.

创意发展总监（音乐）& 现场演奏（琵琶）
Head of Creative Development (Music) & Live Performance (Pipa)

黄心锐
Jeremy Wong

黄心锐是一位屡获殊荣的新加坡琵琶演奏家，致力于透过演出、创新与跨学科合作推动融合音乐的边界。他于14岁开始师从黄圣苗博士学习琵琶，18岁时已作为独奏家在本地及国际比赛中获得多项奖项。获得新加坡理工学院音乐与音讯技术文凭后，他曾在新加坡武装部队音乐及戏剧公司服役。

自2017年以来，黄氏一直是鼟乐团的核心乐师，塑造了乐团独特的融合音乐风格。他的录音作品涉及2010年青年奥林匹克运动会及网易游戏《英雄联盟》和《战术小队》等国际项目。黄氏的跨风格作品包括专辑《兵法II》——由Axel Brizzy、Calista Liaw、Wovensound及Khalif Rawi倾情演出——被音乐网站Bandwagon评为「2023年新加坡最佳专辑及EP之一」。黄氏在2025年新加坡国庆日游行中亮相。作为鼟的创意发展部长，他不断透过跨学科制作及创新来重新想像华乐的可能性。

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.

作曲及音乐制作
Music Composer and Producer

冯文甫
Bang Wenfu

冯文甫是新加坡最受欢迎的音乐制作人、编曲家兼作曲家之一。多年来，冯氏在各项作品中树立了独特的创作风格，其多才多艺的特质使其能够驾驭极为多元的音乐类型。冯氏的工作范畴及合作单位广泛，涵盖剧团、流行音乐界、企业机构、活动公司以及各类学校与教育机构。

在过去20年间，冯氏已成为音乐剧领域首屈一指的编曲家之一。合作单位包括新加坡话剧团、野米剧团、实践剧场、Pangdemonium、SingTheatre以及圣淘沙名胜世界。

此外，冯氏也积极为各大教育机构推广与制作音乐剧。自2001年至今，他已为30多部演出担任作曲、编曲及音乐总监。目前，冯氏已创作与编写超过800首音乐作品，并持续演进其风格，以符合业界趋势与大众品味。

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.

作曲及音乐制作
Music Composer and Producer

蓝佐珥
Joel Nah

新加坡国家艺术理事会艺术奖学金得主蓝佐珥，是首位以极优等荣誉毕业于西班牙瓦伦西亚伯克利音乐学院，电影、电视及电玩配乐音乐硕士学位的新加坡人。

在此之前，蓝氏曾跟随新加坡古典钢琴演奏家王立达学习钢琴，并获得文化奖得主伊斯干达·伊斯迈以及着名合唱指挥家桂伟杰的悉心指导。在伯克利就读期间，他随Alfons Conde研习作曲与管弦乐配器，并向指挥大师Constantino Martínez-Orts学习指挥。蓝氏曾合作过的团体与音乐家包括新加坡交响乐团、都会节庆管弦乐团、布达佩斯艺术管弦乐团，以及伦敦交响乐团与瓦伦西亚社区管弦乐团的多位首席乐手。

学成返国后，蓝氏以音乐总监、编曲家及管弦乐配器师的身份活跃于当地音乐剧界。此外，他也热衷于作曲，曾为多部短片、商业广告及舞台剧担纲配乐创作。

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.

作曲及音乐制作
Music Composer and Producer

骆思卫
Sulwyn Lok

新加坡作曲家、音乐总监，骆氏的音乐被新加坡《海峡时报》誉为「充满魔力」、「处处可见动人美感」。他常年往返于新加坡与纽约之间，创作横跨管弦乐与华乐领域，并以音乐探索不同文化与地域之间的联系。

骆氏曾受纽约州艺术委员会、新加坡国家艺术理事会、新加坡交响乐团及新加坡华乐团委约创作。古筝协奏曲《又见风筝》受委约为新加坡华乐比赛古筝高级组决赛指定曲目，将于2026年12月由新加坡华乐团首演。其作品亦曾于爱马仕（Hermès）展览开幕以现场演出形式呈现，并贯穿腾讯纪录片《早餐中国》多个篇章，该系列累计观看量逾亿。

作为音乐总监及作曲，骆氏共同打造大型跨文化制作《四海·闻音》，2025年新加坡华乐节闭幕音乐会首演。2026年，《四海·闻音》赴中国巡演，包括中国上海国际艺术节及西安丝绸之路国际艺术节。

骆氏亦担任亚洲文明博物馆特展《敦煌：佛教艺术与丝绸之路》的作曲及音乐总监。展览由亚洲文明博物馆与敦煌研究院合作呈献，展览音乐取材自留存至今的古代乐谱及丝绸之路上的文化交流。

骆氏是鼐乐团的音乐制作人，也是新加坡阮咸室内乐团与回响吹打团的驻团作曲家。骆氏拥有纽约大学影视配乐硕士学位，该学位由新加坡资讯通信媒体发展局（IMDA）的新加坡数码奖学金资助；他亦曾是杨秀桃音乐学院（YST Conservatory of Music）的毕业生致辞代表。

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.

布景设计
Set Designer

黄逸君
Wong Yat-kwan

香港演艺学院艺术学士学位毕业，2016年取得英国皇家威尔斯音乐及戏剧学院硕士学位。黄氏一直为多个香港着名剧团担任舞台设计，并于2023年凭西九文化区及香港话剧团联合主办音乐剧《大状王》获第三十一届香港舞台剧奖「最佳舞台设计」。

除剧场创作外，亦于2009年担任1881文物级酒店海利公馆之室内设计。

2014年起于香港演艺学院任驻校艺术家。2022年获英国高等教育学会会士。现职舞台设计系高级讲师。

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.

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

副布景设计
Associate Set Designer

黄乐瑶
Joslyn Wong

毕业于香港演艺学院舞台及制作艺术学院，获颁舞台及制作艺术（一级荣誉）学士，主修布景及服装设计。参与作品包括香港演艺学院音乐剧《我佛无着经》（联合布景设计师）、香港话剧团文本特区《三母女》（布景设计师）、香港演艺学院歌剧《灰姑娘》（服装设计师）、香港舞蹈团大型舞蹈诗《之间—吴冠中水墨行》（助理服装设计师）等。

现为自由身舞台工作者。

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.

服装设计
Costume Designer

林璟如
Lin Ching-ju

台湾剧场资深服装设计，五十年来合作对象遍及国内外各知名团体，参与演出设计作品多达三百出，近年致力于技术剧场新生代人才培训工作。

1992年获傅尔伯莱特奖学金及文化艺术基金会补助，赴纽约游学一年，参与纽约市立歌剧院五十周年演出及纽约市立芭蕾舞团演出之服装工作。2006年获第十届国家文化艺术奖。

与香港舞蹈团合作作品包括2002年《大地之歌》、2010年《潇洒东坡》、2012年《兰亭·祭侄》及2016年《红楼·梦三阕》。

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).

灯光设计
Lighting Designer

翁焯纶
Denzel Yung

2022年毕业于香港演艺学院舞台及制作艺术学院科艺制作系，主修灯光设计。在学期间获颁滙丰香港奖学金、张学友奖学金以及ETC亿逵时奖学金等。早年毕业于香港大学附属学院，主修创意研究。

近期剧場灯光设计作品包括：新约舞流《动能反应 - 艺意启航即兴创作演出》、梁基爵《A Human Concerto》、前进进戏剧工作坊「三年共桌」《根从你空中走过》、新视野艺术节《地·空·演》；东九文化中心《再18种发声与失声方法》；西九文化区自由空间《千高原》等。其他于音乐节担任联合灯光设计的制作包括未来音乐祭2022及UNISON FEST音乐节2021。

同时，亦为不同类型的制作担任灯光编程师、影像编程及系统设计等，包括自由空间自由爵士音乐节、东九文化中心《仍...息在零地》、香港话剧团《夜莺玫瑰》、香港舞蹈团《俪人行》、风车草剧团《隔离童话集》、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).

音响设计
Sound Designer

黎智勇
Martin Lai

毕业于香港演艺学院，主修音响设计及音乐录音。现为香港作曲家及作词家协会会员。

2010年凭香港电台广播剧《毒戒》，获New York Festivals颁发Craftand Technique - Best Editing。2016年，凭中英剧团《复仇者传闻之惊天谍变反击战》获香港戏剧协会颁发第25届香港舞台剧奖「最佳音响设计」及提名「最佳配乐」。其他作曲及音响设计包括：中英剧团《过户阴阳眼》、香港艺术节《论语》、香港话剧团《虎豹别野》及海洋公园《哈啰喂》鬼屋等。音乐总监作品包括：Theatre Noir《狄更斯的快乐圣诞音乐剧》及Loft Stage《我不要被你记住》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.

乐团音响设计
Music Ensemble Sound Designer

张博宬
Steve Zhang

张博宬是一位经验丰富的音响工程师，曾与多家顶尖表演艺术机构合作。作为鼟乐团的驻团音响工程师，张氏自2015年起负责该乐团本地及国际制作的现场音响。

张氏近期参与的作品包括新加坡戏曲楼45周年戏曲《一情一承》，以及Tang Renaissance的上海越剧作品《烽火情仇》与《秦香莲》。

自2024年起，张氏担任一年一度「新谣演唱会」的监听工程师，为超过40位音乐人及艺人负责音响；该演唱会旨在庆祝及弘扬1980至1990年代新加坡标志性的华语校园民歌运动。

张氏的专业经历还包括新加坡华乐团、新加坡交响乐团、鼎艺团及其他表演艺术团体。

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.

数码影像设计
Digital Image Designer

成博民
Oliver Shing

毕业于香港中文大学新闻与传播学院。现为影像设计师及导演。众声喧哗创团成员。

曾合作艺团包括香港舞蹈团、香港城市当代舞蹈团、香港芭蕾舞团、香港管弦乐团、前进进戏剧工作坊、香港话剧团、邓树荣工作室及无极乐团等。

创办多媒体工作室「春秋大梦」，连结跨界创作，参与不同演唱会及博物馆之影像设计。

曾获民政事务局艺能发展计划资助，策划及创作大型建筑立体投影作品《光筑城市》。

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.

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首席舞蹈员
Principal Dancer

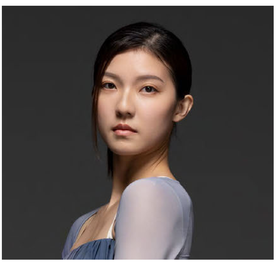
黄闻捷 饰 阿雅
Huang Wenjie As Ah Ya

毕业于北京舞蹈学院中国民族民间舞系。在学期间曾多次获颁奖学金。2017年加入香港舞蹈团，2025年晋升为首席舞蹈员。演出《三城志》〈四季〉、《踏歌行》三人舞〈小破阵乐〉、《紫玉成烟》、《刘三姐》、《丝路如诗》独舞〈花儿为甚么这样红〉、《小黄鸭》饰主角小黄鸭、《倩女·幽魂》饰聂小倩、《俪人行》独舞〈情系乡俗〉及「八楼平台」:《Next》。2026年凭于《风云》饰演孔慈获得香港舞蹈年奖「杰出女舞蹈员演出」。

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

戴咏津 高级舞蹈员 SENIOR DANCER
Tai Wing-chun



唐志文 高级舞蹈员 SENIOR DANCER
Tong Chi-man

徐浠林 舞蹈员 DANCER
Chui Hei-lam

冯韦迪 舞蹈员 DANCER
Feng Weidi

何知琳 舞蹈员 DANCER
Ho Gi-lam

赖泓甫 舞蹈员 DANCER
Lai Hung-fu

赖欣欣 舞蹈员 DANCER
Lai Yan-yan

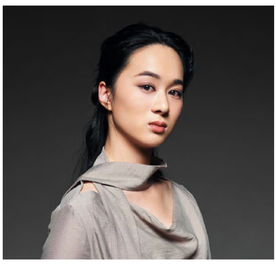
林昀浩 舞蹈员 DANCER
Lam Wan-ho

李文宇 舞蹈员 DANCER
Li Wenyu

戴俊裕 舞蹈员 DANCER
Tai Chon-u

谢雅萍 舞蹈员 DANCER
Tse Nga-ping

王沐宁 舞蹈员 DANCER
Wang Muning



周缘 舞蹈员 DANCER
Zhou Yuan

现场演奏
Live Performance

鼟乐团
The TENG Ensemble

二胡
Erhu

卓诗璇
Amanda Toh

卓诗璇于九岁开始接触二胡，灵感来自学校音乐教师。在新加坡华乐团沈芹的指导下，卓氏在一年内获得全国华乐比赛第三名。凭藉不懈的努力，卓氏连续在全国华乐比赛及新加坡华乐比赛初级组（2016）、中级组（2018）高级组（2020）赛事中获得第一名。2022年，卓氏演奏刘文金作品《雪山魂塑》，同时荣获新加坡华乐比赛高级组冠军及最受观众欢迎奖，是首位同时获得这两项殊荣的参赛者。卓氏还在2019年敦煌杯新加坡国际二胡大赛少年组中获得第一名。

作为新加坡国家青年华乐团的一员，卓氏于2019年与新加坡华乐团作演出了协奏曲《楚颂》。卓氏在新加坡国家青年华乐团于2022年担任二胡声部首席，并于2023年晋升为联合首席。

卓氏代表新加坡国家青年华乐团参加2019年香港青年音乐营，与新加坡华乐团合作演出协奏曲，并在电台958FM出镜。在国际舞台上，卓氏与来自加拿大、以色列、芬兰及意大利的音乐制作人合作，为加拿大艺术家Murray Grant的专辑《first...listen》作出贡献，并协助Note Performer开发虚拟二胡乐器。同时致力于培导下一代二胡音乐家。

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

周俐贤
Chew Lixian

周俐贤精通中西方音乐。她的音乐旅程始于古典钢琴，随后获得新加坡教育部海外奖学金赴英国曼彻斯特大学深造，师从英国古典钢琴家Andrew Wilde。

在深耕西方古典音乐根基的同时，周氏在华乐领域也取得了卓越的成就。2016年周氏于新加坡全国华乐比赛荣获笙公开组冠军，首次与新加坡华乐团合作，演出笙协奏曲《孔雀》。为提升自我及探索音乐的多样性，周氏于2025年参加第二届「丝绸之路」全球音乐家工作坊，与国际着名琵琶演奏家吴蛮、美国大提琴演奏家Mike Block等多位业界顶尖导师和来自全国各地的优秀音乐家切磋及同台演出。

周氏现任鼎乐团笙演奏家及高级经理（考级与外展），近年亦获委任为新加坡华乐总会理事会青年部委员。周氏在演奏者与教育者的双重角色中寻求平衡，致力于促进跨文化艺术交流，并将华乐的独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.

电子琴
Keyboard

许坚隆
Gabriel Hoe

许坚隆是新加坡钢琴家、多栖乐器演奏家及音乐叙述者，以精湛技艺与真挚人文情感融为一体的演出广受赞誉。

许氏以最优异成绩毕业于新加坡国立大学杨秀桃音乐学院，并曾获得英国皇家音乐学院钢琴演奏文凭考试同届最高分。

许氏在古典音乐曲目、当代作品及跨文化合作之间无缝转换。作为新加坡烛光音乐会系列的先驱，他为新观众带来了沉浸式现场音乐体验，并定期与鼟乐团、新加坡之声及新加坡芭蕾舞团合作演出。

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.

结他
Guitar

吴家兴
Leonard Goh

吴家兴毕业于美国MI现代音乐学院，主修音讯工程与音乐制作，随后在The Village和Kingsize等洛杉矶专业录音室工作。吴氏亦以助理工程师与制作人的身份参与多个项目。吴氏曾透过观察Dennis Herring、Dave Pensado及Barry Rudolph等音乐工程师的录音与混音过程，学习音色、音乐频率、音乐制作与混音方面的知识。

如今，吴氏在新加坡经营自己的音乐制作工作室Soul Dot SG，为Tim De Cotta、郑可为与沈志豪、Gail Belmonte、Shaun Jensen、Fathin Amira、Fingerfunk、Thecolorfractal 等音乐人制作作品。

除了音乐工程之外，吴氏也精通吉他，曾在美国MI现代音乐学院受过世界着名结他教师的指导，并与他们同台演出。他曾与Deidre Powell及史提夫·汪达（Stevie Wonder）合作过，也在梅西·格雷（Macy Gray）、霍尔与欧茨（Hall & Oates）与麦克·麦克唐纳（Michael McDonald）等人的开场表演中演出。另外，虽然他的作品主要偏向当代音乐，他也曾学习电影配乐和古典作品，以便进一步培养他作为音乐家的全能性与音乐才能。他的这些经历都有助于塑造他多样化、全面的演奏方式，并充分展现在他的音乐与音乐制作能力之中。

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.

古筝
Guzheng

沈琦
Sim Kee

沈氏是一位古筝及打击乐演奏家，2023年以荣誉成绩毕业于南洋艺术学院，曾担任古筝及中国打击乐首席演奏员。沈氏师从新加坡华乐团古筝首席许徽及新加坡华乐团打击乐手沈国钦。

自2018年来，沈氏参加过每一届新加坡华乐比赛，在2018年获得重奏组亚军、2020年获得古筝高级组季军、2022年获得重奏组冠军。2023年，她在南洋国际音乐比赛成人古筝组中荣获金奖。

2023年，沈琦加入鼟乐团，在新加坡国立青少年华乐团20周年庆典音乐会上与新加坡华乐团合作演出了古筝协奏曲《如是》。2024年，沈氏参加新加坡华乐比赛高级组，获得前三名及最受观众欢迎奖。沈氏不断扩展跨越多种风格的曲目，目前正在南洋艺术学院攻读表演硕士学位。

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

庄家欢持有伦敦皇家音乐学院音乐学士学位，在该院学习期间为奖学金获得者，师从Amanda Truelove。庄氏于11岁开始学习大提琴，师从Gevorg Sargsyan及随后的Pei-Sian Ng，并参加过大提琴家Torleif Thedéen及Gemma Rosefield的大师班。

庄氏曾在滨海湾金沙剧院与林俊杰及陈洁仪同台演出流行音乐演唱会，自2022年起参加林俊杰世界巡回演唱会。2023年，庄氏参演新加坡话剧院出品《李光耀音乐剧》，并于格林美奖提名的作曲家埃拉·斯皮拉之最新单曲中出镜。2024年，庄氏获选为新加坡国庆日游行的独奏嘉宾。

庄氏曾与多个乐团合作演出，包括英国皇家节日音乐厅的猎户座乐团及皇家音乐学院交响乐团，指挥包括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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鸣谢
Acknowledgements

各赞助机构及捐助人的慷慨解囊，成就了香港舞蹈团的卓越成绩，亦是继续推动本团艺术发展的一大助力。为此我们送上由衷谢意，并承诺以更精进的表现推广艺术，回馈社会。

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绿色剧场笔记

香港舞蹈团致力探索艺术创作与环境永续之间的平衡，在本次《八·雅》制作中，我们参考英国「剧场绿皮书」(Theatre Green Book)，首次推行舞团可持续发展剧场的系统化实验。制作以剧场绿皮书的「基础制作标准」为目标，即制作中所使用的每类材料中，必须有至少50%来自非一次性及非全新资源；及在演出结束后，须确保有至少65%的制作材料获得妥善处理、重用、转赠或回收，以将绿色原则贯穿于《八·雅》的创作及制作的过程。

跨机构协作与供应链转型

舞团于制作伊始便与联合制作新加坡鞋乐团共同签署可持续发展承诺，并携手香港演艺学院作为研究伙伴，记录与实践绿色制作流程。同时，我们于布景制作招标时引入可持续标准，引导承包商采用FSC认证木材及进行精确的可回收物料数据记录，推动行业供应链的绿色转型。

模组化设计与减碳物流

布景设计黄逸君在设计上采用极简模组化结构，以13个可移动箱体与可拆卸升降台构建多维度的舞台空间。同时，木箱亦选用重用物料及水性颜料。此设计不仅大幅降低后续巡演的运输体积与物流碳足迹，亦因极简设计提升了组件在未来制作中的重用率。

资源活化与美学传承

服装设计林璟如善用本团典藏资源，将2002年制作《大地之歌》的其中一套服饰，经过计算与设计考量，精细重构为本次演出中舞者的服饰。重用旧物料不单是为了可持续发展，林璟如也指出另一重点：现今难觅当年的布料材质，所幸舞团保存得当，才得以让二十年前的服装以新的姿态重现。除此之外，为未来舞团其他服装设计师能更易重用本次《八·雅》的服装，林璟如亦授权舞团可拆卸及重新设计服装布料。以实现跨越制作的资源重用与美学转化。

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。演出中採用的茶菓，實為茶菓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<叁：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。

营运与宣传的实践

除制作以外，舞团亦积极探索营运上可行的可持续发展方向，如尽量以电子版进行推广、使用FSC认证的纸张印制宣传单张，鼓励观众乘搭公共交通工具前往剧场等，将环保理念延展至与观众互动的每一个环节。

推行绿色剧场涉及生产流程的深度重组，从前期材料测源、可重用的数据计算，到与各合作单位的反覆沟通，均需要投入额外的时间与管理资源。然而，作为本港主要表演艺术旗舰团体之一，舞团深感有责任发挥行业影响力，引领表演艺术界迈向低碳未来。

艺术源于自然，人类之所以能将或幽微或宏大的哲思寄情于一盏茶、一缕香中，只因我们皆栖居于生生不息的万物天地。舞团迈出可持续发展的每一步，出于护养生态的初心。舞团望以此微薄之力，守护这片孕育文化与生命的土地，让未来世代依然能在清朗的世界里，体悟创作与生命的动人力量。

我们期盼透过本次《八·雅》的实践，为本港以至邻近地区的剧场发展累积宝贵经验。感谢所有合作单位、制作团队及观众对本次可持续发展倡议的支持。舞团将持续深化绿色实践，为社会带来兼具艺术价值与环保责任的优质演出。

《八·雅》绿色剧场研究及记录组
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 Afterlaste* 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 香港舞蹈团 HONG KONG DANCE COMPANY SINCE 1981

您的捐款 成就可持续的艺术生态

Your Donation Powers a Sustainable Arts Ecosystem

《八·雅》以「绿色剧场」为理念，从创作、制作到演出，尽量采用可持续的物料与做法，让艺术与自然和谐共存。这份对环境的尊重，亦延伸到我们对艺术生态的长远承诺——透过您的捐助，让香港舞蹈团持续创作高质素、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.

请捐款支持香港舞蹈团「舞团发展基金」

Make a Donation to Hong Kong Dance Company's General Fund

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Support Now!

是次演出部分服装采用回收旧布制作，透过循环再造实践绿色剧场理念。其中〈灵魂在水泥墙中开花〉舞段的服装取材自舞团2002年作品《大地之歌》，经拆解重新设计与制作后再度登上舞台，让珍藏多年的物料焕发新生，延续舞台生命。

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.

香港舞蹈团
Hong Kong Dance Company

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大型舞剧
Grand Dance Drama

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「杰出女舞蹈员演出」
Outstanding Performance by a Female Dancer

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Outstanding Performance by a Male Dancer

「杰出布景设计」
Outstanding Set Design for Dance

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23.4-2.5.2027
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杨云涛 Yang Yuntao
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Director and Choreographer

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