

Academy Open Day – Opening the Doors to the Fun of Performing Arts 演藝開放日 — 共享表演藝術之樂





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The Academy main campus in Wanchai and the Béthanie heritage campus in Pokfulam entered the carnival spirit on 8 March for the Academy's Open Day. At this annual event, the Academy opens its doors so that the public can have a close encounter with the performing arts. This year the Open Day received a very encouraging response, drawing more than 6,800 visitors to the two locations.

During the day 90 interactive programmes were presented by the six Schools, namely Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts. The performances, open classes, masterclasses, arts demonstrations, guided tours and workshops provided excellent opportunities for the public, in particular teenagers and families, to enjoy the fun of performing arts.

演藝的灣仔本部校園和薄扶林伯大尼古蹟校園於3月8日的開放日搖身一變成為嘉年華會！在一年一度的開放日，市民可近距離接觸表演藝術。今年的盛事吸引逾6,800名市民參觀，反應熱烈。

當天90項精彩節目由戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院和舞台及製作藝術學院精心呈獻。市民有機會欣賞和參與各類型的表演、公開課、大師班、示範、導賞團及工作坊，體驗表演藝術的樂趣，不少年輕人和家庭亦樂在其中。

- 1-3. The opening ceremony at the Wanchai campus features student performances of brass, contemporary dance, Chinese opera, drama and musical theatre.
灣仔本部舉行的開幕禮表演節目豐富，有精湛的銅管樂、現代舞、中國戲曲、戲劇和音樂劇演出。
4. The Academy community engagement project *Performing Arts Marathon* kicks off on Open Day. The project takes Academy students to Sham Shui Po, Yuen Long and Tung Chung on an "Arts Mobile", to give outdoor performances at public spaces and schools in March. 演藝社區藝術計劃「演藝流動車」於開放日啟動。這輛專車於3月帶領演藝學生前往深水埗、元朗和東涌的公共空間和學校，在化身舞台的專車上作戶外表演。

The day also saw the launch of initiatives that highlight the Academy's dual mission of preserving old traditions and exploring new directions in performing arts education. These included a specially designed outdoor Chinese opera theatre and the launch of Innovation Hub (iHub) video. iHub is a newly established unit that is committed to providing Academy students with an innovative and technology-rich learning environment.

Academy Director Professor Adrian Walter was thankful to the visitors and all stakeholders, whose long-term support for the Academy has allowed the nurturing of over 7,300 talented performing artists over the years, many of whom have become outstanding leaders in various sectors of the creative and cultural industry, and enriched the cultural scene of Hong Kong.

演藝亦藉著開放日推出新項目，包括特別搭建的戶外中國戲曲舞台和演藝教學創新中心(iHub)的短片，以展示其於表演藝術教育上承先啟後的使命，在保留和發揚傳統的同時，亦積極開創新方向。iHub為演藝新成立的部門，銳意為學生提供創意科技教學空間。

演藝校長華道賢教授感謝市民和各界對演藝的支持，使之歷年來孕育逾7,300名表演藝術家和舞台設計及管理專才，當中不少為創意藝術界的領袖，豐富香港的文化生活。



- 5-6. An outdoor Chinese opera theatre with a specially designed bamboo theatre façade is set up for the first time in the podium garden of Wanchai campus so Academy students could perform a number of Chinese opera pieces. 於灣仔校園的花園平台設有戶外中國戲曲舞台，並首次配上度身訂造的巨型粵劇戲棚花牌，供演藝學生表演一系列的中國戲曲。
7. The outdoor theatre also stages a brass performance specially arranged to add a Western flavour to this Chinese setting, showcasing the Academy's creativity in bringing together different cultural elements in its programmes. 戶外舞台亦特別上演了一場銅管樂表演，為這充滿中國情懷的佈景添上西方色彩，展示演藝致力融會不同文化的創意。

- 8-9. Guests having fun with Open Day photo frames. 來賓興致勃勃地與開放日的大型相框拍照留念。
10. Visitors are taken to the backstage to tour around the scenic art, props and scenic construction workshops. Tours to the wardrobe of theatre productions are also arranged during the day. 市民參觀後台的繪景、道具製作及製景工場。當日亦設有服裝間的導覽團。
11. Visitors showing great interest in learning about the editing and special effects techniques for film and TV productions. 市民細心聆聽電影和電視製作導師講解剪接和特別效果的技巧。
- 12-15. Visitors engage in various performing arts programmes. 市民參與各項表演藝術節目。

Another public event, the Information Day, will be held in September, where prospective students can learn more about the study programmes offered by the Academy. The *Academy News* will keep you posted of the details. 演藝將於 9 月舉行資訊日，有興趣報讀演藝的市民可親臨演藝了解各項課程資料。詳情稍後公佈。

Rose-coloured glasses? Not really! 名不虛傳

Does it promise to be one of our best – or are we seeing things through rose-coloured glasses? Well: yes perhaps.... but no, not really! Indeed, everything so far points to this May's public performance season from the School of Dance as being one its very best: reaching high, pushing the boundaries: bold, brave and exciting! And while showcasing the talents of our young dancers, the four works on the programme will also showcase many of the hallmarks that underpin not only the School, but also the Academy: excellence, the collaborative, original creative work that challenges the status quo; tradition as point of departure for the contemporary; and the coming together of East and West.

The success of any season relies first and foremost on the choice of top-class choreographers – and we have done just that: four really inspirational artist/teachers who have come from here, there, via everywhere, to work with us. The process began in what we call 'Winter Term' – three intensive weeks in January where the choreographic foundations were laid down through a creative journey shared by the choreographer and the dancers. Winter Term is also the time when the set, lighting and costume designers from the School of Theatre and Entertainment Arts starting their creative journey – observing the works as they take shape, discussing ideas with the choreographers, and helping bring each work to performance life.

And the works themselves? Those of you who have followed the School's performances over the last few years may remember Physical Theatre director/choreographer Rob Tannion's amazing *Sinking Water* for the Contemporary Dance stream in 2008. Such

我們即將呈獻的演出是最精彩矚目 — 還是我們想得太多？當然不是！今年五月舞蹈學院的舞季展現了最精彩的一面，集創新、大膽和刺激於一身，將藝術氛圍推向高峰！四個舞蹈作品由才華洋溢的年輕舞蹈員傾情演繹，全面地彰顯舞蹈學院和演藝力求完美、群策群力的宗旨，以原創的藝術作品挑戰自我，不但糅合傳統與現代元素，並融會中西文化。

每個舞季得以成功上演，卓越的編舞家一定功不可沒。這次我們邀請了四位來自本地及世界各地的藝術家和導師，為這舞季注入無限靈感。這次合作始於「冬季課程」期間，在一月為期三星期的創作過程裡，編舞家和舞蹈員互相分享心得，作編舞的初步構思。同時，舞台及製作藝術學院的舞台設計師、燈光設計師和服裝設計師亦展開他們的創作之旅，觀察舞蹈作品的逐漸成形，並與編舞家交流意見，令表演更引人入勝。

作品本身又如何呢？如果你近年有留意舞蹈學院的表演，你大概會記得形體劇場導演及編舞家 Rob Tannion 於 2008 年為現代舞系呈獻的《Sinking Water》。我們誠邀他今年再次為學院創作一部跨舞系的作品（由芭蕾舞、中國舞及現代舞三個學系的學生演繹）。這次 Tannion 再度從中國的社會事件中汲取靈感（尤其是富士康事件），創編了《Beautiful Ghosts》，將舞蹈員的體能和情感推至極限：一方面體現了大膽無懼的精神，另一方面卻散發令人惋惜和動容的情感。

Cameron McMillan 的《Corpus/Corps》（圖 1）雖然同樣挑戰舞蹈員個人情感與藝術的界限，卻予人截然不同的感覺。這位現居倫敦的紐西蘭年輕編舞家



was the impact of the work that we invited him back to create this year's cross-stream piece (where the ensemble comprises dancers from all three of the Schools majors – Ballet, Chinese Dance and Contemporary Dance). This time around, Tannion has again gone to a Chinese-based event for his inspiration (specifically Foxconn) for *Beautiful Ghosts*. Physically and emotionally demanding, the work pushes its dancers to the limit: fearless and confronting – yet poignant and moving.

In complete contrast, but similarly taking the dancers on both a personal and artistic challenge, is Cameron McMillan's *Corpus/Corps* (Photo 1). Originally from New Zealand, but now based in London, the young choreographer has taken the question of what it is to be a ballet dancer in the 21st century as the starting point for a beautiful – yet sharp and edgy – work which goes beyond the traditional canon, and shows ballet at its contemporary best. What is even more exciting is that the music – Ezio Bosso's *String Quartet No.5* – will be played live by one of the School of Music's top string quartets: the icing on the cake for a work that already shines.

Another link to a past season comes in the form of local dance artist Xing Liang's *Life, Death and the Twilight* (Photo 2). Created in 2007, the work is a wonderful mix of traditional and contemporary Chinese Dance. As in McMillan's work, here too, the challenge of bringing together these opposites (but are they?) in a way that does justice to both, and at the same time comes together as meaningful balanced whole. No small task, especially when the traditional is highly codified, and when abstract elements are woven in and through a strong narrative line.

And last but by no means least: Contemporary Dance Artist-in-Residence Christine Gouzeli's multi-layered *Echoing Woods* (Photo 3). Drawing on some well-known fables and fairy-tales – think *Alice-in-(a somewhat warped) Wonderland*, *Animal Farm*, *Little Red Riding Hood* and more – the choreographer reveals the other, darker side of fantasy-land. It storms and seethes, has something primal and raw about it; and resonates at a deeper, visceral level. No rose-coloured glasses here!

(Text by Professor Anita Donaldson, Artistic Director of the programme)

以芭蕾舞舞蹈員在 21 世紀的定位為題，利用鮮明和前衛的手法推翻傳統，展示芭蕾舞最時尚的一面。更令人期待的是音樂學院弦樂四重奏將現場彈奏 Ezio Bosso 的《弦樂四重奏第五首》作配樂，定必錦上添花。

本地舞蹈家邢亮的《Life, Death and the Twilight》（圖 2）同樣與過往演出的作品有所關聯。此舞於 2007 年創編，巧妙地糅合傳統與現代的中國舞，保留這兩種看似南轅北轍的風格之時，亦互相平衡又合而為一，與 McMillan 的作品同出一轍。由於舞蹈以傳統元素為基石，並透過抽象的概念交織出扣人心弦的畫面，此編舞手法絕不容易。

壓軸登場的是由現代舞系駐院藝術家古倩婷創作的《Echoing Woods》（圖 3），作品取材自《愛麗絲夢遊仙境》、《動物農莊》和《小紅帽》等膾炙人口的寓言和童話故事，將幻想世界陰暗的另一面帶到觀眾眼前，高潮迭起，蕩氣迴腸。以原始和真實的角度，誘發觀眾體會深層意義。我們絕對是名不虛傳的！

（由節目藝術總監唐雁妮教授撰寫）



1-2.5.2015 | 晚上 8:00pm
Lyric Theatre 歌劇院
\$115, \$100(M), \$80, \$70(M), \$55(B)
Ticketing details 票務詳情: P. 22, 24

The Pursuit of Happiness – Dialogue with *The Blue Bird* Director 尋找幸福之路 — 《青鳥》導演對談



Chan Chu-hei,
Director of *The Blue Bird*
《青鳥》導演陳曙曦

What is *The Blue Bird* about? What attracts you to the play?

I first read this classic work of Maurice Maeterlinck when I was a student, and it enchanted me with its magic realism and symbolism. It is a story about the adventures of two kids searching for a blue bird. It seems to be a fairy tale, but in fact it is only a means for the playwright to explore the meaning of happiness.

The play was written in 1908 in Belgium. How are you going to adapt it for the stage in Hong Kong?

I am sticking to the original script without too much adaptation. The issues that the play addresses are quite similar to those faced by the world including Hong Kong today, so I hope to forge a connection between the play and the present time with the actors and the audience. As to what they will get in the end, I will not say too much or give too much away; I'd prefer to leave them with enough room for their own discovery.

This is your second time participating in Academy student productions. As an alumnus, how do you feel?

Both have been enjoyable experiences. I have worked with people of great potential, whether actors, director's assistants or backstage crew. They have all been lively, hardworking and creative. The actors are positive about acting, with a desire to explore, in particular the graduating students who are gearing up for the world outside. Compared to the experience of two years ago, I notice the rapid transformation of the students' way of thinking, and they are becoming more conscious of their own perspectives. Their input has helped me a lot in constructing this drama, and so the drama belongs to them too. I look forward to watching the full version when the drama is ready for performance, and hope to work again with the students after they graduate.

What is your "blue bird"?

There is a sentence in the script that says, "We need it for our future". To me, "it" (the blue bird) refers to students and teenagers, and this interpretation fits well in today's Hong Kong. Teenagers play an important role in building society, determining our future. Whether or not society is happy ultimately depends on them.

《青鳥》是一個怎樣的故事？它有何吸引你之處？

我在學時已看過這部莫里斯·梅特林克的著作，當時已被其魔幻與象徵主義深深吸引。故事是說兩個小孩子找尋青鳥的過程，表面上是童話，但作者實際上是借他們的眼去看當時的世界，並探討幸福是甚麼一回事。

此劇寫於 1908 年的比利時。你如何將此劇搬到香港的舞台？

我大致上沿用原本的劇本，沒太多改編。劇中所探討的問題，與現今世界和香港正面的處境也相當融合，故此我希望與學生和觀眾一起尋找當中的連繫。至於他們能找到甚麼答案，我沒有設下太多的框架，希望留空間讓大家自己發掘。

這次是你第二次參與演藝學生製作，作為演藝校友，你有甚麼感受？

這兩次都是很愉快的經驗。排練過程中我見到很多可造之材，無論演員、導演助理或後台製作人員，都很活潑、勤力和富創作力，而演員更對表演充滿憧憬，懷著探索的慾望，尤其即將畢業的同學，我相信他們已準備好迎接將來的世界。跟兩年前相比，我察覺到學生的思考方式進化得很快，他們越來越有自己的觀點。他們的意見有助我建構此劇，所以此劇是屬於他們的。我很期待看上演的完整版本，亦希望待他們畢業後，我可與他們再度合作。

你的「青鳥」是甚麼？

台詞有一句「我們需要牠來得到快樂」，我覺得「牠」（青鳥）就是學生和青年人，這亦很切合現在的香港。青年人是建構社會的重要一員，他們決定我們的將來，社會快樂與否全靠他們。

如果你們找到牠，可否做好心交給我們？……我們將來需要牠來找尋快樂……

編劇：莫里斯·梅特林克
導演：陳曙曦* 翻譯：黃國鉅博士 佈景設計：王健偉
服裝設計：麥芷筠 燈光設計：梁沛穎
音響設計：鍾楚翹 形體指導：莫蔓茹*
演員：陳凱璇、莫家欣、吳諾唯、高棋忻、吳嘉儀、施淑婷、
溫子樑、劉育成、黎濟銘及戲劇學院學生

Playwright: Maurice Maeterlinck

Director: Chan Chu-hei* Translator: Dr Wong Kwok-kui

Set Designer: Jan Wong Costume Designer: Mak Tsz-kwan

Lighting Designer: Pui Leung Sound Designer: Joyce Chung

Movement Coach: Julia Mok*

Cast: Chan Wing-shuen, Mok Ka-yan, Ng Lok-wai, Ko Ki-yan,
Ng Ka-yee, Sze Shuk-ting, Wan Tsz-leung, Lau Yuk-shing,
Lai Chai-ming and Academy Drama students

* On behalf of Theatre Horizon 代表天邊外劇場參與是次演出



青鳥

If any of you should find
happiness, would you be so
kind as to return it to us...
we need it for our future...

The Blue Bird



粵語話劇（本節目內容適合 12 歲或以上人士觀看）
Drama in Cantonese
(This production is suitable for 12 years or over)

29.4-2.5.2015 | 晚上 7:30pm

2.5.2015 | 下午 2:30pm

Drama Theatre 戲劇院

\$105, \$90(M), \$70, \$60(M), \$50(B)

Ticketing details 票務詳情：P. 22, 24

Academy Drama *Descendants of the Eunuch Admiral –* Are You One?

演藝戲劇《鄭和的後代》——你是嗎？

Tony Wong, Director and Director of Movement of
Descendants of the Eunuch Admiral
《鄭和的後代》導演和形體編導黃龍斌



Admiral Zheng He, a figure who has made a great contribution to China's marine history, had another identity – as a castrated eunuch. Without reproductive ability, was it possible for him to have descendants? Or, could everybody be his descendant? Are you one?

Descendants of the Eunuch Admiral written in 1995 is now a classic work by Kuo Pao-kun, one of the most renowned playwrights from Singapore. Last year, Academy Lecturer (Acting) Tony Wong (Photo on top) staged the play with Singaporean students during his faculty exchange programme at LaSalle College of the Arts, Singapore. This May, he will direct the play once again, this time at the Academy, featuring Academy drama students. For Wong, the play is a wake-up call for human beings – who can be classified into two groups: “castrated by others” and “self-castrated” – to reflect on their status. As Wong puts it, “Castration is not only the torture of the physical body, but also a suppression of the spirit. From ancient times till now, there has always been a group of people who have voluntarily given up their values and beliefs in order to survive, while the other group is deprived of their free will and choice due to suppression. Some do not even have the capacity to realise their fate.” The background setting for this production, such as time and place, is not confined to any specific period, suggesting that exploitation exists in any, and many, social systems.

In addition to his directorial role, Wong is also the Director of Movement of this production. He has explored the dynamic range of physical movement and dance in order to express strong emotions like anger, suppression and even “explosion”, some of which is highly demanding, presenting great challenges to the students in terms of technique, physical strength and emotional expression. This coupled with specially arranged visual effects and music, the production invites the audience to forge a connection between Zheng He's physical suffering and their own lives.

鄭和，一位對中國航海業有重大貢獻的人物，他有另一個身份——一名被閹割的太監。失去傳宗接代的能力，鄭和怎能有後代？抑或人人都可能是他的後代？你是嗎？

《鄭和的後代》為新加坡戲劇大師郭寶崑於1995年寫的經典作品。演藝講師（表演）黃龍斌（上圖）去年於新加坡拉薩爾藝術學院作交流期間，曾指導該院學生演出此劇；而今年5月，他將再次執導，聯同演藝學生為觀眾呈獻此套喚醒大家思考自身的劇目。黃形容人可分為「被閹割」和「自閹」兩類：「閹割除了是一種肉體的殘害，亦是精神層面的壓迫。無論古代或現在，總有一群人自願為生活而捨棄某些信念，而另一群則於壓迫下被剝奪自主，當中部分人甚至連察覺的能力也欠奉。」此劇並沒有設定於某一年代或地點，正正透視出閹割的情況於任何社會均可發生。

除了擔任導演，黃亦是此劇的形體編導。這次他於演出加入大量形體及舞蹈的演繹方式和一些高難度動作，以表現澎湃、憤怒、受壓迫等強烈情緒，無論技巧、體能或情感表達上，對演員均是極大挑戰。再配合視覺效果和音樂，黃希望啟發學生和觀眾思考其生活狀況與鄭和的身體殘缺之間的關聯。

郭寶崑經典劇作 黃龍斌執導全新版本

鄭和的後代

Tony Wong stages a new adaptation of a classic work by Kuo Pao-kun
Descendants of the Eunuch Admiral

粵語話劇

本節目內容涉及裸露場面，只適合18歲或以上人士觀看

Drama in Cantonese

This production contains nude scenes, suitable for 18 years or above only

編劇：郭寶崑 導演/改編：黃龍斌 形體編導：黃龍斌
聯合佈景及服裝設計：阮漢威、王丹丹 燈光設計：林宛珊
音響設計及作曲：李寶瑜 錄像設計：盧榮
演員：胡浚浩、黎樂恆、陳嘉茵、黃庭嫻、鄭雅芝、徐務研、
白清瑩、王文杰、蔡溥泰、樓嘉豪、黃子澄、張焱
Playwright: Kuo Pao-kun Director/Adaptation: Tony Wong
Director of Movement: Tony Wong
Co-Designers of Set & Costume: Leo Yuen, Wang Dandan
Lighting Designer: Sandy Lam Yuen-shan
Sound Designer & Composer: Labroe Lee Po-Yu Video Artist: Lo Wing
Cast: Wu Tsun-ho, Lai Lok-hang, Chan Ka-yan, Jessica Wong,
Cheng Nga-chi, Tsui Mo-yin, Pak Ching-ying, Wong Man-kit, Choi Po-tai,
Lau Ka-ho, Wong Tsz-ching, Zhang Yan

4-9.5.2015 | 晚上 7:45pm

9.5.2015 | 下午 2:45pm

Studio Theatre 實驗劇場

\$95, \$80(M), \$50(B)

Ticketing details 票務詳情：P. 22, 24

Photo Gallery of Academy Production

演藝製作節目精華相集

Happy Family《家和·萬事輕》 9-14.2.2015

On her wedding day, Becky plans a kidnapping with her family so that they might be armed with a secret. What they don't realise is that their own secrets are being exposed. During the play, they come to realise not only that there is "a difficult book that every family has to read", but also that each family member has a chapter of their own which they must deal with; sometimes, in fact, an entire book.

碧琪於出嫁當日，與家人合謀入屋綁架，目的是為了守著一個秘密，但眾人卻始料不到，自己心中的秘密也不知不覺地被揭露……最後他們發現，家家除了有本難唸的經，還會有個難頂的人，有時候不只一個。



1. Intriguing memories always surface on your big day, like forgotten puppy love...(from left: Sze Shuk-ting, Mak Chi-lok)
在你的大日子裏深刻的記憶便會浮現：例如年少時特別的愛……
(左起：施淑婷、麥智樂)
2. Mirroring becomes confronting: the daughter (left: Sze Shuk-ting) is sharing her happiness in getting married, while her mother (right: Mok Ka-yan) is anxious about borrowing money.
面對面變了對立面：女兒（施淑婷，左）正在分享出嫁的喜悅，母親（莫家欣，右）卻在擔憂自己借錢的問題。
3. The mission of Hong Kong young men can be "groundedly" fantastic. (from left: Mak Chi-lok, Li Ho-wang)
香港青年的理想可以是非常「沉實」地異想天開。(左起：麥智樂、李灝泓)
4. The hand coming from under the sofa, is it creating a nightmare... or making a sweet dream come true? (from left: Ting Tung-yan, Ko Ki-yan, Yim Kui-kin)
梳化底伸出來的手是在製造惡夢……還是要令美夢成真？(左起：丁彤欣、高棋妍、嚴鉅乾)
5. Confrontation does not necessarily lead to reconciliation, but it does at least prompt a rethink about the meaning of family in this turbulent world... (from left: Ko Ki-yan, Sze Shuk-ting, Li Ho-wang, Mak Chi-lok, Chan Wing-shuen, Cheung Man-che; behind the cabinet: Ting Tung-yan)
正面面對並不一定會帶來結果，但至少可以讓他們在紛亂的世界裏反思「一家人」有甚麼意義。(左起：高棋妍、施淑婷、李灝泓、麥智樂、陳穎璇、張蔓姿；櫃後：丁彤欣)



A Harmony of the East and West 中西和弦

The Academy's homegrown Gloucester String Quartet (GSQ), formed by students Zheng Yang (Violin), Felix Wei Ningyi (Violin), Chris Choi Shu-lun (Viola) and Xu Ting (Cello), embarked on their first concert tour to perform in the UK in mid-March, together with piano visiting student Rachel Cheung and three students from the Chinese Music Department — Chan Kai-him (Erhu), Belle Shiu Pui-yee (Pipa), and To Fung-lim (Dizi).

The first stop was London, where they presented two prestigious concerts at the Royal Academy of Music and St Peter's Church, Eaton Square, showcasing a wide repertoire including Shostakovich's *String Quartet No.7*, Donhanyi's *Piano Quintet*, a selection of Ravel's solo piano works and a number of traditional Chinese pieces. The concerts were very well-received.

由四位音樂學院弦樂學生鄭陽（小提琴）、魏寧一（小提琴）、蔡書麟（中提琴）和徐婷（大提琴）組成的「告士打弦樂四重奏」聯同鋼琴到訪學生張緯晴，以及三位中樂系學生陳啟謙（二胡）、邵珮儀（琵琶）和杜峰廉（笛子）於3月中到訪英國演出。

在第一站倫敦，他們分別於倫敦皇家音樂學院及伊頓廣場聖彼得教堂舉行音樂會，演出一系列室樂作品，包括蕭斯達高維契的《弦樂四重奏第七首》、多納尼的《鋼琴五重奏》和拉威爾的鋼琴樂章，以及傳統中樂，大獲好評。

1. Chair of School of Music Dr Sharon Choa (6th from left) and Academy students with the faculty and guests from Wells Cathedral School. 音樂學院院長蔡敏德博士（左六）與演藝學生跟威爾士教堂學校的老師和嘉賓合照。
2. Gloucester String Quartet (from left: Zheng Yang, Felix Wei Ningyi, Xu Ting, Chris Choi Shu-lun) and piano visiting student Rachel Cheung performing at the Royal Academy of Music. 「告士打弦樂四重奏」（左起：鄭陽、魏寧一、徐婷和蔡書麟）和鋼琴到訪學生張緯晴於倫敦皇家音樂學院表演。
3. Students enjoying lunch with David Strange (3rd from left), former Head of Strings at the Royal Academy of Music and the host of the UK tour. 學生與英國交流團統籌兼皇家音樂學院前弦樂系主任 David Strange（左三）飯敘。
4. A big jamming session between Academy Chinese music students — Chan Kai-him (3rd from right), Belle Shiu Pui-yee (2nd from right) and To Fung-lim (1st from right) — and students from Music and Drama School of Dublin Institute of Technology. 演藝中樂系學生陳啟謙（右三）、邵珮儀（右二）和杜峰廉（右一）與愛爾蘭都柏林音樂戲劇學院學生大合奏。

The ensemble then visited Wells Cathedral School (Wells) in Somerset and gave a concert to the local community. The Academy has a long-standing partnership with Wells. Every year, their students visit the Academy to perform (the joint percussion concert this year is on 16 April evening at the Academy's Concert Hall), but this is the first time that the Academy has made a return visit to Wells.

Zheng Yang, one of the violinists of GSQ, said, "The tour offered us an exciting performance opportunity, as this is the first time our quartet has performed outside Asia. Besides experiencing the strong musical culture in Europe, we were also able to promote what we do at the Academy, and showcase our keen interest in chamber music."

他們接著到訪森麻實郡歷史悠久的威爾士教堂學校（威爾士）參觀及演出，受當地市民熱烈歡迎。演藝與威爾士建立了多年的音樂合作夥伴關係，每年威爾士都派學生到演藝作交流演出（今年合演的敲擊樂演奏會定於4月16日晚於演藝音樂廳舉行），而此行則是演藝學生首次出訪該校。

「告士打弦樂四重奏」小提琴手鄭陽說：「這次是我們樂隊首次於亞洲以外的地方演奏，實屬難得，不但讓我們感受歐洲豐富的音樂人文氣息，也让更多人認識樂隊於



5



6

5. Gloucester String Quartet at Gloucester Road Tube Station in the UK.
「告士打弦樂四重奏」於倫敦告士打地下鐵路站拍照留念。
6. Dr Choa and Chinese music students celebrating St Patrick's Day in Dublin with the host of the Dublin tour Kerry Houston (left).
蔡博士、中樂系學生與愛爾蘭交流團的接待人 Kerry Houston (左) 一起慶祝聖帕特里克里日。

After the UK, the three Chinese musicians went on to Dublin and visited the Music and Drama School of Dublin Institute of Technology to learn about traditional Irish music. They participated in a workshop to share their knowledge of traditional folk music with the Irish folk musicians - an enlightening experience for all. It was fortuitous that they were there on St Patrick's Day, and they readily imbibed the full measure of Irish culture!

"It is a great honour to be part of these exchange programmes," said Chan Kai-him, "as it has always been my dream to go beyond Asia to spread the joy and beauty of Chinese music in Europe. By performing in different venues to different people and doing workshops, I hope more and more people will appreciate the music we bring to them."

"The aim of the tour is to showcase our brilliant students, to allow them to learn from the experience of touring, as well as to start a systematic process in the School of Music of developing an international presence and outlook," said Dr Sharon Choa, Chair of School of Music, "We wish the world to know how exceptionally talented our students are!"

演藝的學習生活，展示我們對室樂演奏的濃厚興趣。」

其後，三位中樂同學應邀到愛爾蘭都柏林音樂戲劇學院作交流，認識愛爾蘭傳統音樂。他們亦參與了一場工作坊，跟當地民歌手分享民族音樂的看法，彼此獲益良多。出訪期間剛巧碰上當地的傳統節日聖帕特里克里日，讓學生親身體驗愛爾蘭文化！

陳啟謙說：「我感到非常榮幸可以參與此次外訪交流活動。一直以來，我的夢想是闖出亞洲，把優雅的中樂帶到歐洲，與當地人分享學習中樂的樂趣。透過在各種場地演出和舉辦工作坊，接觸不同的觀眾群，我希望越來越多人欣賞中樂。」

音樂學院院長蔡敏德博士表示：「我們希望藉著這次出訪展現學生的才華，讓他們從巡演中學習；這亦是學院為了逐步增加踏上國際舞台的機會及擴闊環球視野所開展的方向。我們希望讓世界知道演藝有這樣一群出類拔萃的學生！」



Academy Students Awarded in Chopin Piano Competition in Asia 演藝學生於亞洲蕭邦鋼琴賽獲殊榮

(From left) Zhen Xiyuan, Charles Tam Chun-him and John Lee Tsz-long are motivated by the prizes
(左起) 貞希遠、譚縉謙、李子朗對賽果感到鼓舞

Three students from the Bachelor Degree Music programme and five students from the Junior Music Programme won prizes at the 16th International Chopin Piano Competition in Asia. The final competition was held in Tokyo from 8 to 14 January 2015.

Presently a student under the guidance of Head of Keyboard Studies Professor Gabriel Kwok, Zhen Xiyuan garnered the gold prize in the General category. Zhen enthusiastically thanked Professor Kwok for his tutelage, remarking that the prize greatly motivated him to continue his studies in music. "The international competition provided an excellent opportunity for our students to widen their horizons, learn from each other and hone their performance skills," said Professor Kwok.

A full list of the Academy's winners is as follows:

Bachelor Degree Programme

- Zhen Xiyuan (Year 3) – Gold Prize (General Category)
- Charles Tam Chun-him (Year 2) – Silver Prize (General Category)
- John Lee Tsz-long (Year 2) – Silver Prize (College Category)

Junior Music Programme

- Tsang Wan-ho – Silver Prize (Junior High School Category)
- Tim Yeung – Silver Prize (Elementary School 3rd and 4th Grade Category)
- Sherri Lun Hoi-ching – Bronze Prize (Elementary School 5th and 6th Grade Category)
- Jeremy Chan Zhing-yin – Merit Prize (Elementary School 5th and 6th Grade Category)
- Anson Wong Ying-shun – Encouragement Prize (Junior High School Category)

三位音樂學院學士課程學生與五位青少年音樂課程學生，於第 16 屆亞洲蕭邦國際鋼琴賽中獲獎。總決賽於 2015 年 1 月 8 日至 14 日在東京舉行。

師承鍵盤樂系主任郭嘉特教授的貞希遠於公開組中榮獲金獎。貞希遠衷心感謝郭教授的指導，並表示獎項賦予他無限動力繼續學習音樂。郭教授分享說：「演藝學生透過參加國際性賽事可大大擴闊眼界，並在切磋中互相學習，提升演奏技巧。」

演藝學生的得獎名單如下：

學士課程

- 貞希遠（三年級）— 金獎（公開組）
- 譚縉謙（二年級）— 銀獎（公開組）
- 李子朗（二年級）— 銀獎（中學組）

青少年音樂課程

- 曾雲皓 — 銀獎（高校組）
- 楊皓添 — 銀獎（小學 3、4 年級組）
- 倫凱晴 — 銅獎（小學 5、6 年級組）
- 陳正然 — 優異獎（小學 5、6 年級組）
- 王應淳 — 鼓舞獎（高校組）

Applause 獎聲

Cheuk Cheung (School of Film and Television, Class of 2007) won the Young Rising Star of the Year in the 9th Shenzhen Hong Kong Life Awards.

卓翔（電影電視學院，2007 年畢業）獲第九屆深港生活大獎年度新銳獎。

娜拉
叛亂的開始

NORA

HOW TO REBEL AGAINST OBEDIENCE WITHOUT TEARS

粵語話劇 (此節目內容涉及不雅用語, 適合 12 歲或以上人士觀看)
Drama in Cantonese
(This production contains coarse language,
suitable for audience aged 12 or above)

8-11.4.2015 | 晚上 7:45pm
11.4.2015 | 下午 2:45pm
Studio Theatre 實驗劇場
\$95, \$80(M), \$50(B)
Ticketing details 票務詳情: P. 22, 24

編劇 PLAYWRIGHT	易卜生 HENRIK IBSEN
導演/翻譯 DIRECTOR/TRANSLATOR	王俊豪 WONG CHUN-HO
佈景及服裝設計 SET & COSTUME DESIGNER	伍穎琪 VICKY NG
燈光設計 LIGHTING DESIGNER	甄麗嫦 EVA YAN
音響設計 SOUND DESIGNER	黃凱詩 JOYCE WONG
演員 CAST	謝冰盈 TSE BING-YING
	郭小杰 KWOK SIU-KIT
	吳肇軒 NG SIU-HIN
	陳衍彤 CHAN HIN-TUNG
	蘇家樂 ERNESTO DE SOUSA

1 Wed / 3pm / AR
Academy Piano Masterclass
with Colin Stone (E)
演藝鋼琴大師班 (E)
— Colin Stone 主持
(F)#

6:30pm / AR
Academy Chinese Music
Composition Concert
演藝中樂系與作曲系合作音樂會
(F)#

8pm / HKJCA
United Sense Development
Limited Presents: The Debut
Concert of The Hong Kong
University Students' Union
Chinese Orchestra
友信呈獻:
香港大學學生會中樂團創團音樂會
Presented by Hong Kong University
Students' Union Chinese Orchestra
香港大學學生會中樂團主辦
\$160, \$120, \$100, \$128(B), \$96(B),
\$80(B)

2 Thu / 7:30pm / AR
Academy Composition Concert
演藝作曲系音樂會
(F)#

7pm / AL
The Smurfs Live On Stage –
Smurfs Save Spring
Presented by MEI Live Ltd
\$688, \$588, \$488, \$350, \$250

3-5
Fri-Sun / 11am, 3pm & 7pm / AL
The Smurfs Live On Stage –
Smurfs Save Spring
\$688, \$588, \$488, \$350, \$250

8-10
Wed-Fri / 7:15pm / AL
A Love Affair Rekindled
Amidst the Smoke and Rain
煙雨重溫驛館情
Presented by Sunrise Entertainment Production Ltd
新昇娛樂製作有限公司主辦
\$680, \$380, \$280, \$200

8-11
Wed-Sat / 7:45pm / AU
Academy Drama: Nora (C)
演藝戲劇:《娜拉》(C)
\$95, \$80 (M), \$50 (B)

9 Thu / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

10 Fri / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

11 Sat / 2:45pm / AU
Academy Drama: Nora (C)
演藝戲劇:《娜拉》(C)
\$95, \$80 (M), \$50 (B)


3pm / AR 
**Academy Junior
Programme Composition
Concert**
演藝青少年課程作曲系音樂會
(F)#

5:30pm / AH 
Academy Junior Music Concert
演藝青少年課程音樂會
(F)#


8pm / AD
Secrets of the Lost Circus
Presented by Aerial Arts Academy Ltd
\$628, \$428, \$328, \$228


11-12
Sat-Sun / 2:30pm / AD
Secrets of the Lost Circus
\$628, \$428, \$328, \$228

13 Mon / 6:30pm / AR 
**Academy Composition
Concert**
演藝作曲系音樂會
(F)#

14 Tue / 6:30pm / AR 
Academy String Concert
演藝弦樂音樂會
(F)#

7:30pm / AH 
**Academy Vocal Faculty
Concert**
演藝聲樂教職員音樂會
(F)#

16 Thu / 7pm / AR 
**Academy Percussion
Concert**
演藝敲擊樂音樂會
(F)#

17 Fri / 6:30pm / AR 
Academy Piano Concert
演藝鋼琴音樂會
(F)#


8pm / AH 
Academy Jazz Concert
演藝爵士樂音樂會
(F)#

17-18 
Fri-Sat / 7:30pm / HKJCA
**Academy Cantonese Operatic
Singing Concert**
演藝粵曲演唱會
(F)#


7:30pm / AL
***Emmanuel –
The Mission of Christ***
《厄瑪奴耳 — 救思神曲》
Presented by Bonfire Ltd
靈火文化有限公司主辦
\$1000, \$650, \$450, \$280, \$140(S/S)


18 Sat / 2pm / S1 
**Academy MFA in Dance Thesis
Project Presentations
(Lectures Demonstrations)**
演藝舞蹈藝術碩士課程
《論文習作》演出 (講座演示)
(I)


5:30pm / AH 
Academy Junior Music Concert
演藝青少年課程音樂會
(F)#


7:30pm / S1 
**Academy MFA in Dance
Thesis Project Presentations
(Choreographic Dance
Performances)**
演藝舞蹈藝術碩士課程
《論文習作》演出 (編舞表演)
(I)


18-19
Sat-Sun / 2:30pm / AL
***Emmanuel –
The Mission of Christ***
《厄瑪奴耳 — 救思神曲》
\$1000, \$650, \$450, \$280, \$140(S/S)

20 Mon / 6:30pm / AR 
**Academy Kent Li & Brian Kung
Multimedia and Chamber
Composition Concert**
演藝作曲系李健一及龔本恩多媒體
與室樂作品音樂會
(F)#


21 Tue / 6:30pm / AR 
Academy Piano Concert
演藝鋼琴音樂會
(F)#


22 Wed / 6:30pm / AR 
Academy Brass Concert
演藝銅管樂音樂會
(F)#

23 Thu / 6:30pm / AR 
Academy Piano Concert
演藝鋼琴音樂會
(F)#

24 Fri / 6:30pm / AR 
Academy Piano Concert
演藝鋼琴音樂會
(F)#

7:30pm / AH 
**Academy Symphony Orchestra
Concert**
演藝交響樂團音樂會
(F)#

25 Sat / 5:30pm / AH 
Academy Junior Music Concert
演藝青少年課程音樂會
(F)#

27 Mon / 1pm / AF 
**Academy Lunchtime Jazz
Concert**
演藝午間爵士樂音樂會
(F)

7:30pm / AR 
**Academy Dipsy Ha
Multimedia Composition
Concert Possible Way Out
Music X Dance X Video X
Table Tennis**
演藝夏逸緯多媒體作品音樂會
《音樂 X 舞蹈 X 影像 X 乒乓》
(F)#

28

Tue / 6:30pm / AR

Academy String Concert

演藝弦樂音樂會

(F)#

7:30pm / AH

Academy Concert Band Concert

演藝管樂隊音樂會

(F)#

29-30

Wed-Thu / 7:30pm / AD

Academy Drama:
The Blue Bird (C)

演藝戲劇：《青鳥》(C)

\$105, \$70, \$90(M), \$60(M), \$50(B)

30

Thu / 6:30pm / AR

Academy Piano Concert

演藝鋼琴音樂會

(F)#

7:30pm / AH

Academy Vocal Department Concert

演藝聲樂系音樂會

(F)#

Chinese Opera 戲曲

Music 音樂

Drama 戲劇

Dance 舞蹈

Venue 場地：		
AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AF	Academy 1/F Foyer	演藝一樓大堂
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AU	Academy Studio Theatre	演藝學院實驗劇場
S1	Academy Studio 1	演藝一號排舞室

- The Hong Kong Academy for Performing Arts event
香港演藝學院節目
- (B)

Full-time students, senior citizens over 65 or people with disabilities 全日制學生、65 歲或以上觀眾或殘疾人士
- (C)

In Cantonese 粵語演出
- (E)

In English 英語進行
- (F)

Free Admission 免費入場
- (F)#

The Academy free event; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis 演藝免費節目，入場券可於演出前半小時在演藝票房索取，先到先得
- (I)

By Invitation 憑請柬入場
- (M)

Members of SAPA and Academy Alumni Association 演藝友誼社及演藝校友會會員
- (S/S)

Full-time students or senior citizens over 60 全日制學生或 60 歲以上觀眾

Remarks 備註：

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please contact the Academy Box Office on 2584 8514 for further details.

在本節目小冊子付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，觀眾請電 2584 8514 向演藝票房查詢有關詳情。

Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Customer Services Department on 2584 8633 for further details.

演藝設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請電 2584 8633 客務部查詢。

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Academy News Subscription 訂閱《學院通訊》

Academy News is a monthly publication of The Hong Kong Academy for Performing Arts (the Academy), published in both print and digital editions. It highlights the latest happenings in the Academy including student productions, school activities, alumni sharing and academic development. If you wish to receive these updates in print format, please complete the form below and return it to the Academy's Corporate Communications Office by mail/email/fax. If you would like to subscribe to the digital edition, please register at www.hkapa.edu/subscription.

《學院通訊》為香港演藝學院（演藝）出版之月刊，提供印刷及電子版。刊物報導演藝之最新動態，包括學生製作及演出、學院活動、校友分享、學術發展等等。如欲訂閱印刷版，請填妥下列表格，並透過郵遞／電郵／傳真交回演藝機構傳訊處。若訂閱電子版，請於 www.hkapa.edu/subscription 登記。

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Box Offices

The Hong Kong Academy for Performing Arts – Wanchai
Béthanie – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
Fringe Club – Central
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen,
Causeway Bay, North Point, Wanchai, Tsimshatsui, Kowloon Bay,
Whampoa, MegaBox, Shatin, Tsuen Wan, Tseung Kwan O, Tsing
Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan,
Kowloonbay International Trade & Exhibition Centre

Customer Service Fee

Ticket purchased over the counter: HK\$8/ticket
Online Booking (www.hkticketing.com) and ticket purchase hotline
(31 288 288): HK\$15/ticket. There are additional charges for mail
and courier delivery where applicable. Enquiries: 2584 8514

Refund and Exchanges

We regret that the Box Office is unable to refund money or
exchange tickets. Please examine tickets carefully as it may not be
possible to rectify mistakes at a later date.

Group Booking Discount

A 10% discount is offered to group bookings of 10 or more tickets
for the same Academy programme in one transaction, only available
at the Academy Box Office. Group Booking Discount cannot be used
in conjunction with other Academy ticket discounts. The Academy
reserves the right to amend these terms without prior notice.

Box Office Enquiries

For enquiries about performance at the Academy (other than
reservations), call the Academy Box Office on 2584 8514 during
opening hours. The Box Office counter is open Monday – Saturday
from 12 noon to 6pm and additionally on performance days remains
open until half an hour after the last performance start time.

Parking

Limited hourly charged car parking available on site, Octopus card
required for access and payment.

BNP Paribas Museum of Béthanie

The Museum and guided tours of the building are open to the public.
Advance bookings are available at Hong Kong Ticketing outlets.

售票處

香港演藝學院 — 灣仔
伯大尼 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
藝穗會 — 中環
香港會議展覽中心 — 灣仔
國際展貿中心 — 九龍灣
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灣仔、尖沙咀、九龍灣、黃埔、MegaBox、沙田、
荃灣、將軍澳、青衣、元朗、大埔、屯門、上水、
馬鞍山、九龍灣國際展貿中心

顧客服務費

各售票處：每張港幣八元正
網上訂票 (www.hkticketing.com) 及
購票熱線 (31 288 288)：每張港幣十五元正
郵費或速遞費用將按個別情況而定。
查詢：2584 8514

門票退換

已售出之門票一概不能退換或更改其他門票。購票
後請檢查門票，如有錯漏，須立即提出。

集體訂票優惠

集體訂購由演藝主辦的各項同場節目門票達十張或以
上，可獲九折優惠。此優惠只適用於演藝學院票房，
同時不能與演藝其他優惠一同使用。演藝保留修改優
惠細則的權利，而毋須另行通知。

票務查詢

如欲查詢在演藝演出之節目，請致電票房 2584 8514。
票房之開放時間為週一至六中午十二時至下午六時或
在有表演當日節目開場後半小時止。

停車場

演藝提供少量時鐘車位，須以有效八達通咭進出及
繳費。

法國巴黎銀行伯大尼博物館

歡迎於快達票售票網預約伯大尼導賞團及訂購博物
館門票。