

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

ExxonMobil

Vision

埃克森美孚新視野

也斯詩作命題音樂會

形象香港

Images of Hong Kong

A concert of new works inspired
by Ya Si's Poetry

贊助
Sponsored by

ExxonMobil

ExxonMobil Companies
in Hong Kong

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅: **176.4億港元*** (約佔香港稅務局總稅收7.3%)
- 慈善捐款達: **19.5億港元** 資助慈善公益計劃: **160** 項
- 提供就業機會: **5,737** 個全職及 **18,427** 個兼職職位
- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up 7.3% of total taxes collected by Inland Revenue Department)
- Made charity donations of **HK\$1.95 BILLION** to **160** charity and community projects
- Created employment for **5,737** full-time and **18,427** part-time staff

*截至財政年度二〇一三年六月三十日止
For the financial year ended 30 June 2013

www.hkjc.com



香港賽馬會
The Hong Kong Jockey Club



Hero Hero Hero
獻辭 Message

香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄——那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采——您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho



Energy for the world. Economic growth for Asia.

Energy demand in Asia is expected to be approximately 50 percent higher in the year 2040 than it was in 2010. Natural gas will play an increasingly important role in meeting this growing demand, while at the same time helping power economic growth and improving living standards.

In order to meet this rapidly growing demand for natural gas, ExxonMobil plans to invest more than \$14 billion over the next five years to develop natural gas projects across the Asia-Pacific region—including places such as Indonesia, Malaysia, Papua New Guinea and Australia.

So whether it's exploring for or producing new energy supplies, delivering innovative petroleum products or investing in communities, ExxonMobil is developing more than oil and gas—we are helping to support Asia's future.

Learn more about our work at exxonmobil.com

ExxonMobil

香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下約三成則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翹娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

網頁 Website
www.hk.artsfestival.org/en/partner

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

ExxonMobil

**ExxonMobil Companies
in Hong Kong**

贊助 for sponsoring

「埃克森美孚新視野」：
《形象香港》

"ExxonMobil Vision":
Images of Hong Kong

42nd



香港藝術節
**Hong Kong
Arts Festival**

18.2-22.3.2014 Presents

形象香港

Images of Hong Kong

作曲 蔡世豪、林蘭芝、劉詠澤、鄧慧中、伍家駿
Composer Choi Sai-ho, Lam Lan-chee, Galison Lau, Joyce Tang, Ian Ng



香港藝術節委約及製作
Commissioned and produced by the Hong Kong Arts Festival

21-22.3.2014

香港大會堂劇院
Theatre, Hong Kong City Hall

演出長約 1 小時 10 分鐘，不設中場休息
Running time: approximately 1 hour 10 minutes, no interval

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。
Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

www.hk.artsfestival.org
網上追蹤香港藝術節 Follow the HKArtsFestival on



SINO ART

EXHIBITION
SPONSORSHIP
ART EDUCATION
ART COLLECTION

ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



sinoarthk

www.sinoart.com



信和集團
Sino Group

SINO ART
信和藝術

貢獻香港藝術節42年伙伴 The Hong Kong Arts Festival's Proud Partner for 42 Years



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

藝術節開幕演出贊助 Festival Opening Sponsor



藝術節閉幕演出贊助 Festival Finale Sponsor



「瑞信新晉藝術家系列」贊助
Credit Suisse Emerging Artists Series Sponsor



「信和集團藝萃系列」贊助
Sino Group Arts Celebration Series Sponsor



《羅密歐與朱麗葉》冠名贊助
Title Sponsor of *Romeo and Juliet*



節目贊助 Programme Sponsors



NG TENG FONG
CHARITABLE FOUNDATION
黃廷方慈善基金



藝術節指定航空公司 Official Airline



藝術節指定香檳 Official Champagne



藝術節指定高級用車 Official Premium Car



作曲 Composers

蔡世豪
伍家駿
劉詠澤
林蘭芝
鄧慧中

演奏 Musicians

羅曼四重奏
張文蕊（小提琴）、周止善（小提琴）、
陳敏聰（中提琴）、葉俊禧（大提琴）
單簧管
梁志承
鋼琴
鍾紫晶
琵琶
黃璿僑
笙
彭康泰

創作及製作人員 Creative & Production Team

製作經理及燈光設計
林振傑
音響設計
夏恩蓓
錄像設計
成博民、蔡世豪
執行舞台監督
劉慧瑩
助理舞台監督
鄧偉傑、林文憲

Choi Sai-ho
Ian Ng
Galison Lau
Lam Lan-chee
Joyce Tang

Romer String Quartet
Kitty Cheung (Violin), Kiann Chow (Violin),
Ringo Chan (Viola), Eric Yip (Cello)
Clarinet
Leung Chi-shing
Piano
Melody Chung
Pipa
Cathy Wong
Sheng
Pang Hong-tai

Production Manager & Lighting Designer
Jit Lam
Sound Designer
Candog Ha
Video Designer
Oliver Shing, Choi Sai-ho
Deputy Stage Manager
Lau Wai-ying
Assistant Stage Manager
Tang Wai-kit, Lam Man-hin

鳴謝 Acknowledgements

吳煦斌、黃淑嫻博士
Ms Betty Ng, Dr. Wong Shuk-han Mary

MONTBLANC STARWALKER ULTIMATE CARBON



For the first time ever our craftsmen set out to manufacture a StarWalker Collection from carbon. Created from a single sleeve of carbon fibre, the cap and barrel show an intriguing contrast with the bright elegance of the polished ruthenium-plated fittings. *Floating Montblanc emblem in transparent cap top. Handcrafted ruthenium-plated 585 gold nib.*



VISIT MONTBLANC.COM

香港：太古廣場 2523 6637 | 時代廣場 2506 9090 | 國際金融中心 2234 7225 | 1881 HERITAGE 2367 7266
又一城 2918 0125 | 國方 2196 8788 | 香港國際機場 2261 0693
澳門：澳門威尼斯人購物中心 (853) 2882 8391 | 澳門壹號廣場 (853) 2875 1932

《形象香港》 *Images of Hong Kong*

《非典時期的情詩》 *Love in the Time of SARS*

作曲及錄像設計：蔡世豪
錄音朗讀：鄧小樺
Composer & Video Designer: Choi Sai-ho
Recorded recitation: Tang Siu-wa

《間歇性的神經跳動》 *An Occasional Fretful Stamping of Hooves*

作曲：伍家駿
Composer: Ian Ng

《我的六零年代》 *The 1960s for me*

作曲及錄像設計：蔡世豪
錄音朗讀：黃靖
Composer & Video Designer: Choi Sai-ho
Recorded recitation: Jing Wong

《憶》 *Se Souvenir*

作曲：劉詠澤
Composer: Galison Lau

《足跡》 *Footprint*

作曲：林蘭芝
Composer: Lam Lan-chee

《過渡·城市》 *City of Transition*

作曲：鄧慧中
Composer: Joyce Tang

《寒夜·電車廠》 *Freezing Night · Tram Depot*

作曲及錄像設計：蔡世豪
錄音朗讀：趙芷荳
Composer & Video Designer: Choi Sai-ho
Recorded recitation: Emillie Chiu

是晚演出曲目或次序或有更改

Pieces and their order of performance are subject to change

* CASH 音樂基金支持 With support from CASH Music Fund

也斯（梁秉鈞） Leung Ping-kwan

梁秉鈞（1949-2013），筆名也斯，香港著名詩人、小說家、散文家、學者、攝影師。曾任教於香港大學英文系及比較文學系，後擔任嶺南大學中文系比較文學講座教授，兼任人文及社會科學研究所所長及人文學科研究中心主任，致力於介紹法國新小說、美國地下文學、拉丁美洲小說，是首位深入推介加西亞·馬蓋斯、聶魯達等南美文學大師的人。六零年代初開始創作，作品有英、法、日、德、韓等多種譯本，並獲得刊物頒授詩獎、中文文學雙年獎、榮譽勳章、香港藝術發展局年度藝術家獎等多個獎項。

也斯對香港有極濃厚的感情，寫了大量以香港為題材的詩，就是寫異地的風貌、生命的沉思、歷史的痕跡，亦有香港濃濃的影子。同時他也是「罕有地具有國際視野的香港作家」，有着深入的越界文化思考，嘗試溫和地向囿於舊習慣的香港社會描繪一種新的感受與認知，意圖改變，同時也為香港發言、辯護，希望世界在種種巨大的側影下，聽到香港微弱的聲音。

也斯對世界還有一種童稚的好奇和極大的包容，對其他藝術領域亦如是，他欣賞一切相異的聲音，又樂於參與其中。多年來曾以詩創作與不同藝術媒體的對話合作，他自身亦從事其他諸如錄像等藝術形式的創作。

（摘自《回看 也斯 — 1949-2013》，
第 24-25 頁）

Leung Ping-kwan (1949-2013), known by his pen name Ya Si, was a prominent poet, novelist, essayist, translator, scholar, photographer and cultural figure of Hong Kong. Ya Si taught in the Department of English and Comparative Literature at the University of Hong Kong, and joined the Department of Chinese at Lingnan University as Chair Professor in Comparative Literature, and as Director of the Centre for Humanities Research under the Institute of Humanities and Social Sciences. Ya Si actively introduced foreign literatures into Hong Kong, including the French New Novel, American underground literature and Latin American literature. He was the first to bring in Latin American literary icons such as Gabriel García Márquez and Pablo Neruda. He began his writing career in the early 1960s, and his work has been translated into English, French, Japanese, German and Korean, among others. He was a multiple award-winner, including the Hong Kong Biennial Awards for Chinese Literature by Urban Council and the Leisure and Cultural Services Department, the Medal of Honor by the Hong Kong Government, the Best Artist Award by the Hong Kong Arts Development Council.

Ya Si had very passionate feeling about Hong Kong and he wrote many poems about the city. Even when he was writing about foreign

landscapes, meditations on life or trails of history, there was always a very strong Hong Kong presence in the work. He was a “rare Hong Kong writer with a global vision”, trying to portray a Hong Kong wallowed in old habits, new sets of emotion and knowledge, hoping for a change; meanwhile, speaking for Hong Kong, defending it, hoping the world could hear its voice underneath other huge silhouettes.

Ya Si also had a child-like curiosity about the world and other forms of art. He accepted all divergent voices in the arts, and took joy in participating. Over the years, he entered countless dialogues with artists of different media, and himself also tried his hand at other art forms, including photography and film.

Edited from *Leung Ping Kwan (1949 – 2013), A Retrospective* pp232-234



形象香港 Images of Hong Kong

我在尋找一個不同的角度去看視覺的問題。（《形象香港》，1990）

「我在七零年代初寫了一組香港的詩，是在沒有甚麼前例之下，嘗試摸索去寫我生活其中眼見它日漸變化的城市……問題是如何不斷調整新的角度，不讓新的觀看又再變成陳言。城市由許多事物構成，受眾多因素影響。它不僅是一個符號，一個影像，它是複雜喧鬧橫生枝節的文本。我們如何閱讀都市，書寫都市呢？」（《形象香港》，1995）

也斯十三歲寫第一首詩，之後便沒有停止。他最早期的詩充滿幽默和年青的憤怒，他寫夢想飛翔的石頭、冒煙的輪胎、老去的殖民地建築、寫木屐的記憶、寫城市的歷史。他不斷觀看，希望找到一個新的角度，「捕捉那難以言說的剎那的模糊感受」，一種新的方法把握這個根深蒂固的世界。但面對不斷改變的政治及經濟狀況，面對九七回歸，及回歸後的疑慮、後殖民時代身份的混亂、東西文化的誤解，他是如何走出自己的路？而我們經歷了這麼多，可會更善待周圍的人？

明天，我將會再見到你嗎？
經過了這一段炎夏的夢魘
你我可會對彼此更加仁慈？

〈非典時期的情詩〉，2003

I need a new angle for strictly visual matters.
(*Images of Hong Kong*, 1990)

"In the early 70s, I wrote a series of poems about Hong Kong. Without previous examples to follow, I tried to explore and portray the city I live in, the city growing and transforming by the day... The key issue is to continuously adjust our perspectives, and prevent new observations from becoming dated clichés. The city is constituted of different things and incidences, and affected by various factors. It is not just a symbol, an image. It is a loud, complicated text branching out in all directions. How do we read a city and write about it?" (*Images of Hong Kong*, 1995)

Leung Ping-kwan wrote his first poem when he was 13 and never stopped. His early poems were tinged with humour, as well as teenage angst and rage. He wrote about stones that dream of flying, smoking car tires, aging colonial buildings, memories of the streets and the history of the city. He was incessantly observing, hoping to find a new angle "to grasp that unspeakable and ambiguous feeling of the moment"—a new perspective to comprehend this obstinate world. But in face of the ever-changing politico-economic situation, the 1997 handover and the doubts and anxiety that followed, the confusion of postcolonial identities, and the misunderstanding between

也斯很多香港詩作都是寫城市的歷史和個人的記憶，「我寫的詩，也不過是在劇變的時代裏，提出我對歷史的種種思考罷了：歷史是什麼？我們從歷史裏看的甚麼可以幫助我們理解將來？個人的歷史跟大歷史有甚麼關係？」（《歷史的反思》，1995）

而記憶總是由街道開始的，你穿過街道穿過記憶，記憶破碎了，聲音消失了，你會跟失去的東西相約，約他明朝再回來？（錄像《樓梯街》，李彥鏘作品，2013）

（摘自《回看 也斯 — 1949-2013》，
第 232-233 頁）

cultures, how did he find his own path? And, having gone through all the adversities, did we come out a better person?

*Tomorrow, will I see you again?
After the summer nightmare
would we be kinder to each other?*

Love in the Time of SARS, 2003

Many of Leung Ping-kwan's poems are about history of the city and personal memories "The poems I write are but reflections on history in these rapidly changing times. What is history? What do we learn from history to help us comprehend the future? How is personal history related to national history?" (*Reflections on History*, 1995)

And memories always start with the streets. You go through the streets and you go through memories, but memories are shattered, all sounds are lost. Will you make an appointment with all the things that have disappeared and ask them to come back for a visit tomorrow? (Video *Ladder Street*, Dexter Lee, 2013)

*Leung Ping Kwan (1949-2013),
A Retrospective, pp232-233*

Plus 藝術節加料節目

「香港 — 動態的詩歌」漫步遊

8, 15.3.2014

更多加料節目信息請參閱加料節目指南或瀏覽網站：
www.hk.artsfestivalplus.org

Hong Kong – Poetry in Motion

8, 15.3.2014

Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org

2014 年第 42 屆的香港藝術節，在 40 多個節目及演出團體、137 場的演出當中，就有九個由藝術節委約創作以及自主製作的節目，演出接近 40 場。從室內歌劇、當代舞蹈、戲劇、創新戲曲，以至當代音樂，這些新作品聚合了不同藝術界別不同崗位的藝術家和眾多合作者的共同努力，從台前到幕後，從個人到團體機構；從香港出發，但卻不囿於本土，同時關注與我們毗鄰的中國、台灣、亞洲，以至世界。這是香港藝術節作為一個國際藝術節的願景，也是我們作為本地一個重要藝文團體在推動藝術發展上的方向。

「新銳舞台系列」的新創作，在我們每年呈獻的新作品中佔據著特殊位置，它們由藝術節直接委約及擔任監製，從題材、劇本、創意開始，進而至創作、演出及製作人員的組合，劇本修訂、發展，以及製作安排、宣傳推廣及營銷，甚至新劇本的出版，我們都與創作人同行，期望在有限的資源裏，予以藝術創作最有效的輔助和策劃。作為獨立製作人，我們希望在香港往往倉促的創作及製作環境裏，與藝術工作者共同經營及規劃更理想的創作框架。

今年的四個「新銳舞台系列」節目，其實包含了五個新作品：李鎮洲導演、韋羅莎和李穎萱分別自編自演的兩個短劇；新進編劇王昊然再度與陳曙曦導演合作的《森林海中的紅樓》；

The 42nd Hong Kong Arts Festival features 137 performances of more than 40 programmes, nine of which are Festival commissions or productions that will be presented in 40 performances. Ranging from chamber opera, contemporary dance, theatre, innovative Beijing opera to contemporary music, these new works bring together individual artists and collaborators as well as organisations from different artistic fields, whose talent and effort shine on stage and backstage. Initiated in Hong Kong, these productions are not bound by a geographical “localness” but transcend the local identity to echo the sensibilities of Mainland China, Taiwan, Asia or even the world. This is part of HKAF’s vision as an international arts festival, and the direction it has taken in making arts as a major arts organisation in Hong Kong.

The new works featured in the “New Stage Series” form a distinct position among the new productions presented by the HKAF every year. Commissioned and produced by the Festival, we support the creation of these works in every way, from the conception of production, script development, to selection of performers, creative and production teams, and oversee production arrangements, marketing and publicity, sales, and even the publication of new plays. As an independent producer working within the limits of this often hectic environment for artistic creation and production in Hong Kong, we hope to build a stronger framework with arts practitioners for the creation of new works.

我們首度委約的英語劇本《末族》，由編劇楊靜安撰寫、資深英語導演莊培德執導；還有北京與香港戲劇人田戈兵與馮程程共同編作的《鐵馬》。這五套作品，題材及觀點各異，旨趣大不相同，粵語、英語、普通話三種語境無分軒輊，藝術取向也是各走各路，但最終都聚焦於香港、聚焦於生活或旅居當中的人。它們寫香港各色人等各種階層的生活、思想、感情，其中有香港土生土長的年青男女，有漂泊香港的中國人，有久居香港的外國人，還有北京人與香港人的創作對話。五個作品加起來，構成了複雜多元的社會面貌，拼湊成複調的香港人群像，動人的城市即景，揭示現實背後難以言喻的真相。

感謝所有創作人、演出者，和幕後眾多工作人員。

The four “New Stage Series” programmes from this year feature five new works: a double bill of short plays by Rosa Maria Velasco and Santayana Li, directed by Lee Chun-chow; *Red Chamber in the Concrete Forest*, the second collaboration between emerging playwright Simon Wang Haoran and director Chan Chu-hei; *FILTH*, the first English-language play commissioned and produced by the HKAF, written by up-and-coming playwright Jingan MacPherson Young and directed by veteran English-language director Peter Jordan; and *Iron Horse*, jointly devised by Beijing’s avant-garde theatre director Tian Gebing and Hong Kong dramaturg Vee Leong. Performed in Cantonese, English and Mandarin, these five works present contrasting subjects, perspectives, objectives and artistic approaches; however, they remain focused on Hong Kong, and look at its native and expatriate inhabitants. They depict the daily life, thinking and emotion of those from different walks of life, young men and women who were born and raised in Hong Kong, Mainland Chinese becoming Hong Kongers, expatriates who have made the city their home, and the dialogue between Beijing and Hong Kong. These five works present complex and diverse facets of the Hong Kong society, weaving polyphonic images of its people and movable cityscapes that reveal the unspoken truths of reality.

We thank all creators, performers and everyone working behind the scene.

蔡世豪：《非典時期的情詩》

啟發自《非典時期的情詩》

電子音樂及聲影藝創作

整首音樂的音符都是用（在數字簡譜的）7（t）、1（d）、2（r）、3（m）四個音符來創作，以不同幅度的高低八度去組合成旋律、樂句，基於此詩作是描寫 2003 年 SARS 等重大事件，所以我用了那個年代最重要的數字「7·1」、「23」去寫旋律部分。至於電子拍子的部分是對當時時空下的通訊聯繫、醫療儀器等科技環境空間的聽覺聯想。

以靜態電子音樂、click noise、trip hop、downtempo electronica 之樂曲風格來描繪此首詩的音樂意境，並找來曾經朗讀也斯作品的詩人兼作家鄧小樺錄音朗讀。

蒙康樂及文化事務署及藝穗會允許選用自「回看 也斯」：再問也斯一詩 + 歌 + 舞 + 音樂回應鄧樹榮的演出片段
Use of video clip of Tang Shu-wing from "Shall We Jam", part of the literary arts project "Leung Ping Kwan 1949-2013: A Retrospective", by permission of LCSD and Fringe Club

Choi Sai-ho: *Love in the Time of SARS*

Inspired by *Love in the Time of SARS*

For Electronic Music and Audio-visual Art

Using the four digital musical notations of 7(t), 1(d), 2(r), 3(m) and varying octaves to create the melody, I created this piece based on the poem written in 2003 on the topic of SARS and other major events. I took the most significant numbers from that year, "7.1" and "23", to create the melody. As for the electronic beats, this is an aural imagination derived from sounds from different forms of technology of the time, such as means of communication and medical equipment.

With static electro sounds, click noise, trip hop and down tempo electronica styles to depict the musical mood in Ya Si's work. I also invited poet and author Tang Siu-wa to record a recitation of Ya Si's poem.

伍家駿：《間歇性的神經跳動》

啟發自《中午在鯽魚涌》

為鋼琴獨奏而寫

I: 間歇地

II: 焦躁地

III: 大暴走

這首鋼琴獨奏作品的靈感來自也斯的詩《中午在鯽魚涌》。這詩色彩豐富，充滿活力，帶有一點哲學思想。我取了詩中的一些元素，並結合了我寫藝術歌曲和舞蹈劇場的經驗，創作出一首全新的、充滿個性的音樂作品。

鳴謝 Acknowledgements

Scott Schlexer, Jade Young, Jingyi Zhang,
Melody Chung, Wilfred Wong, Figo Wong

蔡世豪：《我的六零年代》

啟發自《我的六零年代》

電子音樂及聲影藝創作

借鑒六十年代流行音樂（如披頭四、The Doors、The Velvet Underground 等）的聲音、樂器、質感、混音特色、倒播處理等，再嘗試以現今電子音樂拼貼方法（如 Unkle、The Chemical Brothers、Amon Tobin 等電音單位混音（remix）六十年代音樂，或其歌曲創作手法般）重新展現、組合，並「音樂化」也斯在詩中提到的內容，當中亦借用了卜狄倫在六十年代紅極一時的經典歌曲《Blowin' In The Wind》的一句歌詞「The answer is blowin' in the wind」，回應和延伸也斯詩中的「答案啊，我的朋友是在風中飄動」，由同樣是唱作人的本地創作歌手黃靖錄音朗讀。

鳴謝 Acknowledgements

傅慧儀 Winnie Fu

部份錄像片段由政府檔案處歷史檔案館提供 Historical footage provided by Public Records Office, government records service

Ian Ng: *An Occasional Fretful Stamping of Hooves*

Inspired by *Midday, Quarry Bay*

For Piano Solo

I: Occasional

II: Fretful

III. Stamping of Hooves

Inspired by Ya Si's *Midday, Quarry Bay*, I put my personality into this piano solo: vibrant, youthful, dynamic, bright and positive. The poem is rich in colourful images and vivid motions. It ends with a philosophical idea. Instead of musically depicting his poem, I created an original three-movement piece by combining elements of the poem and my own musical language and experiences in art song and dance theatre writing. This is my tribute to the poet's legacy.

Choi Sai-ho: *The 1960s for me*

Inspired by *The 1960s for me*

For Electronic Music and Audio-visual Art

Drawing inspiration from the sounds, instruments, style, texture, mixing and record back spinning of 1960s pop music (the likes of The Beatles, The Doors, The Velvet Underground), I used modern sampling methods (such as the remixing styles of Unkle, The Chemical Brothers, Amon Tobin) to re-present, synthesize and "musicify" the content of Ya Si's poems. It also references the line from Bob Dylan's 1960s classic *Blowin' In The Wind*, "The answer is blowin' in the wind", to correspond to the line in Ya Si's poem that pays tribute to the song. This is recited in a recording by singer-songwriter Jing Wong.



- AUDIO
- FILM
- ANIMATION
- WEB
- GAMES



SAE.edu



劉泳澤：《憶》

啟發自《除夕盆菜》、
《五月二十八日在柴灣墳場》、
《木屐》

為弦樂四重奏、單簧管、笙而寫

《憶》是以三首也斯的詩為基礎而成。從《除夕盤菜》中對回歸前夕的跨年時刻，到美麗又具意義的《五月二十八日在柴灣墳場》，並以《木屐（樓梯街）》其中一句作結。

音樂先以探戈開始，用以描繪跨年的熱情氣氛，但當再出現時已不再一樣。之後最大段落以法文朗讀整首《五月二十八日在柴灣墳場》，穿梭音樂之間，以幾種花去表達頑強的生命力。最後如從回憶中醒來，探戈再現，但已不再一樣了。

我們是否還在跳同一支舞？我們有否為自己盡力保衛？我們能否爭回我們曾經擁有的美好事物？這些都是我嘗試從音樂中暗示的問題。

Galison Lau: *Se Souvenir*

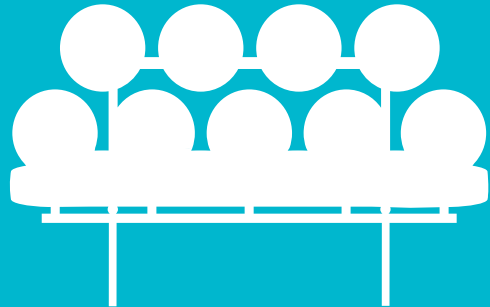
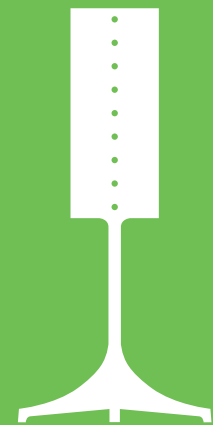
Inspired by *Pun Choi on New Year's Eve*,
At Chai Wan Cemetery on May 28,
The Clogs

For String Quartet, Clarinet and Sheng

Se Souvenir is inspired by three poems by Ya Si. It starts with a poem *Pun Choi on New Year's Eve* moving into 1997, followed by a beautiful and meaningful poem, *At Chai Wan Cemetery on May 28*, and ends with a line from another poem, *The Clogs (Ladder Street)*.

The music starts with a tango-like dance depicting the excitement on the New Year's Eve. However, the dance is no longer the same when it reappears. The longest musical passage features the complete recitation of the poem *At Chai Wan Cemetery on May 28* in French, whose references to flowers symbolise the vitality of life. The line from the last poem works as an echo, while the dance returns once again with a lot of alterations.

Do we ever dance the same dance? Do we stand up for ourselves as much as we can? Can we fight and get back the beautiful things we have lost? These are the questions implied in the music.



HKDI GALLERY PRESENTS
GEORGE NELSON
architect | writer | designer | teacher
14 MAR – 2 JUN 2014

10am – 8pm (Closed on Tuesdays)
HKDI Gallery • HKDI & IVE (LEE WAI LEE)
3 King Ling Road • Tseung Kwan O
www.hkdi.edu.hk/hkdi_gallery • www.design-museum.de



Herman Miller

An exhibition of the Vitra Design Museum, Germany.
This exhibition has been generously sponsored by
Herman Miller International, Asia Pacific.

林蘭芝：《足跡》

啟發自《中午在鰂魚涌》、
《形象香港》、
《鴨寮街》、
《花布街》、
《雀仔街》

為弦樂四重奏、單簧管、琵琶、笙而寫

全曲分為五個樂章，笙擅於吹奏豐富的和聲，琵琶的音色細膩優雅，表現力強，跟單簧管和弦樂四重奏形成強烈的對比。香港為國際大都會，中西文化的融合和歷史的痕跡正好反映在建築物和街道上。樂曲的發展富故事性和戲劇性，音樂形象地描述詩歌的畫面，其中《雀仔街》有鬥鳥的場面、《花布街》的織布聲和《形象香港》的留聲機聲，都是構成音樂的重要素材。

鄧慧中：《過渡·城市》

啟發自《寒夜·電車廠》、
《木屐》、
《老殖民地建築》、
《形象香港》

為弦樂四重奏、單簧管、琵琶、笙而寫

這四個樂章的題目取自也斯同名詩作，詩中描繪出香港充滿活力的日常生活。第一樂章《寒夜·電車廠》以弦樂四重奏和單簧管為主，描述寒夜裏一輛孤獨的電車。弦樂的音色模仿電車車輪與車軌磨擦產生的吱吱聲。第二樂章《木屐》的節奏明快，以琵琶和弦樂四重奏為主，刻劃也斯記憶中穿着木屐走在樓梯街的景況，以及看到和聽到的日常物件，例如售賣衣

Lam Lan-chee: *Footprint*

Inspired by *Midday, Quarry Bay, Images of Hong Kong, In Ap-liu Street, In Fabric Alley, Bird Street*

For String Quartet, Clarinet, Pipa and Sheng

Footprint has five movements. The rich harmonies of the *sheng* and the elegant, delicate tones of the *pipa* make a powerful contrast to the clarinet and string quartet. As a cosmopolitan city, Hong Kong's fusion of East and West is reflected in its architecture and streets. The development of the composition is full of drama and theatrics, painting vivid pictures of the scenes in the poems, like the fighting birds in *Bird Street*, the weaving sounds of *In Fabric Alley*, and the sounds of a gramophone in *Images of Hong Kong*.

Joyce Tang: *City of Transition*

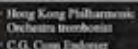
Inspired by *Freezing Night · Tram Depot, The Clogs, An Old Colonial Building, Images of Hong Kong*

For String Quartet, Clarinet, Pipa and Sheng

The titles of the four movements are taken from the corresponding titles of Ya Si's poems, which capture the vivid everyday life in Hong Kong. The first movement, *Freezing Night · Tram Depot*, featuring the string quartet and the clarinet, depicts a lonely tram on a bleakly cold night. The timbre of the strings was inspired by the squeaky sounds of the wheels of the tram on tracks. The second movement, *The Clogs*,



TOYAMA



*Parsons Music – The Professional's choice
of Woodwind, brass and string instruments.*

Hong Kong Philharmonic Orchestra Trombonist Maciek Walicki became the endorser of the C.G. Conn Trombone in 2010 since he found that the innovative design of Conn trombone is unbeatable by providing the best balance between the sound and volume, and flexibility in playing the heaviest orchestral pieces and the lightest notes of solos.

裳竹和磨剪刀。第三樂章《老殖民地建築》在整首樂曲中是平穩懷舊的一章，說的是一幢要被拆去的老殖民地建築。終章《形象香港》以急速的步伐呼應一連串影像，感傷這個城市在不穩定的交接時空裏似乎末日臨近。

鳴謝 Acknowledgements

錄像作品的相片由王禾璧女士提供

Photographs used in the videos are provided by Ms Wong Wo-bik.

is a fast and rhythmic piece featuring the *pipa* and the string quartet. It portrays Ya Si's memories of walking in a pair of clogs on Ladder Street, seeing and listening everyday objects such as laundry sunning bamboos and scissors grinding. The third movement, *An Old Colonial Building*, written for the whole ensemble, is a steady and nostalgic piece about an old colonial building being torn down. The final movement, *Images of Hong Kong*, is a fast-paced movement corresponding to the montage of images and the sentiment of instability in the transitional time and space as if the city was approaching the end of time.

蔡世豪：《寒夜·電車廠》

啟發自《寒夜·電車廠》

電子音樂及聲影藝創作

以 *musique concrète* 的聲音拼貼風格，取樣自電車所發出的各種聲音例如經典的叮叮聲、電車響安聲、煞車聲等作素材，成為創作材料，並啟發自 Radiohead、Kraftwerk 等節奏為本的音樂結構、肌理，以及包括近年盛行的 dubstep 電音曲風為節奏參考骨幹之一，採用耳熟能詳的現成電車聲錄音素材以取代 dubstep 的合成器（synth）迴響效果，嘗試實踐具電氣化與時代感的香港「電車音樂」。

讀詩語句時的拼貼混音參照也斯在詩句上的結構，嘗試從聽覺上顯示出來，由藝術工作者趙芷荳錄音朗讀。

Choi Sai-ho: *Freezing Night* · Tram DepotInspired by *Freezing Night* · Tram Depot

For Electronic Music and Audio-visual Art

With the sound collage technique of musique concrète, I sampled the iconic “ding-ding”, horn and braking sounds of the Hong Kong tram, and used the beat-oriented structure inspired by the likes of Radiohead, Kraftwerk, as well as the trendy beats of dubstep as the backbone of the rhythm. With found sounds of the familiar tram to replace the synth in dub-step, I attempted to create a type of contemporary, electrified “tram music”.

My collaging and mixing of the poetry reading by Emillie Chiu references the structure of Ya Si's poetry, allowing for an aural display of these literary creations.

中譯 戴佩珊

www.parsonsmusic.com



Top 8 in the world
No.1 in Hong Kong and China



[Hong Kong Wan Downtown](#) [Times Square Crossing Bay](#) [IF 204 203](#) [Paras Flying Star](#) [Whampoa 205 207](#) [London Wan Downtown](#) [Festival Walk, Kowloon Tong](#) [205 203](#) [Hong Kong Island East Flying Star](#) [Kowloon Plaza, Tai Koo Station](#) [204 203](#)
[David Newman](#) [Tai Lac Street](#) [204 203](#)

Diamond Hill	Pizza Hollywood	Wong Kok	Crest Tower	Law Si	Laguna City	Le On Nai	Liberty Place	Whampoa	Wai Zee	Tung Shan 2	Waters City	Tung Shan 3	Park Central
Uttle	New Town Plaza	Phase	Mai On Chun Plaza	Tai Wan	Forlane Square	North Bay	Highland Gardens	Tai Ho	Prater Shopping Centre	Fading	Fielding Centre	Tung Shan	Leung Young Gallery
Chung Cheung	Tung Chung Shopping Centre	Tung Chung	Tung Chung Cinema	Mai Wai	Shan Shan Road	Northford	Island Plaza	Northford	President Centre	Tung Shan	SOHO	Tung Shan	Domino

影 藏 歲 月
Images Through Time : Photos of Old Hong Kong
香港舊照片 18.12.2013 - 21.4.2014



透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

Showcasing about 700 rarely seen old photographs, the exhibition features the significant role of Hong Kong in the introduction of photography to China and the vicissitudes of the city since it was opened to foreign trade in the mid-19th century.

香港歷史博物館

九龍尖沙咀漆咸道南 100 號

開放時間

平日上午十時至下午六時

周末及公眾假期上午十時至晚上七時

逢星期二休館（公眾假期除外）

入場費

二十元（標準票）十四元（團體票）十元（優惠票）

星期三半價優惠

博物館通行證持有人免費入場

Hong Kong Museum of History

100 Chatham Road South, Tsim Sha Tsui, Kowloon

Opening Hours

10 am – 6 pm daily

10 am – 7 pm on weekends and public holidays

Closed on Tuesdays (except public holidays)

Admission Fees

\$20 (standard) \$14 (group) \$10 (concession)

Half-price concession on Wednesdays

Free Admission for Museum Pass holders

☎ 2724 9042 ☑ <http://hk.history.museum>



蔡世豪
Choi Sai-ho

作曲及錄像設計
Composer & Video
Designer

電子音樂人兼聲響藝術家，城市大學創意媒體學院碩士，首位代表香港參與澳洲墨爾本舉行的 Red Bull 音樂學院的香港音樂人（2006），香港 Time Out 雜誌 The Best of Hong Kong Indie 2009 第一位，CNNGO 十大最佳香港音樂單位（2011），並獲 2012 香港藝術發展獎：藝術新秀獎〔媒體藝術〕。演出包括：美國 Perform Media Festival 2006、香港 Clockenflap 2011 音樂與藝術節、瑞士 Electron Festival 2012、德國 Worldtronics 2012 等，展出或放映其作品的藝術節包括巴西 VideoBrazil Festival 2007、香港當代藝術雙年獎 2009 等。蔡氏至今已舉行兩場個人多媒體音樂會：《聲·影·演》（2010）及康文署主辦《星·音·演》（2013）。

Choi is an electronic musician and audio-visual artist who received his Master of Fine Arts in Creative Media from the City University of Hong Kong in 2008. He was selected as the first Hong Kong Chinese musician to join the Red Bull Music Academy 2006 in Melbourne, Australia; the Best of Hong Kong Indie 2009 Number One by Hong Kong Time Out Magazine; and the CNNGO Best Hong Kong bands in 2011. He also received the Award of Young Artist (Media Arts) at the Hong Kong Arts Development Awards 2012. Other performances have included Perform Media Festival 2006 (US), Clockenflap Music & Arts Festival 2011 (Hong Kong), Electron Festival 2012 (Geneva, Switzerland) and Worldtronics 2012 (Berlin, Germany). His works have been featured at the VideoBrazil Festival 2007 (Brazil), Hong Kong Contemporary Art Biennial 2009, and more. Choi presented his debut solo multimedia concert *Audio-visual live* in 2010. His second solo concert, *An Audiovisual Concert: Live · Planet · Noise* was presented by the Leisure and Cultural Services Department (LCSD) in 2013.



林蘭芝
Lam Lan-chee

作曲
Composer

林蘭芝博士榮獲多項國際作曲大獎，其作品結合中國的傳統和現代創作手法。林氏曾擔任香港中文大學駐校作曲家以及康文署「學校藝術培訓計劃」作曲導師，其作品曾由香港城市室樂團、盧森堡小交響樂團、荷蘭新室內樂團、樂侃群星及小巨人絲竹樂團演出。林氏曾獲桂冠合奏團、蘇鳴樂坊及香港小交響樂團委約，亦常獲邀出席世界各國音樂節作學術交流。

Lam is the winner of many composition awards and one of Hong Kong's leading young composers. Her music often combines Chinese tradition and contemporary technique, exploring new dimensions of sound. Her works have been performed all over Asia, Europe and North America. She has been appointed as the Composer in Residence at the Chinese University of Hong Kong (CUHK) and instructor for the LCSD Advanced Music Composition Training Project.



劉詠烽
Galison Lau

作曲
Composer

多媒體藝團 Top Mad Productions 創團成員，是香港同輩作曲家中最活躍的一位。他曾於香港演藝學院師隨羅永暉、麥偉鑄及盧厚敏。於美國卡內基美隆大學曾師隨 Leonardo Balada 及 Fabien Lévy。作品於 2007 國際現代音樂節、巴黎 2006 International Rostrum of Composers、英國薩德勒威爾斯劇院、音樂新文化 2005、2010、2011 及 2012 等演出或廣播。劉氏曾獲多個委約，包括 2011 年 6 月聚「招」青年音樂家第一季、由 CASH 資助香港作曲家聯會委約音樂新文化 2010 及 2012 等。2009 年，作品《氣味》獲得哈利·阿徹紀念獎冠軍。作品曾由多個樂團演出或試奏，包括慕尼黑室內樂團、Parker 弦樂四重奏、MIVOS 四重奏、香港電台弦樂四重奏、Varshavsky Shapira 鋼琴二重奏、香港創樂團等。

Founder of Top Mad Productions, a multimedia-performing group, Lau is one of the most active composers of his generation in Hong Kong. He studied with Wing-fai Law, Clarence Mak, and Samuel Lo in Hong Kong Academy for Performing Arts (HKAPA). He also studied with Leonardo Balada and Fabien Lévy in Carnegie Mellon University, Pittsburgh, US. Lau's compositions were performed or broadcasted in many places and events, including ISCM – ACL World Music Days 2007; the 2006 International Rostrum of Composers in Paris; the Lilian Baylis Theatre in Sadlers Wells, London; and Musicarama 2005, 2010, 2011 and 2012 in Hong Kong. Lau has received several commissions, including Spotlight on Young Musicians Concert Series 1 in June 2011; and Musicarama 2010 and 2012 by Hong Kong Composers' Guild with sponsorship from CASH Music Fund. In 2009, *Scents*, a composition written for string quartet, was named winner of Harry Archer Memorial Scholarship. His music has been performed or read by renowned ensembles, including Munich Chamber Orchestra; Parker String Quartet; MIVOS Quartet; RTHK Quartet; Varshavsky Shapira Piano Duo; and Hong Kong New Music Ensemble.



鄧慧中
Joyce Tang

作曲
Composer

香港大學哲學博士，主修音樂學，並獲香港浸會大學碩士學位，主修作曲。她現任教於香港大學、香港浸會大學、及京士頓大學。她的作品曾在多國發表，亦曾獲選於多個主要當代音樂節及音樂會議中演出，近作樂《極光》及管弦樂《水銀漩》分別在 2011 年獲收錄於美國 Ablaze 唱片的 Millennial Masters Series Vol. 2 及 2013 年 Orchestral Masters Vol. 1。近作包括寫給吳美樂的鋼琴作品《形·色》(2010-2013)、印度鼓和混合室樂作品《六拍》(2012)、琵琶及弦樂四重奏作品《The Half Moon Shows a Face of Plaintive Sweetness》(2012) 和由米盧紀路及香港城市室樂團首演的敲擊協奏曲《亮光》(2012) 等。她亦參與電影及話劇音樂創作，其中包括差利卓別靈的電影《屏幕之後》(2010)、誇啦啦藝術集匯話劇《求愛敢死隊》(2012) 和《茜長海華之歌》(2013)。

Tang received her Doctor of Philosophy in Musicology from the University of Hong Kong and his master's degree in composition at Hong Kong Baptist University (HKBU). Apart from composing, she teaches a wide range of courses in music at HKBU, the University of Hong Kong, and Kingston University. Tang's compositions have been widely performed and broadcasted throughout the world. Her chamber work *Aurora* and orchestral work *Quicksilver Swirls* were included on the *Millennial Masters Series* Vol. 2 in 2011 and *Orchestral Masters* Vol. 1 in 2013 on Ablaze Records (US). Her recent commissioned works include piano works *Images, Colours* (2010-2013) for Mary Wu; *Dadra* (2012) for tabla and mixed ensemble; *The Half Moon Shows a Face of Plaintive Sweetness* (2012) for pipa and string quartet; and a percussion concerto *Illuminance* (2012) premiered by Thierry Miroglio and City Chamber Orchestra of Hong Kong. She has been composing for dramatic works, including a film score for Charlie Chaplin's silent movie *Behind the Screen* (2010), and the theatrical adaptations of Jane Austen's *Emma* (2012) and Henry Longfellow's *The Song of Hiawatha* (2013) by Absolutely Fabulous Theatre Connection.



伍家駿
Ian Ng

作曲
Composer

畢業於香港演藝學院作曲系。他獲得香港賽馬會音樂及舞蹈信託基金贊助，於 2013 年完成紐約大學作曲碩士學位。

伍氏是 2012 年紐約大學作曲比賽的優勝者。作品《小提琴上的大跳》在 2012 年羅伯特·阿瓦隆國際音樂作曲比賽獲得冠軍，並獲美國芭蕾舞團首席舞蹈員馬塞洛·戈麥斯編成舞蹈作品，於紐約市林肯中心首演。2009 年在韓國舉行的亞洲青年作曲家大獎中，憑作品《放靈》獲得冠軍。2014 年四月他的委約芭蕾舞作品將在紐約市首演，並由美國芭蕾舞劇院和紐約市芭蕾舞團的舞蹈員演出。

Ng is a composer based in New York City. He graduated from New York University with a master's degree in Music Composition in 2013, sponsored by the Hong Kong Jockey Club Music and Dance Fund.

A winner of the 2012 NYU Composition Competition and the 2012 Robert Avalon International Music Composition Competition for his *Grand Jeté on a Violin*, which had its US premiere as a ballet choreographed by Marcelo Gomes, principal dancer of the American Ballet Theatre, at Lincoln Center. In 2009, he was awarded First Prize at the ACL Young Composers Competition. A new ballet set to an original score by Ng, featuring dancers from New York City Ballet and American Ballet Theatre, will have its premiere in New York City in the Spring of 2014.

43rd



香港藝術節 Hong Kong Arts Festival

27.2-29.3.2015

率先披露 Programme Highlights

Dutch National Ballet *Cinderella*
荷蘭國家芭蕾舞團《灰姑娘》

Los Angeles Philharmonic / Gustavo Dudamel
洛杉磯愛樂/杜達美

The Bolshoi Opera and Bolshoi Ballet
莫斯科大劇院歌劇團及芭蕾舞團

Staatskapelle Dresden / Christian Thielemann
德累斯頓國家管弦樂團/泰利曼

《金蘭姊妹》 *The Amahs* 電影《桃姐》編劇李恩霖打造香港原創戲劇

Cassandra Wilson celebrates Billie Holiday's centenary

Barefoot Divas Indigenous voices from Australia, NZ & Papua New Guinea

▶ 登入香港藝術節網站，輸入電郵以取得最新消息
To receive our latest news, please submit your
email address on our website

www.hk.artsfestival.org

香港藝術節的資助來自
The Hong Kong Arts Festival is made possible with the funding support of



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

更多精采節目2014年8月逐一公佈
10月開始預售門票

More programme highlights will be announced in August 2014
Advance Booking starts in October 2014

A SPORTING LIFE!


HERMÈS
PARIS

For enquiries
+852 2919 5000
Hermès.com

Publicis EtNovus

羅曼四重奏 Romer String Quartet

周止善、陳敏聰、葉俊禧、張文蕊（左起）
Kiann Chow, Ringo Chan, Eric Yip, Kitty Cheung
(from the left)

羅曼四重奏由四位香港土生土長的音樂家組成，以香港獨有的盧文氏樹蛙命名。2013 年首演後瞬即成為活躍於本港及海外的弦樂組合。羅曼曾於上海音樂廳、香港大會堂、香港藝術館、香港科技大學藝術中心及澳門大學等舉行專場音樂會；亦應香港作曲家聯會邀請，於「音樂新文化 2013」音樂會中演出，並由香港電台第四台重播。其他演出包括第四屆香港國際室內音樂節及第五屆香港青藝節等。此外，羅曼熱衷推動音樂普及教育，曾獲邀赴馬來西亞亞庇弦樂節演出及任教，亦曾擔任香港創樂團「現代學院」及香港兒童交響樂團之「駐團四重奏」。羅曼成立以來一直與香港遊樂場協會合作，義務向兒童提供免費的音樂工作坊及演出。

Named after Hong Kong's endemic Romer's Tree Frog, the Romer Quartet is a genuinely local ensemble formed by musicians all born and raised in Hong Kong. The quartet has been recognised locally and abroad as one of the most active string quartets from Hong Kong since its debut in February 2013. Performances have included recitals at the Shanghai Concert Hall, Hong Kong City Hall, Hong Kong Museum of Art, HKUST Center for the Arts and the University of Macau. The quartet also performed at the Hong Kong Composers' Guild's Musicarama 2013 concert, which was broadcasted on RTHK Radio 4. As teaching artists, the quartet was featured at the Kota Kinabalu String Music Festival in Malaysia, and held residencies at the Hong Kong New Music Ensemble's Modern Academy and the Hong Kong Children's Symphony Orchestra. It also serves the community in partnership with the Hong Kong Playground Association, providing regular free educational workshops and concerts to children.



梁志承
Leung Chi-shing

單簧管
Clarinet

現為香港創樂團成員，本地活躍的現代音樂演奏者。於香港中文大學主修音樂，後於美國三藩市音樂學院取得音樂碩士學位。先後於香港大會堂及香港中文大學舉辦室內樂演奏會，亦曾參與香港作曲家聯會現代樂團、香港城市室樂團等演出。2008 年獲邀為新視野藝術節節目《石堅》擔任獨奏，及後於上海之春國際音樂節、上海世界博覽會重演。2009 年至今擔任香港中文大學崇基管樂團指揮，及於 2011 年春季音樂會及與香港教育學院聯合音樂會中擔任獨奏。

Leung is one of the most active musicians in contemporary music. He becomes a member of Hong Kong New Music Ensemble after graduating from San Francisco Conservatory of Music with a master's degree and a bachelor's degree from CUHK. Leung was the solo clarinetist in *Rock Hard*, a production of Hong Kong New Vision Arts Festival 2008 which had its re-runs at the Shanghai Spring International Music Festival and the Shanghai World Expo 2010. Leung has been appointed as resident conductor of Chung Chi Wind Orchestra, CUHK since 2009.



鍾紫晶
Melody Chung

鋼琴
Piano

出生於 90 年代的本土鋼琴家。2012 年，鍾氏畢業於香港演藝學院，獲學士（榮譽）學位，主修鋼琴。她曾師從李名強教授和郭品文女士。鍾氏獲得 Molly McAulay 紀念獎學金（2012），全數贊助她目前在悉尼音樂學院進修碩士鋼琴演奏學位。她當前是 Gerard Willems 教授的學生。2008 至 2011 年鍾氏與本地作曲家伍家駿多次合作，首演均獲高度評價。

Chung is a Hong Kong pianist born in the 1990s. From 2007 to 2012 Chung studied at HKAPA under Professor Li Ming Qiang and Ms Julie Kuok. She graduated with a bachelor's degree (honours), majoring in Piano. Chung was the recipient of the prestigious Molly McAulay Memorial Scholarship (2012), a full scholarship for her current Masters in Piano Performance at the Sydney Conservatorium of Music. She is currently studying with Professor Gerard Willems. From 2008 to 2011 Chung's premieres with local composer Ian Ng were well received.



黃堉僑
Cathy Wong

琵琶
Pipa

先後畢業於香港城市大學、香港演藝學院中樂系，獲工商管理學士學位及演藝深造文憑（音樂）。2007年獲頒全額獎學金就讀音樂演奏碩士課程，師從王梓靜、雷群安老師主修琵琶及阮琴，並獲王范地教授、李光華教授、張強副教授、李景俠教授及魏育茹老師等指點。2009年成為香港首位琵琶/阮琴演奏碩士。曾獲邀於美國、德國、瑞士等國家及中國多個城市演出，亦曾擔任獨奏和領奏。曾參與阿根廷布宜諾斯艾利斯音樂節、香港藝術節、香港兒童藝術節等演出。現為香港中樂團特約樂師，演奏中阮、小阮及琵琶，並任香港演藝學院初級音樂課程導師、香港中樂團教育及外展部樂器班導師、音樂事務處兼職阮演奏員。

Wong earned a Bachelor in Business Administration from the City University of Hong Kong, and a Postgraduate Diploma in Performing Arts (Music) from the Chinese Music Department of HKAPA. In 2007, she was awarded a full scholarship for a Master's of Music programme, majoring in the performance of the *pipa* and *ruan*, studying under Wong Chiching and Lei Qunan. She was also advised by professors Wang Fandi, Li Guanghua, Li Jingxia, associate professor Zhang Qiang and teacher Wei Ruyu. In 2009, she became the first person to hold a master's in the *pipa/ruan* in Hong Kong. She has performed extensively in the US, Germany, Switzerland, as well as many cities across China, both as a soloist and lead player. She has also performed in music festivals in Buenos Aires and Argentina, at the Hong Kong Arts Festival and the Hong Kong Children's Arts Festival. She is currently a freelance musician for the Hong Kong Chinese Orchestra, playing the *zhongruan*, *xiaoruan* and *pipa*. She is also a HKAPA junior music course instructor, a Hong Kong Chinese Orchestra Education & Outreach music class instructor and a part-time Music Office *ruan* player.



彭康泰
Pang Hong-tai

笙
Sheng

彭氏現為中國民族管弦樂學會笙專業委員會名譽理事，竹韻小集樂團副主席，音樂事務處兼職導師及演奏員。彭氏師隨香港中樂團笙首席鄭德惠及笙大師翁鎮發學習 37 簧笙。2009 年獲演藝音樂（榮譽）學位，2011 年獲香港中文大學音樂文學碩士學位。彭氏曾隨演藝中樂小組、香港中樂團及竹韻小集出訪奧地利、英國、比利時、荷蘭、中國、美國及法國等地演出。2006 年，中國音樂家音像出版社出版的《著名笙演奏家藝術精品》內收集了彭氏演奏的錄音。2009 年，參演由香港作曲家聯會主辦的「音樂新文化 2009」與合唱伙首演李昌的《回家》。2011 年與美國現代音樂樂團 Fulcrumpoint New Music Project 合作，首演加籍作曲家 Vivian Fung 的《雲南民歌》。

Pang is currently an honorary committee member of the Sheng Professional Council of the China Nationalities Orchestra Society, Deputy Concertmaster of Windpipe Chinese Music Ensemble, part-time teacher and part-time musician of the Music Office. He studied *sheng* under Maestro Cheng Tak-wai and Maestro Weng Zhen-fa. He received his Bachelor of Music (honours) from HKAPA in 2009, and Master of Arts in Music from CUHK in 2011. He participated in many performances organised by the Hong Kong Academy for Performance Arts, the Hong Kong Chinese Orchestra and Windpipe Chinese Music Ensemble, including performance tours to Austria, the UK, Belgium, the Netherlands, China, the US and France. In 2006, his performances were included in the recording series *Collection of Famous Sheng Artists* selected by the Sheng Professional Council of the China Nationalities Orchestra Society, published by the Chinese Musicians Audio Publishers. He and the Sregnis Singers premiered *Coming Home* by Li Cheong in Musicarama 2009. In 2011, he cooperated with the Fulcrumpoint New Music Project premiered *Yunnan Folk Song* by Vivian Fung in Chicago.

林振傑 Jit Lam

製作經理及燈光設計
Production Manager and Lighting Designer

畢業於香港演藝學院舞台燈光系。畢業後為自由舞台工作者，為不同演出擔任燈光設計、燈光編程、多媒體設計、多媒體編程等工作。參與作品包括：非常林奕華《華麗上班族之生活與生存》、《男人與女人之戰爭與和平》，香港話劇團《玩謝潘燦良 - 光媒體的詩》，廣東現代舞團《臨池舞墨》，春天舞台《我和春天有個約會》、《南海十三郎》，香港話劇團《十八樓 C 座》，新光戲院重開開幕禮，王苑之《水百合》，黃偉文《Concert YY》，Shine《Passion Live》演唱會，2013 花車巡遊等。2010 年創立 3200k Productions。

Lam graduated from HKAPA with a Bachelor of Fine Arts, majoring in Theatre Lighting Design. He is currently a theatre freelancer, who works as a moving light programmer, multimedia designer and multimedia programmer for different productions. His major works include Edward Lam Dance Theatre's *Design for Living* and *Man and Woman*, *War and Peace*; Hong Kong Repertory Theatre's *Being Poon Chan Leung - Chanting in Silhouette* and *18/F Flat C*; Guangdong Modern Dance Company's *Beyond Calligraphy*; Spring-Time Stage Productions's *I Have a Date with Spring*; the re-opening ceremony of Sunbeam Theatre; *Concert YY: Showcase of Wyman Wong*; Shine's *Passion Live*; The 2013 Cathay Pacific International Chinese New Year Night Parade, among others. He established 3200k Productions in 2010.

夏恩蓓 Candog Ha

音響設計
Sound Designer

畢業於香港演藝學院舞台音響及音樂錄音系，曾參與多個舞台劇製作及音樂錄音、混音工程，合作團體包括城市當代舞蹈團、中英劇團、春天舞台、W 創作社、進念·二十面體、香港青年藝術協會、香港藝術節及 ABA Productions 等。近期作品有《全院滿座》、《踢躑躑城》、《唱 K 回憶錄》及新加坡聖淘沙《生之旅》等。

Ha graduated from the Theatre Sound and Music Recording Department of HKAPA. She had been working with many organisations including City Contemporary Dance Company, Chung Ying Theatre and ABA Productions. Her recent works include *Off Screen*, *Little Hong Kong Season 3*, *Tap Building*, *Remembrance of Karaoke Past* and *Voyage de la Vê* in Sentosa, Singapore.

成博民 Oliver Shing

錄像設計
Video Designer

畢業於香港中文大學新聞與傳播學院。自由身演員及多媒體設計師，《眾聲喧嘩》成員。近期多媒體設計包括：香港演藝學院《電子城市》；國際綜藝合家歡《香港家+識》；香港藝術節賽馬會當代舞蹈平台李思騰《What's the Matter》；六四舞台《讓黃雀飛》（首演及重演）；影話戲《朝》、《非男非女》（重演）、《失戀之後》等。近期演出包括：前進進戲劇工作坊《耳搖搖》、《誰殺了大象》（2012 年香港首演、台北第五屆女性戲劇節演出、2013 年北京、上海及廣州巡迴演出）、《如果在末日，一個旅人》、《第十一城》；胡境陽《馬桶》；楊振業《安東尼奧尼之猜想》；成博民 x 方祺端《眾聲喧嘩（）》等。

Shing graduated from the School of Journalism and Communication, CUHK. He is a freelance actor, multimedia designer, and currently a member of Heteroglossia. His recent design projects include: *Electronic City*, HKAPA; *Hong Kong is our Eco Home*, International Arts Carnival; *What's the Matter*, Hong Kong Jockey Club Contemporary Dance Series with Justyne Li, Hong Kong Arts Festival; *Beliefs Soar* with Stage64 (premiere and re-run); *Dynasty*, *The Twin Spirit* (re-run), and *Wearing the Willow* with Cinematic Theatre. He has recently appeared in *My Trembling Ears*, *Who Killed the Elephant* (2012 Hong Kong Premiere, The 5th Taiwan Woman Theatre Festival and 2013 Beijing, Shanghai and Guangzhou Tour), *The Missing Case of a Doomsday* and *The Eleventh Capital* with On and On Theatre, Wu King-Yeung's *The Flushing Toilet* and *My Soul*, Adrian Yeung's *Antonioni Conjecture*, and Oliver Shing x Fong Ki-tuen's *Heteroglossia*.



尤德爵士紀念基金
Sir Edward Youde
Memorial Fund



Founding Sponsor of Young Friends of the Hong Kong Arts Festival 22 Years of Continuous Support

Young Friends is a project aimed at promoting the arts to students in Hong Kong. The project has reached out to nearly **680,000** students, and about **130,000** students became members in the past 22 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than **21,827** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **\$225.9** million. Out of a total of **2,824** recipients of scholarships and fellowships, more than **2,309** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



**Young
Friends**
Hong Kong Arts Festival
香港藝術節青少年之友

是晚演出作品取材自以下的也斯詩作：

Pieces performed tonight were inspired by Ya Si's poems as follows:

《非典時期的情詩》

要來的人不能來，要去的
旅程未知能否成行
靜止在這裏，有些甚麼
在肺裏發熱，懷疑的細菌
蛀食你，蝕成了兩瓣
疏落的葉子，喉嚨在發癢
忍住了許多睡不着的夜晚
不敢咳出來，怕惹起周圍
恐慌的目光，腳步沓雜
四邊的座位在一剎那撤空了

在橋底才用木屐打過小人
用白虎和豬肉安撫驚蟄的季節
霉雨潮濕的牆壁守候了一個春天
等的是要來的沒有臉孔的
恐懼？多年潛伏在陋巷的轉角
在門窗破舊的裂縫間的甚麼
在一個沒有月亮的夜晚
襲擊我們胸中最黑暗的角落
呼吸變得急促的夕陽
映照在金屬大廈的玻璃幕牆上
一層病弱者迴光返照的紅暈

其實都在同一條船上，何必
盡在咒罵鄰座的人？
金屬喉管或已生鏽，積滯的
思維沒有好好疏通
祕密沒法永遠隱藏在地下了
你的非典型地擴張的熱情
一下子公開在冷漠的眼前
戴上口罩，不見羞愧或鄙夷
自嘲的眼睛也自憫，隱藏了
但也同時顯露了那麼多

我寫信給你：體溫恍惚
寫字的時候病情或升或降
文字只能面對無盡的孤獨
在頹唐自棄中輾轉反側
荒廢的時光中我們成為了思念
看不見的親人互相懷疑
隱藏了的臉孔轉向憤懣還是感激？

Love in the Time of SARS

those who must come cannot
those who must go don't know if they can
stuck here in this heated breath
suspicious bacteria getting in
worn out in fallen leaves
itch of the throat is borne many nights
not daring to cough for fear of panicky eyes
in a fidgety crowd where
in a second every seat's
abandoned

under the bridge
hit the little man
with a wooden clog
white tiger roast pork
to appease a season
of insects waking
that mouldy wall had waited out spring
was it for the faceless fear coming?
hidden for years in shabby alleys, corners
something between broken window cracks
worn doors a moonless night
attacks the chest's darkest corner
the asthmatic sun reflects on glass walls
steel buildings – last flush of the dying

we're in the same boat
so why curse neighbours?
iron pipes rust, idle minds block
secrets cannot be kept in the ground
this great atypical passion
suddenly shown
before indifferent eyes
put on a mask
no shame or scorn
eyes of self pity are mocking too
reveal as much as they conceal

I wrote to you – temperature unstable
goes up and down as I write
words have to stand against loneliness

總有徹夜不眠的人抵抗狙擊
當他們病了，我也是病了
是一曲漫長的音樂，起伏轉折
我們彼此合奏到終場

從滑坡的地方開始學習忍耐
在隔離的病床上想念彼此
牆外的人目光想穿透牆壁
看見牆內人模糊的形像
世界是一具隆隆的機器，觸手
冰涼，你摸索修理壞了的零件
在傾斜的屋樑下嘗試站直身子
我裏面還有你相信的一部分
也許終不會完全被病菌所腐蝕
仍要有日與你在陽光下相見

剛聽見你的聲音，一下子又消失了
是船隻在霧中呼喚彼此嗎？
遠方再一座城市失陷
多年積存的文物毀於一旦
最脆弱的不知是內心還是外壁
可是龍捲風過後，大橋的支架倒塌了？
不，仍有車輛在大橋上掠過
霧鎖的對岸再現小鎮的人家
明天，我將會再見到你嗎？
經過了這一段炎夏的夢魘
你我可會對彼此更加仁慈？

《中午在鰂魚涌》

有時工作使我疲倦
中午便到外面的路上走走
我看見生果檔上鮮紅色的櫻桃
嗅到煙草公司的煙草味
門前工人們穿着藍色上衣
一群人圍在食檔旁
一個孩子用鹹水草綁着一隻蟹
帶牠上街
我看見人們在趕路

toss about listless, ready to give in
as idle thoughts in wasted time
even one's own flesh and blood is suspicious
will the hidden face be angry, be grateful?
there are always those who'll fight sickness
I'm one of those – it's a long piece of music
ebbs and flows – we play it to the end

patience is something you learn as you're falling
on separate beds missing each other
people outside see through the walls
blurred images of people within
the world is a noisy machine
it's cold – you feel for the broken parts
to repair them – stand up straight
under slanting beams – there's still
something of me you believe in
perhaps it will survive till the end
so we'll finally meet in the sun

I hear your voice and then it's gone
is it this way with boats calling, each in its fog?
another far-off city falls – relics are lost
then which is more fragile when supports collapse
in the wake of the storm – the heart within
or the wall without? No – see
there are cars still running over the bridge
on the far shore through fog
households will reappear – will I see you tomorrow?
when this nightmare summer ends
will there still be kindness among us?

Translated by Kit Kelen, Leung Ping-kwan,
Song Zijiang, Sou Vai-keng
(Association of Stories in Macao)

Midday, Quarry Bay

when work wears me down
I walk in the streets
I see a stall with bright red cherries
smell tobacco from the tobacco company
blus-singleted workers
the food stall crowd
a boy ties up a crab with grass
and walks it like a dog
I see people rushing
and across the road

在殯儀館對面
花檔的人在剪花

在籃球場
有人躍起投一個球
一輛汽車響着喇叭駛過去
有時我走到碼頭看海
學習堅硬如一個鐵錨
有時那裏有船
有時那是風暴
海上只剩下白頭的浪

人們在卸貨
推一輛重車沿着軌道走
把木箱和紙盒
緩緩推到目的地
有時我在拱門停下來
以為聽見有人喚我
有時抬頭看一幢灰黃的建築物
有時那是天空

有時工作使我疲倦
有時那只是情緒
有時走過路上
細看一個磨剪刀的老人
有時只是雙腳擺動
像一把生鏽的剪刀
下雨的日子淋一段路
有時希望遇見一把傘
有時只是
繼續淋下去
煙突冒煙
嬰兒啼哭
路邊的紙屑隨雨水沖下溝渠

總有修了太久的路
荒置的地盤
有時生鏽的鐵枝間有昆蟲爬行
有時水潭裏有雲
走過雜貨店買一枝畫圖筆
顏料鋪裏永遠有一千罐不同的顏色
永遠密封或者等待打開

有時我走到山邊看石
學習像石一般堅硬
生活是連綿的敲鑿
太多阻擋，太多粉碎
而我總是一塊不稱職的石
有時我想軟化
有時耆想飛翔

from the funeral parlour
the florist trimming flowers

on a basketball court
the ball is dunked
a passing car sounds its horn
sometimes I walk to the pier to watch
try to learn from the iron anchors
sometimes there are ships
and sometimes storms
mostly just white waves and sea

there are people unloading
and pushing a heavy cart along tracks
shifting wooden boxes and cartons
no hurry to get where they're going
sometimes I stop by the arch
and it's like someone's calling me
looking up at a dusty yellow edifice
sometimes I see the sky

sometimes my work tires me out
and at times it's just my mood
walking along a road
watching an old man sharpening a knife
sometimes just the feet move
like a pair of rusty scissors
rainy days I get wet
hoping I'll come across an umbrella
sometimes just walking on
smoke from the chimney
a baby cries
scraps of paper wash into a ditch

road works never seem to end
construction sites are let go
sometimes you'll get those
insects crawling between iron bars
sometimes a cloud in a puddle
I buy a painting brush at the store
in paint shops there are a thousand tins of colours
sealed forever or waiting to be opened

sometimes I go to the hill to watch rocks
try to be as strong as them
life is a series of hammerings
too many blocks, too many smash-ups
I'm the odd stone out
sometimes wishing I could just melt
sometimes wishing to fly

Translated by Kit Kelen and ASM
(Association of Stories in Macao)



Magically Combined.

The Art of combining sedan and coupé. The Volkswagen CC.

Performance and Elegance are no longer separate genres. The Volkswagen CC synchronises both with style. The dynamic design and performance of a coupé meets the elegance and comfort of a sedan, composing a symphony of styles. Drive and be inspired!



facebook.com/VolkswagenHK



Volkswagen. Das Auto.

Volkswagen Hong Kong Centre
(Gloucester Road)
Shop D & E, G/F, Manulife Tower,
38 Gloucester Road, Wanchai, Hong Kong
Tel: 3698 9618

Volkswagen Hong Kong Centre
(Wanchai Road)
The Morrison Plaza, 223-227 Wai Chee Road,
Wan Chai, Hong Kong
Tel: 3698 9688

Volkswagen Kowloon Centre
(Kowloon Bay)
G/F, Enterprise Square B, 39 Wang Chiu Road,
Kowloon Bay
Tel: 3698 9888

Volkswagen Authorized Agent
(Yuen Long)
Tung Fong Tower, Ping Shing, Yuen Long,
N.T., Hong Kong
Tel: 2448 8255

Volkswagen Macau Showroom
(V.W.M. Motors Limited)
Rua das Pescadoreiras No.380 B/C,
Macau
Tel: 2887 8728

《我的六零年代》

「童子軍得勝歸來」
並不是那麼浪漫
其實也有許多挫折
女孩子無端尖叫
老人長嘆一聲
眼光回顧落日
母親不斷地縫衣服
穿珠編成彩帶
線斷了
珠子散了一地
糖糬豆
何濟公
(立即捧着肚蹲下來)
怎樣在遊戲中
找自己的位置?
我老在街道上流浪
想去摸索城市的暗門
她對着音樂瘋狂尖叫
老是要穿短裙
追上時裝的意識
(她不喜歡阿媽的黑膠綢)
他想要買一個結他
參加新潮舞會
總有那麼多東西
逐漸改變我們的身體
我們在木屋區
在一場颱風後
對着失去的屋頂發愁
我閱讀的托爾斯泰
跟我擠的電車有好大的距離
單戀一雙健康的眼睛
總覺無能為力
重重的抑鬱壓在肩頭
想要站起來
我們甚麼時候變成法國電影
斷了氣
在哀傷與虛無之間
我寧選——
結果還是回到擠迫陰暗的家
睡在客廳
沒有私隱的床上
翻閱厚厚的書找到秘密的答案?
街道上不知為甚麼那麼喧嘩
街道上

The 1960s for Me

"The boy Scouts are back, victorious!"
Wasn't all that grand really
there were setbacks and frustrations too
Girls screamed unprovoked
Old men sighed
turned round to look at the setting sun
Mother worked hard at sewing
and stringed beads into colorful belts
the strings broke
the beads were scattered on the floor
Sticky beans
Ho's concoction cures the gripes
(you clutched your belly and squatted down at once)
In games
how does one find one's place?
I loitered in the streets
looking for the city's hidden door
She screeched madly to the music
insisted on wearing mini-skirts
so fashion-conscious
(she didn't care for her mum's shiny black silk)
He wanted to buy a guitar
to go to a-go-go parties
There were always so many things
reshaping our bodes gradually
In the squatter hut that was our home
after a typhoon
we stared helplessly at the missing roof
read Tolstoy
how remote he was from the tram I squeezed into
Infatuated with a pair of bright eyes
I felt helpless and at a loss
depression weighed heavily on my shoulders
I wanted to straighten up
When did we all turn into a French Film
Breathless
Between sadness and nothingness
I'd rather choose -
In the end I returned to the cramped and dismal home
lay sprawled out in the sitting room
on a bed with no privacy
and from the thick books found the secret answer?
I wondered why there was such a din
On the street

(水浸金山七層樓)
 為甚麼斷續有砰然的爆炸？
 有一個我不理解的世界
 從一本私人日記
 我開始嘗試挖掘
 (「答案啊，我的朋友
 是在風中飄動——」)
 「人造花工廠的工人罷工了！」
 一條地道通出去外面
 無法把握的世界
 「電燈泡！」
 「Bulb！」
 我們是頑童奔跑的腳步
 無意中越過了邊界
 頭頂上老是嚴厲的規條
 「點指兵兵
 點著誰人做大兵！」
 還因為看的書
 因為頭髮太長了(做大賊！)
 被人嘲笑
 怎樣通過與別人的遊戲
 去尋找自己的位置？
 翻閱古老的詩詞
 同時訂閱外國奇怪的地下雜誌
 我嚮往花的言辭
 我穿一條樸素的灰斜褲
 (「我看見我們這一代
 最優秀的腦袋…」
 毀掉了)
 我翻譯地下文學
 我嘗試當一個規矩的代課教師
 老是睡眠不足
 不知怎樣在日夜之間來往走私
 夾帶偷運某些東西穿過晨曦的邊境
 我把別人
 翻譯成我自己
 我通過唐代的詩人加州的詩人
 找一個方法去說我的感覺
 單腳過河橋
 我吃現實的三文治
 我自己是些甚麼東西呢
 黏在牙縫裏
 翻不過去的東西
 跳 Over
 (“Water floods the gold mountain seven storeys high”)

why were there loud explosions on and off?
 There was a world I didn't understand
 From my own diary
 I tried to dig
 (“The answer my friend,
 is blowing in the wind-”)
 “Workers at the plastic flowers
 factory have gone on strike!”
 a tunnel that led to the outside
 the world ungraspable
 “Light bulb!”
 “Pop!”
 We were the footsteps of children wild and unruly
 careless trespassers
 strict were the rules hanging over our heads
 “Who's the soldier who's the thief?”
 “I'll be the soldier you'll be the thief!”
 and because of the books we read
 because our hair was too long (you'll be the thief)
 people ridiculed us
 How to play games with others
 and through the games find one's own place?
 I read Chinese classical poems and
 subscribed to underground
 magazines from abroad
 I loved the language of the flowers
 I wore a simple pair of twill trousers
 (“I see the best minds
 of our generation...”
 Being destroyed)
 I translated underground literature
 tried to be a dutiful substitute teacher
 I never had enough sleep
 I kept smuggling day into night night into day
 and along the way I smuggled something
 across the twilight border
 I translated others
 into myself
 through Tang dynasty poets and the Beat poets
 I looked for a way to express myself
 Hip! Hop! Stop!
 I ate Reality Sandwich
 What was I in reality
 Something stuck in the crevices of my teeth
 something that could not be translated
 Leapfrog

小皮球
 A 字裙
 塑膠花
 Donna Donna
 神州大地
 關社認祖
 和平與愛
 男女平權
 保衛中華
 沉重的閘門
 疲累而求超脫
 既冷又熱的爵士樂酒吧
 既集體又自我
 既壓抑又放縱
 既迷惘又充實
 既尋獲
 又失落的
 徘徊在街頭
 想這兒是一塊甚麼地方
 我怎樣可以走出去

《除夕盆菜》

從一堆肉中間翻出一片蘿蔔。
 不要問我九七。我回答過許多次了。
 九七就在門檻外。就在進和離去的人身上。
 黃金海岸要放煙花，我們塞了四個小時的車。
 村長一定已經吃過了。現在開始有人燃放爆竹。
 有人拉開橫額。去年不是這樣的。
 在倒數以前每人找一個位置。拿著筷子和碗。
 添一碗鴨飯。翻出一片豬皮。偶然翻出一片腐竹。
 車沿著彌敦道前行，滿街的聖誕燈飾猶未拆去。
 新的排樓豎起來了。我們回答
 同樣的問題許多次了。
 青山還是那麼塞車。屯門還是那麼塞車。
 這兒是過去的十七咪半？叫做黃金海岸
 還是那麼塞車。

Rubber balls
 A-shaped skirts
 Plastic flowers
 Donna Donna
 The great earth the revered land
 Cared for your society and know your country
 Peace and love
 Equality of the sexes
 Defend China
 Heavy gates
 Beaten but looking for a way out
 In a bar with hot jazz and cold jazz
 feeling at once alone and part of a group
 repressed and liberated
 confused and enlightened
 inspired
 and feeling lost again
 I lingered on the street
 wondering what place it was
 how I could get out
 Translated by Martha Cheung

Pun Choi on New Year's Eve

A piece of shrimp turns under chunks of meat.
 Don't ask me about 1997. I've answered
 that question many times.
 1997s just outside the threshold. On those
 who came in, those who depart.
 Fireworks at the Gold Coast, we got
 stuck in traffic for four hours.
 Village-chief must have eaten. And now
 people start to set off fire-crackers.
 Others unfurl banners. Wasn't like this last year.
 Before the countdown begins everyone grabs a seat.
 Bowls and chopsticks in hand.
 Another bowl of rice with duck meat. A slice of pigskin.
 Ah, a dried bean roll.
 The car moved along Nathan Road. Christmas
 lighting still adorning the street.

我們一直不知甚麼時候才來到你家的祠堂。
翻修的文物徑。許多代人走過，
看事物換了名字。
牆上掛滿橫匾。長者都退席了。
我們在滿盆的豬肉中尋找一箸蔬菜。
今晚有甚麼節目？除了放煙花？倒數？
我們沒有一個人的手錶敢說是最標準的。
怎樣倒數呢？就用一個不標準的時針。
就這樣說：九、八、七、六、五……
就在門檻外面。外面攤子燈火澄亮。
吃東西的人照舊吃。
做買賣的人照舊做買賣。
三、二、一……新年快樂。新年快樂。
想這時候氣笛齊鳴。汽車喇叭嘹亮。
仁愛堂以二十三分鐘的煙花盛大迎接。
美好的明天。「只要我們團結起來。」
首長開始發言。年輕人湧到蘭桂坊去。
腳步沓雜而心情忐忑。又走過那個彎角。
「每次經過都浮現幾年前的慘劇」。
等着看你的新舞。新的錄像。
「應該向前看的。」「明天會更好的。」
屯門還是繼續塞車。司機商量今晚到那處消遣。
你告訴我你終於辦好離婚手續了。
你告訴我你有新的暗戀對象了。恭喜你。
離開一個舊的關係。進入新的。快樂嗎？
教徒集會為香港祈禱。怡和照舊子夜鳴炮。
有人接受勳章。「我們要記着
社會上環境惡劣的人。」
「因為工業轉型而生活又困難的人。」
我們愛和恨的人。
花傘般的煙花從天頂罩下來。
罩住一切不同的地方。
人頭湧湧。冷清的街角有人賣東西。
做最後一筆生意。
你在一堆深褐色的東西裏不知嚐了一口甚麼。
是肉？是菜？這裏面可有我想吃的菜？
煙花。特首。冬菇。炸頭腩。髮菜。金針。
都混在一起了。香港協會新界地區委員會。
和航運界舉行除夕餐舞會。慶回歸。
迎九七。錦繡年華。風雲羣英會。
排山倒海雨來。用計數機算要交的稅。
下月起要起租了。總在翻尋不同的東西。

New memorial gateways. We've answered
that same question many times.
Traffic jams at Castle Peak as usual.
As usual traffic jams at Tuen Mun.
Is this Castle Peak Road of old?
Now Hong Kong Cold Coast? Traffic Jams as usual.
No idea what time we arrived at
your ancestral temple.
Cultural Relics Alley, newly renovated.
Generations have trod,
witness to naming and renaming.
The walls are hung with plagues.
The elders have retired.
We fish for a piece of vegetable
from amidst the diced pork.
What's on tonight beside the fireworks?
And the countdown?
None of our watches dare claim absolute precision.
How do we start to count down?
Oh well any watch will do.
Let's go: nine, eight, seven, six, five...
Just outside the threshold. Outside, glittering stalls
Eaters go on eating. Peddlers go on peddling.
Three, two, one... Happy New Year. Happy New Year.
Ships sounding sirens, cars honking.
The Hall of Benevolence, with a 23-minute
fireworks spectacular, celebrates.
Or bright tomorrows. "If we can unite together."
The chef begins his speech. The young
throng to Lan Kwan Fong.
Uneasy heart on hasty steps. Pat the corner again.
"Every time I walk past it I see the
tragedy a few years ago."
Waiting to see your new dance. New video show.
"We should look to the future".
"Tomorrow will be better still."
Traffic jams at Tuen Mun as usual. Drivers
discussing where to go in the evening.
Your divorce finally came through—you told me.
You've fallen for someone else,
in secret. Congratulations.
Goodbye to one relationship. Hello
to another. Are you happy?
Christians gather to pray for Hong Kong.
Jardines fire the Midnight Gun as usual.
The select still feature in the Queen's

不知放到那裏去。
交通混亂。留大堆的垃圾。有魚。
有肉。文化打手陰魂未散，又再冒出頭來。
提醒有司小心獨立的腸臟。
注意分離和顛覆的骨頭。
溫暖的感覺。
「像母親伸出雙手迎接遊子。」
他中氣充足地說。我們也想好好過日子。
一個坐在車廂裏的人。一個走路的人。
一個露宿的人。
一個有粉紅色勞斯萊斯和馬桶的。
一個在牆上塗鴉自稱九龍城皇帝的人。手舉起。
筷子舉起在半空。有些說不分明
的甚麼就在門檻外。

New Year honor's list.
"We must remember the less fortunate in our society".
"Those in hardship due to the
restructuring of our industry".
Those we love and hate.
Fireworks, umbrella-like, cascade from
the sky, enshrouding all places.
Heads swarming. Someone is selling
something at a deserted street corner,
ready to snatch the last few pennies.
From a brown hotchpotch you take a mouthful.
Is it meat? Or vegetable? Are there vegetables I like?
Fireworks. Chief executive. Mushrooms.
Deep fried fish head and fillets.
Black moss. Dried day-lily. All mixed together.
The Hong Kong Association of Committees
of the New Territories West
Joined forces with the shipping sector
to hold a ball on New Year's eve.
To celebrate return to the motherland.
To celebrate 1997.
Glorious times. Man of the hour
and heroes gather in force.
Like avalanches and landslides unstoppable.
I work out my tax on the calculator.
Rents go up next month. I keep looking
for things. Where did I put them?
Traffic chaos. Rubbish everywhere. There's fish.
There's meat. The hatchet man still lurks
behind our culture, ready to strike.
Officials are urged to keep watch on
those independent innards.
Those bones of separation, contention.
A feeling of warmth, "Like a mother welcoming
her sons home with open arms."
He bellows. We want to lead a good life too.
A passenger in the train. A pedestrian.
A street-sleeper. A man with a pink
Rolls-Royce and a commode
A graffiti artist calling himself King of
Kowloon City. Hands posed.
Chopsticks in mid-air. Something hard to
describe is just outside the threshold.

Translated by Martha Cheung

《五月二十八日在柴灣墳場》

跨過凌亂的木板和泥潭
來到猶未修葺的新墳
看你整理鮮花
並端容鞠躬
便想起你那時說
怎樣在夏日的傍晚
與父親躺在門前乘涼聊天
現在傍晚山上的涼意中
有親情的人間
後來就走下來，轉進
殉難士兵的墳場
墓碑整齊地排滿地面
但我們曉得墓地中沒有死者
而活鳥的啁啾更響了
同大幅青綠上
不同年份的石碑
只有我們走過
感覺足下的柔軟
看齊排的植物不規則地生長
一些早上盛開晚上零落的紅色花瓣
你叫它「落地生根」
非洲菊雜生的葉叢裏
忽然有枝梗的手舉起一朵花
在這生亂與死寂間
我們俯首向一叢綠色的長葉
找一朵風雨蘭
那種感應風雨綻開的花朵

《木屐》

穿着木屐穿過樓梯街
我和影子穿着木屐穿過歲月
我的足踝跟我的足踝說話
我說歲月是衣裳竹日子曬出芳香
（『衣——裳——竹！』）
我說記憶是把剪刀（磨鉸剪鋒刀！）
把一切剪出一個朦朧的輪廓
說話的時候月亮在我身邊徘徊

At Chai Wan Cemetery on May 28

We waddle through scattered
planks and muddy puddles
and come to an unfurnished new grave
you arrange the flowers
and solemnly bow
I remember you telling me
how in summer evenings
you and your father used to cool
outside your house and chat
now in the chill of the evening mountains
there's the warmth of the human world
we talk back down toward
the soldier's cemetery
tombstones are neatly laid out
but we know there's nothing in the graves
and birds' chirps are louder
on the same green field,
tombstones mark different dates
we are the only ones passing
feeling the softness beneath our feet
we watch the neatly spaced plants growing wildly
the red petals that bloom in the
morning and wither at night
you call them "Roots on Earth"
in the bush where African chrysanthemums bloom
the hand of a branch suddenly lifts up a flower
between this lively mess and deadly silence
we bend over a tuft of long green leaves
looking for a storm-orchid
the kind of flower that blooms amidst the storm

Translated by Leung Ping-kwan

The Clogs

It got to be magic, old clogs in Ladder Street,
my shadow and I scraping along, down, clacking back
into the years,
noting solely speaking to ankle.
Clothes poles pointed to the years, their days hung
out to dry.
("Clothes poles! Get your clothes poles here!")
Memory is like scissors. ("Any scissors to grind? Knives
to sharpen?")

跳飛機的時候影子為我凌亂
穿上一雙木屐一切便都穿上了

穿過樓梯街我穿的木屐掉了
失去一雙木屐一切便都失去了
穿過樓梯街（不覺眾鳥高飛盡）
高樓建起來（秋雲暗了幾重）
我蹲下來在石級上摸索我的影子
汽車隆隆聲中好像聽見你的聲音
好像說：那時……花開……一十一
說話斷續破碎我逐漸聽不明白
不知可不可以跟失去的聲音相約：
明朝有意穿着木屐再回來？

《形象香港》

我在尋找一個不同的角度
去看視覺的問題。
這幀舊照片，原來是在
彌敦道的光光攝影院拍攝的。
今天有誰還着色呢？
我抬頭，看見銀幕上的半山區。
她來自上海，忘不了昔日的繁華
霞飛路上的白俄咖啡店。小提琴
音樂。究竟是什麼一回事？
雙妹嘜花露水。瓶子摔在地上碎了。
叫賣的人把飛機攔入後現代高樓。
我同意她說每個人有不同的想象。
他在法國研究安那其主義，回來
在花花公子、然後在資本雜誌工作。
我們眺望月亮，我們一起從不同的角度
眺望月亮。尖沙嘴的鐘樓
香港仔的日落。他們打算重新佈置

Memory cut lots of things into silhouettes.
As I talked to myself, the moon happened to wander
at my side
When I hopped, my shadow jumped into strange
shapes.
I slipped on my clogs and flashed on everything.

Right here in Ladder Street I almost lost them;
I slipped out of my clogs and I slipped from the spell.
How strange and ordinary, like birds
disappearing in thin air.
Then modern buildings shot up,
and storm clouds rolled.
I hunkered here in the concrete, felt for my shadow.
In spite of roads above and below, I heard your voice,
a jump-rope song, "the flowers
bloomed then, one and ten..."
I could barely make it out for the cars.
Why can't one make appointments
with bygone voices?
"Tomorrow at ten; wear the clogs; I'll hear you then."

Translated by Leung Ping-kwan and Gordon T. Osing

Images of Hong Kong

I need a new angle
for strictly visual matters.
Here's an old portrait shot originally
In Guangguang Studio in Nathan Road;
They don't paint on them like this any more.
For no reason of mine, Midlevels
scenes are on the television.
She'd come from unforgettable Shanghai, from glamorous
Jaffe Road, with its White Russian coffee shops, violins
playing into the night. How does it add up?
A bottle of lotion, Two Sisters,
smashed forever on the floor.
Imagine the old benders throwing olives
up into a postmodern tower.
Even the lady who knows only we're
all different has a point.
Here's a man who studied anarchism
in France and came home
to work for "Playboy," then "Capital."
The tiniest angles divide our views of the moon
when we look up. The Star Ferry clock-tower,

這房間。皇后餐廳。中國會所。
伸出手按鈕，無盡的畫面
太多時尚的挑逗，令你無法專心。
太多瑣碎的事務，不同的場合
不斷轉變的身分，我們什麼時候——
他是報告文學的好手，他擅寫
資本主義社會裏的狗和色情雜誌。
什麼時候坐下來談談？
複製的歌星影像和歌聲，轉移了注意力。
慾望被擴張的熒幕重新界定。
伸手出去，觸及了什麼？
歷史是一連串形象
塑造的材料可以是紙箔、塑膠、纖維
鐳射影碟的按鈕……我們抬頭
眺望月亮，今夜的月亮
在時間的盡頭還是開端？
她是來自台灣的小說家，以為自己
是張愛玲，寫香港傳奇，霓虹倒影
天星小輪泊岸的浪花，舊火車站
不斷複印的淺水灣酒店
異國情調描繪給遠方的觀眾
我們在尋找一個不同的角度
不增添也不刪減
永遠在邊緣永遠在過渡
我們用不同顏色的筆書寫
這些東西也很容易變得表面
歷史就是這樣建構出來的嗎？
他擅寫東方色彩的間諜小說
為什麼有些話無法言說？
他們打算重新佈置這房間
我們抬頭，尋找——

sunsets in Aberdeen: too familiar. Only
now somebody plans to redo
everything. Queen's Cafe. China Club.
One has only to push buttons to change pictures
to get in on so many trends one can't even think,
too much trivia and so many places and stories
one can't switch identities fast
enough. When can we—?
And here's the Beijing journalist who became
an expert on pets and pornography under capitalism.
When can we just sit down and talk?
Our attentions get lost in factories of images and songs;
appetites are whetted in the hungers of the tiny screen.
Reach out and touch—what?
History, too, is a montage of images,
of paper, collectibles, plastic, fibres,
laser discs, buttons. We find ourselves looking up
at the distant moon; tonight's moon—
does it come at the beginning or the end of time?
Here's another from Taiwan, who thinks
she's Eileen Chang writing
Hong Kong romances, with neon
dancing in the back-churning waters of
the Star Ferry, on the old depot,
with Repulse Bay Hotel rendezvous produced on cue.
All this exotic stuff, of course, is for export.
We need a fresh angle,
nothing added, nothing taken away,
always at the edge of things and between places.
Write with a different color for each voice;
OK, but how trivial can you get?
Could a whole history have been concocted like this?
Why are there so many good at Oriental spy novels?
Why are there many things that can't be said?
So now, once again, they say it's time to remodel
And each of us finds himself
looking around for—what?

Translated by Leung Ping-kwan and Gordon T. Osing

《鴨寮街》

—
我們要拍攝心中的一幅圖畫
左轉右折結果卻來到這裏
你在這裏可以買到任何配件
隨意組合東方之珠的影像
你說甚麼我透過鏡頭金屬的眼睛
看見你的承軸兩端扭鬆了
你鑄床的嘴巴裏有許多廢棄的齒輪
你耳朵內側有鬧鐘鳴響嗎我的腸胃
是錄音的磁帶我們被人在這裏拋棄
已有許久了會有人來扭開我們
調整天線重新令我們的畫面清晰？

—
城市過剩的影像如垃圾棄置
重重疊疊發出酸餿的氣味
要那麼多東西嗎其實我並不需要
你買來名牌時裝挽救動搖的信心
紙袋盛着跳動肺葉膠布蓋着肌膚
神龕和輪胎棄置在旋轉木馬旁邊
攝影師左顧右盼攝影機飽餐風景
都說島上處處是買賣的生意
我付出感情每次得回無用的插蘇
生鏽的氣鍋凹凸的平底鑊
大減價吸引你又纏上一捲蒙塵的電線
我沿街尋找卻總無法找到公平的交易

三
沿街拍攝不免墮入羊毛和呢絨的塵網
這裏昔日原是布料總匯商店續紛披展
綾羅綢緞當你穿上不同戲服你就可以
扮演不同角色盡訴心中衷情
為甚麼要敲響奇怪的鑼鼓呢香港
為甚麼要問奇怪的話關於我們
如何走一條崎嶇曲折的路來到
今天我們繼續前行看見場盡門牙
舊宮廷我們停下喝豆漿等看一齣新戲
你說這兒昔日可能原是鴨子的家
現在卻是人的商場零件的天堂
你想挑一張椅子充當歐洲庭園的道具
店主說一買得買全套連起所有無用的行當

In AP-liu Street

I.
We came to get the picture we had in mind
and wound up here after several turns.
You can buy all kinds of accessories here.
Here are images of "The Pearl of the
Orient" in casual disarray.
What were you saying? Through
the metallic eye of the lens
I see both ends of an axle unattached,
many discarded cog-wheels at
the mouth of your mine.
Is that an alarm clock ringing in
your ears? My intestines are
cassette tapes, and on sale here.
It's been so long. Who will come and turn us on?
Adjust the antennae and make our pictures clear?

II.
Surplus images of the city are
discarded with the garbage.
Piled high together they smell to high heaven.
Who needs so many things? To be sure, I don't
You buy designer clothes to save your shaky nerves,
throbbing lungs held in paper bags,
flesh hidden in oil cloth.
Shrines and old tires hidden by the merry-go-round.
The camera looks around, gorging on imagery:
Hard deals are in progress everywhere on the Island.
I pay with my heart and get surplus sockets every time.
A rusty cooker, an irregular wok.
Big sales draw you in and again you're
caught in whirls of dusty wire.
I look all over and don't see one square deal.

III.
You shoot away down the street, caught in
the musty net of wools and flannels.
Here used to be the fabric market,
full of glamorous designs.
Silks and velvets. All for the various costumes in which
you could play any number of
roles, tell different stories.
Why are the customary Dragon drums
being played here, Hong Kong?
Why are so many awkward questions asked us?

How did we come to this crooked and crowded road?
We're still on our feet today and
looking at the toothless
old Palace. We have a glass of bean
juice waiting for the new show.
You say maybe this place was a famous duck farm,
And now it's a packed arcade, a
paradise of accessories.
You're looking for a chair as a European garden prop.
The owner says you have to buy the
lot, including the useless pieces.

Translated by Leung Ping-kwan and Gordon T. Osing

《花布街》

我們追隨時尚步步向前
又好似步步走回過去
熱帶森林的闊葉、陰鬱的
藤蔓隨一個女子走過而擺動
形成一種新的花款
並沒有甚麼特別的含義，流動
胴體上浮現的花瓣，慾望的
轉折處，驕悍動物的花斑
每個人以奇怪的方式表達
或者隱藏自己。古中國的寶塔
折成數載。我如何為你剪裁
模糊的明天？

一個人走前去
尋找一塊布，更舒適、更自然
更能顯示她自己——她的需要？
噢她注視的東西化為碎片
萬花筒裏不斷游移變化的圖案
微妙地隨着婉轉的願盼引向
更多自己以外的東西，凌亂的
布料，他人注視的目光
交叉編織出新的外衣，裹住
對自己的厭惡與沉迷
在挫折中的生長，軀體想改變
卻不知自己需要甚麼

我們走過
擺滿布料的老街道，一半是
遊戲的心情，另一半說不清楚
把玩紗的蟬薄與透明，棉布

In Fabric Alley

We follow fashions, deliberately, in and in,
it seems going back and back into the past as well.
Broad leaves, in tropical gloom suspended in vines,
sway because a lady passes,
form another pattern in fact,
nothing special. On bodies
floating past one sees petals. One turns on points
of desire into the designs of carnivores
How endless and many are the disguises
concealed by revealing. The usual Chinese pagoda
is folded in fragments, and I've no means to tailor for you
garments of worlds to come.

A lady up ahead
is touching the fabrics, shopping for comfort, for something
more natural, for a look in which to be seen,
something she needs.
She can't make them be more than separate pieces.
Her eye is kaleidoscope, too, pattering away
at the edges everytime she moves her head even a little,
until the scene has her outside herself utterly, in a maze
of fabrics, trapped in the gaze of others;
in a jacket criss-cross waved, in an outer wrap,
or cloak of denial, it is herself she's obsessed with,
in a jungle of too many possibilities. A body wants a change
but hardly knows what it needs to want.

We pass on
in this alley famous for fabric stalls,
half in deliberate play, half in unfinished feelings.

牽拉摸索的指頭，粗糙的
絨布緊束着發育的身體
挑釁的鞋尖、誘惑的衣領——
唉，盡是陳舊的意象
層層疊印了別人圖案的花布
那麼多酸澀的抒情性愛的
暗示，你要不要披在身上？
可相信重新剪裁——眼前就只有
這些東西——能做成一件
新的衣裳，穿成合身？

《雀仔街》

在一個鳥兒自由飛翔的地方
你回想鳥兒都擠在籠裏
是什麼滋味？我這並不僅是假設
你是遊客而我從一個本地人角度
發言。我不見得會知道得更多
若果我知道的只是鳥籠如何編織
雀粟如何煮成，我或許可以見證它的
滋味，問題是——我一邊寫字
陰雲裡突然冒出了太陽，照亮了世界
一片明淨裡筆的影子在白色的紙上
掠過——我如何可以見證更多？
在一座巍我的博物館前面——裏面有
不少來自東方的奇珍——你可會偶然記起
我們那條湫隘的街道？也許你帶回了模型
小雀籠、沒有紅蟲和草蟻的乾淨竹籠
混和在漁家的竹帽以及擠迫的記憶裏？
不，我不是從相對於你的本地人角度挑釁
我若虛構鄉土的樸實——樓上茶居裏
有鬥鳥的血腥——我若沉迷於懷舊的情調
也未嘗不像你的獵奇，大家都可能同樣
——我總想插入多一個角度的看法
擾亂流暢的敘事鏗鏘的文辭——
偏狹？我游移在兩端之間，嘗試
說一些另外的話，但當我正在寫字
白日不覺又沒入灰雲，紙上
一片冷霧，隱沒了文字清晰的影子

We touch easily the thin, translucent silk,
the cotton that frags its touch in the fingers, the coarse
wool that alters a growing body, the provocations
in the toes of shoes, the seductions in collars.
All these stock images, the layers
of colors superimposed to make old patterns,
their many lyrics gone sour, also their erotic suggestions:
can we really see ourselves remade in any of these?
Yet there are all we see in front of us.
How to go about tailoring something new,
to make it so it wears the body well?

Translated by Leung Ping-kwan and Gordon T. Osing

Bird Street

In a place where birds fly free
can you remember what it felt like to be birds crammed
in a cage? I say this not because I just presume
you're a tourist and I speak from a local
point of view. I don't necessarily know more
if all I know is how to make a bird-cage or
cook bird-seeds, maybe I could say what
the experience is like, but the question is—as I write
the sun bursts from the dark clouds, brightening the world
in the clarity the shadow of my pen flashed
on the white paper—how I can experience more?
Before a magnificent museum—home to
many treasures from the East—will you remember from
time to time
that narrow street of ours? Maybe you'd brought back a
miniature bird-age, a clean bamboo cage with no worms
or grasshoppers
and left it standing amidst fisherman's bamboo hats and
crowded memories?
No, I am not challenging you from a local point of view.
If I invent the simplicity of the native land—in the tea-
house upstairs
there's blood from bird-fighting—if I indulge in nostalgia,
it's not unlike your searching for exotica, perhaps we are
equally—
but I'd still like to include yet another angle
to disrupt the eloquent rhetoric of a flowing narrative—
narrow-minded? I wander between two extremes, trying to
say something else, but as I write
the sun disappears behind the grey clouds, a cold fog
on the paper erases the clear shadow of the words.

Translated by Michelle Yeh

《寒夜·電車廠》

燈光 嵌在 寒冷的黑暗中
最高的一盞

是月亮

高樓的峽谷外
車輛奔湍的流水
經過嶙峋的岩石

又激起點點水花

燈光

嵌在寒冷的黑暗中
洶湧的奔湍的流水
冷得發抖還在歌唱的馬達

轉進峽谷

一輛孤獨的電車

轉進電車廠

在轉角處擦出一閃青色的光芒
然後又消失了

一輛孤獨的電車

暗綠色的身體裏透着微光
像一個千眼的燈籠

在路軌上緩緩滑行

像一個燈籠 在水上飄流

然後凝止

成為一塊石

暗綠色的身體裏透着微光

在路軌上

一輛又一輛的電車

從燈光燦爛處駛進來

凝定

在佈滿小食檔的橫街
和潮濕昏暗的小巷旁邊

我們的電車駛進來

司機懶洋洋地跨過軌道下的小坑
深陷的寒冷

隔一條街道外

蒼白的街燈

一盞一盞

電車廠的後門外

猶有風馳的汽車駛上天橋

遠去

燈光嵌在寒冷的黑暗中

偶然

掉下

一盞

恐怕是碎成流水

於是又多一盞黑暗

寒冷

使霓虹燈張嘴時

吐出一團霧氣

Freezing Night · Tram Depot

Lights inlaid in the freezing dark
the highest

the moon

outside the canyon of high-rises
raging torrents of vehicles
sweep past jagged rocks

spattering spray

Lights

inlaid in the freezing dark

torrents wild and raging
singing motors trembling with cold

turn into the canyon

A lonely tram

turns into the depot

a cold green light flashes as it goes round the corner
and then fades

a lonely tram

its dark green body dimly radiating
like a lantern with a thousand eyes

glides along the tram rails

like a lantern drifting on water

then turns still

into a rock

its dark green body dimly radiating
on the tram rails

One tram after another
comes in from where the lights glitter

turns still

From side streets lined with food stalls
and alleyways dark and dank

our tram comes in

the driver idly crosses the hollow beneath the rails
and the sunken cold

Across the street

pallid street lamps

one after another

outside the back door of the depot
cars continue to race up the flyover

speeding into the distance

Lights inlaid in the freezing dark
now and then

one

falls

breaking into streams of water perhaps
and so one more lamp of darkness

Freezing cold

draws from the mouths of neon lights
clouds of mist

隱沒了唇的肌膚

在不遠的地方

又一輛孤獨的電車

轉過彎角

擦出一閃青色的光芒

《老殖民地建築》

這麼多的灰塵揚起在陽光和
陰影之間到處搭起棚架圍上
木板圍攏古老的殖民地建築
彷彿要把一磚一木拆去也許
到頭來基本的形態仍然保留
也許翻出泥土中深藏的酸苦
神氣的圓頂和寬敞的走廊仍
對着堵塞的牆壁也許劈開拆毀
梯級也許通向更多尋常的屋宇

我走過廊道有時開放得燦爛
有時收藏起來的盆花走下去
影印論文看一眼荷花池歪曲
的倒影尖塔的圓窗漂成浮萍
經過早晚淘洗不再是無知的
清白可能已經混濁天真的金魚
四處碰撞探索垂死根枝仍然
僵纏橙紅色的鱗片時暗時亮
微張的鰓葉在窗格那兒呼吸

把廢墟的意象重新組合可否
併成新的建築頭像是荒謬的
權力總那麼可笑相遇在走廊
偶然看一眼荷花池在變化中
思考不避波動也不隨風輕折
我知你不信旗幟或滿天煙花
我給你文字破碎不自稱寫實
不是高樓圍繞的中心只是一池
粼粼的水聚散着游動的符號

* 蒙吳煦斌女士允許刊出

By kind permission of Ms Betty Ng

enveloping the lips

Not far away

another lonely tram

rounds the corner

a cold green light flashing

Translated by Martha Cheung

An Old Colonial Building

I.
Through sunlight and shadow dust swirls,
through the scaffolding raised-up around
the colonial edifice, over the wooden planks
men live on to tear it brick by brick, the imperial
image of it persisting right down, sometimes,
to the better soil in the foundation, sometimes finding, too,
the noble height of a rotunda, the wide, hollow corridors
leading sometimes to blocked places, which, sometimes,
knocked open, are stairs down to ordinary streets.

II.
Down familiar alcoves sometimes brimming
with blooms sometimes barren I go to xerox
glancing at the images caught in the circular pond,
now showing the round window in the
cupola as duckweed drifting,
day and night caught in the surface, no longer textbook
clean, but murky, the naïve goldfish searching
mindlessly around in it, shaking the pliant lotus stems
and the roots feeling for earth, swirling orange and white,
gills opening and leeching, in and out of the high window bars.

III.
Might all the pieces of ruins put together present
yet another architecture? Ridiculous the great heads on money,
laughable the straight faces running things. We pass in this corridor
in the changing surface of the pond by chance
our reflections rippling a little. We'd rather not bend;
neither of us is in love with flags or fireworks.
So what's left are these fragmentary, unrepresentative words,
not uttered amidst the buildings of chrome and glass, but beside
a circular pond riddled with patterns of moving signs.

Translated by Leung Ping-kwan and Gordon T. Osing

香港藝術節衷心感謝下列機構及人士的慷慨支持：
The Hong Kong Arts Festival would like to thank the following for their generous support:

贊助舍計劃 Patron’s Club

鉑金會員 Platinum Member	黃金會員 Gold Members
嘉里控股有限公司 Kerry Holdings Limited	富德企業有限公司 Fontana Enterprises Limited
純銀會員 Silver Members	怡和集團 Jardine Matheson Limited
鷹君集團有限公司 Great Eagle Holdings Limited	青銅會員 Bronze Member
太古集團慈善信託基金 The Swire Group Charitable Trust	上海商業銀行 Shanghai Commercial Bank Limited

其他支持者 Other Supporters

法國巴黎銀行 BNP Paribas	Kingdom of the Netherlands
Performing Arts Fund NL	Scottish Government’s International Touring Fund
The Adam Mickiewicz Institute	市區重建局 Urban Renewal Authority

實物支持機構 In-kind Supporters

- Birdland (Hong Kong) Limited
 - 德意志銀行 Deutsche Bank
 - 愉景灣渡輪碼頭 Discovery Bay Ferry Pier
 - 愉景新城 Discovery Park
 - 嘉頓有限公司 The Garden Company Limited
 - 香港君悅酒店 Grand Hyatt Hong Kong
 - 香港豎琴中心 Hong Kong Harp Centre
 - 香港洲際酒店 InterContinental Hong Kong
- 朗豪坊 Langham Place
 - 奧海城 Olympian City
 - 柏斯琴行 Parsons Music
 - 香港半島酒店 The Peninsula Hong Kong
 - 銀達科技有限公司
Shine Silvertch Technology Limited
 - 屯門市廣場 tmtplaza

藝術節捐助計劃 Festival Donation Scheme

- 鉑金捐款者 Platinum Donor

 - 銀河娛樂集團 Galaxy Entertainment Group
- 黃金捐款者 Gold Donors

 - Mr & Mrs Cheuk Yan and Rotina Leung
 - Mr Lin Kuang Hsiang Chris
 - Mr & Mrs Stephen Suen
 - 孫天珍小姐 Miss Sun Tien Chen
 - Ms Agnes Tai
 - Mr Stephen Tan
 - Mr & Mrs Samuel & Amy Wang
 - Mr Wong Yick Kam
 - 黃逸思先生夫人 Mr & Mrs Y S Wong
- 純銀捐款者 Silver Donors

 - 莊天任先生 Mr Alex Chong

學生票捐助計劃 Student Ticket Scheme

- 鉑金捐款者 Platinum Donors

 - 無名氏 Anonymous
 - 馬振玉慈善基金會有限公司
CYMA Charity Fund Limited
 - 恆生銀行 Hang Seng Bank
 - 芝蘭基金會 Zhilan Foundation
 - 朱玉迎女士 Ms Zhu Yu Ying
- 鑽石捐款者 Diamond Donors

 - Burger Collection
 - Mrs Chan Kam Ling
 - 梁家傑先生夫人 Mr & Mrs Leong Kah Kit Alan
- 黃金捐款者 Gold Donors

 - 無名氏 Anonymous (2)
 - Mr & Mrs Edward Bagnall
 - 陳求德醫生及夫人 Dr & Mrs Chan Kow Tak
 - Ms Annie Chen
 - Miss Vina Cheng
 - Ms Cheung Lai Chun
 - Mr Chiu Kwok Lee David
 - Dr Chow Yat Ngok, York
 - 鍾思源醫生 Dr Chung See Yuen
 - Mr & Mrs Kenneth H C Fung
 - Mr & Mrs Richard Herbst
 - 何文堯建築師有限公司 Ivanho Architect Limited
 - 蘭桂坊集團 Lan Kwai Fong Group
 - Mr & Mrs Lincoln and Yu-San Leong
 - Mr & Mrs Cheuk Yan and Rotina Leung
 - Dr Nancy Wai Yee Leung
 - Muses Foundation for Culture & Education
 - Mr Rusy M. Shroff, BBS, MBE and Mrs Purviz R. Shroff
 - Mr & Mrs Stephen Suen
 - Mr & Mrs Peter and Nancy Thompson
 - 田家炳基金會 Tin Ka Ping Foundation
 - Mr William To
 - 曹延洲醫生 Dr Tsao Yen Chow
- 青銅捐款者 Bronze Donors

 - Mr Craig Lindsay
 - 駱余劍清紀念基金 Lok Yu Kim Ching Memorial Fund
 - Mr CH Mak
 - Dr Mak Lai Wo
 - Mrs Ruby M Master
 - Mr & Mrs Vernon and Karen Moore
 - Ms Poon Yee Ling Eligina
 - Seaga International Ltd
 - 孫永輝,施熙德伉儷 Ms Edith Shih and Mr Stephen Sun
 - Mr & Mrs John & Anthea Strickland
 - Mr Arthur Wang
 - Mr Wong Yick Kam
 - 黃逸思先生夫人 Mr & Mrs Y S Wong
 - Ms Wong Yuen Mee, Elsa
 - 胡呂天申女士
 - Miss Yeung Sin Ting Cynthia

- 青銅捐款者 Bronze Donors

 - 無名氏 Anonymous (8)
 - 區榮耀先生 Mr Au Son Yiu
 - Biz Office Limited
 - Carol Bateman School of Dancing Ltd
 - Carthy Ltd
 - 趙穎雅女士 Ms Winnie Chiu Wing Ngar
 - Community Partner Foundation Ltd
 - DECO Wines
 - Easy Living Ltd
 - Mr & Mrs Denys and Victoria Firth
 - Mr Fung Chi Kwan
 - Ms Fung Hin Lok, Jacqueline
 - Miss Leung Siu Ling
 - Ms Liu Ngar Fun
 - Mrs Mary McBain
 - Miss Jackaline McPhie
 - Orientations Magazine Ltd
 - Mr Neil Frederick Pryde
 - Mr Frederico Rato
 - Ms Janice Ritchie
 - Mr Neil Roberts
 - Mr Siddique Salleh
 - Smart Partner Limited
 - Mr Alan & Mrs Penny Smith
 - Miss Tsang Wing Fun
 - Mr & Mrs Henry & Maisie Wong
 - Mr Wong Kong Chiu
 - Miss Yim Chui Chu
 - Mr Desmond Yu
 - 余其祥夫婦 Mr & Mrs Joseph KC Yu

新作捐助計劃 New Works Scheme

- 黃金捐款者 Gold Donors

 - 無名氏 Anonymous
 - Mr & Mrs Cheuk Yan & Rotina Leung
 - 孫天珍小姐 Miss Sun Tien Chen
- 創意捐款者 Innovation Donors

 - 洪廣鎮先生 Mr Ang Kuang Teng
 - Ms Yvonne Cheng & Mr Kelvin Koo
 - 駱余劍清紀念基金 Lok Yu Kim Ching Memorial Fund
 - 孫永輝,施熙德伉儷 Ms Edith Shih and Mr Stephen Sun
- 靈感捐款者 Inspiration Donors

 - 無名氏 Anonymous
 - Ms Chiu Shui Man, Tabitha
 - Mr & Mrs Denys and Victoria Firth
 - 馮兆林先生夫人 Mr & Mrs Fung Shiu Lam
 - 高膺伉儷 Mr & Mrs Ko Ying
 - Dr Alfred Lau
 - Mrs and Mr Renee and Theodore Ma

We Teach

All levels of ballet of

- Royal Academy of Dance (RAD)
- The Commonwealth Society of Teachers of Dancing (CSTD)
- Imperial Society of Teachers of Dancing (ISTD)
- The Australian Conservatoire of Ballet (ACB)
- Beijing Dance Academy (BDA)

- * Competitions
- * Performances



Headquarter : Room 1201, 12/F, Star House, Tsim Sha Tsui, Kowloon, Hong Kong Tel: 2736 6118, 2736 6666
Branch : Room 1308, 13/F, Tower 1, Grand Central Plaza, Shatin, New Territories, Hong Kong Tel: 2688 0360
Location : Tsim Sha Tsui, Kwun Tong, Hung Hom, Causeway Bay, Pok Fu Lam, North Point, Shatin, Tai Po, Tuen Mun, Yuen Long, Kwai Tsing
Website : www.christineliaoballet.com.hk **Email:** cliao@biznetvigator.com

支持及協助 SUPPORT AND CO-OPERATION

- 藝林文具印刷有限公司 The Artland Co Ltd
- Arts Promotion Centre Festival and Helsinki City Culture Office
- 樺利廣告有限公司 Avanny Advertising Co Ltd
- B Soul Dance Production LTD.
- Balletopia
- Bite Communications
- 英國駐香港總領事館
British Consulate-General Hong Kong
- 英國文化協會 British Council
- 明愛白英奇賓館 Caritas Bianchi Lodge
- 香港嘉昱有限公司
Cheer Shine Enterprise Co Ltd
- Cherrypicks Ltd
- 香港中文大學
The Chinese University of Hong Kong
戲曲資料中心 Chinese Opera Information Centre
音樂系 Music Department
- 周生生集團國際有限公司
Chow Sang Sang Holdings International Limited
- 毛妹芭蕾舞學校
Christine Liao School of Ballet
- 城市當代舞蹈團
City Contemporary Dance Company
- 購票通 (香港) 有限公司
Cityline (Hong Kong) Ltd
- 香港作曲家及作詞家協會
Composers and Authors Society of Hong Kong Ltd
- 阿根廷駐香港總領事館
Consulate General of the Argentine Republic in Hong Kong
- 芬蘭駐香港總領事館
Consulate General of Finland, Hong Kong
- 希臘駐香港總領事館
Consulate General of Greece in Hong Kong
- 意大利駐香港總領事館
Consulate General of Italy in Hong Kong
- 印度駐香港總領事館
Consulate General of India, Hong Kong
- 伊朗駐香港及澳門總領事館
Consulate General of the Islamic Republic of Iran in Hong Kong and Macao
- 韓國駐香港總領事館
Consulate General of Korea in Hong Kong
- 菲律賓駐香港總領事館
Consulate General of the Philippines in Hong Kong SAR
- 波蘭駐香港總領事館
Consulate General of the Republic of Poland in Hong Kong
- 俄羅斯駐港總領事館
Consulate General of the Russian Federation in Hong Kong SAR, PRC
- 瑞士駐香港總領事館
Consulate General of Switzerland in Hong Kong
- 南非駐香港總領事館
Consulate General of South Africa in Hong Kong
- 瑞典駐香港總領事館
Consulate General of Sweden, Hong Kong
- 美國駐港澳總領事館
Consulate General of the United States, Hong Kong & Macao
- 古巴駐香港總領事館
Consulate of Cuba in Hong Kong
- 匈牙利駐香港及澳門領事館
Consulate of Hungary in Hong Kong and Macao
- 愛爾蘭駐香港領事館
Consulate of Ireland, Hong Kong
- Dance Info Finland
- 香港大學音樂系
The Department of Music, The University of Hong Kong
- DynaMicS
- Emergency Lab
- 港威酒店 Gateway Hotel
- 德國駐香港總領事館
German Consulate General Hong Kong
- 六國酒店 Gloucester Luk Kwok Hong Kong
- 香港歌德學院 Goethe-Institut Hong Kong
- The Grand Cinema
- 海景國際 The Harbourview
- 恒生管理學院
Hang Seng Management College
- Hiro Graphics
- 快達票香港有限公司 HK Ticketing
- 香港兆基書院
HKICC Lee Shau Kee School of Creativity
- 香港大學附屬學院
HKU SPACE Community College
- 漢設計 Hon Design & Associates
- 香港藝術中心 Hong Kong Arts Centre
- 香港藝術行政人員協會
Hong Kong Arts Administrators Association
- 香港浸信教會 Hong Kong Baptist Church
- 香港中樂團 Hong Kong Chinese Orchestra
- 香港大會堂 Hong Kong City Hall
- 香港文化中心 Hong Kong Cultural Centre
- 香港舞蹈聯盟 Hong Kong Dance Alliance
- 香港舞蹈團 Hong Kong Dance Company
- 香港青年協會
The Hong Kong Federation of Youth Groups
- 香港靈糧堂 Hong Kong Ling Liang Church
- 香港管弦樂團
Hong Kong Philharmonic Orchestra
- 香港小交響樂團 Hong Kong Sinfonietta
- 香港旅遊發展局 Hong Kong Tourism Board
- 鴻福堂集團 Hung Fook Tong Holdings
- 愛烘焙餐廳 iBakery Gallery Café
- Indie Guerrilla
- iProspect
- 港島太平洋酒店
Island Pacific Hotel Hong Kong
- 京崑劇場 Jingkun Theatre
- KG Group
- 瓊玲音樂管理服務公司
Kling Music Management Services Company
- 葵青劇院 Kwai Tsing Theatre
- 光華新聞文化中心
Kwang Hwa Information & Cultural Centre
- 朗豪坊 Langham Place
- 康樂及文化事務署
Leisure and Cultural Services Department
- 李鏡輝先生 Mr Alpha Li
- 澳門文化中心 Macau Cultural Centre
- 馬哥孛羅香港酒店
Marco Polo Hongkong Hotel
- Marsical Label
- 好戲網 Mask9.com
- 美心食品集團 Maxin's Caterers Ltd
- Mission Production Co Ltd
- MORE2SCREEN
- 香港音樂藝術及電影文化推廣協會
Music Arts & Film Culture Promotion Association of Hong Kong
- 香港浸會大學 Hong Kong Baptist University
音樂系 Music Department
- 荷蘭駐香港及澳門總領事館
Netherlands Consulate General in Hong Kong and Macao
- 吳煦斌 Ms Betty Ng
- 北區大會堂 North District Town Hall
- 前進進戲劇工作坊
On & On Theatre Workshop
- PALACE ifc
- 卓進達有限公司 Patsville Company Ltd
- 伊利沙伯體育館 Queen Elizabeth Stadium
- 皇仁書院 Queen's College
- 皇家太平洋酒店
The Royal Pacific Hotel and Towers
- 帝都酒店 Royal Park Hotel
- 香港演藝學院
The Hong Kong Academy for Performing Arts
中國戲曲學院 School of Chinese Opera
戲劇學院 School of Drama
- 西灣河文娛中心 San Wan Ho Civic Centre
- School of Grand Jeté
- SCMP Young Post
- SDM 爵士芭蕾舞學院
SDM Jazz and Ballet Academie
- 沙田大會堂 Sha Tin Town Hall
- 聯合出版 (集團) 有限公司
Sino United Publishing (Holdings) Limited
- 事必達推廣有限公司 Speedy Promotion Ltd
- 聖公會馬利亞堂 St. Mary's Church
- Studiodanz
- Swedish Arts Council
- 台北經濟文化辦事處
Taipei Economic & Cultural Office
- 鄧小樺女士 Ms Tang Siu-wa
- 天邊外劇場 Theatre Horizon
- 通利琴行 Tom Lee Music Company Ltd
- TomSenga Design
- 三角關係 Trinity Theatre
- 荃灣大會堂 Tsuen Wan Town Hall
- 屯門大會堂 Tuen Mun Town Hall
- 東華三院 Tung Wah Group of Hospitals
- 不加鎖舞蹈館 Unlock Dancing Plaza
- 城市電腦售票網 URBITX
- 華美粵海酒店 Wharney Guang Dong Hotel
- 王禾璧女士 Ms Wong Wo-bik
- 黃淑嫻博士 Dr Wong Shuk-han, Mary
- 星海音樂廳 Xing Hai Concert Hall
- 油麻地戲院 Yau Ma Tei Theatre
- 英華小學 Ying Wa Primary School
- 香港基督教青年會 (港青)
YMCA of Hong Kong
- Zenith Designing & Printing Services Ltd
- 赤豚事務所 Zhu Graphics

贊助人 PATRON

梁振英先生
The Honourable C Y Leung

永遠名譽會長

HONORARY LIFE PRESIDENT

邵逸夫爵士 Sir Run Run Shaw, CBE (1907-2014)

執行委員會 EXECUTIVE COMMITTEE

主席 Chairman
夏佳理先生
The Hon Ronald Arculli, GBM CVO GBS OBE JP

副主席 Vice Chairman
查懋成先生 Mr Victor Cha

義務司庫 Honorary Treasurer
李錦榮先生 Mr William Li

委員 Members
紀大衛教授 Professor David Gwilt, MBE
周永健先生 Mr Anthony W K Chow, SBS JP
劉鎮漢先生 Mr Anthony Lau
梁靳羽珊女士 Mrs Yu-san Leong
黃敏華女士 Ms Nikki Ng
李義法官 The Hon Mr Justice Ribeiro
詹偉理先生 Mr James Riley
任志剛先生 Mr Joseph Yam, GBM GBS JP

節目委員會 PROGRAMME COMMITTEE

主席 Chairman
紀大衛教授 Professor David Gwilt, MBE

委員 Members
盧景文教授 Professor King-man Lo, MBE JP
毛俊輝先生 Mr Fredric Mao, BBS
譚榮邦先生 Mr Wing-pong Tam, SBS JP
姚珏女士 Ms Jue Yao, JP
羅志力先生 Mr Peter C L Lo
白諾信先生 Mr Giorgio Biancorosso

榮譽節目顧問 Honorary Programme Advisors
高德禮先生 Mr Douglas Gautier
Dr Peter Hagmann
約瑟·施力先生 Mr Joseph Seelig

財務及管理委員會

FINANCE AND MANAGEMENT COMMITTEE

主席 Chairman
李錦榮先生 Mr William Li

委員 Members
李思權先生 Mr Billy Li
梁國輝先生 Mr Nelson Leong
詹偉理先生 Mr James Riley

發展委員會

DEVELOPMENT COMMITTEE

主席 Chairman
查懋成先生 Mr Victor Cha

副主席 Vice Chairman
梁靳羽珊女士 Mrs Yu-san Leong

委員 Members
廖碧欣女士 Ms Peggy Liao
黃慧玲女士 Ms Hwee-leng Whang
龐建貽先生 Mr Paulo Kin-ye Pong
郭明鑑先生 Mr Andrew Kuo

顧問 ADVISORS

李業廣先生 Mr Charles Y K Lee, GBM GBS JP
李國寶博士 Dr The Hon David K P Li, GBM GBS JP
鮑磊先生 Mr Martin Barrow, GBS CBE JP
梁紹榮夫人 Mrs Mona Leong, SBS BBS MBE JP
陳國威先生 Mr Patrick K W Chan

名譽法律顧問 HONORARY SOLICITOR

史蒂文生黃律師事務所 Stevenson, Wang & Co

核數師 AUDITOR

羅兵咸永道會計師事務所 PricewaterhouseCoopers

香港藝術節基金會

HONG KONG ARTS FESTIVAL TRUST

主席 Chairman
霍靈先生 Mr Angus H Forsyth

管理人 Trustees
陳達文先生 Mr Darwin Chen, SBS ISO
梁紹榮夫人 Mrs Mona Leong, SBS BBS MBE JP
陳祖澤博士 Dr John C C Chan, GBS JP

職員 Staff

行政總監 Executive Director
何嘉坤 Tisa Ho

節目 Programme

節目總監 Programme Director
梁掌璋 Grace Lang

副節目總監 Associate Programme Director
蘇國雲 So Kwok-wan

節目經理 Programme Managers
葉健鈴 Linda Yip
梁頌怡 Kitty Leung

助理節目經理 Assistant Programme Manager
余瑞婷 Susanna Yu*

助理監製 Assistant Producer
李宛虹 Lei Yuen-hung*

節目統籌 Programme Coordinator
林淦鈞 Lam Kam-kwan*

節目主任 Programme Officers
李家穎 Becky Lee
林晨 Mimi Lam*

物流及接待經理 Logistics Manager
金學忠 Elvis King*

藝術家統籌經理 Head Artist Coordinator
陳韻妍 Vanessa Chan*

外展 Outreach

外展經理 Outreach Manager
李冠輝 Kenneth Lee

外展統籌 Outreach Coordinator
李詠芝 Jacqueline Li*

外展主任 Outreach Officers
陳慧晶 Ainslee Chan*
黃傲軒 Joseph Wong*

特別項目統籌 Special Project Coordinators
巫敏星 Maria Mo*
馬彥珩 Peggy Ma*

特別項目助理 Special Project Assistant
林己由 Kayol Lam*

技術 Technical

技術經理 Technical Manager
溫大為 David Wan*

助理製作經理 Assistant Production Manager
蘇雪凌 Shirley So

技術統籌 Technical Coordinators
陳寶愉 Bobo Chan*
陳詠杰 Chan Wing-kit*
陳佩儀 Claudia Chan*
關玉英 Dennes Kwan*
蕭健邦 Leo Siu*
歐慧瑜 Rachel Au*
梁雅芝 Shirley Leung*
張鎮添 Timmy Cheung*

技術主任 Technical Officer
梁倬榮 Martin Leung*

*合約職員 Contract Staff

出版 Publication

中文編輯 Chinese Editor
康迪 Kang Di*

英文編輯 English Editor
黃進之 Nicolette Wong*

助理編輯 Assistant Editor
王翠屏 Joyce Wong*

市場推廣 Marketing

市場總監 Marketing Director
鄭尚榮 Katy Cheng

市場經理 Marketing Managers
周怡 Alexia Chow
鍾穎茵 Wendy Chung
陳剛濤 Nick Chan

助理市場經理 (票務)
Assistant Marketing Manager (Ticketing)
梁彩雲 Eppie Leung

助理市場經理 Assistant Marketing Manager
梁愷樺 Anthea Leung*

市場主任 Marketing Officer
張凱璇 Carla Cheung*

票務主任 Ticketing Officer
葉晉菁 Jan Ip*

客戶服務主任 Customer Service Officers
吳靄儀 Crystal Ng*
唐力延 Lilian Tong*
謝家航 Alex Hsieh*
張蕙莉 Ridley Cheung*

發展 Development

發展總監 Development Director
余潔儀 Flora Yu

發展經理 Development Manager
蘇啟泰 Alex So

助理發展經理 Assistant Development Managers
陳艷馨 Eunice Chan
陳韻婷 Alyson Chan*

發展主任 Development Officer
黃苡嫻 Iris Wong*

藝術行政見習員 Arts Administrator Trainees
譚樂瑤 Lorna Tam*
梁斯沅 Miri Leung*

會計 Accounts

會計經理 Accounting Manager
陳綺敏 Katharine Chan

會計主任 Accounting Officer
張清娣 Crystal Cheung*

會計文員 Accounts Clerk
黃國愛 Bonia Wong

行政 Administration

行政秘書 Executive Secretary
陳詠詩 Heidi Chan

接待員 / 初級秘書
Receptionist / Junior Secretary
李美娟 Virginia Li

香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Teatr - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm
香港賽馬會藝萃系列 The Hong Kong Jockey Club Series	埃克森美孚新視野 ExxonMobil Vision			
信和集團藝萃系列 Sino Group Arts Celebration Series	瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series			
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre	YMTT 油麻地劇院 Yau Ma Tei Theatre			
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre	STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall			
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTТА 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre			
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre			
CHT 香港大會堂劇院 Theatre, HK City Hall	CWDP 中西區海濱長廊（近金鐘添馬公園）			
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA	Central and Western District Promenade, Tamar Park, Admiralty			
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall			
APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA	TMTA 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall			

藝術節加料節目 Festival **Plus**

節目詳情及網上報名 For more details and online registration: www.hk.artsfestivalplus.org

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 <i>Die Meistersinger von Nürnberg</i>	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》 <i>Tannhäuser</i>	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH: Rootless in Hong Kong</i>
19/3	室樂團大師班 Coaching Chamber Orcheatra	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes		
6/3	《思想伊戈：百年春之祭》演後談 <i>iTMOi</i> Post-performance Dialogue		
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		
		電視特備節目 FESTIVAL ON TV	
		12,19,26/1; 2,9/2/2014	藝術節節目精選 Festival Programme Highlights

42nd 香港藝術節
Hong Kong Arts Festival
18.2-22.3.2014



鳴謝類別 Acknowledgment Categories:

鉑金捐款者 Platinum Donor	HK\$120,000或以上 or above
鑽石捐款者 Diamond Donor	HK\$60,000或以上 or above
黃金捐款者 Gold Donor	HK\$10,000或以上 or above
純銀捐款者 Silver Donor	HK\$5,000或以上 or above
青銅捐款者 Bronze Donor	HK\$2,500或以上 or above

© Left: Simon Annand Right: Graham Wylie

捐款表格 DONATION FORM

我/我們願意捐款港幣\$ _____ *支持「藝術節捐助計劃」。
I / We would like to donate HK\$ _____ *to support the Festival Donation Scheme.
*捐款港幣\$100或以上可憑收據申請扣稅。
Donations of HK\$100 or above are tax-deductible.

捐款方法 Donation Methods

- ☐ 信用卡 Credit Card
☐ 匯財卡 Visa ☐ 萬事達卡 MasterCard
☐ 銀聯卡 UnionPay ☐ 美國運通卡 American Express

持卡人姓名 Cardholder's Name : _____

信用卡號碼 Card No. : _____

發卡銀行 Issuing Bank : _____

信用卡有效期 Expiry Date (月/month/ 年/year) : _____

持卡人簽名 Cardholder's Signature : _____

信用卡捐款者可將此捐款表格傳真至 (852) 2824 3798，以代替郵寄方式。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

☐ 支票 Cheque
請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12字樓香港藝術節協會發展部收。
Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

閣下有垂詢，請與發展部聯絡：
For enquiries, please contact the Development Department:
電郵 Email: dev@hkaf.org 總機 General Line: (852) 2824 3555
網頁 Website: hk.artsfestival.org/en/partner/donations

請支持藝術節捐助計劃
讓我們繼續綻放異彩！

Support the Festival Donation Scheme
and Help Sustain the Festival's Growth

1973年創立的香港藝術節是地區內舉足輕重的文化盛事。香港藝術節極需要各界人士的慷慨支持，以繼續呈獻國際和本地藝術精英的精華節目、委約和製作原創作品，並發展年青觀眾。「藝術節捐助計劃」籌集的款項將會投放於最需要支持和發展的項目。

無論捐款數額多少，香港藝術節皆衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is a premier cultural event in the region. To ensure we can continue to stage high quality performances, commission original creations and reach out to young audiences in Hong Kong, we need your assistance! Contributions to the **Festival Donation Scheme** will provide funding for areas needing the most support.

Donations of any amount will be greatly appreciated!

捐款港幣\$2,500或以上，將於2014香港藝術節的官方網站及開幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。屆時我/我們希望以下列姓名獲得鳴謝：
Donations of HK\$2,500 or above will be acknowledged in the 2014 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale. I / We would like to be acknowledged as:
(請選擇適用者 please ☒ the appropriate box)

☐ 以我/我們/公司的名字列出 my/our/company's name ☐ 「無名氏」Anonymous

名字 Name: _____

捐助者資料 Donor's Information ** (請用正楷填寫 Please write in BLOCK LETTERS)

個人/公司名稱 (中文) : _____ (先生/太太/女士/小姐)

Personal/ Company Name (English) : _____ (Mr / Mrs / Ms / Miss)

公司聯絡人 (如適用) Company Contact Person (if applicable) : _____

職位 Title : _____

聯絡地址 Correspondence Address : _____

聯絡電話 Telephone : _____ 傳真 Fax : _____

電郵 Email : _____

(如收據上的名稱須與上列不同，請註明：
If name on official receipt needs to be different, please specify: _____)

- ☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
☐ 我不希望收到藝術節的資訊 I do not wish to receive any Festival information.

**你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.

D800

I AM A WORK OF ART



I AM THE NIKON D800. With 36.3 million pixels and multi-format 1080p D-movie recording at 30p, 25p or 24p. I also feature extendable ISO coverage from 50-25,600, class leading 51-point autofocus system and EXPEED 3 image processing with dual format storage slots. I am a work of art. www.nikon.com.hk



At the heart of the image



周生生 (chow Sang Sang)

www.chowsangsang.com ☎ (852) 2192 3123

LES AMIS DU CREDIT SUISSE



Credit Suisse
Emerging Artists Series
瑞信新晉藝術家系列

THE NEW STARS OF TOMORROW.

Credit Suisse Emerging Artists Series at the 42nd Hong Kong Arts Festival.

Yulianna Avdeeva Piano Recital, February 27, 2014.

Hyeyoon Park and Florian Uhlig Violin and Piano Recital, February 28, 2014.

Ensemble Cordevento, March 1, 2014.

credit-suisse.com/lesamis