

Jockey Club Local
Creative Talents Series



Datong

The Chinese Utopia

A Chamber Opera in three acts



三幕室內歌劇

賽馬會本地菁英創作系列

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The Hong Kong Jockey Club
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香港賽馬會
The Hong Kong
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香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival



葉錫安博士 CBE JP
Dr Simon S O Ip CBE JP

香港賽馬會主席
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會非常榮幸在過去四十多年來一直是香港藝術節的支持機構，協助香港藝術節每年邀請享譽國際及本地藝壇的表演者聚首一堂，為逾十萬名本地市民呈獻多元化及高水平的精彩節目，令這個藝術盛宴成為亞洲區內一年一度舉足輕重的文化盛事。

今年我們很榮幸繼續支持香港藝術節中一直備受歡迎的《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台》及《香港賽馬會學生專享節目》。我們亦很高興《香港賽馬會藝粹系列》首次包括藝術節開幕

演出，為大家帶來殿堂級的德累斯頓國家管弦樂團表演。此外，為了進一步支持及表揚本地藝術家，今年我們很高興贊助一個全新項目：《賽馬會本地菁英創作系列》。這個系列由本地創作精英擔任製作及演出，配合與節目有關的展覽、講座、藝術家分享及後台導賞活動，為本地藝術界提供一個嶄新的表演平台，進一步擴闊本地的文化藝術空間及向大眾推廣藝術文化。

我們致力推動本地藝術及文化發展，特別注重培育我們的年青一代。單在過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿二億港元，捐助的項目涵蓋硬件及軟件，因為我們相信兩者對推動藝術發展同樣重要。

今年適逢馬會慶祝130週年，我們期望與香港藝術節能繼續通力合作，並衷心祝賀本屆香港藝術節圓滿成功。

Message from Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club is proud to have been a supporter of the Hong Kong Arts Festival since its inception more than four decades ago. Our partnership has helped bring together top local and international performers for a range of memorable productions that thrill more than 100,000 people each year. The Festival has also earned its place on the international calendar as one of the most significant cultural events in the region.

Given the popularity and proven success of the Festival's Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are delighted to continue supporting these programmes in 2015. This year, we are especially privileged to sponsor the Festival Opening performance for the first time, featuring one of the world's oldest orchestras, Staatskapelle Dresden. We have also looked for further opportunities to nurture and recognise local artistry by supporting the Festival's newly launched Jockey Club Local Creative Talents Series. Complemented by an exhibition, talks, artist chat sessions and backstage tours, the productions under this programme will showcase the creative talents of Hong Kong's people and help make the arts accessible to all.

Over the years, the Club has played a significant role in promoting and developing arts and culture throughout Hong Kong, particularly amongst the younger generation. Our donations to arts and cultural development have totalled some HK\$2.2 billion over the past decade. They cover both hardware and software projects, which we believe are equally important.

As the Club celebrates its 130th Anniversary this year, we look forward to many more years partnering with the Hong Kong Arts Festival, and wish it every success.

香港藝術節 感謝 The Hong Kong Arts Festival would like to thank



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

獨家贊助 for being the Sole Sponsor of

「賽馬會本地菁英創作系列」
《大同》

Jockey Club Local Creative Talents Series
Datong: The Chinese Utopia

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**140場演出**及逾**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**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、翩娜·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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**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 140 performances and over 250 PLUS and educational events** in February and March every year.

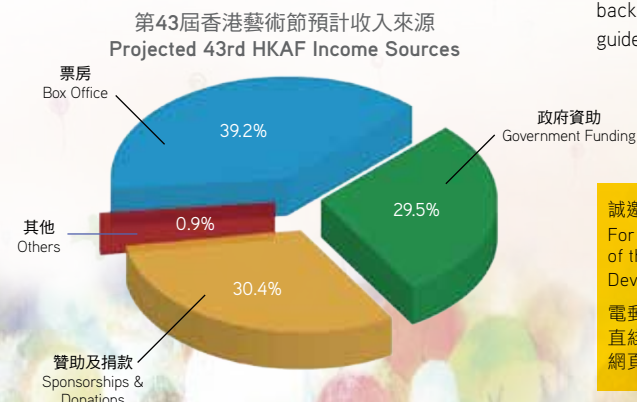
HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **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.



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
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2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

Presents

三幕室內歌劇
A Chamber Opera in Three Acts

大同 Datong The Chinese Utopia

作曲 陳慶恩 | 文本 陳耀成 | 導演 鄧樹榮

Composer Chan Hing-yan | Librettist Evans Chan | Director Tang Shu-wing



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

20-22.3.2015

香港大會堂劇院
Theatre, Hong Kong City Hall



演出長約 2 小時，包括一節中場休息

Running time: approximately 2 hours including one interval



普通話與英語演出，附中、英文字幕

Performed in Putonghua and English with Chinese and English surtitles

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監製 Producer
香港藝術節 Hong Kong Arts Festival

作曲 Composer
陳慶恩 Chan Hing-yan

文本 Librettist
陳耀成 Evans Chan

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阮漢威 Yuen Hon-wai

燈光設計 Lighting Designer
陳焯華 Billy Chan

服裝設計 Costume Designer
譚嘉儀 Tam Ka-yee Mandy

製作人員 Production Team

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執行舞台監督 陳珮茜
助理舞台監督 梁雅慈
舞台助理 廖令基、陳家英、仇兆倫、麥樹榮

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化妝團隊 陳明朗
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陳紫妍
杜惠玲
岑慧妍

頭飾設計及製作（慈禧） 曾俊霖

英文字幕 黎翠珍
字幕控制 羅之洛
攝影 黃曉初

導演 Director
鄧樹榮 Tang Shu-wing

指揮 Conductor
廖國敏 Lio Kuokman

聲樂指導 Repetiteur
葉亦詩 Nina Yip

導演助理 Assistant to Director
鄧灝威 Tang Ho-wai

Production Manager Gloria Ngai
Stage Manager Chan Ka-yee Katrina
Deputy Stage Manager Keiko Chan
Assistant Stage Manager Natalie Leung
Stage Assistants Liu Ling-kei, Chan Ka-ying, Chau Siu-lun, Mak Shu-wing

Costume Supervisor Gauze Lam
Dressers Wong Tik-men
Wong Hiu-yan
Lau Tsz-yan Tiffany

Make-up Team Chan Ming-long Sunny
Leung Pik-kwan
Eve Chan
To Wai-ling Fiona
Shum Wai-yin

Headdress Design and Production (Cixi) Ken Tsang

English Surtitles Jane Lai
Surttitle Operator Oscar Law
Photographer Yankov Wong

演出 Cast

康同璧（女高音）Kang Tongbi (Soprano)
鄺勵齡 Louise Kwong

康有為（男低音）Kang Youwei (Bass)
黃日珩 Apollo Wong

慈禧太后 / 羅儀鳳（女中音）Empress Dowager Cixi / Lo Yifeng (Mezzo-Soprano)
連皓忻 Carol Lin

傳教士 / 羅斯福總統（男高音）Missionary / Theodore “T.R.” Roosevelt, Jr. (Tenor)
陳晨 Chen Chen

船上乘客 / 教眾 / 保皇會會員 / 紅衛兵 / 孔教弟子（合唱）
Passengers on ship / Kang’s followers / Members of Chinese Empire Reform Association / Red Guards / Confucius followers (Chorus)
曾麗婷、陳皓琬、廖靜茵、廖匡（亦飾**光緒皇帝**）、胡永正（亦飾**美國國務卿**）、周聿銘
Kenix Tsang , Chan Ho-yuen Dominique, Bonnie Liu, Liu Hong Frankie (also as **Emperor Guangxu**),
Woo Wing-ching Caleb (also as **Secretary of State**), Chow Lut-ming Leo

學生（特邀演出）Student (Guest Performer)
魏臻忻 Ngai Chun-yan Rachel *

* 王仁曼芭蕾舞學校學生 Student of JEAN M. WONG SCHOOL OF BALLET

樂師 Ensemble

長笛 / 短笛 / 中音長笛	依薩君 · 艾度絲雅	Flute / Piccolo / Alto Flute	Izaskun Erdocia
降 E 及降 B 單簧管 / 中音薩克斯管	梁志承 *	E ^b & B ^b Clarinet / Alto Saxophone	Leung Chi-shing*
巴松號	梁德穎 *	Bassoon	Leung Tak-wing*
圓號	周智仲 ^	Horn	Chow Chi-chung^
長號	彭禮傑 *	Trombone	Benjamin Pelletier*
小提琴	蔡芷穎 *	Violin	Choi Tsz-wing Selena*
中提琴	凌藝廉 *	Viola	William Lane*
低音大提琴	許裕成 *	Double Bass	Simon Hui*
敲擊	何怡安、何銘恩	Percussion	Ho Yi-on, Jojo Ho
二胡 / 低音二胡 / 西皮京胡	張曉暉	<i>Erhu / Alto erhu / Xipi jinghu</i>	Cheung Hiu-fai

* 香港創樂團團員 Member of Hong Kong New Music Ensemble

^ 蒙香港管弦樂團允許參與演出 With kind permission by Hong Kong Philharmonic Orchestra

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Zhejiang Xiaobaihua Yue Opera Troupe

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in the Second Spring

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Artistic Director | Lead Cast Mao Weitao

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香港演藝學院歌劇院 Lyric Theatre, HKAPA

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Plus 藝術節加料節目

康有為面面觀 (展覽) <i>Datong and The World of Kang</i> Youwei (Exhibition)	27.2-29.3 9:00am-11:00pm (29.3 晚上八時結束 Closes at 8:00pm on 29.3)	香港文化中心大堂 Foyer, HK Cultural Centre 免費入場 Free admission
執導現代歌劇 Staging a New Opera	13.3 (五 Fri) 7:30-9:00pm	
歌劇作曲解碼 Composing for <i>Datong</i>	15.3 (日 Sun) 2:45-3:30pm	
「新音樂·新構思」座談會 “New Music, Fresh Ideas”: a Discussion Hosted by Evans Chan	15.3 (日 Sun) 4:00-6:00pm	
《大同》演後談 Meet the Faces of <i>Datong</i>	21.3 (六 Sat) 演出後 Post performance	香港大會堂劇院 Theatre, HK City Hall 廣東話主講。免費入場。 In Cantonese. Free admission.
烏托邦之後台解碼 Utopia Backstage 講者：譚嘉儀	22.3 (日 Sun) 12:30-1:30pm Speaker: Mandy Tam	香港大會堂劇院後台 Backstage of Theatre, HK City Hall 費用 Fee: \$40 Festclub 會員 Member: \$20 廣東話主講 In Cantonese
《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society –</i> In Search of a Modern Utopia	22.3 (日 Sun) 2:30-6:00pm	香港演藝學院演奏廳 Recital Hall, HKAPA 費用 Fee: \$60 Festclub 會員 Member: \$40 英語 / 普通話主講 In English / Putonghua

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歷史人物簡介 Historical Figures in *Datong*



康有為
Kang Youwei (1858 – 1927)

康有為，廣東省南海縣銀塘鄉人。中國政治家、思想家、教育家。原名祖詒，字廣廈，號長素，人稱康南海、南海先生。康有為生逢亂世，在他出生前 20 年間，中國經歷了鴉片戰爭，割讓香港，太平軍攻陷南京，英法聯軍佔領廣州等內憂外患。

康有為是近代中國富爭議性的政治人物，他以公車上書和百日維新名留史冊，其改革思想啟發光緒皇帝推行戊戌變法，但又不欲廢除帝制。他信奉孔子的儒家學說，並吸收西方進化論和政治觀點，致力於將儒家學說改造為可以適應現代社會的國教。

1898 年，百日維新失敗後，康有為流亡國外 16 年，在海外組織保皇會（又名中國維新會），頌揚光緒，鼓吹君主立憲。1902 年，康有為於印度大吉嶺寫成構思未來理想社會的《大同書》。1917 年參與張勳復辟事敗，從此避開紛爭世界。1927 年，年屆 70 的康有為於青島病逝，《大同書》全書在 1935 年、即他去世八年後出版。

Kang Youwei, a Chinese politician, thinker and educator, was born in Nanhai, Guangdong province amidst turbulent times. Just 20 years prior to Kang's birth, China had suffered defeat in the First Opium War and ceded Hong Kong to Britain. Two important cities, Nanking and Canton, were invaded and besieged by the Taiping Heavenly Kingdom army and the allied forces of Britain and France.

Kang cuts a controversial political figure in modern Chinese history, best remembered for his colossal part in the Gongche Shangshu Movement and the Hundred Days' Reform. His revolutionary thinking inspired the Guangxu Emperor to push forward with the Hundred Days' Reform. On the other hand, Kang was averse to abolishing the monarchy. A believer in Confucianism, he drew on Western theory of evolution and political perspectives to revamp Confucian teachings for modern China.

In 1898, the Hundred Days' Reform was shattered. Kang was forced to leave his homeland and lived in exile for 16 years, during which he founded the Chinese Empire Reform Association, advocating constitutional monarchy. In 1902, he completed his treatise on a Chinese utopian society, *Da Tong Shu*, in Darjeeling, India. He took part in a failed attempt to reinstall the Xuantong Emperor to the throne in 1917, and withdrew from politics thereafter. In 1927, 70-year-old Kang passed away in Qingdao. The complete *Da Tong Shu* was published eight years after his death in 1935.



康同璧
Kang Tongbi (1883 – 1969)

康同璧，字文佩，號華鬢，一生追隨父親康有為，輔助他拓展其社會改革事業。康同璧自小聰明伶俐，十歲讀經史，善長詩詞書畫，通曉多國語言。先後就讀於美國哈佛大學和加林甫大學，1909 年畢業於哥倫比亞大學巴納德學院，成為該女子學院歷史上的第一位亞洲畢業生。

1911 年，辛亥革命成功推翻清朝統治，康同璧回國，繼續獻身女權運動。她跟父親一樣反對纏足，與其他女權運動者成立「天足會」。同璧曾任萬國婦女會副會長、中國全國婦女大會會長、山東道德會會長及第二至第四屆全國政協委員。

康同璧晚年從事整理康有為遺著的工作，先後寫成《南海康先生年譜續編》和《萬木草堂遺稿》等著作，其中《年譜續編》於 1958 年出版，紀念父親康有為百年冥辰。康同璧這些著作，對康有為於百日維新後的生平和思想研究提供了重要資料。

1969 年夏天，正值文化大革命時期，康同璧偶患感冒，並於同年 8 月 17 日病逝，享年 86 歲。

A trusted confidante and companion of her father Kang Youwei, Kang Tongbi played a significant part in the social reform movement envisioned by the great thinker. Bright and clever, Kang Tongbi was taught ancient Chinese texts, calligraphy and painting at an early age; she was fluent in a number of languages. After briefly attending Harvard, she entered Barnard College and graduated in 1909, as the very first Asian student at the College.

In 1911, the Qing dynasty was overthrown in the Xinhai Revolution. Kang Tongbi returned to China and remained committed to women's right. Like her father, she was strongly opposed to the practice of foot-binding and founded the Natural Feet Society with other feminist activists.

Kang Tongbi devoted the latter part of her life editing her late father's manuscripts of *Da Tong Shu* and writing the *Biography of Kang Youwei*. The book was published in 1958 in commemoration of Kang Youwei's 100th birthday. These publications contain invaluable information on Kang Youwei's life and thinking after the Hundred Days' Reform.

In the summer of 1969, in the midst of the Cultural Revolution, Kang Tongbi caught a cold. On 17 August, she passed away, aged 86.



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慈禧太后 Empress Dowager Cixi (1835-1908)

葉赫那拉氏。清文宗咸豐皇帝妃子，清穆宗同治皇帝生母，以聖母皇太后身份或垂簾聽政或臨朝稱制，為 1861 至 1908 年間大清帝國的實際統治者，曾發動政變扼殺戊戌變法。

An imperial concubine of Emperor Xianfeng and mother of Emperor Tongzhi. Ruling from “behind the curtains” as Empress Dowager, Cixi was the real ruler of the Qing Dynasty between 1861 and 1908. In a coup d'etat carried out by the pro-emperor officials, Cixi stifled the Hundred Days’ Reform.

羅儀鳳 Lo Yifeng (1914 – 1974)

康有為的外孫女。幼年隨父羅昌、母康同璧出使英國、新加坡等國，16 歲入燕京大學家政系就讀。通曉英、法等六國文字，曾任教於北京貝滿女中。1974 年於北京病逝，終身未嫁。

The granddaughter of Kang Youwei. She accompanied her father Lo Chang and mother Kang Tongbi on their mission to the UK, Singapore and other countries. At 16, Lo entered Yenching University to study Home Economics. Fluent in six languages including English and French, she taught in Bridgeman Girls’ School in Beijing. She remained single for life and died in Beijing in 1974.

傳教士 Missionary

康有為、梁啟超等宣傳、領導變法運動的時期，西方傳教士在華活動十分活躍。他們或著書立說，宣傳變法的思想，或直接與維新派人物交往，甚而為其出謀劃策，活躍在中國政治舞台上。

Western missionaries were active in China when the Hundred Days’ Reform campaign by Kang and Liang was in full swing. The missionaries supported the campaign in various ways, promoting reform ideas through publication and building connections with reform supporters.

狄奧多·羅斯福 Theodore "T.R." Roosevelt, Jr. (1858 – 1919)

美國軍事家、作家、政治家，第 26 任總統。1905 年，康有為與羅斯福總統會面，要求廢除歧視及桎梏美國華工的法律和條約。

Roosevelt was an American politician, author and soldier who served as the 26th President of the US. In 1905 Kang met with President Roosevelt to request the removal of discriminatory laws and treaties against Chinese workers in the US.



故事梗概 Synopsis

第一幕

1901 年 4 月，香港往檳城的航輪上

17 歲的康同璧登船。船上一位傳教士見到單身少女，很驚訝，好奇地詢問她旅遊目的。康同璧說是探親：探一個「給予她自由」的人！傳教士問是誰。康同璧答：康有為。

康有為在他們背後不遠現身，他在同璧與傳教士的對答之間，唱說出他早年的功業。

慈禧太后在另一端出現。她宣佈廢帝，停止變法，屠殺維新黨。康有為幸而脫難。因為康有為病倒，同璧聞訊後，決心孤身尋父。她告訴傳教士：康有為已經決定送她遊學美國，為保皇會政改向華僑演說，她將成為中國婦運先驅，組織中國婦女參政，改革中國。

第二幕

1905 年 6 月 16 日，美國國務院

康有為父女抵達國務院，為要求美國廢除排華法與羅斯福總統會面。二人慨嘆華人命運。國務卿先進場，帶引羅斯福總統現身。國務卿問起因中美重簽排華法，致出現震驚美國、由保皇會策劃的抵制美國貨運動。康有為憤慨陳述美國對華人的歧視及排華暴力。羅斯福應允改善華人的待遇，然後問起康有為抱負的烏托邦思想。康有為借用三世說，認為中國仍為據亂世，需夢想大同以圓太平世。羅斯福向康

Act One

April 1901, on a cruise to Penang

The 17-year-old Kang Tongbi embarks alone. A missionary on board, surprised to see a young lady on her own, enquires about the purpose of her travel. Kang Tongbi says she is going to visit "a man who sets her free" – Kang Youwei.

Kang Youwei appears from the back, singing the accomplishments of his early days while Kang Tongbi and the missionary are conversing.

The Empress Dowager Cixi enters and announces her plans to depose the Emperor, abolish the reform programme and persecute the reformists. Kang Youwei flees the country. Kang Tongbi later learns that her father has fallen ill abroad; she decides to make the solitary trip to be reunited with him. She tells the missionary that Kang Youwei is going to send her to the US to study and to canvass for the support of the Chinese there for the restoration of monarchy. She vows to become a pioneer in China's women's rights movement and to encourage women to take part in politics so as to reform the ailing country.

Act Two

16 June 1905, US Department of State

Kang Youwei and Kang Tongbi arrive at the US Department of State to meet President Roosevelt to petition for the repeal of the Chinese Exclusion Act. The Secretary of State enters, followed by the President. The Secretary of State is concerned about the boycott of US goods in China as a result of the extension of the Act. Kang Youwei denounces the discrimination and violence against the Chinese perpetuated in the US. President Roosevelt promises to improve the livelihood of the Chinese migrants



有為指出：孫中山領導的革命黨也不斷遊說美國，要求協助推翻滿清政府。康有為堅持：只有君主立憲才能令中國平穩地現代化。

第三幕

1969 年，北京

康同璧女兒羅儀鳳正用小鋸子把高跟鞋的鞋跟鋸掉。病榻上彌留的康同璧問羅儀鳳在幹甚麼。羅儀鳳答：沒甚麼，只是把不應該有的東西捨棄。然後她問同璧：睡得好嗎？康同璧答：她夢到康有為。康有為現身。他唱頌神話中的孔子：「天既哀大地生人之多艱，黑帝乃降精而救民患，為神明，為聖王，為萬世作師，為萬民作保，為萬世立憲……」

羅儀鳳垂淚。她說康有為 1907 年參加張勳的復辟被千夫所指，在民國初年推行孔教更被世人唾罵。同璧安慰儀鳳：不論對錯，康有為還是以他個人的信念關懷時代。他參加復辟，因為他相信虛君共和才能令中國穩定。孔學也許不應該成為宗教。但不應該咒罵孔子。同璧強調：中國人趕不走孔子，孔子會重來。但同璧叮囑女兒要相信她祖父所相信的漸進的孔子！康有為唱出改革家孔子：倡民權、倡民主、「民為貴、社稷次之、君為輕」。同璧囑咐儀鳳把康的遺物搬出來。孔教弟子各自拿着康的書法卷軸進場。最後同璧從自己枕下拿出康有為《大同書》的手稿。她告訴儀鳳這些都是她們帶不走的，也許應捐贈給國家了，希望有機會以傳後世。她憶述當年孤身訪尋父親。後來同往印度，最後在大吉嶺，康有為完成書稿。該書重新提倡中國人最古老的烏托邦。

in the country. He then asks Kang Youwei about his utopian ideals. Drawing on the Three-Age Scheme, Kang suggests that China is still in the age of chaos, and a Chinese utopia is a prerequisite for the age of heavenly peace to arrive. President Roosevelt reveals that the Chinese Revolutionary Party led by Sun Yat-sen is lobbying for Washington's intervention to overthrow the Qing government. Kang Youwei maintains that only constitutional monarchy will lead China to a peaceful modernisation.

Act Three

1969, Beijing

Kang Tongbi's daughter, Lo Yifeng, is sawing off the heels of her high heel shoes. Asked by her mother on her deathbed what she is doing, Lo Yifeng says she is discarding some unseemly things. Kang Tongbi says she dreamt of Kang Youwei. Kang Youwei appears, singing praise for Confucius.

In tears, Lo Yifeng narrates how Kang Youwei was excoriated for his part in a failed attempt to restore the monarchy in 1907 and in promoting Confucianism in the early years of the Republic of China. Kang Tongbi comforts her daughter by saying that Kang Youwei, for all his virtues and failings, was concerned about his country and his people in the belief that only constitutional monarchy would bring about stability. One may frown on Confucianism as a religion, but one should not denounce Confucius altogether. A Confucius who preaches democracy and champions the power of the people comes to life through Kang Youwei's singing. Kang Tongbi asks her daughter to produce Kang Youwei's possessions. Confucianists enter holding scrolls of Kang Youwei's calligraphy. Kang Tongbi produces the manuscript of her father's *Da Tong Shu* from the underneath of her pillow. She tells her daughter that they should donate Kang Youwei's possessions to the government in order to preserve them for posterity. She recalls how years ago she went all the way to be reunited with her father abroad and how they travelled together to India. It was in Darjeeling that Kang Youwei finished *Da Tong Shu*, his visionary work on the Chinese utopia.

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康有為在他的遺物前坐下參禪，他與母女一同唱出《禮運·大同篇》：

「大道之行也，天下為公，選賢與能，講信修睦，故人不獨親其親，不獨子其子，使老有所終，壯有所用，幼有所長，鰥寡孤獨廢疾者皆有所養……」

Kang Youwei practises dhyana before his possessions and sing, together with his daughter and granddaughter, an excerpt from the "Liyun" section of *Liji* (Book of Rites), a Confucian classic:

"When the Grand course was pursued, a public and common spirit ruled all under the sky; they chose men of talents, virtue, and ability; their words were sincere, and what they cultivated was harmony. Thus men did not love their parents only, nor treat as children only their own sons. A competent provision was secured for the aged till their death, employment for the able-bodied, and the means of growing up to the young. They showed kindness and compassion to widows, orphans, childless men, and those who were disabled by disease, so that they were all sufficiently maintained."

Translated by Anthony Chin

編劇的話 Playwright's Notes

康有為（1858-1927 年）是中國現代化的源泉，曾發起很多史無前例的運動：1895 年的公車上書是中國第一場現代政治運動；他亦是 1898 年未遂之戊戌變法的締造者，為中國的立憲改革先驅。他提倡摒棄中國婦女纏足的傳統，最終被廣泛實行。即便流亡海外，康有為作為主要的政治改革家亦組織了 1905 至 1906 年的反美運動，以回應美國嚴禁華工入美的排華政策。成千上萬的商人及工人於多個通商口岸參與運動，最終逼使美國總統狄奧多·羅斯福兩次會見康有為商討和解。這次運動可被視為中國史上首次大型政治運動。

我認為康有為引人入勝之處在於他筆下的世界主義，以及他身於那個動蕩年代的政治與思想掙扎。他復興儒家的大同理念，成為現代中國最重要的烏托邦思想家。無論是何年代，這一夢想和制度都可能惹來批判的眼光，但隨着由鄧小平提倡、並由後人實現的對「致富光榮」和小康社會「讓一部分人先富起來」的追求導致社會兩極分化，似乎康有為的主張仍值得再三考慮。康有為的儒家體制中，實現小康被視為邁向大同社會的一步，而非其最終目的。

康有為優秀的女兒康同璧是這份烏托邦思想遺產的承傳者和守護者，我假藉其個人歷程娓娓道出康有為的理想和個性。故事也許是辛酸的，但我從康同璧與女兒羅儀鳳一同肩負起夢想與歷史重擔的過程中，看到勇氣與希望。

中譯 佟小鈴

文：陳耀成
Text: Evans Chan

Kang Youwei (1858 - 1927) is a fountain of Chinese modernity. There are many firsts among his accomplishments: Gongche Shangshu, organised in 1895, was China's first modern political movement; as an architect of the aborted Hundred Day Reforms of 1898, he became China's pioneering constitutional reformer. And one reform he advocated, which eventually prevailed, was to unbind Chinese women's feet. As China's leading reformist politician in exile, Kang orchestrated from overseas the anti-American boycott of 1905-1906 to counteract the US's exclusionary policies banning Chinese laborers. At various treaty ports, thousands of merchants and workers were involved, eventually forcing a conciliatory President Theodore Roosevelt to meet Kang twice. Understandably this campaign has been hailed as China's first mass political movement.

What I find intriguing in Kang Youwei is his cosmopolitanism and his struggle, in both politics and thought, with his turbulent epoch. His revival of the Confucian concept of Datong (The Great Unity), which made him China's first major utopian thinker in modern times, was a dream and scheme that might call for a critical re-assessment by any generation, but it is worth re-considering as one witnesses the social polarisation caused by the striving for the "to-get-rich-is-glorious" (*zhifuguangrong*), and the "let-some-people-get-rich-first" (*rangyibufenrenxianfuqilai*) state of *Xiaokang* (Moderate Wealth), as championed by Deng Xiaoping and realised in the post-Deng decades. In Kang's Confucian scheme, *Xiaokang* should be a step toward Datong, not an end in itself.

In evoking Kang's ideals and personality, I turned to the odyssey of his remarkable daughter, Kang Tongbi (aka Kang Tung Pih), as a bearer and preserver of that utopian legacy. It may be a sorrowful tale, but I have glimpsed courage and hope in the lives of Tongbi and her daughter Lo Yifeng in their shouldering of the burden of dream and history.

與陳慶恩對話：《大同》，尋找理想中的華語歌劇？ An interview with Chan Hing-yan: *Datong* - an opera in Chinese in pursuit of the ideal?

文：林喜兒
Text: Venus Lam

「我相信歌劇不是擅長講道理，而是描寫內心世界，所以這個作品是關於一群人追求烏托邦的過程，而不是告訴你甚麼是烏托邦。」《大同》是陳慶恩第二次寫華語歌劇，繼 2013 年原創室內歌劇《蕭紅》後，他再度受香港藝術節委約。「華語歌劇的歷史大概只有 100 年，沒有一套程式，大家都是摸着石頭過河，這次的難度至少是《蕭紅》的三倍。」

陳慶恩說 1949 年以前，華語歌劇多是模仿西方浪漫派，直至八九十年代，一些作曲家開始創作前衛的歌劇，「但這個不是前衛作品，因為前衛便不會寫旋律，這個故事題材並不適用於這種風格。三幕歌劇出現的人物包括康有為、康同璧、傳教士、羅斯福還有慈禧太后。所有人物跟電影一樣，劇情是一環扣一環，但不可能把所有情節搬過來，我必須明白故事的來龍去脈。」

「我會形容這個作品的音樂是多元風格，我不抗拒玩聲響，好像康同璧每次提到父親也用『他』字開始，於是使用了不同樂器聲去玩這個『他』字，慈禧唱京劇的部分也嘗試捕捉京劇的感覺，還有康有為提倡回復孔子時代的大同世界，便以笙模仿當時的禮樂氣氛，我想但凡能推進劇情，鋪排故事便算是成功。」

"I believe the essence of opera lies in describing how we feel, rather than teaching us a lesson. *Datong* is an opera about how a group of people seek utopia, not where this utopia is." *Datong – The Chinese Utopia* is composer Chan Hing-yan's second opera in Chinese; his first foray was *Heart of Coral* in 2013, also a Hong Kong Arts Festival commission. With a short history of just about a hundred years, opera in Chinese doesn't have a standardised performance format. We were still experimenting by trial and error. *Datong* was three times more challenging to stage than *Heart of Coral*.

According to Chan, opera in Chinese before 1949 was mostly modelled on Western Romantic opera. In the 1980s and 1990s, a number of composers began to dabble in avant-garde opera. "*Datong*, however, isn't an avant-garde opera given its subject matter. It would have no melody if it were. It has five characters, as in the film: Kang Youwei, Kang Tongbi, the missionary, President Roosevelt and the Empress Dowager Cixi. That said, it's impractical to adopt the screenplay of the film wholesale while still maintaining the coherency of the narrative. I probed into every nook and cranny of the story before I set to work on the libretto.

Datong's music is multifaceted. I was hoping to blend different musical styles. For example, Kang Tongbi always uses "he" to refer to her father, so I resorted to a variety of instruments to represent this "he". I tried to mimic the sound of Beijing opera when Cixi is singing it. And there's also a scene where Kang Youwei is preaching a return to the ideal society of Confucius's time; I used the instrument *sheng* to bring to life this long-ago age. The purpose of music is to tell and advance the story."

Translated by Anthony Chin

Programme Highlights 率先披露

Teatro Regio Torino –
Simon Boccanegra
Conducted by Roberto Abbado
Verdi's *Requiem*
Conducted by Gianandrea Noseda

Staatsballett Berlin – *The Sleeping Beauty*
Choreographed by Nacho Duato

St Thomas Boys Choir and the Leipzig Gewandhaus Orchestra –
St Matthew Passion
Conducted by Georg Christoph Biller

Jingju Theater Company of Beijing –
The Artistry of Zhang Junqiu
Performed by Wang Rongrong

Compagnia Finzi Pasca – *La Verità* (The Truth)
Written and directed by Daniele Finzi Pasca

都靈皇家歌劇院
《西門·波卡尼格拉》
指揮：阿巴度
威爾第《安魂曲》
指揮：諾賽達

柏林國家芭蕾舞團《睡美人》
編舞：納曹·杜亞陶

聖多馬少年合唱團與
萊比錫布業大廳樂團《馬太受難曲》
指揮：喬治·克利斯多夫·比勒

北京京劇院頭牌、
張派大青衣王蓉蓉

芬茲·帕斯卡劇團《夢幻真相》(暫名)
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《大同》的舞台 Staging *Datong* – *The Chinese Utopia*

文：鄧樹榮

Text: Tang Shu-wing

我相信世上沒有烏托邦，只有追逐烏托邦的人。康有為追求的大同世界，到今天還沒有在中國實現！環顧四周，貧富懸殊，極權統治，氣候劇變，環境破壞，宗教矛盾，恐怖主義，科技霸權，無一不將人類逐步推向災難。可是，路還是要走下去，而在這刻，似乎有一種共同確認的微弱覺醒在路上徘徊。這，或許是一點曙光。

一般的歌劇團隊都認為「唱得好」就已經完成了任務；所以，「歌者站立唱歌」的傳統寫實形式仍然佔主導位置，以致歌劇在相當長的一段時間內顯得僵化難耐。不過，要歌者在唱歌中達到恰到好處的表演狀態其實相當不容易，因為這涉及一個頗為複雜的訓練及創作過程，加上大部分歌劇的排練時間都很短，因此很難在表演上鑽研得很仔細。

在西方，不少藝術家都嘗試革新歌劇的表現形式：或是創作無調性的音樂，或是使歌者唱歌時更有靈魂，或是使用風格化甚至抽象化的舞台美學設計……這類嘗試漸漸發展出一套可被籠統地稱為「現代歌劇」的創作風格，不讓「歌者站立唱歌」的傳統寫實形式專美。

在香港，歌劇的創新比話劇較遲。因為歌劇首先涉及音樂及語言。我們大都操粵語，由於粵語的特有音調，要將其變成「美聲」唱法的唱詞確實極之不容易。其次，要能夠準確地欣賞以至分析歌劇的音樂結構、歌唱技巧及風格亦需要豐厚的音樂知識。再者，歌劇並非中國文化固有的

No such thing as utopia exists in this world: there are only those who pursue this fairyland. The ideal society that Kang Youwei dreamt of has yet to come about in China. Our world is, if anything, divided by economic inequality, cowed by tyrannies, threatened by drastic weather, choked by pollution, split by religious dichotomy, brutalised by terrorism, and dictated by technological hegemony. We are pushing ourselves to the brink of catastrophe. Yet life must go on. And consolingly there seems to be a glimpse, however faint, of hope in that we are finally waking up to the inconvenient truth.

To quite a lot of opera houses, an opera sung well is an opera done well. So it follows that, for a long time, “singers and singing” defines opera. This stasis is culpable of making opera dull and banal. To do the singers justice, it is extremely difficult to sing and act equally well at the same time, as it requires a rigorous and complex training and creative process. Worse still, most operas are blighted by short rehearsal time; it’s therefore understandably impossible for singers to dive deep into the dramatic side of an opera.

People have been trying in the West to change the way opera is presented: some work on atonal music, some focus on the dramatic qualities of singers, some make use of stylised or even abstract stage sets. These approaches may be loosely put in the category of modern opera, which is in many ways different from the traditional realistic form of opera.

In Hong Kong, innovation in opera lags far behind than that in theatre. First, music and language are the two key elements in opera. Cantonese is a tonal language so different from European languages that it is impractical to compose a libretto in Cantonese to a musical score. Furthermore, to be able to understand and analyse an opera’s musical form and vocal techniques and style means a deep knowledge about classical music. On top of

東西，它的形成與歐洲自文藝復興以來的文化發展環環相扣，要能認識以至在創作上突破歌劇的美學框架需要扎實的文化素養及創新的理念及技法，這需要時間，而在香港這個講求效率的社會，卻殊不容易。

今次的挑戰，是如何讓一個源於歌唱及音樂的表現形式變成一台充滿意境詩章的劇場作品；而與創作團隊及歌者合作所產生的火花，正好提供了所需的催化劑！

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that, the opera we’re talking about here is a Western art, its formation closely tied to the cultural development in Europe since the Renaissance. Obviously a firm grounding in Western artistic tradition and a thorough understanding of how innovation in art should be done are a prerequisite for any new aesthetic direction in opera that veers away from its current form. Little wonder that such a breakthrough takes time and that it won’t happen in Hong Kong, a commercial city in every sense of the word, for a very long time.

To bring this work to you, we had first to turn pure singing and music into a dramatic work that is both elevating and poetic. I’m enormously grateful to the production team and our singers who have worked so well together to make this project a reality.

Of course, it’s been a great pleasure working with the Hong Kong Arts Festival once again!

Translated by Anthony Chin



陳慶恩 Chan Hing-yan

作曲
Composer

陳慶恩現為香港大學音樂系教授及系主任。創作以擅於糅合中西特色見稱，作品曾於世界各地上演，包括北京第二屆中國交響樂之春（2010年）、愛丁堡藝術節（2009年）、康奈爾大學駐校中國音樂家計劃（2009年）、向巴托克致敬——布達佩斯（2006年）、阿姆斯特丹國際高德阿姆斯特音樂節（2003年）、墨爾本藝術節（2002年）、新加坡藝術節（2002及2006年）等。近作有第41屆香港藝術節委約創作的三幕室內歌劇《蕭紅》（2013年）及香港小交響樂團為其北美之旅委約創作的《一霎好風》（2012年）。因着這兩部作品，陳慶恩獲香港藝術發展局頒發2013香港藝術發展獎的年度最佳藝術家獎（音樂）。

此外，陳慶恩與香港城市當代舞蹈團的三次合作（2005年《霸王》、2007年《蘭陵王》、2009年《非常道》），備受讚譽，舞劇《蘭陵王》獲2008年香港舞蹈年獎的最佳原創音樂獎。同年，陳慶恩亦獲民政事務局長嘉許計劃頒發嘉許狀及獎章，表揚他在推動文化藝術發展的貢獻。

Chan is currently Professor and Chairperson of the Department of Music at The University of Hong Kong. His compositions, lauded for their subtle incorporation of Chinese elements, have been heard around the world at festivals such as the Second Spring of the Chinese Symphony, Beijing (2010), Edinburgh Festival (2009), Chinese Musicians Residency, Cornell (2009), Hommage a Bartók, Budapest (2006), International Gaudeamus Music Week, Amsterdam (2003), Melbourne Festival (2002), and Singapore Arts Festival (2002 & 2006). Recent works include *Heart of Coral* – a chamber opera in three acts, commissioned by the 41st Hong Kong Arts Festival (2013) and *'Twas the Thawing Wind* – for sheng and orchestra, commissioned by the Hong Kong Sinfonietta for its North American tour (2012). For these two compositions, Chan was conferred the Best Artist Award (Music) at the Hong Kong Arts Development Award 2013 by the Hong Kong Arts Development Council. In addition, Chan's three collaborations with the City Contemporary Dance Company (*The Conqueror*, 2005; *Warrior Lanling*, 2007; *Dao Extraordinaire*, 2009) have won him much acclaim as well as a Hong Kong Dance Award in 2008, when he also received commendation for "Persons with Outstanding Contributions to the Development of Arts and Culture" in the Secretary for Home Affairs' Commendation Scheme of that year.



陳耀成 Evans Chan

文本
Librettist

生於廣東南海，成長於澳門及香港。曾導演劇情片《浮世戀曲》（1991年）、《錯愛》（1994年）、《情色地圖》（2001年）及《紫荊》（2002年）；記錄片作品包括《北征》（1998年）、《澳門二千》（2000年）、《吳仲賢的故事》（2003年）、《靈琴新韻》（2004年）、《獨行琴》（2007年）及《名字的玫瑰——董啟章地圖》（2014年）等。其作品曾於柏林、鹿特丹、倫敦、莫斯科和台北金馬影展等多個國際電影節展映及得獎。《大同：康有為在瑞典》曾獲《南方都市報》頒發2011年人文生活年度電影大獎。2012年，《Time Out Hong Kong》雜誌亦把《浮世戀曲》列入「百大最精采香港電影」。

除了電影製作，陳耀成同時以中英文發表跨媒體的文化評論。他的評論集《最後之中國人》成為1999年香港中文文學雙年獎的文學評論組得獎作品。他為台灣麥田出版社編譯蘇珊·桑塔格的文集《文選》及《旁觀他人的痛苦》，連續獲台灣《聯合報》列入「全年十大非小說好書」。由南伊利諾州大學教授東尼·威廉斯編輯、討論陳耀成電影作品的文集《後殖民主義、散居、另類歷史》即將由香港大學出版社出版。

陳氏在紐約社會研究新學院大學獲頒哲學碩士，後在美國西北大學修畢視覺文化博士學位。

Chan is a New York-based critic, playwright, and one of Hong Kong's leading independent filmmakers. He has made four narrative features and eight documentaries, including *Crossings* (1994), *Journey to Beijing* (1998), *The Map of Sex and Love* (2001), *Bauhinia* (2002), *The Life and Times of Wu Zhongxian* (2003), *Sorceress of the New Piano* (2004), and *The Rose of the Name: Writing Hong Kong* (2014). *Time Out Hong Kong* (March, 2012) has named Chan's directorial debut, *To Liv(e)* (1991), one of the 100 Greatest Hong Kong Films. His docu-drama about Kang Youwei, *Datong: The Great Society*, received the 2011 Chinese-language Movie of the Year Award, presented by *Southern Metropolitan Daily*, for "returning fuller memories and humanity to Chinese history". Chan's award-winning films have been shown at the Berlin, Rotterdam, London, Moscow, Vancouver, San Francisco and Taipei Golden Horse film festivals, among others.

A contributor to *Critique*, *Asian Cinema*, *Film International*, *Postmodern Culture*, *Cinemaya*, and various anthologies, Chan is the editor/translator into Chinese of three books by Susan Sontag. *Postcolonialism, Diaspora, and Alternative Histories: The Cinema of Evans Chan*, a critical anthology about Chan's works, edited by Tony Williams, is forthcoming from the Hong Kong University Press. Chan obtained his Doctor of Philosophy in Screen Culture at Northwestern University.



鄧樹榮 Tang Shu-wing

導演
Director

國際級導演、知名戲劇教育家、資深演員、香港演藝學院戲劇學院前院長。1986 至 1992 年留學法國，於 l'Ecole de la Belle de Mai 接受演員訓練，並在巴黎新索邦大學獲戲劇碩士學位。現為「鄧樹榮戲劇工作室」藝術總監，為香港首個形體戲劇訓練課程作課程總設計及導師。

鄧樹榮是簡約美學及形體劇場的倡導者，被媒體譽為「香港最具才華的劇場導演之一」。曾導演超過 45 部戲劇、舞劇及歌劇，近年主要作品有《泰特斯》、《泰特斯 2.0》、《打轉教室》、《舞·雷雨》及《你為甚麼不是 Steve Jobs?》，均於世界各地巡演。2015 年 8 月，將再度應莎士比亞環球劇場邀請，前往倫敦以粵語首演《馬克白》。

鄧樹榮曾獲的主要獎項包括香港舞台劇獎最佳男主角獎（悲 / 正劇）（2003 年）及三屆最佳導演獎（2006、2007、2011 年）、法國文化部「藝術及文學軍官勳章」（2007 年）、香港藝術發展局藝術成就獎（戲劇）（2008 年）、香港舞蹈年獎最值得表揚舞蹈劇作指導獎（2013 年）、香港藝術發展獎年度藝術家（戲劇）（2013 年）及香港嶺南大學榮譽院士（2013 年）。

A renowned director and theatre educator and veteran actor, Tang was the former Dean of the School of Drama of Hong Kong Academy for Performing Arts (HKAPA). Between 1986 and 1992, Tang studied in France where he received training of acting in l'Ecole de la Belle de Mai and his Maîtrise Diplôme in Theatre Studies from the Université de la Sorbonne Nouvelle in Paris. He is the current Artistic Director of Tang Shu-wing Theatre Studio and the Head of Programme of the first ever physical theatre training programme in Hong Kong.

An advocate for minimalism and physical theatre, Tang has been dubbed by the media as "one of the most talented theatre directors in Hong Kong". Tang has directed over 45 productions of drama, dance and opera while *Titus Andronicus*, *Titus Andronicus 2.0*, *Detention*, *Thunderstorm* and *Why Aren't You Steve Jobs?* are his essential works of late, and which have all been toured to many cities. A second honourable invitation from Shakespeare's Globe will bring Tang and his most recent creation *Macbeth* to London, where the work will be premiered in Cantonese in August 2015.

Tang's major awards include, Best Actor in a Leading Role (2003) and three-time Best Director (2006, 2007, 2011) in Hong Kong Drama Awards, l'Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication (2007), Award for Arts Achievement (Drama) by the Hong Kong Arts Development Council (2008), Outstanding Achievement in Direction for Dance of Hong Kong Dance Awards (2013), Best Artist of the Year Award (Drama) of Hong Kong Arts Development Council (2013) and Honorary Fellow of Lingnan University of Hong Kong (2013).



廖國敏 Lio Kuokman

指揮
Conductor

廖國敏「溫雅自信帶領樂團的演出」及擁有「掌控大局的天賦」，獲美國傳媒譽為「令人矚目的指揮奇才」。廖國敏現任美國費城樂團助理指揮，為該樂團首位華人最高獎項助理指揮，並在去年法國巴黎史雲蘭諾夫國際指揮大賽一舉勇奪最高獎項、觀眾獎及樂團獎三個獎項。廖國敏在交響樂和歌劇兩樂種均擅長，迄今指揮過費城樂團、加拿大國家藝術中心樂團、法國國家電台管弦樂團、韓國首爾愛樂樂團、丹麥國家交響樂團、香港管弦樂團、香港小交響樂團、泛亞交響樂團、香港名家樂友、台北愛樂管弦樂團及澳門樂團等。他曾擔任波士頓交響樂團的客席助理指揮，又曾在多個音樂節上獻藝，包括北京國際音樂節、韓國大山音樂節、香港藝術節及澳門國際音樂節等。他曾指揮

的歌劇演出有《唐·喬望尼》、《費加羅的婚禮》、《卡門》等，以及非凡美樂的製作，包括《愛情靈藥》、《軍團的女兒》、《嵐嶺痴盟》、《鄉村騎士》及《丑角》。廖氏在香港演藝學院修讀鋼琴演奏，以一級榮譽畢業，再赴美入讀茱莉亞音樂學院，獲碩士學位，並在寇蒂斯音樂學院、新英格蘭音樂學院深造。廖氏獲香港特區政府民政事務局頒授嘉許獎狀，及澳門特區政府文化功績勳章。

Praised by the American press as "a startling conducting talent" for his "grace and assurance" and his "beautiful sense of control", Lio is currently the assistant conductor of the Philadelphia Orchestra, the first Chinese conductor to hold this position in the history of the orchestra. He was the top prize, orchestra prize and audience prize winner in the 2014 Evgeny Svetlanov International Conducting Competition in Paris. Lio has worked as conductor in both symphonic and operatic genres, having conducted the Philadelphia Orchestra, Canada's National Arts Centre Orchestra, Radio France Philharmonique, Seoul Philharmonic, Danish National Symphony Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Pan Asia Symphony Orchestra, Hong Kong Virtuosi, Taipei Philharmonic and Macau Orchestra. His appearances at music festivals include Beijing International Music Festival, Great Mountain Music Festival of Korea, Hong Kong Arts Festival and Macau International Music Festival. Lio has conducted opera productions including *Don Giovanni*, *Le Nozze di Figaro*, *Carmen*, and for Musica Viva Hong Kong, *L'Elisir d'Amore*, *La Fille du Régiment*, *Lucia di Lammermoor*, *Cavalleria Rusticana* and *Pagliacci*. After graduating from the HKAPA with first class honours, Lio obtained his master degree from the Juilliard School of Music and pursued further studies at the Curtis Institute of Music and New England Conservatory. Lio has received a Certificate of Commendation from the Hong Kong Secretary for Home Affairs and a Medal of Merit in Culture from the government of Macau.



鄭勵齡
Louise Kwong

康同璧（女高音）
Kang Tongbi (Soprano)

鄭勵齡畢業於荷蘭阿姆斯特丹國家歌劇學院。於 2012 年奧地利泰利亞雲尼國際歌劇歌唱大賽中分別奪得亞軍、觀眾獎及最佳女高音獎。鄭氏最近演出的歌劇角色包括馬斯卡尼《鄉村騎士》中的聖陶沙、莫扎特《費加羅的婚禮》中的伯爵夫人及《女人心》中的費奧迪麗姬、董尼采第《安妮·博萊娜》中同名角色及《杜蘭朵》中的柳兒。鄭氏曾於 2013 及 2014 年香港藝術節演出《蕭紅》（首演及重演）中同名角色及《天鵝武士前傳》中的彼姬翠思。鄭氏將演出 2015 年 5 月澳門藝術節和同年 8 月香港歌劇院的莫扎特歌劇《女人心》中費奧迪麗姬一角。

Kwong obtained her master degree at the Dutch National Opera Academy and her Master of Music at the Conservatory of Amsterdam, the Netherlands. She is the winner of the Second Prize, the Best Soprano prize in memory of "Dame Joan Sutherland" and the Audience prize in the 18th International Singing Competition "Ferruccio Tagliavini" 2012. Her recent operatic appearances include Santuzza in Mascagni's *Cavalleria Rusticana*, La Contessa in Mozart's *Le nozze di Figaro* and Fiordiligi in *Così fan tutte*, Anna Bolena in Donizetti's *Anna Bolena* and Liu in Puccini's *Turandot*. Kwong also performs in the Hong Kong Arts Festival 2013 and 2014 as Xiao Hong in *Heart of Coral* and Beatrice in *Before Brabant*. Her next performance is to sing in Macau Arts Festival in May 2015 and sing as Fiordiligi in Mozart's *Così fan tutte* with Opera Hong Kong in August 2015.



黃日珩
Apollo Wong

康有為（男低音）
Kang Youwei (Bass)

男低中音，曾奪得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金。曾演出的歌劇和音樂劇角色包括《仲夏夜之夢》的博托姆、《羅密歐與茱麗葉》的羅倫斯神甫、韓德爾《橋王闖情關》中的阿里奧達、《波希米亞生涯》的歌連尼及《悲慘世界》中的沙威督察等。於 2013 年及 2014 年先後飾演香港藝術節《蕭紅》（首演及重演）的魯迅及《天鵝武士前傳》的柯里安及馬卡斯兩角。他的聖樂曲目則包括巴赫的《B 小調彌撒曲》、布拉姆斯的《德意志安魂曲》、佛瑞及莫扎特的《安魂曲》、韓德爾的《彌賽亞》等。

A bass-baritone, Wong is a winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. Wong has sung operatic and musical roles including Bottom in Britten's *A Midsummer Night's Dream*, Frère Laurent in Gounod's *Roméo et Juliette*, Ariodate in Handel's *Serse*, Colline in Puccini's *La Bohème*, Javert in *Les Misérables*, among others. He has sung in recent Hong Kong Arts Festival's world premiere productions of *Heart of Coral*, as Lu Xun, and *Before Brabant*, as King Oryant/Marques. His oratorio repertoire includes Bach's *Mass in B minor*, Beethoven's Symphony No 9, Handel's *Messiah* and *Dixit Dominus*, Requiems by Brahms, Fauré and Mozart, Puccini's *Messa di Gloria*, among others. He has sung under conductors such as Renato Palumbo, Helmuth Rilling and Francois-Xavier Roth.



連皓忻
Carol Lin

慈禧太后、羅儀鳳（女中音）
Empress Dowager Cixi /
Lo Yifeng (Mezzo-Soprano)

香港著名女中音。畢業於香港演藝學院，獲美國新英格蘭音樂學院頒授聲樂表演碩士。她也是 2006 年及 2007 年美國阿斯賓音樂節的聲樂院士。2013 年，於第 32 屆貝弗迪爾國際聲樂比賽的分站中勝出，也曾於日本及意大利舉行的國際音樂比賽中榮獲第一及第三名。她在多個國際及香港的歌劇製作演唱女中音角色，包括 2013 及 2014 年香港藝術節《蕭紅》（首演及重演）中的丁玲、《卡門》中同名角色、《鄉村騎士》的桑桃莎、《蝴蝶夫人》的鈴木、《費加羅的婚禮》的凱魯比諾等。經常為各音樂團體擔任獨唱，曾合作的樂團包括波士頓愛樂樂團、阿斯賓交響樂團、新加坡愛樂樂團、香港管弦樂團、香港小交響樂團等。

A native of Hong Kong and one of the leading mezzo-sopranos in Hong Kong, Lin graduated from the HKAPA and holds a Master of Music (Vocal Performance and Opera) from New England Conservatory of Music, Boston. She is also a vocal fellow of the Aspen Music Festival in Summer 2006 and 2007. Lin is a winner of the regional round of the 32nd International Hans Gabor Belvedere Singing Competition, the First and Third Prize in international singing competitions held in Japan and Italy respectively. Lin has taken on principal roles in opera productions by Hong Kong and international companies including Ding Ling (*Heart of Coral*), Carmen (*Carmen*), Santuzza (*Cavalleria Rusticana*), Suzuki (*Madama Butterfly*) and Cherubino (*Le Nozze di Figaro*). She has been the featured soloist for many concert performances by organisations such as Boston Philharmonic Orchestra, Aspen Sinfonia, The Philharmonic Orchestra Singapore, Hong Kong Philharmonic Orchestra, and Hong Kong Sinfonietta.



陳晨
Chen Chen

傳教士 / 羅斯福總統（男高音）
Missionary / Theodore Roosevelt (Tenor)

於 2005 至 2010 年期間獲香港演藝學院頒發全額獎學金攻讀聲樂演唱。2010 年於英國皇家音樂學院深造，隨世界著名男高音丹尼斯·奧尼爾及女高音奇里·特·卡娜娃學習聲樂。曾赴歐洲多個國際音樂節舉行個人音樂會，其中包括盧加諾音樂節，屢獲好評。陳晨曾演出多個歌劇角色，包括莫扎特歌劇《女人心》中的費蘭多、凱魯畢尼歌劇《梅蒂》中的伊阿宋、董尼采第歌劇《安娜·博萊娜》中的貝西、比才歌劇《卡門》中的唐·荷塞、普契尼歌劇《賈尼·斯基基》中的里努喬和托馬歌劇《迷娘》中的威廉。

Chen received full scholarship to study at the HKAPA from 2005 to 2010. He received tutelage from the world renowned tenor Dennis O'Neill and soprano Dame Kiri Te Kanawa in London during his study in Royal Academy of Music. He gave solo recitals in European music festivals including the Project of Martha Argerich of the Lugano Festival. Chen's operatic appearances include Ferrando in Mozart's opera *Così fan tutte*; Jason in Cherubini's opera *Medee*; Lord Percy in Donizetti's opera *Anna Bolena*; Don Jose in Bizet's opera *Carmen*; Rinuccio in Puccini's opera *Gianni Schicchi*; and Wilhelm in Thomas's opera *Mignon*.



曾麗婷
Kenix Tsang

合唱（女高音）
Chorus (Soprano)

最近於荷蘭鹿特丹音樂學院取得音樂碩士學位，師隨男中音法蘭士·許茨，亦不時受女高音羅伯塔·亞歷山大指導。2010 年畢業於香港中文大學音樂系，師隨陳少君。現為青協香港旋律駐團聲樂指導及聲蜚合唱學院成員。

Tsang obtained her Master of Music at Rotterdam Conservatory, the Netherlands. She studied with Dutch baritone Frans Huijts and received lessons from Roberta Alexander. In Hong Kong, she studied with Chan Siu-kwan during her study in the Chinese University of Hong Kong. Tsang is now the Resident Vocal Coach of HKFYG Hong Kong Melody Makers and also an active member of SingFest Choral Academy.



陳皓琬
Chan Ho-yuen Dominique

合唱（女中音）
Chorus (Mezzo-Soprano)

畢業於英國利茲音樂學院。旅英期間曾參與公開歌唱比賽並贏得多個大獎。曾演出的主要歌劇角色包括《糖果屋》的韓賽、《毒吻》的女皇及《沙皇拍了一張照片》的領袖等。

Chan gained her postgraduate diploma in Performance (Voice) in 2011 at the Leeds College of Music (UK). She has won several singing awards in different music festivals during her stay in the UK. Operatic roles have included Hansel in *Hansel & Gretel*, Empress in *The Poisoned Kiss*, and Leader in *The Tsar Has His Photograph Taken*.



廖靜茵
Bonnie Liu

合唱（女低音）
Chorus (Alto)

畢業於香港浸會大學音樂系，師承陳少君女士。廖靜茵致力推廣正統聲樂訓練，帶領聲樂學生參加公開演出，並在香港學校音樂節等比賽奪得獎項，為 PRIV 聲樂入門課程擔任導師。除了教授聲樂，廖靜茵更為香港學校音樂培訓計劃在本港多間中小學校統籌音樂課程。

Liu received her Bachelor of Arts in Music from Hong Kong Baptist University (HKBU) where she studied singing with Chan Siu-kwan, attaining LTCL (voice recital) with distinction. She is currently the assistant programme manager of Qin Music Company, where her responsibilities include co-ordination and provision of support for Musikschule Program Hong Kong and organising PRIV class voice training programmes.



廖匡
Liu Hong Frankie

合唱（男高音）
Chorus (Tenor)

三藩市音樂學院榮譽音樂碩士，主修聲樂表演，並獲三藩市音樂學院獎學金。廖匡曾跟隨著名聲樂家盧思彥、凱薩·烏路亞及徐慧學習聲樂。曾參與本地及美國不同歌劇作品，包括浦契尼的《杜蘭朵》、史特勞斯的《莎樂美》及莫扎特的《安魂曲》等。

Liu obtained his master degree at San Francisco Conservatory of Music and received the SFCM conservatory scholarship. He received his vocal training from Oliver Lo, César Ulloa and Katusha Tsui-Fraser. Liu's opera roles include Puccini's *Turandot* and Strauss's *Salome*. He has also performed actively in different concerts included Mozart's Requiem.



胡永正
Woo Wing-ching Caleb

合唱（男中音）
Chorus (Baritone)

教會音樂總監；琴·音樂中心及香港中文大學聲樂導師，美國聲樂教師協會會員；香港中文大學基督徒詩班、香港中華基督教青年會聖詠團、教會樂團指揮；亞洲青年合唱團、香港創樂團成員。胡永正畢業於紐約伊士曼音樂學院、香港中文大學及香港浸會大學，曾參演香港藝術節《蕭紅》（首演）。

Woo holds a Master of Music from Eastern School of Music, Bachelor of Arts (first class honours) from HKBU, Master of Arts from Chinese University of Hong Kong (CUHK), and the LRSM; Woo is currently the Music Director at Tuen Mun Alliance Church, Conductor of Christian Choir at CUHK, YMers, MusiCall; Voice Instructor at Qin Music and CUHK. He is a NATS member, and a Chorus Member of HK New Music Ensemble, Asian Youth Choir. He performed in *Heart of Coral* in HKAF 2013.



周聿銘
Chow Lut-ming Leo

合唱（男低音）
Chorus (Bass)

自中學時期已投身合唱音樂及音樂劇表演。過去十多年亦一直於工餘時間參與不同合唱團，磨練合唱技巧。

Chow has been a dedicated performer of choral music and musicals since his secondary school years. In the past decade, he has worked with a variety of choirs for improving his choral techniques.



葉亦詩
Nina Yip

聲樂指導
Repetiteur

畢業於美國印第安那大學雅各音樂學院，獲音樂學士學位及鋼琴表演音樂碩士學位，主修鋼琴演奏。曾為 90 多部歌劇、輕歌劇及音樂劇擔任排練鋼琴師及練唱指導，亦曾與歐美多個歌劇團體及音樂節合作。現為香港歌劇院首席練唱指導及助理排練指揮。

Yip received her Bachelor and Master of Music in Piano Performance at the Indiana University Jacobs School of Music. Yip has been rehearsal pianist and coach for over 90 operas, operettas and musical theatre productions with opera companies and festivals in Europe, US, and China. She is currently the principal repetiteur and assistant rehearsal conductor for Opera Hong Kong.



依薩君·艾度絲雅
Izaskun Erdocia
長笛 / 短笛 / 中音長笛
Flute / Piccolo / Alto Flute

艾度絲雅畢業於聖塞巴斯蒂安音樂學院，曾前往荷蘭鹿特丹音樂學深造。曾於西班牙國家長笛大賽中贏得首獎，亦是西班牙著名古樂團 Conjunto Hemiola 的創團團員之一。1998 至 2004 年期間任職香港小交響樂團長笛首席。

Erdocia graduated from the Conservatorio Superior de Música de San Sebastián. She won the First Prize in the National Flute Competition Manuel Garijo in Spain, and she is a founding member of the baroque ensemble Conjunto Hemiola. From 1998 to 2004 she was principal flutist of Hong Kong Sinfonietta.



梁志承
Leung Chi-shing
降 E 及降 B 單簧管 / 中音薩克斯管
E^b & B^b Clarinet / Alto Saxophone

現為香港創樂團成員及香港中文大學崇基管樂團指揮，畢業於香港中文大學及美國三藩市音樂學院，是活躍的本地現代音樂演奏者。曾參與演出節目包括新視野藝術節《石堅》、香港藝術節《形象香港》、《蕭紅》及《第三種像素》。

Cheung is currently the resident conductor of Chung Chi Wind Orchestra and a member of Hong Kong New Music Ensemble. He performed in Hong Kong New Vision Arts Festival production *Rock Hard*, HKAF's *Images of Hong Kong*, *Heart of Coral* and *The Third Pixel*. Leung graduated from San Francisco Conservatory of Music and CUHK.



梁德穎
Leung Tak-wing
巴松號
Bassoon

畢業於香港演藝學院，其後獲頒發獎學金赴英國倫敦市政廳音樂及戲劇學院深造，獲頒樂團演奏碩士學位。梁氏現為香港創樂團及香港城市室樂團成員，並與長笛演奏家二階堂泉組成 Duo Fluxion，積極演奏現代及流行音樂。

Leung received a scholarship to study at Guildhall School of Music where she graduated with a master degree in orchestra training. She is a member of the Hong Kong New Music Ensemble and City Chamber Orchestra of Hong Kong. Partnering with flutist Izumi Nikaido, their group Duo Fluxion specialises in contemporary and pop music.



周智仲
Chow Chi-chung
圓號
Horn

在香港出生及長大，14 歲考獲獎學金入讀香港演藝學院青少年音樂課程，並畢業於香港演藝學院。曾擔任包括韓國 KBS 交響樂團、香港小交響樂團、廣州交響樂團、澳門室樂團、亞洲青年樂團的圓號首席，現為香港管弦樂團圓號助理首席。

A HKAPA graduate, Chow has served as principal horn of the KBS Symphony Orchestra, Hong Kong Sinfonietta, Guangzhou Symphony Orchestra, Macau Chamber Orchestra, and Asian Youth Orchestra. He is currently assistant principal horn of the Hong Kong Philharmonic Orchestra.



彭禮傑
Benjamin Pelletier
長號
Trombone

於美國阿拉斯加長大，經常在美國、亞洲、歐洲等地演出。作為現代音樂推崇者，他是香港創樂團的長號獨奏手。彭禮傑喜歡跳滑翔傘、潛水、騎電單車。他演奏用的是巴赫長號。

Pelletier was raised in the wilds of Alaska and has performed extensively throughout the US, Asia, and Europe. A modern music enthusiast, he is the solo trombonist of the Hong Kong New Music Ensemble. In his spare time, Pelletier can be found paragliding, scuba diving, and riding his motorcycle. Pelletier plays Bach trombones.



蔡芷穎
Choi Tsz-wing Selena
小提琴
Violin

現為香港創樂團及香港弦樂四重奏成員，以一級榮譽畢業於香港演藝學院。於 2010 年獲尤德爵士獎學金及皇家音樂學院獎學金攻讀英國皇家音樂學院碩士課程，期間屢於校內外室樂比賽獲獎，如皇家音樂學院弦樂四重奏比賽、鋼琴室樂比賽及聖馬丁室樂比賽準決賽等。

Member of Hong Kong New Music Ensemble and RTHK Quartet, Choi obtained her Bachelor of Music (first class honours) from the HKAPA. She has won the Academy Concerto Trial three times, the Royal College of Music Quartet Competition, Ensemble with Piano competition and was a semi-finalist of the St. Martin's Chamber Competition (UK).



凌藝廉
William Lane
中提琴
Viola

以獨奏家、樂團成員、室樂音樂家身份於各地區演出，在澳洲及歐洲學藝。他曾為德國鳴聲弦樂團及香港管弦樂團成員，以及德國現代室樂團及琉森節日弦樂團的客席中提琴手。凌藝廉現為香港創樂團藝術總監。

Lane performs as a soloist, orchestral player and chamber musician across the region. He studied in Australia and Europe. Formally a member of Ensemble Resonanz, Hong Kong Philharmonic Orchestra, and guest violist of Ensemble Modern and the Lucerne Festival Strings, he is Artistic Director of the Hong Kong New Music Ensemble.



許裕成
Simon Hui
低音大提琴
Double Bass

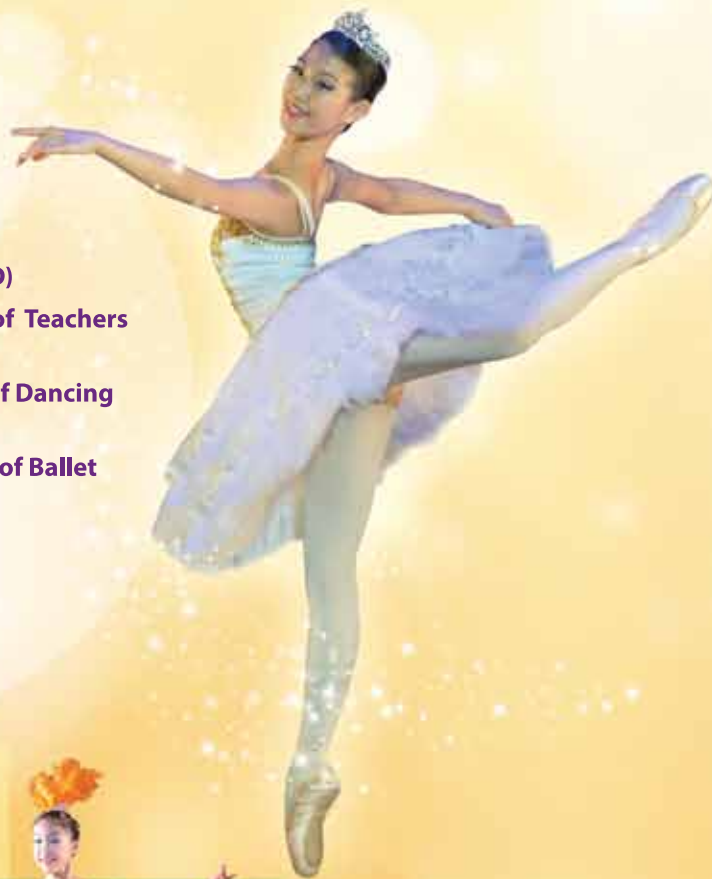
於 1987 年加入香港管弦樂團，曾為樂團演奏低音大提琴達 20 年。同年他成立寒山樂隊，演奏具爵士及世界風格的原創音樂。由 2000 年至 2013 年，許氏擔任香港城市室樂團首席低音大提琴手，2010 年起許氏加入香港創樂團。

Hui played double bass in the Hong Kong Philharmonic Orchestra for 20 years. He was also principal bass player of the City Chamber Orchestra of Hong Kong until 2013. Hui has been a member of the Hong Kong New Music Ensemble since 2010. He has also been active outside of the classical music scene, and was a founding member of the jazz and world music influenced group Han Shan.

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何怡安
Ho Yi-on

敲擊
Percussion

畢業於香港演藝學院。曾合作藝團包括進念二十面體、香港舞蹈團、香港城市當代舞蹈團等。現為四擊頭敲擊樂團之創團成員。

A HKAPA graduate, Ho has performed with various arts groups, including Zuni Icosahedron, Hong Kong Dance Company and City Contemporary Dance Company. She is one of the four founding members of Four Gig Heads Percussion Group.



何銘恩
Jojo Ho

敲擊
Percussion

先後於香港演藝學院進修及英國曼徹斯特皇家北方音樂學院深造。1998 至 2005 年間為香港小交響樂團之敲擊樂首席及定音鼓聯合首席。

Ho studied at the HKAPA and Royal Northern College of Music in the UK. Between 1998 and 2005, she was the Percussion Principal and Timpani Co-Principal of Hong Kong Sinfonietta.



張曉暉
Cheung Hiu-fai

二胡 / 低音二胡 / 西皮京胡
Erhu / Alto erhu / Xipi jinghu

2003 年畢業於香港演藝學院獲頒音樂（榮譽）學士學位，隨胡琴演奏家王國潼學習。於 2002 年在中國青少年藝術大賽第一屆民族器樂獨奏比賽獲二胡青年專業組特別獎。曾獲獎學金前往內地學習京胡、二胡和板胡。2006 年修畢香港中文大學文學碩士學位（文化管理）。

Cheung obtained his Bachelor of Music (honours) at the HKAPA and presented his highly acclaimed graduation solo recital. During his studies at the HKAPA, he received a number of scholarships to study *erhu*, *jinhua* and *banhu*. In 2002, Cheung was awarded a special prize in erhu performances in the Chinese Music instrumental performance competition. Cheung holds a Master in Culture Management offered from the CUHK.

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阮漢威

Yuen Hon-wai

佈景設計

Set Designer

香港演藝學院科藝學院藝術學士，主修佈景及服裝設計，曾獲獎學金赴英國斯蒂芬·約瑟夫劇院實習。曾為約百部製作任舞台設計，並獲第13屆香港舞台劇獎最佳服裝設計獎。現為自由身舞台工作者及劇場教育工作者，香港演藝學院駐院藝術家（設計），同時亦為舞台攝影師，其作品曾分別在台灣及日本隨藝團展覽。前年開始個人攝影計劃「Black List」，並於2010年7月展覽及出版。

Yuen graduated from the School of Technical Arts of the HKAPA with a Bachelor of Fine Arts, majoring in Set and Costume Design. He then received a scholarship to intern at the Stephen Joseph Theatre in UK. He has participated in about 100 productions of stage design and also was awarded Best Costume Design at the 13th Hong Kong Drama Awards. He now works as a freelance worker in stage production and as an educator in theatre. He is an Artist-in-Residence (Design) at the HKAPA. Working as a stage photographer, he has showcased his works in Taiwan and Japan. Photos from his personal project, "Black List", were exhibited and published in July 2010.

陳焯華

Billy Chan

燈光設計

Lighting designer

在香港演藝學院主修劇場燈光設計。近年設計作品包括非常林奕華《華麗上班族之生活與生存》、《萬世歌王》、《恨嫁家族》、香港芭蕾舞團《唐吉訶德》、英皇娛樂《杜老誌》、神戲劇場《馬》等。

Chan studied Theatre Lighting Design in the School of Technical Arts of the HKAPA. His design works include CCDC x Yuri Ng's *Love On Sale*, Edward Lam Dance Theatre's *Design for Living*, *L'empereur du Chant*, Hong Kong Ballet's *Don Quixote*, Emperor Entertainment's *Tonnochy*, and Dionysus Contemporary Theatre's *Equus*.

譚嘉儀

Tam Ka-yee Mandy

服裝設計

Costume Designer

香港演藝學院學士，修舞台及服裝設計。參與的製作涉獵範圍包括意大利歌劇、中國戲曲、話劇、音樂劇、形體劇場及舞劇。近年作品有話劇《情話紫釵》、歌劇《張保仔傳》、舞蹈製作《舞·雷雨》及粵劇《德齡與慈禧》。現為自由身舞台工作者及大專院校兼任講師。

Tam graduated from the HKAPA with a Bachelor of Fine Arts in Set and Costume Design. Her experience in costume design encompasses Chinese and Western opera, dance, drama, musical and physical theatre. In 2004, she won the Best Costume Award from the Hong Kong Federation of Drama Societies. Tam is a freelance theatre costume designer and part-time lecturer.

鄧灝威

Tang Ho-wai

導演助理

Assistant to Director

先後畢業於香港浸會大學及香港演藝學院戲劇學院導演系（一級榮譽）。在校期間獲得多項獎學金。並憑畢業作《茉莉小姐》獲學院頒發傑出學生導演獎。導演作品包括《尋找快樂村2》及都會歌劇院《動物狂歡節》等。並曾為風車草劇團、香港話劇團、天邊外劇團等擔任導演助理。

After graduating from the Hong Kong Baptist University, Tang furthered his study at the HKAPA, majoring in Directing. His directing credit includes: *Miss Julie* by the HKAPA, *Carnival of Animals*, *Cinderella* by City Opera Hong Kong, and others.

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魏婉意

Gloria Ngai

製作經理

Production Manager

畢業於香港演藝學院，主修舞台及技術管理。曾與多個藝術團體合作。最近參與製作包括香港歌劇院《莎樂美》、新視野藝術節製作之《黑色星期一》、《大殉情》。她亦為多個海外團體擔任本地製作經理，近期製作包括英國環球劇團的《仲夏夜之夢》（香港及新加坡站）。

Ngai graduated from the HKAPA, majoring in Stage and Technical management. She has collaborated with many arts organisations. Her recent production managing works include *Salome* by Opera Hong Kong, *Our Immortal Cantata* by Yat Po Singers. Deputy stage managing works include *Black Monday* by O Theatre and *18 Springs* by Zuni Icosahedron. She also works as a production manager for overseas groups performing in Hong Kong. Recent productions include The Globe theatre (UK)'s *A Midsummer Night's Dream*.

陳嘉儀

Chan Ka-ye Katrina

舞台監督

Stage Manager

2010 年畢業於香港演藝學院藝術學士（榮譽）學位課程，主修藝術、項目及舞台管理。在學期間，曾獲頒匯豐銀行香港與內地學生交流獎學金，到訪北京及天津作文化藝術交流。亦曾獲得學院資助到台灣進修。曾與多個不同的藝術團體合作，現為自由身工作者。

Chan graduated from the HKAPA with a Bachelor of Fine Arts (honours) degree in Arts, Event and Stage Management. She received the HSBC Scholarship in 2008, enabling her to go to Shanghai and Tianjin for a study field trip. She also received funding from the academy in 2009 to go Taiwan for another study field trip. She has also worked for numerous performing groups and currently works as a freelancer.

陳珮茜

Keiko Chan

執行舞台監督

Deputy Stage Manager

畢業於香港演藝學院，主修藝術、項目及舞台管理。現為自由身舞台工作者。曾參與戲劇製作包括劇場工作室的《迷失香港》、《依·衣》等；進劇場的《日出》、《小島芸香》（香港首演，廣州、深圳、澳門及加拿大重演）、ABA 製作於香港及新加坡舉行的英語兒童話劇節 KidsFest (2012 至 2015 年) 及多個大型歌劇等劇目。

Chan graduated from the HKAPA, majoring in Arts, Event and Stage Management. She is currently a freelancer in stage production. Her works include Drama Gallery's *Lost in Hong Kong, EE*; Theatre du Pif's *Sunrise, The Isle* (premiered in Hong Kong; re-run in Guangzhou, Shenzhen, Macau and Canada), ABA Productions' KidsFest in Hong Kong and Singapore from 2012 to 2015, many other large-scale operas, and others.

陳明朗

Chan Ming-long Sunny

化妝

Make-up Artist

從事舞台化妝工作 30 年，參與的製作過千部，多次獲香港戲劇協會頒發香港舞台劇獎最佳化妝造型獎。1994 年獲亞洲文化協會頒發獎助金往美國遊學、考察及交流。現為香港演藝學院及澳門演藝學院戲劇學校擔任客席化妝導師。2008 年創辦粉墨化妝工作室，進行「立體化妝」教學實驗。

Chan has worked in stage make-up for 30 years, and has worked on over a thousand pieces. He has received the Hong Kong Drama Awards for Best Make-up by Hong Kong Federation of Drama Societies for several times. In 1994, Chan received grants from Asian Cultural Council for studies, exploration and exchange in the US. He is currently a guest make-up instructor at the HKAPA and the Theatre School of Macao Conservatory. In 2008, he founded Splash Make-up Workshop, experimenting with the concept of "structural make-up" through lectures.

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Programme Calendar
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series
寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鴛鴦淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi-kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
賽馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC A Hong Kong Story Concert Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: 2 Men; Hyoseung Ye: Traces	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
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15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同: 康有為在瑞典》放映座談會 <i>Datong: The Great Society</i> - In Search of a Modern Utopia
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13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
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28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
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7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
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14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
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5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區 (公開展演) Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed</i> Revealed
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

請捐助藝術節！ Donate to the Festival！

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
58 個國家及地區
countries and regions

1,200,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
90+
香港原創作品
original local works

PLUS
966 「加料節目」
Festival PLUS activities

85,000+
張半價學生票
half-price student tickets

在過去23年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 23 years

創立於1973年，香港藝術節一直致力呈獻國際和本地藝術精英的精英節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，我們都衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is dedicated to staging high quality performances, commissioning original creations and reaching out to the community through PLUS activities and arts education programmes. Your donation will contribute to areas needing the most support.

Donations of any amount will help and are greatly appreciated!

捐款表格 DONATION FORM

我/我們願意捐款 港幣 HK\$ _____ *支持「藝術節捐助計劃」
I / We would like to donate to support the Festival Donation Scheme

*捐款港幣\$100或以上可憑收據申請扣稅。 *Donation of HK\$100 or above is tax-deductible.

鳴謝類別 Acknowledgement Categories

白金捐款者 Platinum Donor HK\$120,000或以上 or above
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青銅捐款者 Bronze Donor HK\$2,500或以上 or above

捐款港幣\$2,500或以上，將於2015年香港藝術節官方網站及閉幕演出後於報章刊登之鳴謝廣告上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website and in "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

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

捐款方法 Donation Methods

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信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。
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樓1205室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, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

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

名稱 Name _____ 先生/太太/女士/博士 (中文) Mr / Mrs / Ms / Dr (English)

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請註明收據上的名稱 Please specify name on official receipt _____

☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
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