Homecoming for Junior Musicians

演藝初級音樂課程
舊生友情再聚
Homecoming for Junior Musicians
演藝初級音樂課程舊生友情再聚

While the Academy celebrates its 30th Anniversary this year, the Junior Music Programme also turns 30. To commemorate the occasion, a Homecoming Concert for the Programme’s graduates and current students was held on 21 September at the Hong Kong Jockey Club Amphitheatre featuring more than 30 performers. Among the performers were the earliest students and some from overseas. They are already looking forward to performing again for the Academy’s 50th Anniversary!

Many talented students who are now professional musicians graduated from the Programme, including Lio Kuok-man, Assistant Conductor of the Philadelphia Orchestra, and Colleen Lee, the 6th prize winner at the 15th International Fryderyk Chopin Piano Competition, to name just two. Most of the performers studied piano, strings or percussion, with the majority of them going on to be performers or art administrators, while the others embarked on different careers, including law, accountancy and government service. One of the

成立 30 年的演藝初級音樂課程適逢演藝 30 周年校慶，一眾相隨多年的童樂友聚首一堂，在 9 月 21 日假香港賽馬會演藝劇院舉行「演藝青少年音樂課程舊生友情再聚音樂會」。演奏者有來自第一屆的初級音樂課程學生（下稱「初級生」），亦有人專誠從外國回港參與這次演出。參演者揚言會繼續努力練習，期望在演藝 50 周年校慶再聚首舉行音樂會。
Programme's graduates, Kathy Lam (a student from 1985 to 1991), who is a radio presenter at Radio Television Hong Kong, was the master of ceremonies for the evening. Six current students of the Programme were on hand to help out, their presence gave a sense of continuity to the occasion.

The day provided a great opportunity for the Programme's graduates to get together and reminisce about old times. According to Yim Wan, a student from 1985 to 1993 and the coordinator of the concert, more than 30 graduates from the 1980s and 1990s responded to her appeal, three of whom travelled to Hong Kong from overseas specially for the occasion.

Yim, who is now a piano performer and part-time teacher on the Programme, has fond memories of her student days. "I enjoyed staying behind after the Saturday classes and spending time with my classmates," she said. "That was the only way for me to get to know students from other schools." Yim also brought the Academy uniform she used to wear to the event. "We were so proud to perform and compete wearing this uniform," Yim added.

A Master of Ceremonies Kathy Lam, Junior Music Programme graduate and presenter at Radio Television Hong Kong.

A Concert coordinator Yim Wan was with the Junior Music Programme from 1985 to 1993.

A Academy Director Professor Adrian Walter and Chair of Music Dr Sharon Choa speaking at the concert.

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A ▲ Academy Director Professor Adrian Walter and Chair of Music Dr Sharon Choa speaking at the concert.
The percussionist Zhang Chi, a student from 1985 to 1991, is one of the very few students who studied percussion at that time. He emigrated to the United States in the early 1990s, studying Engineering at Stanford University, after which he studied at the San Francisco Conservatory and played for a number of orchestras.

Christine Wong Kar-yan, a student from 1984 to 1990, said the programme prepared her well for a career playing in orchestras; she is currently a violinst with the Hong Kong Philharmonic Orchestra. Despite her hectic performance schedule, she put in a lot of practice hours for the Homecoming Concert. "The synergy is still there, and we had a lovely time during the practice sessions," adding that it was great that Zhang Chi came back for three days just for the concert. The programme they played was the same one they performed on a tour of Europe as junior students, after which Wong received a scholarship to study at The Juilliard School in New York. "It was my last summer with the Programme and it was unforgettable," she said.

Christine Wong Kar-yan was one of the earliest students who was with the Programme from 1984 to 1990. She is currently a violinst with the Hong Kong Philharmonic Orchestra.

The percussionist Zhang Chi came back from the US to perform at the concert.

張槌專程從美國回港參與這場音樂會演奏敲擊樂。
Aimee Sung, a student from 1992 to 2000, was one of the youngest performers at the concert. She went on to study violin in the United States on a scholarship and is now teaching at the Music Department of The Chinese University of Hong Kong. She said the teaching of musicianship and music theory was advanced even when compared to the first two years of university. Sung’s three sisters and one brother all studied music at the Academy.

Academy Director Professor Adrian Walter said the Homecoming Concert illustrates the success of the Programme in cultivating a love for music in young children, as graduates continue to associate themselves with music in later life. Dr Sharon Choa, Chair of the School of Music, said that the comprehensive Programme cultivates an interest in music, and provides a forum for young students from different schools to meet and make friends. She was pleased that the graduates were able to get together and put on a concert after so many years.

Aimee Sung is one of the youngest performers of the concert.

宋艾梅是年紀最輕的表演者之一。

宋艾梅（1992-2000年就讀）是參與者中最年輕的一位，當年完成課程後獲奬學金到美國升學，主修小提琴，現任教於香港中文大學音樂系。宋與三位姐妹及一位弟弟皆在演藝修讀不同的音樂課程。她表示，課程為她及早打好基礎，指當年課程教授的演奏技巧課在坊間的音樂課程甚罕見，笑言課程教授的樂理知識頗為艱深，讓她在大學首兩年可輕鬆應付樂理課程。

演藝校長華道賢教授在音樂會表示，很高興看見昔日初級生投身各行業後仍繼續參與演奏，由此可見課程的重要性。演藝音樂學院Chair 蔡敏德博士認為，課程內容多元化，培養孩子學習音樂的熱誠，也樂見來自不同學校的初級生因課程建立深厚的友誼，能在多年後再聚舉行音樂會，實屬難得。

The Junior Music Programme uniform, news clip and literature.

初級音樂課程早期的制服、剪報及冊刊。
To celebrate the memory of the great Australian composer Peter Sculthorpe, who passed away on 8 August at the age of 85, the Academy and the Australian Consulate-General Hong Kong and Macau co-presented a concert at the Academy on 9 October. A selection of Sculthorpe’s works were performed by his friend and admirer Professor Adrian Walter, Director of the Academy, with Australian and local musicians including the Clover Quartet consisting of Academy students, William Lane and Louis Siu of the Hong Kong New Music Ensemble, James Cuddeford of the Hong Kong Sinfonietta, Leanne Nicholls of the City Chamber Orchestra of Hong Kong, and didgeridoo player HakGwai Lau.

Sculthorpe had a strong passion for his home country, whose landscape was the inspiration for many of his compositions. Described as an archetypal Australian by the Australian Consul-General Paul Tighe, Sculthorpe created his music by drawing on landscapes he considered sacred. “He drew both on a deep love for his country and the curiosity he

Photo/相片：Maurice Foxall

PETER SCULTHORPE
A CELEBRATION OF A LIFE WITH MUSIC
9 October 2014
Thursday, 6:30 p.m.
Hong Kong Jockey Club Amphitheatre
The Hong Kong Academy for Performing Arts

澳區最偉大的作曲家之一彼得·斯哥霍普於8月8日與世長辭，享年85歲。為向斯哥霍普表達崇高的敬意，演藝與澳區駐香港及澳門總領事館於10月9日在演藝合辦一場紀念音樂會，從他眾多作品之中精選若干，由其好友兼支持者演藝校長華道賢教授、聯同澳區及本地音樂家演奏，包括由演藝學生組成的The Clover Quartet、香港創樂團的凌賢熙和邵俊傑、香

港小交響樂團的格德霍特，香港城市室樂團的黎燕欣，以及迪吉里杜管樂手HakGwai Lau。

斯哥霍普深愛祖國。澳區內陸的地理景致往往為他帶來無窮的作曲靈感。澳區駐香港及澳門總領事Paul Tighe形容斯哥霍普為澳區人的典範。他視山川河谷為神聖的瑰寶，置身其中能為他的音樂注入源源不絕的創作力：‘……他（斯哥霍普）從對祖國的熱愛、
developed for its original inhabitants and for the cultures of our closest neighbours," said Tighe.

In her welcome address, Deputy Australian Consul-General Janaline Oh said, "We are really excited that Professor Walter and such a glittering array of world-class Australian musical talent is here in Hong Kong tonight to introduce all of you Sculthorpe's extraordinary talents." Professor Walter then talked about the indelible influence Sculthorpe had on Australian music. "There was not a musician in Australia who was not influenced by Peter's deeply expressive sound world that seemed to resonate with the country itself," Professor Walter said, adding that the composer was inspired by both indigenous Australian music and Asian music, which made his music unique.

In addition to Sculthorpe's music, the concert also featured a piece composed by renowned Australian composer Ross Edwards, a student and long-time friend of Sculthorpe. Talking of his days as Sculthorpe's student, Edwards was especially appreciative of his teacher's mentorship. "Peter treated his students as apprentices, taking our ideas seriously and making us feel important. Genial and encouraging, he nonetheless demanded the highest standards," Edwards said.

The concert concluded in true Australian style with one of Sculthorpe's favourite instruments, the didgeridoo — a wind instrument developed by indigenous Australians of Northern Australia, whose sound has long been regarded as a representation of nature and earth. In the later stage of his career, Sculthorpe re-arranged many of his earlier works by adding a didgeridoo part, highlighting his love for his country, indigenous Australians, and nature.
The Clover Quartet playing String Quartet #12 (From Ubin) with didgeridoo player Hak Gwai Lau (middle).

Professor Walter playing From Kakadu.

William Lane (left) and Louis Stu (right) playing Sonata for Viola and Percussion.

James Cuddeford playing #kanda I.

Leanne Nicholls playing Ulipira, composed by Ross Edwards.

The Clover Quartet 與鋼琴家杜榮傑, 演奏《弦樂四重奏第12首 (From Ubin)》。

淩養勝 (左) 和盧俊傑 (右) 合奏《中提琴及鋼琴協奏曲》。

黎燕欣演奏由羅斯·愛德華斯作曲的《Ulipira》。

華道賢教授演奏《來自卡卡杜》。
Peter Sculthorpe was born in Launceston, Tasmania, on 29 April 1929. He was educated at Launceston Church Grammar School, the University of Melbourne and Wadham College, Oxford. His catalogue consists of more than 350 works, and his music is regularly performed and recorded throughout the world.

Many of his works are influenced by or thematically linked to Australia, its nature, culture and history. Aboriginal and Torres Strait Island music and the gamelan music of Indonesia all influenced the development of his unique, personal musical style. His preoccupation with the frailty of the human condition is reflected in works such as the choral Requiem (2004) and String Quartet No. 16 (2006), works that grew from Sculthorpe’s concern about civilian victims of the war in Iraq and the plight of refugees in Australia’s detention centres, respectively.

Sculthorpe’s most recent works included the String Quartet No. 18 (2010), Shining Island (2011) for strings, and Pastorale (1949/2013) for orchestra. Significant, recent premieres also included the first performance, in 2013, of the cantata The Great South Land. The texts and musical material for the cantata were reworked from Sculthorpe’s 1982 television opera Quiros.

(Text acknowledgment: Australian Music Centre)
Desire – Repression – Freedom – Death
慾望、壓抑、自由、死亡

The House of Bernarda Alba written by Federico García Lorca in 1936 is one of the seminal works of 20th century modern theatre. With its all female cast, this “drama about the women in the villages of Spain” is intended by its writer to be “a photographic document” depicting an era in crisis and transition. This is encapsulated in the oppressive situation of a matriarch and her five daughters following the funeral of her second husband Antonio María Benavides when she (Bernarda Alba) decrees that they will enter a period of eight years mourning during which time the doors will be shut on the outside world.

It is rare in Western drama to have all female plays but when they occur they are immensely powerful, although oftentimes tragic (Trojan Women, The Bacchae, The Maids, Les Belles Soeurs, Top Girls), lamenting the fate of women in a male-dominated society trapped by its complex and multivalent oppression of women. A society, in which female power symbolised by childbearing and sexuality, is feared as much as it is desired.

The 21 actresses of the School of Drama who form the cast of this seismic domestic drama relish the opportunity of presenting this 20th century masterwork for a contemporary audience. Its flavours of Spain, and in particular of Andalucia, with its poetic landscape, gypsy spirit and flamenco voice and rhythm explode from beneath the text. Whilst writing La Casa de Bernarda Alba, Federico García Lorca explained, “drama is poetry that escapes the book and becomes human. And as it is being made it talks and shouts, cries and despairs.”

Written on the eve of the Spanish Civil War and finished just two months before homosexual author Federico García Lorca’s murder on 18 August 1936 by a gang of the fascist dictator’s General Franco’s supporters, The House of Bernarda Alba is now seen as Lorca’s great masterpiece of love, loathing and suppressed desires.

(Text by Ceni Sherlock, Director of The House of Bernarda Alba)
1936年，一齣有關西班牙鄉村女性的話劇。
1936. A drama of women in the villages of Spain.

The House of Bernarda Alba

Drama in Cantonese

This programme is suitable for audience aged 16 or above only.

Playwright: Federico Garcia Lorca
Translator: Jane Lai and Company
Director: Ceri Sherlock
Associate Director: Terence Chang
Choreographer: Poon Chun-ho*
Set Designer: Wang Dandan
Costume Designer: Richard Roberts
Lighting Designer: Daisy Fung
Sound Designer: Leung Sze-wah
Main Cast: Chan Wing-shuen, Tse Bing-ying, Ng Ka-yee, Lo Wing-ki, Sze Shuk-ling, Chan Ka-yun, Wong Suet-ip, Cheung Pek-ieng, Xie Zhiling, Cheng Nga-chi, Ko Kiu-yen, Kwok Yi-kwan

編劇：費德利果·加西亞·洛爾卡
翻譯：黎寶珍及創作團隊
導演：薛卓朗
副導演：易傳軍
編舞：潘振洪*
佈景設計：王丹丹
服裝設計：張偉卓
燈光設計：高映彤
音響設計：梁思樺
主要演員：陳嘉敏、謝冰盈、吳嘉儀、盧映琪、施淑婷、陳嘉村、黃雪華、張碧影、葉智敏、黃鯤芝、高文妍、郭爾君

* By kind permission of Theatre du Ph

Ticketing details 票務詳情：P. 23 – 24
Notes on Cat Town 貓城記

Every piece of work handed down over time of course bears its own value.

Such value has nothing to do with box office or sales but is rather some kind of subtle power. This power can be great or small. It can be stunning or can make one smile. Either way, you will be unable to forget it.

Though very few read Lao She’s Cat Town nowadays, I have not forgotten how the work stunned me and made me smile. Why did Lao She have to create Cat Town? It seems that he had an urgent need.

He himself puts it like this, “This is the real cause of the fall of Cat Town: some who were clever in a certain way wanted to guide the people to start a revolution without developing the necessary knowledge, which led to these ‘clever’ people being trapped in a cyclone of political and economic problems, which they needed to find a solution for. What about the people? After numerous revolutions, they had gained class awareness but were still largely ignorant, only knowing that they had been cheated but unable to do anything about it. Confused leaders meeting the confused masses was the downbeat message of Cat Town.”

Being cheated is hard to stand. That’s why Bruce Lee famously pleaded in his film, “I am not well educated. Don’t cheat me.”

I’m not well educated either and get cheated very often without knowing it, which is even harder to take. However, can being well educated make one immune to being cheated? I have seen some well educated people being cheated. However, they are not cheated by others but by themselves, because they think they know everything. I would call this being “overeducated”.

As to Lao She, he had genuine knowledge. He was a giant of wisdom, like one standing in an orchard and tasting from all the different fruit trees. From Cat Town to My Days in Cat Town, I stood on the shoulders of a giant, stretching my hand out to pick the fruit.

But there is a wide variety of fruit. Which kind is delicious and which kind is not? Which kind is poisonous and which kind is safe? You need to make the selection yourself without relying on a giant.

Surely Lao She would not help us with the selection as he had genuine knowledge. However, there are too many overeducated giants in this world.

From a surging river, I merely took a ladle of water to drink. But what matters is that the water I drank was the water I myself had chosen.

(Text by Poon Wai-sum, Playwright of My Days in Cat Town)
Drama in Cantonese with Chinese and English subtitles

This production contains foul language, suitable for 12 years or over only.

Playwright: Poon Wai-sum
Director: Roy Szeto
Choreographer: Tony Wong
Composers and Live Musicians: Yuen Cheuk-wa, Lee Chi-fung
Set Designer: Wong Yat-kwan
Costume Designer: Pak Chui-ting
Lighting Designer: Leo Cheung
Sound Designer: Essy Yik
Main Cast: Wu Tsun-ho, Wan Tsz-leung, Lai Lok-hang,
Mok Ka-yan, Ng Pui-lung, Chu Lo-yin, Ng Lok-wai,
Ng Siu-hin, Li Ho-wang, Ng King-lung, Leung Chung-hang

司徒慧焯導演 潘惠森香港首演之作
老舍：上下糊塗，一齊糊塗，這就是貓國的致命傷！

19-22.11.2014 晚上 7:45pm
22.11.2014 下午 2:45pm

$105, $90(M), $70, $60(M), $50(B)
Ticketing details 票務詳情：P. 23 – 24
Worth seeing? Absolutely!

It's November already! The time when the School of Dance presents another of its bright and shining performance seasons. Worth seeing? Absolutely!

The season again promises a wonderful range of top-quality work – eclectic, with a mix of traditional and contemporary pieces from the School's three streams – Ballet, Chinese Dance and Contemporary Dance. Visiting and in-house choreographers; new and renewed works – all performed with the passion and commitment our young dancers are known for.

時光飛逝，現在已是11月，又是舞蹈學院為大家呈獻一個全新閃亮舞季的時候！值得大家欣賞嗎？絕對值得！

新舞季繼續由一連串的優秀舞蹈作品組成，呈現出舞蹈學院三大舞系—芭蕾舞、中國舞及現代舞，在傳統與新穎之間兼收並蓄的細膩。客席與駐院編舞家的交流，以及新與改編舞蹈之間的平衡，讓新一代舞者發揮其激情熱忱。
A feature of many of our November seasons has been the inclusion of a work either from, or inspired by, the Chinese folk dance repertory. This year we have something special from folk dance pioneer Professor Ma Yue who has developed a very particular style to represent traditional Mongolian dance — a style that is immediately recognised all over China. From the Minzu University of China, Professor Ma came to the School in June, and taught two quite contrasting works to the Chinese Dance students. In turn, they will be brought together as one, all the while reflecting that wondering mix of strength and grace characteristic of Mongolian dance.

On a slightly similar track, John Utans’ enigmatically titled _here&beneaththesurfaceofthere_ also see works — but performed at one and the same time. Senior Lecturer in Contemporary Dance, John describes the work as ”two things in the same place...structure within structure; systems within systems...". While the work challenges the dancers by the ever-unfolding manipulation of movement material, at the same time it also challenges the audience to look beyond the surface.

Every two or so years sees the appointment of a new Contemporary Dance Artist-in-Residence to the School: this year Christine Gouzelis joins us from Greece via Europe and beyond, bringing what is perhaps best described as a European sensibly into our mix. The notion of body as metaphor is central to _Fragile Matters_, her first for us, created in close collaboration with her groups of six dancers. After its debut in November, the work will be performed at the M1 Contact Contemporary Dance Festival in Singapore.

No small group of six for guest choreographer Mark Harootian who hails from Rhode Island in the USA, but is living in Hong Kong for a year. Using Vivaldi’s gorgeous music (perfect for dance as many a choreographer will tell), Mark has created an expansive, abstract work in five movements for the Ballet stream. Inspired by both his move to Hong Kong, and J. R. Tolkien’s "those who wander are not always lost", _Finding the Way_ speaks with an intense emotional passion, and asks the dancers to dig deep and go beyond the outer form to the inner essence.

Perhaps one of the most remarkable things about our November seasons is that we are able to put together such quality programmes in such a short space of time — something in the order of 11 weeks with rehearsals limited to three times per week. This season is no different! And worth seeing? Yes, absolutely!

(Text by Professor Anita Donaldson, Artistic Director of the performance)
HIGHLY-ACCLAIMED QUARTET RETURNS FOR AN ENCORE

MIAMI STRING QUARTET CONCERT

With guests Adrian Walter (guitar) and Ray Wang (cello)

12 & 14.11.2014 | 晚上 8:00pm

Concert Hall 音樂廳
$150, $75(B)
Ticketing details 票務詳情：P. 23 - 24

“Extraordinary musical insight, ensuring an ideal blend of sensitivity and intensity in their dramatic accounts.”

「他們以超卓的音藝，將感性與澎湃完善地融合。」《The Strad》
4/12/2014 (星期四Thur) 晚上7:30pm
演藝劇院 Academy Drama Theatre

粵劇選段
《寶蓮燈》之〈仙弧退帶〉
'Meeting Goddess, Given Sash' from Magic Lotus Lantern

《龍鳳爭掛帥》之〈路過〉
'Encounter on the Way' from Dragon and Phoenix Contend for Commandership

《花好月圓》
Blossoming and Full Moon Night of Love

《措馬》
Obstructing the Horse

6/12/2014 (星期六Sat) 晚上7:30pm
演藝劇院 Academy Drama Theatre

《駕悍記》
The Taming of the Shrew

導演: 胡志偉    配樂導演: 藍慧玉
佈景裝置: 林華明    燈光設計: 丁良偉
音響設計: 李善思
演員: 香港中大戲劇系學生及畢業生擔綱演出
樂隊: 香港大學音樂系同學現場伴奏

Director: Ho Chiu-wai    Assistant Director: April Chow
Set Designer: Winter Lam Chuk-kwan
Lighting Designer: Ting Leung-sun
Sound Designer: Sincere Li
Cast: Students and graduates of the Performance Stream of the Academy School of Chinese Opera

Music Ensemble: Students of the Music Stream of the Academy School of Chinese Opera

$90, $60, $85, $55(M), $45(B)

5/12/2014 (星期五Fri) 晚上7:30pm
演藝劇院 Academy Drama Theatre

《駕悍記》
The Taming of the Shrew

導演: 胡志偉    配樂導演: 藍慧玉
佈景裝置: 林華明    燈光設計: 丁良偉
音響設計: 李善思
演員: 香港中大戲劇系學生及畢業生擔綱演出
樂隊: 香港大學音樂系同學現場伴奏

Director: Ho Chiu-wai    Assistant Director: April Chow
Set Designer: Winter Lam Chuk-kwan
Lighting Designer: Ting Leung-sun
Sound Designer: Sincere Li
Cast: The Young Academy Cantonese Opera Troupe
Music Ensemble: Students of the Music Stream of the Academy School of Chinese Opera

Music Ensemble: Students of the Music Stream of the Academy School of Chinese Opera

$190, $160, $120, $160, $136, $102(M)
$180, $152, $114(C), $80, $60(M)

Ticketing details 票務詳情: P. 23 - 24
CREATIVE MINDS through PERFORMING ARTS

演藝之旅

10.2014 ~ 7.2015

Presented by
The Hong Kong Academy for Performing Arts

Sponsored by
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由2014年10月至2015年7月舉行的「演藝之旅」，讓中學生參與舞蹈、戲劇、音樂、電影、舞台藝術製作和戲曲的表演藝術活動。它們分成四大範疇：製作過程、創作過程、藝術幕後、節目演出，讓學生體驗演藝魅力，發展創意與想像、溝通與協作能力、美感及藝術鑑賞、藝術素養、價值觀念與態度。

**Creative Minds through Performing Arts** offers secondary school students a wide range of performing arts activities in Dance, Drama, Music, Film, Theatre and Entertainment Arts, and Chinese Opera from October 2014 to July 2015. Four types of programme clusters: **PRODUCTION PROCESS**, **CREATIVE PROCESS**, **BEHIND THE SCENE**, **PERFORMANCE PLUS** are designed to stimulate and develop participants one or more of the following innate attributes through arts engagement, helping them to develop skills of inquiry and imagination, communication and collaboration, aesthetic and arts appraising, artistic literacy, value and attitude.

本計劃專為中學生而設，歡迎學校以團體報名，名額有限，先到先得。所有活動均為免費。

This programme is specially designed for secondary school students. Applications from schools are welcome. Reservation is on a first-come, first-served basis. Participation is free of charge.

查詢**ENQUIRIES**
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**PRODUCTION PROCESS** 製作過程
**CREATIVE PROCESS** 創作過程
**BEHIND THE SCENE** 藝術幕後
**PERFORMANCE PLUS** 節目演出
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<th>Venue</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Sat</td>
<td>2:30pm &amp; 7:45pm</td>
<td>AL</td>
<td><strong>MAMMA MIA!</strong>&lt;br&gt;Presented by Lunchbox Theatrical Productions Limited&lt;br&gt;$995, $795, $795(S), $595, $595(S), $395, $395(S)</td>
</tr>
<tr>
<td>2 Sun</td>
<td>1pm &amp; 5:30pm</td>
<td>AL</td>
<td><strong>MAMMA MIA!</strong>&lt;br&gt;Presented by Lunchbox Theatrical Productions Limited&lt;br&gt;$995, $795, $795(S), $595, $595(S), $395, $395(S)</td>
</tr>
<tr>
<td></td>
<td>4pm</td>
<td>HKJCA</td>
<td><strong>Jacky Lau Music Safari</strong>&lt;br&gt;《劉卓威音樂之旅》&lt;br&gt;Presented by Guitar Concept&lt;br&gt;$280, $180, $140, $100(B)</td>
</tr>
<tr>
<td>6 Thu</td>
<td>6:30pm</td>
<td>AR</td>
<td><strong>Academy Piano Concert</strong>&lt;br&gt;演藝鋼琴音樂會 (F)#</td>
</tr>
<tr>
<td>7 Fri</td>
<td>2pm</td>
<td>AR</td>
<td><strong>Academy Piano Masterclass by Michal Tal</strong>&lt;br&gt;演藝鋼琴大師班 — Michal Tal 主持 (F)#</td>
</tr>
<tr>
<td>8 Sat</td>
<td>7:30pm</td>
<td>AH</td>
<td><strong>Stomp Your Foot!</strong>&lt;br&gt;《歌舞昇平樂悠揚》&lt;br&gt;Presented by The Hong Kong Welsh Male Voice Choir&lt;br&gt;香港威爾士男聲合唱團主辦&lt;br&gt;$250, $200, $200(B), $100(B)</td>
</tr>
<tr>
<td>3 Mon</td>
<td>5:30pm</td>
<td>AR</td>
<td><strong>Academy Piano Masterclass by Graham Scott</strong>&lt;br&gt;演藝鋼琴大師班 — Graham Scott 主持 (F)#</td>
</tr>
<tr>
<td>4 Tue</td>
<td>6:30pm</td>
<td>AR</td>
<td><strong>Academy String Concert</strong>&lt;br&gt;演藝弦樂音樂會 (F)#</td>
</tr>
<tr>
<td>6 Thu</td>
<td>6:30pm</td>
<td>AR</td>
<td><strong>Academy Piano Concert</strong>&lt;br&gt;演藝鋼琴音樂會 (F)#</td>
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</tr>
<tr>
<td>10 Mon</td>
<td>1pm</td>
<td>AR</td>
<td><strong>Academy Piano Masterclass by Joanna MacGregor</strong>&lt;br&gt;演藝鋼琴大師班 — Joanna MacGregor 主持 (F)#</td>
</tr>
</tbody>
</table>

1-2 Sat-Sun / 11am, 2pm & 4:30pm / AD | **Charlie & Lola’s Extremely New Play**<br>Presented by MEI Live Limited<br>\$435, \$385, \$335, \$225 |

3pm / AR | **Academy Vocal Masterclass by Mark Wildman**<br>演藝聲樂大師班 — Mark Wildman 主持 (F)# |
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-15</td>
<td>Mon-Sat / 7:45pm</td>
<td>Academy Drama: The House of Bernarda Alba (C)</td>
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<tr>
<td></td>
<td></td>
<td>演藝戲劇：《深闇大宅》 (C)</td>
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<tr>
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<td>演藝戲劇：《深闇大宅》 (C)</td>
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<tr>
<td></td>
<td></td>
<td>$95, $80 (M), $50 (B)</td>
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<tr>
<td>11</td>
<td>Tue / 7:30pm</td>
<td>Academy Vocal Concert</td>
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<tr>
<td></td>
<td></td>
<td>演藝聲樂音樂會</td>
</tr>
<tr>
<td>12</td>
<td>Wed / 3pm</td>
<td>Academy Piano Masterclass by Aquiles Delle Vigne</td>
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<tr>
<td></td>
<td></td>
<td>演藝鋼琴大師班 — Aquiles Delle Vigne 主持</td>
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<tr>
<td></td>
<td></td>
<td>$150, $75 (B)</td>
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<tr>
<td>13</td>
<td>Thu / 6:30pm</td>
<td>Academy Piano Concert</td>
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<tr>
<td></td>
<td></td>
<td>演藝鋼琴音樂會</td>
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<td>(F)#</td>
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<tr>
<td>14</td>
<td>Fri / 2pm</td>
<td>Academy Piano Masterclass by Aquiles Delle Vigne</td>
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<tr>
<td></td>
<td></td>
<td>演藝鋼琴大師班 — Aquiles Delle Vigne 主持</td>
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<td></td>
<td></td>
<td>8pm / AH</td>
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<tr>
<td></td>
<td></td>
<td>Helmut Sohmen and Peter Thompson International Artists Series – Miami String Quartet Concert 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>蘇海文及湯比達國際藝術家系列 — 邁阿密弦樂四重奏音樂會二</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guest Cellist: Ray Wang</td>
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<td></td>
<td></td>
<td>客席大提琴 : 王磊</td>
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<tr>
<td></td>
<td></td>
<td>$150, $75 (B)</td>
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<tr>
<td>14-15</td>
<td>Fri-Sat / 8pm</td>
<td>Academy Dance: Fragile Matter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>演藝舞蹈：《Fragile Matter》</td>
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<tr>
<td></td>
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<td>$115, $100 (M), $80, $70 (M), $55 (B)</td>
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<tr>
<td>15</td>
<td>Sat / 2:45pm</td>
<td>Academy Drama: The House of Bernarda Alba (C)</td>
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<tr>
<td></td>
<td></td>
<td>演藝戲劇：《深闇大宅》 (C)</td>
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<td></td>
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<td>$95, $80 (M), $50 (B)</td>
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<tr>
<td>17</td>
<td>Mon / 2pm</td>
<td>Academy String Masterclass by Miami String Quartet</td>
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<tr>
<td></td>
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<td>演藝弦樂大師班 — 邁阿密弦樂四重奏主持</td>
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<td>(F)#</td>
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<tr>
<td>18</td>
<td>Tue / 6:30pm</td>
<td>Academy String Chamber Concert</td>
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<tr>
<td></td>
<td></td>
<td>演藝弦樂室樂音樂會</td>
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<td>(F)#</td>
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</tbody>
</table>
19 Wed / 3pm / AR
Academy Piano Masterclass by Rebecca Penneys
演藝鋼琴大師班 — Rebecca Penneys 主持
(F#)

6:30pm / AR
Academy Zheng Concert
演藝古箏專場
(F#)

19-22
Wed-Sat / 7:45pm / AD
Academy Drama:
My Days in Cat Town (C)
演藝戲劇：《貓城夏秋冬》(C)
$105, $90(M), $70, $60(M), $50(B)

20 Thu / 9:30am / HKJCA
Performing Arts Symposium —
Asian Transformation:
New Perspectives on Creativity and Performing Arts Education
【亞洲的蛻變：游觀創意與演藝教育】國際研討會
請參閱 Please visit:
http://www.hkapa.edu/30th-anniversary/symposium/online-registration/

2.45pm / AD
Academy Drama:
My Days in Cat Town (C)
演藝戲劇：《貓城夏秋冬》(C)
$105, $90(M), $70, $60(M), $50(B)

8pm / HKJCA
Academy Concert:
Que Reste t’Il?
Robyn Archer AO
演藝音樂會：《情餘甚麼？》
羅伯恩·阿徹 AO
$220, $150, $110 (B), $75 (B)

21 Fri / 8:30am / HKJCA
Performing Arts Symposium —
Asian Transformation:
New Perspectives on Creativity and Performing Arts Education
【亞洲的蛻變：游觀創意與演藝教育】國際研討會
請參閱 Please visit:
http://www.hkapa.edu/30th-anniversary/symposium/online-registration/

22-23 Sat-Sun / 2:30pm / AL
Shakespeare’s Globe
A Midsummer Night’s Dream
$795, $595, $595(B), $495, $495(B), $395(B)

22 Sat / 9:30am / HKJCA
Performing Arts Symposium —
Asian Transformation:
New Perspectives on Creativity and Performing Arts Education
【亞洲的蛻變：游觀創意與演藝教育】國際研討會
請參閱 Please visit:
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25 Tue / 6:30pm / AR
Academy Composition Concert
演藝作曲系音樂會
(F#)

25-30 Tue-Sun / 8pm / AL
Avenue Q
Presented by ABA Productions Limited
$795, $595, $595(B), $495, $495(B), $395(B)
26 Wed / 8:15pm / HKJCA
Brahms Trio Plays
Russian Classical Giants of
Two Centuries
Presented by Euro Asia Entertainment Limited
$480, $380, $280, $380/SS, $280/SS, $180/SS

28 Fri / 7:30pm / AH
Academy Symphony
Orchestra Concert
演藝交響樂團音樂會
Guest Conductor: Bright Sheng
Resident Conductors:
Sharon Andrea Cho, Alan Cumberland
凱席指揮：盛季亮
駐院指揮：蔡敏德、辜柏麟
(FF)

29 Sat / 3pm / AR
Academy Junior
Music Concert
演藝青少年課程音樂會

30 Sun / 7:30pm / HKJCA
HKGNA Music Festival 2014 –
Opening Gala Concert
破界 — 開幕音樂會
Presented by Hong Kong Generation
Next Arts Limited
香港新一代藝術協會有限公司主辦
$480, $250, $100, $225/SS, $125/SS, $350/SS

Venue 場地:
AD Academy Drama Theatre
AH Academy Concert Hall
AL Academy Lyric Theatre
AR Academy Recital Hall
AU Academy Studio Theatre
HKJCA Hong Kong Jockey Club
Amphitheatre

(B) Full-time students, senior citizens over 65 or people with disabilities. 全日制學生、65 歲或以上長者或殘疾人士。
(C) In Cantonese 粵語演出
(F)# The Hong Kong Academy for Performing Arts free event
in Cantonese 講演會
Purchase of 4 or more adult tickets in the same transaction
同交易中購買 4 張或以上之成人門票
(M) Members of SAPA and Academy Alumni Association 演藝校友會及演藝學院校友會會員
(M*) Members of YACOT Fans’ Club for group purchase of 10
Tickets or above 習作會會員同交易中購買 10 張或
以上之成人門票
(S) Full-time students only 全日制學生
(S/S) Full-time students or senior citizens over 60
全日制學生或 60 歲以上長者

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

In this issue of the Academy’s newsletter, there are special
situations where the management is able to change the
programme's schedule. Please contact the Box Office
2584 8514 for further details.

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

If you wish to receive Academy’s
information in electronic format,
please register at the above link.

Enquiries 聯繫方式：2584 8580
Box Offices
The Hong Kong Academy for Performing Arts – Wanchai
Béthanie – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
Fringe Club – Central
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen, Causeway Bay, North Point, Wan Chai, Tsimshatsui, Kowloon Bay, Whampoa, MegaBox, Shatin, Tsuen Wan, Tsuen Kwan O, Tsing Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Tai Po, Yuen Shan, Kowloon International Trade & Exhibition Centre

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

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

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

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

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

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

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顧客服務費
各售票處：每張港幣八元正
網上訂票（www.hkticketing.com）及
購票熱線（31 288 288）：每張港幣十五元正
郵資或速遞費用按個別情況而定。
查詢：2584 8514

門票退換
已售出之門票概不退換或更改其他門票。購票後請檢查門票，如有錯誤，須立即提出。

集體訂票優惠
集體訂購由演藝學院主辦的各項同場節目門票達十張或以上，可獲九折優惠。此優惠只適用於演藝學院票房，同時不能與演藝學院其他優惠一同使用。演藝學院保留修改優惠條款之權利，而毋須另行通知。

票務查詢
如欲查詢在各演藝學院演出之節目，請致電票房
2584 8514。票房之開設時間為週一至週六十二時
至下午六時或有表演當日節目開場後半小時止。

停車場
學院提供少量停車位，須以有效八達通咭進出及
繳費。

法國巴黎銀行伯大尼博物館
歡迎於快遞售票網預約伯大尼導賞團及訂購博物
館門票。

The Hong Kong Academy for Performing Arts
1 Gloucester Road, Wanchai, HK 香港灣仔告士打道一號
Béthanie Landmark Heritage Campus 伯大尼古蹟校園
139 Pokfulam Road, HK 香港薄扶林道139號
Tel 電話：2584 8500 Fax 傳真：2802 4372
Email 郵箱：corpcom@hkapa.edu Website 網址：www.hkapa.edu

Academy News 學院新聞 | Nov 2014 11月
Editing 編輯
Corporate Communications Office
The Hong Kong Academy for Performing Arts
香港演藝學院機構傳訊處
Design & Production 設計及製作
Open the Close