

演藝 通訊 ACADEMY NEWS

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Feature Interview with Ying Kam-sha
of School of Chinese Opera

人物專訪 戲曲學院邢金沙老師

A Life Lived On-and Off-Stage

台上台下 百味人生

The Academy Chinese Opera *Gongs and Drums – Pearl Bay* premiered at the Academy to a packed audience early this year after months of preparation. A busy figure could be seen backstage tending to everything everywhere all at once, and urging students about to go on stage: "Stay calm. Take everything in stride. Do not fire on all cylinders out there. If you normally do three somersaults, attempting five will bring trouble."

These wise words come from the Opera's director and art director, Professor Ying Kam-sha, the Academy's Associate Professor (Performance - Chinese Opera) in the School of Chinese Opera. A veteran artist and recipient of the prestigious China Theatre Plum Blossom Award in 2009, Professor Ying has been nurturing Chinese opera talents in Hong Kong for years, with many of her students now the pillars of Hong Kong's Chinese opera community.

本年初，籌備數月的演藝戲曲《鑼鼓響——海珠灣》於演藝學院首演，劇場裏座無虛席。一個忙碌的身影在後台穿梭，叮囑著即將上台的同學們，「在台上要穩，要平常心，千萬不能一上台就卯足了勁兒，平時翻三個演出時就想翻五個，反而出事。」

這些話出自這齣劇的導演和藝術總監——香港演藝學院戲曲學院副教授（表演——戲曲）邢金沙老師。舞台經驗豐富的她於二零零九年獲得中國梅花獎，多年在港培育戲曲人才，學生們目前已經是香港戲曲界的中流砥柱。

The Academy Chinese Opera *Gongs and Drums – Pearl Bay* was directed by Professor Ying. 演藝戲曲《鑼鼓響——海珠灣》由邢老師執導。



Professor Ying directed the opera *Stealing the verse from Gongs and Drums – The Romance of Jade Hairpin*. 邢老師執導戲曲《鑼鼓響——玉簪記》之〈偷詩〉。

Professor Ying's story began in the Zhejiang Kunqu Opera Troupe. She first familiarised herself with the art form at the age of 15, and went on to win numerous awards in her youth. In the 1980s, she settled down in Hong Kong. She joined the Academy as an instructor on the Chinese opera programme in 2007. Two years later, she reached a professional peak by winning the highest honour in the Chinese theatre performing arts, the Plum Blossom Award. Professor Ying has blossomed alongside the School of Chinese Opera, too. A woman used to wearing many hats - Associate Professor, Kunqu actress and Chinese opera adjudicator, among others - she has been promoting the revival of Kunqu for over five decades. Her efforts have birthed both a wondrous career and a wonderful life.

Professor Ying was born in Hangzhou, Zhejiang, to parents who were opera fans. As a child, she learnt to play the pípá; she also loved to sing and dance. Later she apprenticed at the Zhejiang Kunqu Opera Troupe. Kunqu opera is an ancient and elegant form of Chinese opera known for its exquisite singing style, ethereal dance moves and beautiful diction. It enjoyed its heyday between the start of the reign of Emperor Jiājīng of the Ming dynasty to the end of the tenure of the Emperor Qianlong of the Qing dynasty. After that, it went into a decline, and almost met its demise during the Cultural Revolution.

The Zhejiang Kunqu Opera Troupe resumed recruiting what it calls the Xiu generation of entrants in 1978. Professor Ying was among its most brilliant students. In 1982, she won the Outstanding Little Hundred Flowers Award with her role as Carp Fairy in *The Eight Immortals Cross the Sea*. In 1985, her role as Ma Ying in *General Fubo* landed her the First Prize for Young Performers.

邢金沙出身於浙江崑劇團，十五歲與崑曲結緣，年少時屢獲獎項，八十年代定居香港。二零零七年加入香港演藝學院擔任戲曲課程導師，兩年後更摘下中國戲劇最高殊榮「梅花獎」，藝術成就再創高峰。多年來，邢老師與戲曲學院共同成長，身兼學院副教授、崑曲演員、戲曲評委等多重身份，在藝術路上走過大半世紀，致力推動崑曲復興，也成就自己的精彩人生。

邢金沙生於浙江杭州，父母都是戲迷，從小學習琵琶，也喜歡唱歌跳舞，其後進入浙江崑劇團學員班學習崑曲。崑曲是一門古老而典雅的戲曲典範，以唱腔細膩、舞蹈飄逸、文辭優美見稱，明嘉靖至清乾隆二百多年間是全盛期，隨後逐漸低迷，直至上世紀經歷文革，幾乎從此沒落。

一九七八年，浙江崑劇團恢復招收「秀」字科學員，邢金沙是其中的佼佼者。一九八二年，她憑藉《八仙過海》飾演鯉魚仙子榮獲優秀小百花獎；一九八五年憑《伏波將軍》馬纓一角獲青年演員一等獎。

婚後不久，邢金沙為照顧丈夫年邁雙親移居香港，後進入無綫電視做普通話配音工作。她不忘戲曲，在業



Professor Ying Kam-sha
Associate Professor (Performance - Chinese Opera)
邢金沙老師
戲曲學院副教授（表演——戲曲）

Shortly after getting married, Professor Ying moved to Hong Kong to take care of her elderly parents-in-law. In Hong Kong, she became a Putonghua voice dubber at TVB, but Chinese opera was always on her mind. In her spare time, she founded a school of Kunqu opera. One day, a student informed her that the Academy was hiring opera teachers. Without a second thought, she quit her job of 18 years to join the Academy.

"The School of Chinese Opera was in the process of recruiting a Dean, and the Bachelor's and Diploma programmes hadn't yet been launched," she recalls. "I've come a long way with the School. It wasn't always an easy ride, but I feel tremendously honoured to have been a part of it."

In 2009, at age 45, she took advantage of her last year of eligibility to compete for the Plum Blossom Award. After months of practice, her toil paid off. Her three highlight pieces – *Peony Pavilion: Strolling in the Garden*, *Butterfly Dream: Matchmaking*, and *Journey to the West: Borrowing the Magic Fan* – won her the 24th Plum Blossom Award. The Biennial Award is considered the highest recognition for theatrical actors in the Mainland. "Winning has had a positive impact on me personally and professionally," she states. "It has brought me more attention, as well as more performance and collaboration opportunities - a real boost to my career as an artist."

Integration of the Essence of Traditional Chinese Opera

In 2013, the Academy launched the world's first accredited four-year Bachelor of Fine Arts (Honours) Degree in Chinese Opera, and Professor Ying later became an Associate Professor teaching the performance of Chinese opera. She

餘時間成立了戲曲傳習社。後來學生告訴她演藝學院招聘戲曲老師，她二話不說辭去從事十八年的配音工作，加入演藝學院。「當時戲曲學院還在招聘院長，學士課程和文憑課程也未開辦，我和學院就這樣一路走來，過程毫不簡單，卻深感榮幸。」

二零零九年，已屆四十五歲的她，把握最後一年參與競逐「中國戲劇梅花獎」的資格，日夜苦練琢磨，最終以《牡丹亭·遊園》、《蝴蝶夢·說親》、《西遊記·借扇》三段折子戲奪得第二十四屆梅花獎。梅花獎是中國戲劇表演藝術最高榮譽，得獎者的藝術造詣備受肯定，「獲獎對個人藝術生涯和發展都有積極影響，會受到更多關注，有更多演出和合作機會，進一步提高藝術成就。」

融合戲曲精髓

二零一三年，香港演藝學院開辦全球首個四年制戲曲藝術學士（榮譽）學位課程。邢老師升任副教授（表演——戲曲），她將自己從「百戲之祖」崑曲的舞台上表演過、得過獎的優秀劇目移植到粵劇，例如《八仙過海》、《百花公主》、《遊園驚夢》等，將有關舞台調度、台步運用、情緒變化、節奏處理、身段設計等心得和體會融入教學中。「崑曲演員都是代代相傳，靠老師教授一招一式，這些東西在書本上學不到。」

儘管近年傳統戲曲有復興之勢，要做到傳承和振興，路漫漫其修遠兮。邢金沙最近獲邀擔任第三十一屆中國戲劇梅花獎終評評委，面對新生代的演員和觀眾，



Rehearsals for *Gongs and Drums – Pearl Bay*. 《鑼鼓響——海珠灣》的綵排花絮。



Rehearsals for the Kunqu opera *The Peony Pavilion* with Wen Yuhang. 與溫宇航主演崑曲《牡丹亭》的綵排花絮。

transplanted the Kunqu works she had performed into Cantonese opera, including *The Eight Immortals Cross the Sea*, *Princess of a Hundred Flowers*, and *The Peony Pavilion*. She infused her teaching with her insights into mise-en-scène, stage walk, mood changes, rhythm and movement. "Kunqu actors pass their knowhow down from generation to generation," Professor Ying notes. "Apprentices learn every skill from their masters, not from books."

Although traditional opera has been undergoing a renaissance in recent years, the path to true inheritance and revival is long and challenging. Professor Ying was invited to be a final adjudicator for the 31st Plum Blossom Award. She finds the new generation of actors and spectators immensely inspiring.

"A small theatre accommodates some 200 spectators, and traditionally, all of them, from the perspective of an actor, are silver-haired," she jokes. "But when I was in Guangzhou recently, I noticed that opera films that adapt classical works such as *Legend of the White Snake* and *Divine Maiden Scattering Flowers* for the screen are very popular. They appeal to the young."

Professor Ying continues to perform annually in Hong Kong. On December 29, 2023, she will star in *Remembering Mr. Koo Siu-sun – Kunqu Peony Opera Full-length* in the Grand Theatre of the Xiqu Centre in the West Kowloon Cultural District. The evening's programme features a compilation of 55 highlights. Artists from Hong Kong, the Mainland and Taiwan will star in the premiere, with Professor Ying in the lead alongside her students from the Academy, Wen Yuhang from Taiwan, and the Zhejiang Kunqu Opera Troupe.



With Dean of Chinese Opera Professor Martin Lau at the Academy. 與戲曲學院院長劉國瑛教授於演藝學院合照。



Professor Ying played the role of Du Liniang in the Kunqu opera *The Peony Pavilion*. 邢老師在崑曲《牡丹亭》中飾演杜麗娘。

她得到新的啟發。「傳統的小劇院只能容納二百多人，在台上放眼看去都是頭髮花白的觀眾。今次到廣州發覺當地很流行戲曲電影，將經典劇目《白蛇傳》、《天女散花》等拍成電影，年輕人都很受落。」

此外，邢金沙每年都會在香港舉行戲曲演出，二零二三年十二月二十九日計劃在西九文化區戲曲中心大劇院演出《紀念古兆申先生——崑劇《牡丹亭》全本》。此次的《牡丹亭》從五十五齣精選編輯出一晚的劇目，將由兩岸三地的藝術家聯袂打造首演，邢金沙將帶領香港演藝學院的學生、台灣的溫宇航及中國浙江崑劇團共同演繹。

肩負傳承使命

在快速發展的社會，戲曲被許多人認為是太傳統的小眾愛好，如何普及宣傳是業界需要思索的問題。邢老師寫下三項「傳承」建議：「首先是要重視基礎教育，很多學生對戲曲的興趣源自小時候家長帶他們去看

Leaving a Legacy

In today's fast-moving society, opera is often regarded as a form of old and niche entertainment. Hence, how to popularise the art form is something those in the field need to consider. Professor Ying has three main suggestions.

"First, there should be an emphasis on basic education," she says. "Many students became interested in Chinese opera when brought to a show as kids. An early fascination with the dazzling costumes and the sounds of the gongs and drums is the first step to achieving resonance."

After the flame is lit, the next step is to provide young actors with opportunities for performance and learning. "The four-year programme ends rather quickly," she notes. "What a waste if graduates have nowhere to perform! I hope the Hong Kong government can build more platforms to let young people engage in and experience opera, and gain the confidence to pass it down."

The last point is to encourage innovation on top of a base of respect for tradition. Professor Ying believes that younger generations should be permitted and motivated to innovate and experiment, so opera can continue to grow and rejuvenate. Take water sleeves, for example, the silk extensions to garment sleeves worn by actors. "The water sleeves of the past were very short," she points out. "They've become longer and longer, which is beautiful when the actor moves. Even beauty standards need to grow with the times."

Staged earlier this year, the Academy Chinese Opera *Gongs and Drums – Pearl Bay* was a work of art that gave equal importance to innovation and quality. Using respect for and protection of nature as its guiding creative principle, the work couples an allusion to the historical tale *The Return of the Pearl* with an in-depth portrait of an aquatic tribe's love of the homeland that their ancestors toiled to build.

Shortly after the interview, Professor Ying would fly to Taiwan to rehearse *The Peony Pavilion*. "I rehearse even on days off," she says with a laugh. "Granted, I've performed it many times, but practice makes perfect." Professor Ying has devoted half her life to Kunqu and half to teaching. She has done so not only for passion and ambition, but also for preserving an art and passing on the dream. 🌸



Professor Ying played the role of Du Liniang in the Kunqu opera *The Peony Pavilion*. 邢老師在崑曲《牡丹亭》中飾演杜麗娘。

戲，小孩子覺得演員的服飾扮相叮叮噹噹的很漂亮，這是對戲曲認同的第一步。」

燃起了火苗，下一步是為年輕演員提供更多演出和學習機會，「四年課程很快完結，如果畢業後沒有演出平台便白白浪費掉，希望香港政府未來搭建更多平台，讓年輕人能夠親身參與和體驗戲曲。」

最後是鼓勵創新，在尊重傳統的基礎上，允許和鼓勵年輕人對戲曲進行創新和嘗試，使戲曲藝術不斷更新和發展。以水袖為例，「以前的水袖很短，現在變得愈來愈長，舞動起來很漂亮，審美標準也要與時並進。」

年初公演的演藝戲曲《鑼鼓響——海珠灣》也是一齣創新和水準並重的藝術作品，以尊重自然、保護自然為創作綱領，結合歷史上合浦還珠的典故，深度刻畫以海洋為生的人民對祖祖輩輩勞作的這片熱土的珍愛。

訪問結束後，邢老師馬上要飛到台灣排練《牡丹亭》。她笑說：「我放假都是排戲，雖然演過很多次，還是要排才會熟能生巧。」邢金沙半生貢獻崑曲，半生奉獻教學，不止為成全自己、追求更高藝術成就，更是成全一門藝術，向下一代傳遞夢想。 🌸

Dr. Gordon Munro Appointed as Deputy Director (Academic) 文國端博士出任香港演藝學院副校長（學術）



Academy Deputy Director (Academic)
Dr. Gordon Munro
演藝學院副校長（學術）
文國端博士

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The Hong Kong Academy for Performing Arts (HKAPA) is pleased to announce the appointment of Dr. Gordon Munro as Deputy Director (Academic) with effect from October 9, 2023.

Dr. Munro is an experienced administrator in higher educational institutions, particularly in the field of conservatoires. With over two decades of leadership experience, he received professional music training in Scotland, obtaining a Bachelor's degree (BEd Music) with first-class honours from the Royal Conservatoire of Scotland, as well as a Doctor of Philosophy from the University of Glasgow.

Dr. Munro brings extensive expertise in steering academic and curriculum development in performing arts institutions. For the past eight years, he dedicated himself to the role of Director of Music at the Royal Conservatoire of Scotland, a globally recognised institution renowned for its excellence in performing arts education and research. Dr. Munro played a pivotal and instrumental role in leading curriculum reform at the Royal Conservatoire of Scotland, making significant contributions to shaping its programmes. Prior to that, he held the position of Head of the Conservatory of Music and Drama at Dublin Institute of Technology (now TU Dublin) in Ireland.

From 2015 to 2021, Dr. Munro served as a board member and later became the chair of the board of MusiQuE, the European quality assurance agency for music in higher education. He has also contributed his expertise to the board of EQ-Arts, a quality assurance agency for creative and performing arts and design, and has undertaken numerous reviews of performing arts institutions.

Professor Gillian Choa, Director of the Academy, says, "I would like to welcome Dr. Munro to our Academy community. I very much look forward to working with him, and I am sure his

extensive experience, expertise and international connections will make a very positive and valuable contribution to the Academy." 🌸

香港演藝學院（演藝學院）公布委任文國端博士（Dr. Gordon Munro）為副校長（學術），並已於二零二三年十月九日正式上任。

文國端博士是資深的高等教育學府行政專才，於音樂藝術學院擁有超過二十年行政管理經驗。文國端博士在蘇格蘭接受專業音樂訓練，畢業於蘇格蘭皇家音樂學院，獲音樂學士一級榮譽學位，及後取得格拉斯哥大學哲學博士學位。

文國端博士擁有廣博的專業知識，曾帶領不同表演藝術機構的學術研究和課程發展。過去八年，他擔任蘇格蘭皇家音樂學院的音樂系總監。蘇格蘭皇家音樂學院為全球享負盛名的學府，致力於優質演藝教育及研究。文國端博士領導蘇格蘭皇家音樂學院進行課程改革，對現行的課程發展有重大貢獻。在此之前，他曾在愛爾蘭的都柏林理工學院（現為都柏林科技大學）擔任音樂及戲劇學院院長。

文國端博士從二零一五年至二零二一年擔任MusiQuE董事會成員，後擢升為主席。MusiQuE為歐洲一所監管音樂高等教育質素的機構。文國端博士亦是EQ-Arts，一所負責創意、表演藝術和設計質素保證機構的董事會成員，他為機構提供專業意見，並參與了多間表演藝術學院的評審工作。

香港演藝學院校長蔡敏志教授表示：「我十分歡迎文國端博士加入演藝學院團隊，期待與他共事合作。我深信憑藉他的經驗、專長和國際人脈，定必為演藝學院的長遠發展帶來莫大裨益。」 🌸

Lincoln Center Chamber Music Series



Building an Interdisciplinary, Intercultural and Internationalised Campus with Chamber Music Society of Lincoln Center

香港演藝學院與林肯中心室內樂協會攜手建構 跨學科、跨文化及國際化校園

The Hong Kong Academy for Performing Arts is pleased to bring to the Hong Kong community the Chamber Music Society of Lincoln Center (CMS), featuring some of the world prestigious chamber musicians of the CMS which will present celebrated works of Beethoven, Brahms, Dvorak, Debussy, Adolphe, Jalbert, Shostakovich, Webber and Faure on November 29, December 1 and 2, 2023 at the Academy Concert Hall.

Chamber Music Society of Lincoln Center, is one of eleven constituents of the largest performing arts complex in the world, The Lincoln Center for the Performing Arts. CMS has its home in Alice Tully Hall, the finest hall in the world for chamber music. Under the inspired leadership of Co-Artistic Directors David Finckel and Wu Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. In 2012, they were named *Musical America's* Musicians of the Year.

香港演藝學院誠邀林肯中心室內樂協會 (CMS) 來港以樂會友。匯聚世界著名室內樂演奏家的CMS，將於2023年11月29日、12月1日及2日，於演藝音樂廳演奏貝多芬、布拉姆斯、德伏扎克、德布西、艾道夫、焦伯特、蕭斯達高維契、韋伯和佛瑞多首名作。

林肯中心室內樂協會是全球最大型表演藝術會場紐約林肯表演藝術中心的十一個常駐藝術團體之一，其總部愛莉絲杜莉音樂廳被公認為全球最佳室內樂演奏廳。在聯合藝術總監大衛·芬科和吳函的創意帶領下，CMS為各年齡層的聽眾呈現多元化的音樂會系列及教育活動，吸引資深以至年輕樂迷的關注，二零一二年二人更被美國音樂雜誌《Musical America》評為年度音樂家。

Artists 藝術家

Co-Artistic Directors DAVID FINCKEL, Cello | WU HAN, Piano

"Mr. Finckel and Wu Han gave eloquent and deeply committed performances. He played with a deep and burnished tone and she with a sparkling virtuosity. Best of all was how keenly they listened to each other." - *The New York Times*

CHAD HOOPES, Violin

American violinist Chad Hoopes is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant and appeared as the cover feature on the November 2021 edition of *The Strad*.

JOSE FRANCH-BALLESTER, Clarinet

Clarinetist Jose Franch-Ballester is a captivating performer of "poetic eloquence" (*The New York Sun*) and "technical wizardry" (*The New York Times*).

KRISTIN LEE, Violin

A recipient of the 2015 Avery Fisher Career Grant, as well as a top prize winner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions.

PAUL NEUBAUER, Viola

Violist Paul Neubauer has been called a "master musician" by *The New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti.

8 pm Wednesday, November 29, 2023

After hearing the performance of a now-storied clarinet virtuoso, Brahms came out of retirement to write the clarinet trio featured on this concert. The programme opens with Beethoven's Piano Trio in E-flat major, Op. 1, No. 1 - the work he chose to announce himself to the music world - and closes with an exuberant Dvorak piano quartet.

8 pm Friday, December 1, 2023

CMS's Artistic Directors take the spotlight in this special concert, opening with Debussy's iconic Cello Sonata. Classics of the cello-piano repertoire by Brahms and Shostakovich alternate with pieces written for David and Wu Han by two of today's leading composers, Bruce Adolphe and Pierre Jalbert.

8 pm Saturday, December 2, 2023

This programme begins with Beethoven's *Ghost* Trio, reportedly inspired by the witches' scene from *Macbeth*, and continues with Webber's virtuoso showpiece for clarinet accompanied by string quartet. Faure's Piano Quartet No. 1, an early-career masterpiece, tells an emotional story of heartbreak and affirmation.

聯合藝術總監 大衛·芬科 大提琴 | 吳函 鋼琴

「芬科先生和吳函以行雲流水的深情演繹打動人心。他演奏出沉厚而明亮的音色，她展現出令人目眩的演奏技巧，最令人印象深刻的是他們能互相傾聽。」 — 《紐約時報》

查德·胡普斯 小提琴

美國小提琴家胡普斯於二零一七年獲林肯中心頒發艾菲力·費殊職業大獎，並成為《The Strad》雜誌2021年11月號封面人物。

荷塞·法朗克·巴耶斯特 單簧管

單簧管演奏家荷塞·法朗克·巴耶斯特以「流暢詩意」(《紐約太陽報》)和「魔法般的技巧」(《紐約時報》)令人神迷。

李端受 小提琴

二零一五年艾菲力·費殊職業大獎得主，並於二零一二年維特梅克倫堡大賽及二零一零年美國國家星界藝術家甄選中獲頒首獎。

保羅·紐鮑爾 中提琴

中提琴家紐鮑爾被《紐約時報》譽為「音樂大師」，近年與指揮家里卡多·慕提合作，完成芝加哥交響樂團首演。

Concert details 音樂會詳情

2023年11月29日星期三晚上8時

已達暮年的布拉姆斯計劃退休之際遇上當時得令的單簧管演奏家，聽過對方的精彩演出後靈感源源不絕，寫下今次音樂會的作品單簧管三重奏。開首以貝多芬降E大調第一號鋼琴三重奏Op.1帶出主題——透過作品向音樂界宣示自我——最後以熱情洋溢的德伏扎克鋼琴四重奏作結。

2023年12月1日星期五晚上8時

CMS藝術總監是今場別出心裁的音樂會焦點，首先以德布西標誌性的大提琴奏鳴曲揭開序幕。再以布拉姆斯和蕭斯達高維契的經典大提琴鋼琴曲目，與當今兩位頂尖作曲家艾道夫和焦伯特專為大衛·芬科和吳函所寫的作品交替出現。

2023年12月2日星期六晚上8時

開首以貝多芬的鋼琴三重奏《幽靈》展開，據說其靈感來自歌劇《馬克白》中的女巫場景，隨後是韋伯為單簧管和弦樂四重奏所創作的大師級作品。最終章由佛瑞職業生涯早期的傑作鋼琴四重奏第一號，譜出一個讓人心碎並值得歌頌的動人故事。



茱麗葉與羅密歐
ROMEO & JULIET

13-16.12.2023 晚上7:30 pm

16.12.2023 下午2:30 pm

Academy Rita Tong Liu Drama Theatre 演藝學院廖湯慧靄戲劇院

Programme Details
節目詳情:



SCHOOL OF
DANCE
舞蹈學院秋季演出
FALL PERFORMANCES



8-9.12.2023 晚上8:00 pm

9.12.2023 下午3:00 pm

Academy Lyric Theatre 演藝學院歌劇院

Programme Details
節目詳情:



2024/25

Undergraduate and Post-Secondary Programmes

學士及大專課程



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PRINCIPAL'S RECOMMENDATION SCHEME

校長推薦計劃

For Undergraduate and Post-Secondary Programmes in Academic Year 2024/25
學士及大專課程

Principals are invited to recommend secondary school students with distinguished achievements in performing arts to apply for admission to the Academy
誠邀各中學校長推薦在表演藝術上有傑出表現的同學，報讀香港演藝學院

- A maximum of 6 nominations* for each secondary school
各中學可提名最多六位學生*參與計劃
- Waiver of application fee
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* Only one recommendation can be made for each School of the Academy, namely School of Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts.
香港演藝學院旗下戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院和舞台及製作藝術學院，每所學院只接受一個提名。

How to identify talents? 如何識別演藝人才?

"Principal's Recommendation Scheme" website introduces the abilities, training and experiences applicants should possess for reference.
Visit our website for more information.

「校長推薦計劃」網站提供報讀各學院的申請者所需具備的能力、訓練和經驗等資訊，以供參考。請即前往網站了解詳情。



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12 ACADEMY EVENTS IN DECEMBER

月演藝學院製作節目表

● DRAMA 戲劇 ● DANCE 舞蹈

4-9 MON-SAT | 7:45PM | AU

Academy Drama: *Trust*

演藝戲劇：《信心危機》

\$95, \$80 (M), \$50 (B) ● (A)

9 SAT | 2:45PM | AU

Academy Drama: *Trust*

演藝戲劇：《信心危機》

\$95, \$80 (M), \$50 (B) ● (A)

8-9 FRI-SAT | 8:00PM | AL

Academy Dance: School of Dance Fall Performances

演藝舞蹈：舞蹈學院秋季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ● (A)

9 SAT | 3:00PM | AL

Academy Dance: School of Dance Fall Performances

演藝舞蹈：舞蹈學院秋季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ● (A)

13-16 WED-SAT | 7:30PM | AD

Academy Drama: *Juliet and Romeo*

演藝戲劇：《茱麗葉與羅密歐》

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

16 SAT | 2:30PM | AD

Academy Drama: *Juliet and Romeo*

演藝戲劇：《茱麗葉與羅密歐》

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

Please stay tuned for programme arrangements and latest updates on the Academy website: www.hkapa.edu/event/upcoming
節目安排請留意學院於網站上的最新消息: www.hkapa.edu/tch/event/upcoming

The School of Music hosts different concerts every month, with students taking part in a wide range of solo, chamber music, orchestral and choral activities. For more details on the concerts, please visit: <https://www.hkapa.edu/music/event>
音樂學院每月都會舉辦由學生演出的獨奏、室樂、管弦樂及合唱音樂會。詳情請瀏覽: <https://www.hkapa.edu/tch/music/event>

VENUE 場地

- AD** Academy Rita Tong Liu Drama Theatre
演藝學院廖湯慧露戲劇院
- AL** Academy Lyric Theatre
演藝學院歌劇院
- AU** Academy Studio Theatre
演藝學院實驗劇場

KEY 註解

- (A) The Hong Kong Academy for Performing Arts event
香港演藝學院節目
- (B) Full-time students, senior citizens aged 65 or above, people with disabilities
全日制學生、65歲或以上觀眾、殘疾人士
- (M) Members of SAPA and Academy Alumni Association
演藝友誼社及演藝校友會會員

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 refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email vp@hkapa.edu. 在本刊付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公布為準。有關詳情亦可致電 2584 8514 或電郵 vp@hkapa.edu 向演藝學院票房查詢。



Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Venue Performance Unit on 2584 8633 or email vp@hkapa.edu for further details. 演藝學院設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請致電 2584 8633 或電郵 vp@hkapa.edu 與表演場地管理部查詢。

4-9.12.2023 晚上7:45 pm
9.12.2023 下午2:45 pm
Academy Studio Theatre 演藝實驗劇場

Programme Details
節目詳情:



Main Campus 本部
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 電郵: communications@hkapa.edu
www.hkapa.edu

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香港演藝學院傳訊處

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