Returning to the roots 尋根
Dialogue with alumni-teachers
Roy Szeto and Tony Wong
演藝校友兼現任講師
司徒慧焯與黃龍斌對談

Dream Cantonese Opera 粵劇夢
Film/TV alumnus Cheuk Cheung directs
highly-acclaimed documentary My Way
電影電視畢業生卓翔作品《乾旦路》大獲好評
Director’s Message 校長獻辭

In the three months I have been at the Academy I have been overwhelmed by its energy, the passion of its staff and students and the dynamism of its alumni, many of whom are now making a valuable contribution to the cultural life of Hong Kong and the region.

Our location in one of Asia’s most dynamic and culturally diverse cities, and the fact that we bring together six performing arts disciplines under one roof makes the Academy a truly unique creative and educational environment. With these advantages we engender the best practices in performing arts education, enhanced by strategic partnerships with professional companies and organisations and through strong links to the community. We are looking to educate our graduates as consummate artists and communicators, graduates with a competitive edge in their chosen careers.

One way the Academy connects with its community is through the Academy News which reports on our development and achievements, with a broad range of articles contributed by our colleagues. This publication also serves as an open invitation to join us at the Academy to enjoy and celebrate the many talents of our students. With a new and more attractive format starting this January 2013 issue, I trust readers will find the publication even more enjoyable.

I look forward to your support of the Academy and best wishes for the New Year.

Professor Adrian Walter, AM

來到學院至今三個月，我已深刻感受到當中澎湃的活力、同事與學生的熱誠，以及校友的積極進取，他們當中不少正身體力行，為香港及其它地區的文化藝術生活作出貢獻。

學院座落於亞洲其中一個最有朝氣勃勃並具多元文化的城市，學院將六個表演藝術學科——音樂、舞蹈、戲劇、電影、電視、舞台及製作藝術與中國戲曲共冶一爐，孕育了相當時獨特且豪情的學術環境。綜合各項優勢，學院創造了最佳的演藝教學環境，透過與業界及專業機構建立策略性夥伴關係，加強其社區網絡，培育畢業生成為跨傳達的藝術家，使他們在投身藝術事業時擁有競爭力。

《學院通訊》是我們聯繫社會各界其中一個橋樑，除了報道學院的發展及成就，當中更包括同學們撰寫的文章，是本刊物所載學院舉辦的節目，歡迎各位惠臨欣賞，體驗學生的才華。2013年1月號將採用全新風格，內容精彩，相信讀者們會更享受閱讀的樂趣。

在此期望大家繼續支持學院，並祝願新年進步。

榮譽教授 AM

As part of a Winter Term special project master class for design students of the School of Theatre and Entertainment Arts, the Theatre Design Department will feature Ralph Koltai, one of the most distinguished and experienced contemporary stage designers in the world today. Mr Koltai will share his life and work in a free public lecture on 16 January 2013 at 7:30pm in the Academy Concert Hall, and on 22 January 2013 at the National Academy of Chinese Theatre Arts (NACTA) in Beijing.

Throughout his long career, Mr Koltai has been a strong innovator in the worlds of drama, dance, and opera design. His work has been frequently marked by a decisive clarity and boldness, refining and removing anything unnecessary in his designs and frequently using unexpected and evocative contemporary materials to create many definitively bold designs for the classics as well as world premieres of new works in dance, opera and drama. His work for the Royal Shakespeare Company and the National Theatre in London as well as early works with Ballet Rambert and the many operas for Sadler’s Wells and companies around the world have resulted in his many awards and prizes. He has won both the Gold and Silver medals for World Stage Design at the Prague Quadrennials as well as the Golden Triga as part of the British entry in 1979, 1991 and 2003. In addition to his theatrical work, his recent metal collage work, which has evolved from his life-time approach to his stage designs remarkably show how a true artist will create and re-create. They were exhibited in the Royal National Theatre in 2010. He was honoured for Distinguished Services for Theatre by the United States Institute of Theatre Technology and is a fellow of various illustrious academies and institutions around the world including an Honorary Fellow of this Academy since 1994. He was awarded the CBE in 1983.

免费入场的公众讲座由拉尔夫·高爾泰於下午七时半在演艺学院综合馆举行。
As the consultant for the Academy’s Chinese Traditional Theatre programme, Professor Chan believes the curriculum needs to provide a holistic education with training in performing skills, and equally important, in languages and humanities subjects such as history and philosophy.

"The Academy is looking to produce graduates who are creative and communicative, as well as being skilled performers. This way, they will be on a par with college graduates in the performing arts in Europe and North America," said Professor Chan. He added that the new degree will close the gap between the pedagogy of Cantonese Opera and other performing arts genres, and bring it into line with the education provided by the Academy’s other five disciplines: dance, drama, film and television, music, and theatre and entertainment arts.

As for the challenges raised by offering such a ground-breaking degree programme, Professor Chan said one of the needs is to source teachers who are experts not just in the field of Cantonese Opera but also have a good grasp of local culture. He said the programme will have a good mix of local and Mainland teachers, as is the current practice with the Cantonese Opera diploma and advanced diploma programmes.

On reflection, Professor Chan’s fascination with Cantonese Opera seems to come naturally, having acknowledged that there is one theme common to both Chinese Opera and Western music – improvisation. As a young man, he played clarinet and saxophone, earning his Bachelor of Music at the Chinese University of Hong Kong in 1981. Upon graduation, he went on to obtain his Master’s and PhD in Ethnomusicology from the University of Pittsburg in 1984 and 1986 respectively, with a focus on Cantonese Opera research when he started playing the er-hu, a Cantonese stringed instrument. While in the US, Professor Chan became an avid fan of the art form and once travelled to New York City to watch a performance by legendary Cantonese Opera diva Hong Xianni.

Professor Chan has published extensively since 1991 and has 12 titles on Cantonese Opera to his credit – his latest book, published this year, being on the regional characteristics of Chinese opera devoted to the deities.

Since being appointed Professor in the Music Department at the Chinese University of Hong Kong in 2000; Professor Chan has also taken up the directorship of the Cantonese Opera Research Programme and the Chinese Opera Information Centre.

Professor Chan left for the United Kingdom in 2008 to work on his book, working at the same time as a consultant for the Academy to help develop its Cantonese Opera programmes. His current work with the Academy is, for him, a natural extension of an excellent professional relationship that started five years ago. "The offer of a Cantonese Opera degree programme marks a significant step forward for the discipline, and I am pleased to be a member of the development team," he concluded.
Returning to the roots
– Dialogue with alumni-teachers Roy Szeto and Tony Wong
尋根—演藝校友兼現任講師司徒慧焯與黃龍斌對談

Roy Szeto and Tony Wong are graduates from the Academy School of Drama. They have both gone on to make a name for themselves in the profession, looking out for each other through the years. In 2012, both decided to return to their alma mater to teach. Here is what they have to say about their decision, and the excitement and joy of imparting their knowledge and experience to aspiring artists. They are also hoping for future collaboration.

Having graduated in 1990 with a Professional Diploma (Directing) and NFA (Directing) in 1990 and 2001 respectively, Roy Szeto was named Best Director twice, for Le Dieu du Carnage in 2011 and for Shed Skin the following year, while also making cameo appearances in local movies.

Tony Wong received his BFA (Acting) in 1997 and his Master of Dramatic Art (Movement Studies) from the National Institute of Dramatic Art in Sydney in 2008 with a scholarship. He was awarded the Best Director (Comedy and Face) for his direction of Two of Us.

What made the two of you decide to return to the Academy to teach?

Szeto: I think the theatre always benefits from the infusion of new blood. My hope is to be able to systematically impart the experience I have gained over the years to the next generation. Having taught for a few months already, I am more convinced than ever that learning is a two-way street, given how much I learn from my interaction with the students. Of course, this is merely the start of a continuing process.

Wong: I have a sense of mission; it’s a passing-on, it’s my contribution. By my example, I hope to infect students with my thoughts on the theatre, my perseverance and my faith.

What are the most important things for a student to learn?

Szeto: Experience is the fruit of the work done over many years. A performing arts professional must be confident and receptive to criticism. Some students put too much emphasis on the learning of techniques; performing arts are all about a balance of personality and technique, which is, in turn, a reflection of the self.

Wong: Theatre is not about the self, but about the sum of one’s collective efforts. One must be ready to give; it’s not just about yourself, you must also look out for others. A true artist must also be in pursuit of goodness.
As you make the transition from a practitioner to a teacher, what do you expect of yourself and what are your expectations of your students?

Szeto: As a teacher, I need to think of the interests of the School of Drama as a whole. My ultimate aim is that my work in the School of Drama should be linked to and synchronised with the work of other subjects. This is the time to sow the seeds. I don’t expect students to learn everything in four years but they must persevere until they learn to love their art. Then, and only then, would they be ready to do full justice to the art form.

Wong: The subjects should be part of a more holistic training. As a teacher, the most difficult thing is to ask students to persevere and believe in themselves, but this is the most important thing to learn. My wish is that students will have come to understand this by the time they graduate.

Fuente Oquena directed by Roy Sao (Photo by Ching Wa-kok)
由嘉賓演繹的《羊城》
（香港藝術節）

The Desired
伊人

Twelve characters, twelve stories, twelve impressions of people in Hong Kong
12 個人物、12 篇故事、12 張港人寫照

School of Drama students directed by alumna Bonni Chan present an imaginative piece of devised theatre based on deeply, mostly personal stories about parents, personalities, people and themselves. Exploring questions that they would like to ask of their moms, dads or siblings and are afraid of asking themselves. The students under Bonni’s direction will weave a captivating and highly original performance piece.

在校友陳恩華的執導下，戲劇學院學生合力創作演出革新劇作劇場《伊人》。創作以父母、名人、普通人及其自己為創作藍本，透過探索對爸爸和兄弟姊妹提出自己不願回答的問題，從而編成一個又一個扣人心弦的故事。

School of Drama Creative Week
戲劇學院校內創作週

For a week from 14 to 18 January 2013, 17 Bachelor of Fine Arts Year 1 drama students are to ‘give vent’ to their creative energies by expressing themselves through three performance pieces and four installation art works on the theme of love. The exercise asks the students use different forms of theatrical expressions to interpret the theme, and find out more about themselves in the process. The reflection, rather than the outcome is valued as it is important for students’ learning as they advance into their senior years. This is the third year the School of Drama Creative Week is organised.

由2013年1月14日至18日，17名戲劇藝術學士一年級學生運用不同的表演形式去表達他們對「愛」的看法。活動包括三個集體創作演出及四個裝置藝術。本年已是戲劇學院校內創作週的第3年。
Dream Cantonese Opera 粵劇夢
Film/TV alumnus Cheuk Cheung directs highly-acclaimed documentary My Way
電影電視畢業生卓煇作品《乾旦路》大獲好評

My Way is a story about friendship, courage, growing-up and, ultimately, choice. The 72-minute documentary follows the lives of Paris Wong Hau-wai and Alan Tam Wing-lun from 2004 to 2011, examining in particular their passion for playing female characters in Cantonese operas, a rarity in the profession in Hong Kong. The film, premiered at the 2012 Hong Kong Asian Festival in November, is directed by 2007 Academy film and television alumnus Danny Cheuk Cheung and is based on a 2004 group project produced by fellow alumnus Paris Wong.

In 2004, Wong was a 23-year-old film and television student at the Academy when he spotted Tam, an 11-year-old child prodigy of Cantonese opera, and decided to film him for his documentary project. It was only in 2009 that Cheuk decided to develop the footage into a full-length film, determined to make a movie on a subject that was both close to his heart and related to society.

The movie is meant to raise questions about how society looks at the performing arts, and Cantonese opera in particular, as being non-"mainstream". Judging from the film, the future for Cantonese opera performers like Tam is far from encouraging as the 17-year-old is torn between his passion for the stage and the need to study to obtain academic qualifications. A few years back, while going through the angst of adolescence, Tam had to cope with changes that came with his voice breaking, which put an end to his ability to play female roles. Now a senior secondary student, the task of juggling a hectic performance schedule with the demands of a secondary school curriculum is testing, to say the least. Sadly for Hong Kong, talented artists like Tam have to live with the values imposed on them and he cannot quite afford to dream, Cheung said.

Wong has determined to pursue a career in Cantonese opera from a young age, a decision frowned upon by his family. He is aware of the hardships that lie ahead if he is to hold on to what he loves doing.

There is hope, however, with persistence and adaptability. While Tam has opted for the grueling schedule of a performer-cum-student, Wong opened his own Cantonese opera studio, where he gives occasional performances and works as the master of ceremonies at operatic functions.

《乾旦路》探討社會對表演藝術，尤其是「非主流」粵劇的看法，從影片看到，粵劇演員的前路，未必樂觀。17 歲的谭煇倫活在粵劇夢與學業之間，不無掙扎。數年前，他正值青春期，聲線產生變化，不能再演旦角，為其乾旦路劃上句號。時至今天，谭煇倫已是中學生，將來要往舞台與學校之間的生  活，並不易過。卓煇說：「像谭煇倫的演藝人才，不  得不接受香港社會的主流意識，連當夢也不敢，挺  可惜的。」

至於王偉偉，早已下定決心堅持梨園生涯，卻不完全  獨家認同。他深知，追求理想是要付出代價的。
The movie’s ending shows the friends in full make-up, wearing elegant costumes and playing a pair of lovers. With no sound and no audience, the poignancy was intense as the two actors lost themselves in the characters they play with elegant, stylised gestures, forgetting for a moment the real world that awaited them outside.

The important thing is never to give up, though the road ahead is going to be long and arduous, Cheung said. The closing certainly conveys this splendidly.

The film has received rave reviews since its premiere, raising many questions about Cantonese opera and the performing arts, as well as public perceptions of them. Cheung is happy with the ongoing discussion, which serves to confirm his belief that Cantonese opera is alive and well in Hong Kong. Plans are under way to release the film to a wider audience. For details, please visit www.facebook.com/mywaythefilm.

As for future projects, Cheung said he plans to make a series of documentaries on Chinese opera because he feels that it carries a “local colour” and so needs to be treasured and preserved, a theme he wants to pursue in the years to come. His next film project could take him to Nanjing.

Currently, Cheung works as a creative coordinator for theatre company Zuri Icosahedron, where he carries out extensive research on different genres of Chinese opera for the company’s repertoire.

Cheung has previously worked on the set of the feature film “Lust, Caution” and his short films have been screened at major festivals such as the IFVA Festival, the Hong Kong Lesbian and Gay Film Festival, the Hong Kong Independent Film Festival and the Taipei Golden Horse Film Festival. “My Way”, Cheung’s first full-length film, was made possible through the sponsorship of CNEX Foundation, a non-profit foundation devoted to the production and promotion of documentaries about the Chinese people. Academy honorary fellow and veteran Taiwan film-maker Ms Sylvia Chang gave her expert advice to Cheung throughout production, for which her young Hong Kong counterpart is very grateful.

卓翔目前為劇團「進念·二十面體」的創作統籌。研究中國不同的戲劇類別，為劇團的演出製作注入有關元素。

卓翔曾參與電影《色，戒》的拍攝工作，任副導演組。他的短片先後獲多個主要國際電影節邀請參展，包括香港ifva獨立短片及影像媒體節、香港同志電影節、香港獨立電影節及台北金馬影展。《乾旦路》是卓翔首部紀錄長片，獲香港華人社會紀實文藝計劃的非營利組織CNEX基金會資助而拍成。台灣資深電影製作人兼學院榮譽院士張艾嘉女士對影片的製作，全程給予專業意見，對此，卓翔衷心感謝。
Out of Nowhere for the 2011 Spring Stories season choreographed by Xing Liang, 2012 Dean of Dance Master Artist (photo by Roger Chen) (225) 2011年春·故事系列作品，由2013年「舞蹈學院長推薦藝術大師」命名編舞（陳伯成攝影）

Dance: in Winter 舞蹈：在冬季

January brings Winter Term to the Academy: a time of extra-curricular activities, special guests, preparing for performance seasons, and a range of new experiences for students - and staff. The School of Dance is no exception, with two exciting projects during the two-week period. First up will be a number of guest choreographers who will begin creating work for the May Dance 2 season – which promises to be another exciting mix of work from choreographers around the world. Among them will be Liu Qi, award-winning luminary from the Mainland, who has been invited to create a new work for the Chinese Dance stream. Also welcomed will be the inaugural 2013 Dean of Dance Master Artist – City Contemporary Dance Company’s Associate Choreographer Xing Liang – who will create this year’s cross-stream work. (The cross-stream sees dancers from our three majors – Ballet, Chinese Dance and Contemporary Dance – come together: no small challenge for both choreographers and dancers!) Joining them will be Brazilian-born Israeli Ivo, who comes with an impressive pedigree which includes names such as the Alvin Alley Dance Theatre, Austrian dance theatre artist Johann Krenek, dancer Marcia Haydee, and director Ushio Amagatsu (director of the world famous Sankai Juku ensemble). Ivo is an uncompromising choreographer who marries the theatrical with the expressive, and working with him will no doubt be a once-in-a-lifetime experience for the ballet stream students. And rounding off the group will be our Contemporary Dance Artist-in-Residence Laura Aris Alvarez who is with us for the year, ‘on loan’ from Wim Vandekeybus’ famous company Ultima Vez.

While the students are hard at work learning new repertory, teaching faculty will be involved in intensive workshops focusing on one of the School’s most exciting developments in some time – in the area of dance science. The subject has been included as a core in the new four-year BFA (Honours) degree curriculum, and there is also a dance science elective strand in the MFA in Dance programme. These developments will be further strengthened by the inclusion of a dance science suite in the new On-Campus Extensions (the construction of which will begin in April this year). The suite consists of the dance science laboratory itself (with state-of-the-art equipment), connected to a special teaching studio, and supplemented by a Pilates studio.

The workshops will be led by international expert Dr Emma Redding, Head of the MSc Dance Science programme at our partner conservatoire – Laban in London. (Laban is a pioneer in field, establishing the first MSc Dance Science in the world in 2002.) Included in the schedule are sessions which bring the profession and the community together. More details are on the Academy’s website www.hkapa.edu.

The workshops follow what began at the International Academy for Dance Medicine and Science (ADAMS) annual conference in Singapore in October, and which several faculty attended – including Senior Lecturer in charge of the area, Brenton Sengeor. To further develop his expertise in the field, Brenton is undertaking an MSc Dance Science degree at the University of Wolverhampton in the United Kingdom.
The Hong Kong Academy for Performing Arts would like to congratulate our final year student Tsung Hsin-yat for winning the joint second prize in the senior category (19 to 25 years of age) of the third James Mottram International Piano Competition at the Royal Northern College of Music, which took place between 26 November and 1 December 2012. No first prize was awarded in this biennial event that attracted a field of applicants from 30 different countries.

As one of the three finalists in the third and final round of the competition, Tsung performed the Mozart D minor piano concerto with the Royal Liverpool Philharmonic Orchestra under the baton of Hannu Lintu.

HKIC scholar Tsung Hsin-yat, who is a pupil of Academy Senior Lecturer (Keyboard) and Artist-in-residence Professor Eleanor Wong, has been the recipient of many awards and prizes in international competitions, including the Steinway & Sons International Youth Piano Competition and the Manchester International Concerto Competition. He was the soloist in September 2012 when Trevor Pinnock conducted the Academy orchestra in an all-Mozart evening.

Support the Academy in the Matching Grant Scheme

The Hong Kong Academy for Performing Arts has been included in the sixth Government’s Matching Grant Scheme in August 2012. Under this scheme, there will be a dollar-for-dollar match on private donations.

The Academy has proudly nurtured some of the most talented artists, performers and production professionals who have now become a driving force in the fields of Cantonese opera, dance, drama, music, theatre and entertainment arts, film and television in Hong Kong and beyond.

As the new 4-year undergraduate degrees structure has been implemented since September 2012, the Academy is facing an increasing demand for resources, facilities, student development programmes, scholarships and financial support. The Academy strives to be a leading performing arts institution in Asia. There are many exciting plans to further develop the Academy with additional funds which will become available through this Scheme. The Matching Grant on donations raised enables us to reach these important goals.

Please support our endeavours in nurturing young, dedicated artists for Hong Kong and in helping Hong Kong to develop as a cultural hub.

For donation, please contact Development Office. 如欲捐款，請聯絡發展處。

2584 8729 dev@hkapa.edu
Master’s Degree Programmes 2013-2014

Master of Fine Arts in Dance 藝術碩士
David Liu Chung-ta 劉中達
Taiwan 台灣
"I am given personalised guidance and the flexibility to meet my professional commitments while studying." "課程所提供的個人指導和靈活性，讓我能夠兼顧我的專業承諾。"

Master of Fine Arts in Drama 藝術碩士
Allo Chan Fung-yin 陳風賢
Drama and Theatre Education 戲劇教育
Hong Kong 香港
"At the Academy, we bring our dreams and passions to enjoy our study." "在演藝學院裡，每個人都帶著夢想而來，盡情享受學習時光。"

Master of Fine Arts in Film Production 製作藝術碩士
Zhao Zhiyun 趙志雲
Zhejiang 浙江
"I get more inspired and trained to further pursue film production." "課程提升我的創作靈感和增加學習機會，更推動我對電影製作的追求。"

Master of Fine Arts in Theatre and Entertainment Arts 及製作藝術碩士
Qiu Shi 魁石
Theatre Production 舞台製作
Hunan 湖南
"This is the place where my dreams can come true." "這裡是我實現夢想的地方。"

Master of Music 碩士
Melodic Chau Lok-ping & Harmonic Chau Lok-tung 蕭樂婷 及 蕭樂婷
Graduates of 2012 畢業生
"The Master of Music programme provides us comprehensive academic studies and extensive professional practices. It enriches our artistry and strengthens our critical thinking ability." "音樂碩士課程提供全面及開放的學術研究環境與多元化的實習機會，讓我們有更成熟的藝術修養，同時訓練我們擁有獨立與批判性思維。"
January Diary

14
Mon / 7:30pm / AR
Academy Woodwind Chamber Concert
演藝木管室內樂音樂會
(latable)

5pm / AH
Academy Master of Music Lecture-Recital by Wu Chun-Wei (Saxophone)
演藝學堂講座：吳春維
講座演繹會
(atable)

4pm / AH
Academy Master of Music Lecture-Recital by Zhang Baolong (Piano)
演藝學堂講座：張寶隆
講座演繹會
(atable)

8
Tue / 4pm / AH
Academy Master of Music Lecture-Recital by Raymond Vong (Percussion)
演藝學堂講座：董國賢
講座演繹會
(atable)

10
Thu / 2pm / AR
Academy Master of Music Lecture-Recital by Francesca Wong Shun (Voice)
演藝學堂講座：黃韻希
講座演繹會
(atable)

6
Sun / 1pm / AH
The 14th Van Cliburn International Piano Competition Screening Audition Recital
演藝學堂講座：張寶龍
講座演繹會
(atable)

15
Tue / 6:30pm / AR
Academy String Concert
演藝弦樂音樂會
(atable)

17-18
Thu-Fri / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(atable)

16
Wed / 1pm / AH
Academy Jazz Lunchtime Concert
演藝爵士樂午間音樂會
(atable)

7:30pm / AH
The Public Seminar of Ralph Koltai
與演講者共享
講座演繹會
(atable)

17
Thu / 11am / AR
Academy Master of Music Lecture-Recital by Cynthia Tsui Sin-wai (Violin)
演藝學堂講座：蔡思薇
講座演繹會
(atable)

12pm / AR
Academy Master of Music Lecture-Recital by Chen Ying (Cello)
演藝學堂講座：陳茵
講座演繹會
(atable)

12pm / AR
Academy Master of Music Lecture-Recital by Zhang Baolong (Piano)
演藝學堂講座：張寶龍
講座演繹會
(atable)

5pm / AH
Horrible Gistories Barmy Britain
Presented by ASA Productions Ltd
$395, $345, $295

5pm / AH
Horrible Gistories Barmy Britain
$395, $345, $295

7:30pm / AH
Academy Master of Music Lecture-Recital by Lau Nga-ting (Ruan)
演藝學堂講座：阮嘉廷
講座演繹會
(atable)

6:30pm / AR
Academy Chinese Music Concert
演藝中樂音樂會
(atable)

2pm / AH
Academy Master of Music Lecture-Recital by Eric Wu Siu-hin (Guo)
演藝學堂講座：吳兆熊
講座演繹會
(atable)

3pm / AH
Academy Master of Music Lecture-Recital by Zhang Qianxia (Piano)
演藝學堂講座：張倩霞
講座演繹會
(atable)

2pm / AH
Academy Master of Music Lecture-Recital by Raymond Vong (Percussion)
演藝學堂講座：董國賢
講座演繹會
(atable)

4pm / AH
Academy Master of Music Lecture-Recital by Qi Wenjie (Voice)
演藝學堂講座：祁文傑
講座演繹會
(atable)

13
Sun / 2pm / DS1
表演藝術教育公開講座系列：應用劇場／劇場：為何及如何在社會工作及學校教育
(atable)

4pm / AR
Academy Master of Music Lecture-Recital by Ferrer Eric Iglesia (Voice)
演藝學堂講座：費得·艾格利莎
講座演繹會
(atable)

9
Wed / 3pm / AR
Academy Master of Music Lecture-Recital by Guo Zheng (Trombone)
演藝學堂講座：郭正和
講座演繹會
(atable)

6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(atable)

3pm / AR
Academy Master of Music Lecture-Recital by Li Yang (Voice)
演藝學堂講座：李洋
講座演繹會
(atable)

7:30pm / AH
Boston Brass Concert with the Academy Brass
波士頓管絃四重奏與
演藝鋼琴音樂會
(atable)

7:30pm / AH
Academy Piano Masterclass with Ann Schein
演奏鋼琴公開課
(atable)

14:15
Mon / 7:30pm / AR
Academy Woodwind Chamber Concert
演藝木管室內樂音樂會
(atable)

5pm / AH
Academy Master of Music Lecture-Recital by Wu Chun-Wei (Saxophone)
演藝學堂講座：吳春維
講座演繹會
(atable)

4pm / AH
Academy Master of Music Lecture-Recital by Zhang Baolong (Piano)
演藝學堂講座：張寶龍
講座演繹會
(atable)
January Diary

**18 Fri / 5pm / AD**
*Room on the Broom*
Presented by AKA Productions Ltd
$395, $345, $295

**20 Sat / 10am & 12pm / AD**
*Room on the Broom*
$395, $345, $295

**21 Mon / 8pm / HKCCA**
The 4th HK International Chamber Music Festival – Journey to Bohemia
Presented by HK International Chamber Music Festival Ltd
$380, $330, $280, $180

**23 Wed / 5pm / AD**
*Horrible Gistories*
Barny Britain
$395, $345, $295

**24 Thu / 5pm / AD**
*Room on the Broom*
$395, $345, $295

**25 Fri / 5pm / AD**
*Horrible Gistories*
Barny Britain
$395, $345, $295

**26 Sat / 10am & 12pm / AD**
*Room on the Broom*
$395, $345, $295

**27 Tue / 5pm / AD**
*Horrible Gistories*
Barny Britain
$395, $345, $295

**29 Tue / 6.30pm / AR**
*Academy String Concert*
Presented by AKA Productions (HK) Ltd
$395, $345, $295

**30 Wed / 5pm / AD**
*The Gruffalo*
Presented by AKA Productions Ltd
$395, $345, $295

**31 Thu / 7.30pm / HKCCA**
*Michael Morpurgo’s Kensuke’s Kingdom*
Presented by Hong Kong International Book Fair
$270, $220 (C18)

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**Venue 場地:**
AD Academy Drama Theatre
AF Academy of Performing Arts
AH Academy Concert Hall
AR Academy Recital Hall
DS1 Dance Studio 1
HKICA Hong Kong Jockey Club Amphitheatre

**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 festival, we have prepared a variety of performances for audiences of all ages. For the benefit of young audiences, performances will start promptly at 7pm. In some performances, children under 18 years old (or older if specified) are admitted at the discretion of the performing artist and subject to availability. For further details, please see the programme information.

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 8533 for further details. For more information, please call 2584 8533, at least 30 minutes before the performance begins. No refunds or replacements are available for performances after the start of the performance. If you are unable to attend, you may exchange your ticket for a performance of your choice. Information about this policy is available at the box office or on our website.

If you wish to receive Academy’s information in electronic format, please register at the PERFORMANCE box section of the website. The Hong Kong Academy for Performing Arts reserves the right to refuse admission to anyone who is unable to provide proof of age or fails to comply with the performance conditions of the ticket. For further information, please contact the Customer Services Department on 2584 8533.
Box Offices
The Hong Kong Academy for Performing Arts – Wanchai
Bethanie – Pokfulam
Hong Kong Convention & Exhibition Centre – Wanchai
Fringe Club – Central
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen,
Causeway Bay, North Point, Wanchai, Tsimshatsui, Kowloon Bay,
Whampoa, MegaBox, Shatin, Tsuen Wan, Tseung Kwan O, Tsing Yi,
Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan,
Kowloonbay International Trade & Exhibition Centre

Customer Service Fee
Ticket purchased over the counter: $5/ticket
Online Booking (www.hkticketing.com) and ticket purchase hotline
(31 288 288): $10/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 Bethanie
The Museum and guided tours of the building are open to the public.
Advance bookings are available at Hong Kong Ticketing outlets.

售票處
香港演藝學院 — 灣仔
伯大尼 — 筲箕灣
香港會議展覽中心 — 灣仔
藝術館 — 中環
國際展覽中心 — 九龍灣
K11 Select — 尖沙咀
亞洲國際博覽館 — 大嶼山
通利琴行 — 西環
鰂魚涌 — 香港仔
鯉魚門 — 北角
灣仔 — 尖沙咀 — 九龍灣 — 黃埔 — 萬麗 — 沙田 — 荃灣 — 將軍澳 — 青衣 — 元朗 — 大埔 — 屯門 — 上水 — 馬鞍山 — 九龍南國際展覽中心

顧客服務費
各售票處：每張港幣五元正
網上訂票（www.hkticketing.com）及
購票熱線（31 288 288）：每張港幣十元正
郵購或速遞費用按個別情況而定。
查證：2584 8514

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

集體訂票優惠
集體訂購由演藝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
院保留修改優惠細則的權利，而毋須另行通知。

票務查詢
如欲查詢在香演藝學院演出之節目，請致電票房
2584 8514。票房之開放時間為週一及中午十二時
至下午六時或在有表演當日節目開場後半小時止。

停車場
學院提供少量時鐘車位，須以有效八達通咭進出及
繳費。

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