

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





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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，一眾相隔多年的童年樂友聚首一堂，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 周年校慶再重聚舉行音樂會。

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.



▲ Master of Ceremonies Kathy Lam, Junior Music Programme graduate and presenter at Radio Television Hong Kong.
電台節目主持林家琦為音樂會擔任主持。

"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.



▲ Concert coordinator Yim Wan was with the Junior Music Programme from 1985 to 1993.
音樂會籌劃人閻韻自1985至1993年參加初級音樂課程。

演藝初級音樂課程（現稱「演藝青少年音樂課程」，下稱「課程」）與演藝同於1984年創辦，30年來為香港孕育出不少知名的音樂家，包括費城管弦樂團助理指揮廖國敏、第15屆蕭邦鋼琴大賽第六名得主李嘉齡等。音樂會由電台節目主持兼課程舊生林家琦（1985-1991年就讀）擔任主持。逾30名演奏者當年在初級課程學習鋼琴、弦樂或敲擊樂，大多數演奏者現在從事演奏或藝術行政工作，其餘參演者現為律師、會計師、公務員等工作。音樂會亦邀請了六位現屆青少年音樂課程學生為音樂會擔任義工，象徵薪火相傳。



▲ Academy Director Professor Adrian Walter and Chair of Music Dr Sharon Choa speaking at the concert.
演藝校長華道賢教授與音樂學院 Chair 蔡敏德博士在音樂會致辭。



早期的初級生因升學或移民潮各散東西，但無損他們的友誼，多年來一直保持聯繫。音樂會籌劃人兼有份演出的閻韻（1985-1993年就讀）是早期的初級生，主修鋼琴。為了這次音樂會，她號召了30多名1980至90年代中入讀課程的舊生參演，其中三人更專誠從外國回港參與這場別具意義的音樂會。閻活躍於鋼琴演奏及教學工作，亦是課程的兼職導師之一，偶然與現時課程的學生分享她兒時當初級生的樂事，「課程是我唯一可以認



◀ The percussionist Zhang Chi came back from the US to perform at the concert.
張馳專誠從美國回港參與這場音樂會演奏敲擊樂。

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-ye, a student from 1984 to 1990, said the Programme prepared her well for a career playing in orchestras; she is currently a violinist 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.

識他校學生的活動。每逢星期六下課後我和很多初級生都留在演藝。」音樂會當天，閻特地帶來了昔日課程的團體制服作展示。她憶述「小時候穿上這制服參加表演或音樂比賽有一種優越感，覺得它別具意義。」

表演中唯一的敲擊樂手張馳（1985-1991 年就讀）是其中一位特地從海外回港的參演者，亦是最早期課程的敲擊樂學生。張在音樂會上表示，他在 90 年代初隨家人移民美國，在史丹福大學取得工程學學位後無法放下音樂，再於三藩市音樂學院鑽研音樂，先後擔任多個樂團的敲擊樂手。

首屆初級生，現為香港管弦樂團小提琴樂師的黃嘉怡（1984-1990 年就讀）表示，課程為她奠下良好的根基，助她及早獲得樂團演奏的寶貴經驗。黃雖然是專業樂團的樂師，但特別享受今次演出，「大家為了這場音樂會付出了很多時間。雖然只有三、四次一起練習，但彼此相隔多年依然很有默契，享受練習後一起相聚的時光」。讓黃最感動的是張馳從美國回港演出，「他特意從美國回港三天，就是為了這次音樂會！」音樂會上，黃與昔日初級生一起演奏了當年課程到歐洲巡迴演出的樂曲，隨後她便拿取獎學金到美國茱莉亞音樂學院繼續升學：「那是我參加課程的最後一個暑假，特別難忘。」



◀ Christine Wong Kar-ye was one of the earliest students who was with the Programme from 1984 to 1990. She is currently violinist with the Hong Kong Philharmonic Orchestra.
黃嘉怡是首屆初級生（1984-1990 年），現為香港管弦樂團小提琴樂師。

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.



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

宋艾樟是年紀最輕的表演者之一。

宋艾樟（1992-2000 年就讀）是參演者中最年輕的一位，當年完成課程後獲獎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。宋與三位妹妹及

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.

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、剪報及場刊。



Peter Sculthorpe: *A Celebration of a Life with Music* 《彼得·斯哥霍普：樂韻悠揚頌人生》

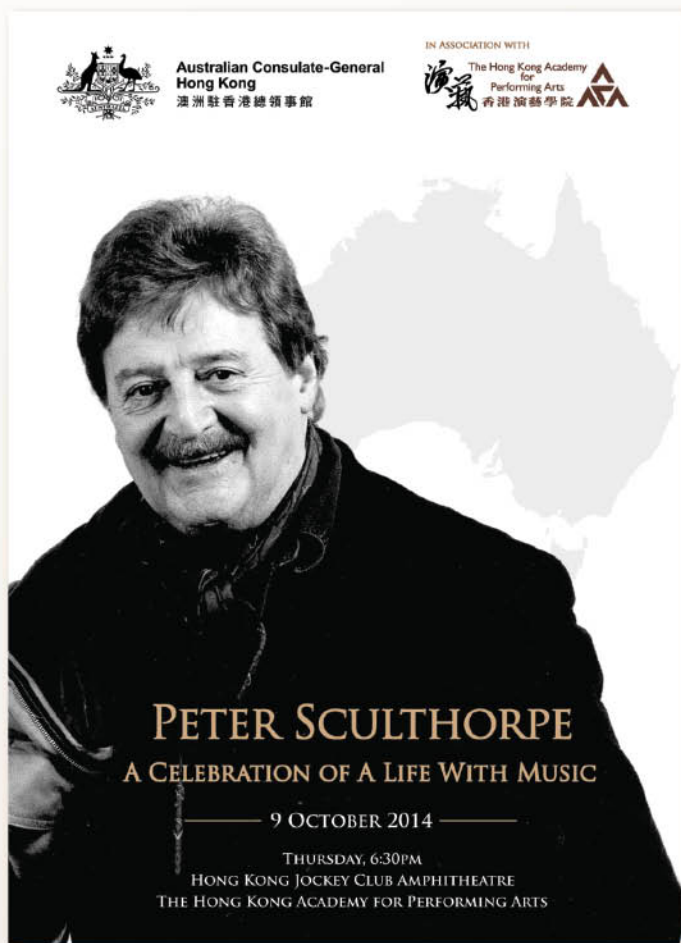


Photo / 相片：Maurice Foxall

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

澳洲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，演藝與澳洲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，聯同澳洲及本地音樂家演奏，包括由演藝學生組成的 The Clover Quartet、香港創樂團的凌藝廉和邵俊傑、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。澳洲內陸的地貌景致往往為他帶來無窮的作曲靈感。澳洲駐香港及澳門總領事 Paul Tighe 形容斯哥霍普為澳洲人的典範。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 to 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.



▲ Academy Director Professor Adrian Walter delivering an opening speech.
演藝校長華道賢教授致開幕辭。

對原住民及鄰近地方的文化之好奇，擷取靈感。」

澳洲駐香港及澳門副總領事胡如碧致歡迎辭時表示：「我們很高興今夜華道賢教授及多位世界級的澳洲音樂家齊集香港，向席上各位介紹他（斯哥霍普）的非凡音樂造詣。」接著，華道賢教授道出斯哥霍普對澳洲音樂界的影響：「澳洲無一音樂家不受彼得的音樂所影響。他的樂曲言溢於情，與祖國一脈相連，休戚與共。」華道賢教授補充，斯哥霍普也深受澳洲原住民音樂及亞洲音樂所啟發，

為其音樂建立獨一無二的風格。

除了斯哥霍普的曲目，音樂會也向觀眾呈獻澳洲另一位著名作曲家羅斯·愛德華斯的作品。愛德華斯是斯哥霍普的學生兼長年好友。回憶學藝當年，愛德華斯特別感謝恩師的循循善誘：「彼得待學生為徒，重視我們的意見，讓我們感到自己的重要性。和藹可親的他，總是鼓勵學生，但同時亦嚴守他對學生的要求。」

音樂會以斯哥霍普喜愛的管樂器——源自澳洲北部原住民的迪吉里杜管作結，使之落幕的一刻充滿「澳洲風味」。迪吉里杜管聲音原始，一直被視為大自然聲音的代表。斯哥霍普晚年不時於其早期作品加入迪吉里杜管的部分，反映他對祖國、澳洲原住民及大自然的熱愛。



◀ Deputy Australian Consul-General Janaline Oh welcomes the guest to the concert.
澳洲駐香港及澳門副總領事胡如碧歡迎各來賓蒞臨。



▲ The Clover Quartet playing *String Quartet #12 (From Ubirr)* with didgeridoo player HakGwai Lau (middle).
The Clover Quartet 與迪吉里杜管樂手 HakGwai Lau (中) 演奏《弦樂四重奏第12首 (From Ubirr)》。



▲ James Cuddeford playing *Irkanda I*.
格德霍特演奏《艾卡達I》。



▲ Professor Walter playing *From Kakadu*.
華道賢教授演奏《來自卡卡杜》。



▲ William Lane (left) and Louis Siu (right) playing *Sonata for Viola and Percussion*.
凌懿廉 (左) 和邵俊傑 (右) 合奏《中提琴及敲擊樂奏鳴曲》。



▲ Leanne Nicholls playing *Ulpirra*, composed by Ross Edwards.
黎燕欣演奏由羅斯·愛德華斯作曲的《Ulpirra》。



Photo / 相片：Fusion Photography

About Peter Sculthorpe 關於彼得·斯哥霍普

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)

彼得·斯哥霍普於 1929 年 4 月 29 日出生於塔斯曼尼亞朗塞斯頓，於 2014 年 8 月 8 日於悉尼離世。他先後於朗塞斯頓教會文法學校、墨爾本大學及牛津大學瓦德漢學院接受教育。他的作品超過 350 首，不時獲世界各地樂團演奏及輯錄成唱片。

斯哥霍普不少作品均以澳洲自然地貌、文化氣息及歷史為創作靈感。澳洲托雷斯海峽群島的土著音樂和印尼木琴音樂對他影響深遠，促使他建立獨一無二的個人風格。他的創作反映他對人類脆弱一面的關心，例如合唱作品《安魂曲》(2004) 和《弦樂四重奏第 16 首》(2006)：前者源自他對伊拉克戰事中受害老百姓的憂心，後者則刻劃他對澳洲避難中心內難民的苦況之關注。

斯哥霍普近年的弦樂作品包括《弦樂四重奏第 18 首》(2010) 和《閃亮的島嶼》(2011)；而管弦樂作品則有《田園曲》(1949/2013)。2013 年的清唱劇《偉大的南方大地》是近年重要的首演之一。此清唱劇的歌詞及音樂乃從其 1982 年的電視歌劇《基羅斯》改編而成。

(資料來源：澳洲音樂中心)

Desire – Repression – Freedom – Death 慾望、壓抑、自由、死亡

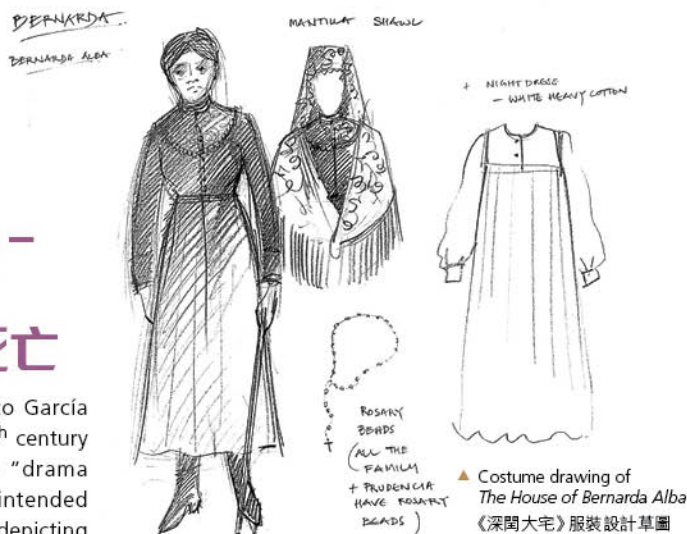
The House of Bernarda Alba written by Federico García Lorca in 1936 is one of the seminal works of 20th century modern theatre. With its all female cast, this "drama about the women in the villages of Spain" is intended by its writer to be "a photographic document" depicting an era in crisis and transition. This is encapsulated in the oppressive situation of a matriarch and her five daughters following the funeral of her second husband Antonio Maria 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 Soeur*; *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 Andalucía, 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 Ceri Sherlock, Director of *The House of Bernarda Alba*)



創於1936年《深閨大宅》是洛爾迦20世紀現代劇界的著名作品之一。此劇角色全是女性，作家以相片文件式的手法，描寫「西班牙村婦」，鋪陳出危機處處的大時代跌宕起伏。故事講述大宅主人白納德於第二任丈夫安東尼奧離世後，對五名女兒專制管轄，更命令全家守喪八年，期間大宅重門深鎖，斷絕與外界接觸。

西方劇壇甚少女性劇作。然而，一見經傳的女性劇作往往極為震撼，雖然多數均為悲劇（例如：《特洛伊婦女》、《酒神》、《侍女》、《妯娌》和《Top Girls》），反映出女性在男權社會之下，受多重壓迫的命運。可是，以生養孩子與性徵為標幟的女權社會令人又愛又恨。

戲劇學院21名女學生將演出這齣20世紀的傑作，為當代觀眾釋放出劇作的震撼力。此劇以西班牙為背景，帶有強烈的安達盧西亞的鄉郊氣息，劇本的行文用字，都將如詩似畫的地貌、吉卜賽精神、佛蘭明歌的音樂及節奏，帶到劇場之中。洛爾迦曾為《深閨大宅》之創作解釋：「戲劇是越過書本框架、更近人性的詩歌。創作期間，它會說話、吶喊、哭泣和絕望。」

《深閨大宅》寫於西班牙內戰爆發前夕，並於同性戀作家洛爾迦1936年8月18日被法西斯獨裁者佛朗哥的支持者謀殺前兩個月才完成，被視為洛爾迦感情愛恨交纏、求愛壓慾矛盾的代表作。

(《深閨大宅》導演薛卓朗撰寫)

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.

深閨
The House of
Bernarda Alba
大宅

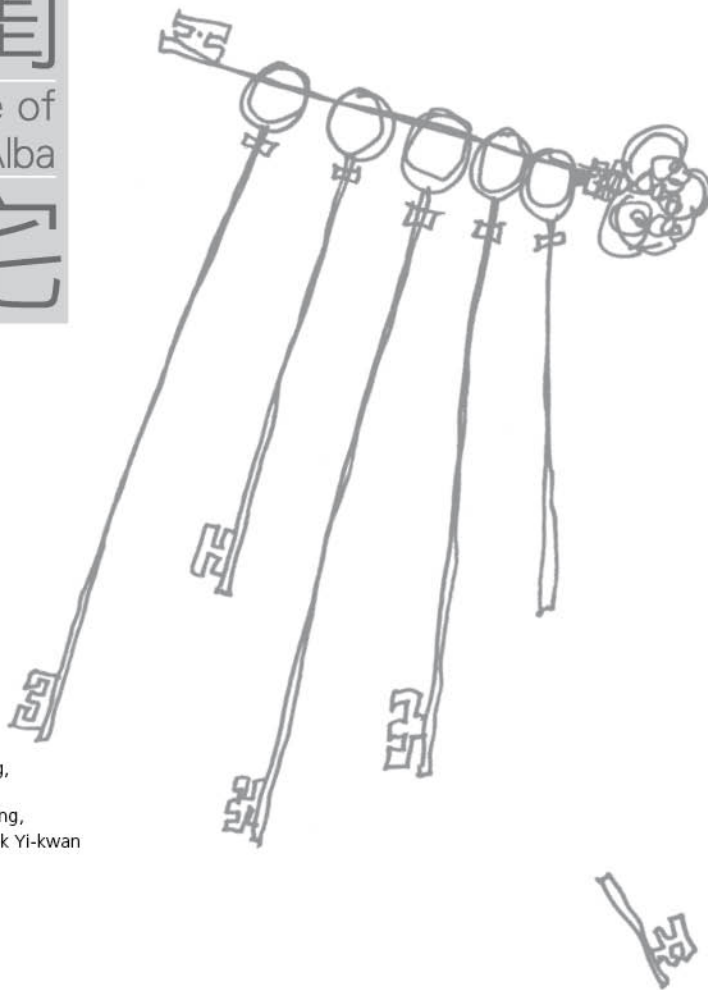
Drama in Cantonese
粵語話劇

This programme is suitable for audience
aged 16 or above only
本節目內容適合16歲或以上人士觀看

Playwright: Federico García 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-ting,
Chan Ka-yan, Wong Suet-ip, Cheung Pek-ieng,
Xie Zhiying, Cheng Nga-chi, Ko Ki-yan, Kwok Yi-kwan

編劇：費德里果·加西亞·洛爾迦
翻譯：黎翠珍及創作團隊 導演：薛卓朗
副導演：鄭傳軍 編舞：潘振濠*
佈景設計：王丹丹 服裝設計：羅偉卓
燈光設計：馮晞彤 音響設計：梁思樺
主要演員：陳穎璇、謝冰盈、吳嘉儀、
盧詠琪、施淑婷、陳嘉茵、黃雪嫻、張碧影、
謝智英、鄭雅芝、高棋妍、郭爾君

* By kind permission of Theatre du Pif
承蒙進劇場允許參與



10-15.11.2014 | 晚上 7:45pm

15.11.2014 | 下午 2:45pm

Studio Theatre 實驗劇場

\$95, \$80(M), \$50(B)

Ticketing details 票務詳情：P. 23-24

Notes on Cat Town 貓城扎記

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*)

但凡一個好作品，必有她的價值，才得以流傳下來。

價值，指的不是票房或銷路，而是一種微妙的力量。這力量可大可小，可以令人錯愕，或微笑，總之你不會忘記。

今天，已很少人讀老舍的《貓城記》，但我沒有忘記她帶給我的錯愕和微笑。老舍為甚麼要寫《貓城記》？似乎有一種有迫切性。

他說：「一個貓國的衰亡的真因：有點聰明的想指導著人民去革命，而沒有建設所必需的知識，於是因要解決政治經濟問題而自己被問題給裹在旋風裡；人民呢？經過多少次革命，有了階級意識而愚笨無知，只知道受了騙而一點辦法沒有。上下糊塗，一齊糊塗，這就是貓國的致命傷！」

受騙，是令人難堪的。所以李小龍在他的電影中，充滿悲情地說：「我讀得書少，你唔好呃我。」

我也讀得書少，很多時候受騙了也不自知，這就更淒涼。然而，讀書多了，是否就可免於受騙？我就見識過一些讀得書多的人，依然受騙，但騙他的不是別人，是他自己——以為自己真的甚麼都懂，這叫讀書讀壞腦。

而老舍，是真懂。他是個智慧巨人，他站在百果叢中，嚐百果。從《貓城記》到《貓城夏秋冬》，我站在一個巨人的肩膀上，探手採摘果子。

果子三千，哪個好吃，哪個不；哪個有毒，哪個無，只能是自己的選擇，不能靠巨人。

老舍當然不會幫我們選擇，因為他是真懂。但這個世界上，有太多讀壞腦的巨人了。

滔滔江水只取一瓢飲，關鍵是，那是我取的一瓢。

(《貓城夏秋冬》編劇潘惠森撰寫)

貓城 夏秋 冬 MY DAYS IN CAT TOWN

Drama in Cantonese with Chinese and English surtitles
粵語話劇，附中英文字幕

This production contains foul language,
suitable for 12 years or over only
此節目涉及不雅用語，只適合 12 歲或以上人士觀看

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: Esskyl Yik
Main Cast: Wu Tsun-ho, Wan Tsz-leung, Lai Lok-hang,
Mok Ka-yan, Ng Pui-lung, Chiu Lo-yin, Ng Lok-wai,
Ng Siu-hin, Li Ho-wang, Ng King-lung, Leung Chung-hang

編劇：潘惠森

導演：司徒慧焯 編舞：黃龍斌

作曲及現場演奏：袁卓華、李志峰

佈景設計：黃逸君

服裝設計：白翠婷

燈光設計：張國永

音響設計：易仁浚

主要演員：胡浚浩、溫子樑、黎樂恆、莫家欣、吳佩隆、
趙鸞燕、吳諾唯、吳肇軒、李灝泓、吳景隆、梁仲恆

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

Drama Theatre 戲劇院

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

Ticketing details 票務詳情：P. 23-24



Worth seeing? Absolutely! 值得欣賞嗎？ 絕對值得！

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，以及簇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 wonderful 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)

中國民間舞，或取材自中國民間舞的舞蹈，均是每年 11 月舞季的其中一個亮點。剛於六月前來本院的馬躍教授是民間舞的先鋒，為傳統的蒙古舞創作了獨特的風格，為全國所肯定。畢業於中央民族大學的馬躍教授已經為中國舞系的學生教授兩支迥異的舞蹈，並將之融為一體：一方面表現蒙古舞豪邁曠達的個性，另一方面亦呈現高貴優雅的氣質。

余載恩所編的《here&beneaththesurfaceofthere》亦不謀而合地安排兩組舞蹈同時上演。現代舞系高級講師余載恩形容此作：「兩者於同一空間……序中有序，環環緊扣……」此舞的肢體動作極為繁複，對學生而言是項挑戰；同時也要求觀眾更透徹的鑑賞力。

舞蹈學院每兩年邀請一位新的現代舞系駐院藝術家蒞臨。今年，我們請來擁有豐富歐洲以至世界各地演出經驗的希臘舞蹈家 Christine Gouzelis，為本院增添歐洲氣息。她與六位舞者一起創作《Fragile Matters》一舞，其主題以身體為喻。11 月首演後，將會移師到新加坡的「M1 觸·現代舞蹈節」繼續演出。

另一位客席編舞家 Mark Harootian 來自美國羅德島，已居港一年。他以韋發第華麗音樂為背景（其音樂一向受編舞家擁戴），為芭蕾舞系創作一支五段既廣闊且抽象的作品《Finding the Way》。這支舞的靈感源自他遷到香港的經歷，以及托爾金「不是所有漂泊者都迷失方向」之詩句。此作帶有濃烈的情感，要求舞者從外到內反思一切，淘盡雜思俗念。

也許，每年 11 月舞季的特別之處在於日程緊密之際，仍可為大家呈獻如此優質的節目——我們只有 11 星期，期間每週綵排三次。可是，這個舞季一如以往，同樣精彩。值得欣賞嗎？毫無疑問，絕對值得！

(節目藝術總監唐雁妮教授撰寫)

14-15.11.2014 | 晚上 8:00pm

Lyric Theatre 歌劇院

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

Ticketing details 票務詳情: P. 23 – 24

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12/11/2014

Five Pieces for String Quartet Erwin Schulhoff
弦樂四重奏作品5首 舒可夫

Quartet in e minor From my Life Bedrich Smetana
E 小調弦樂四重奏《我的生命》 史密塔納

Quintet in C Major, op. posth. 163 Franz Schubert
C 大調五重奏, 遺作作品163 舒伯特
Cello 大提琴: Ray Wang 王磊

14/11/2014

Quartet in f minor, op. 20, no. 5 Franz Joseph Haydn
F 小調四重奏作品20第5首 海頓

*Introduction, Theme with Variations and Polonaise in A,
op. 65 for Guitar and String Quartet* Mauro Giuliani
A大調引子, 主題及變奏與波蘭舞曲作品65,
給結他及弦樂四重奏 紀利亞尼
Guitar 結他: Adrian Walter 華道賢

Quartet in e minor, op. 44, no. 2 Felix Mendelssohn
E 小調四重奏作品44第2首 孟德爾遜

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

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「他們以超卓的音樂, 將感性與澎湃完美地融合。」《The Strad》

鑼鼓鄉音

Gongs and Drums

馴悍記

The Taming of the Shrew

Performance in Cantonese with Chinese and English subtitles
粵語演出，附中、英文字幕

4/12/2014 (星期四Thur) 晚上7:30pm
演藝戲劇院 Academy Drama Theatre

粵劇選段 Cantonese Opera Excerpts

《寶蓮燈》之〈仙遇贈帶〉
'Meeting Goddess, Given Sash' from
Magic Lotus Lantern

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

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

《擋馬》
Obstructing the Horse

導演：戴成煒、邢金沙、葉安怡、洪海、劉麗、鄒麗玉 佈景設計：林翠群
燈光設計：丁良晨 音響設計：李善思
演員：戲曲學院表演科同學及畢業生擔綱演出
樂隊：戲曲學院音樂科同學現場伴奏
Directors: Tui Shing-kwan, Ying Kam-she, Ye Anyi, Hong Hai, Liu Li, April Chow Set Designer: Winter Lam Chui-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

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

《馴悍記》 The Taming of the Shrew

導演：胡芝風 助理導演：鄒麗玉
佈景設計：林翠群 燈光設計：丁良晨
音響設計：李善思

演員：戲曲學院表演科同學及畢業生擔綱演出
樂隊：戲曲學院音樂科同學現場伴奏
Director: Hu Zhifeng Assistant Director: April Chow
Set Designer: Winter Lam Chui-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
演藝戲劇院 Academy Drama Theatre

《馴悍記》 The Taming of the Shrew

導演：胡芝風 助理導演：鄒麗玉
佈景設計：林翠群 燈光設計：丁良晨
音響設計：李善思

演員：演藝青年粵劇團擔綱演出
樂隊：戲曲學院音樂科同學現場伴奏
Director: Hu Zhifeng Assistant Director: April Chow
Set Designer: Winter Lam Chui-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

\$190, \$160, \$120, \$160, \$136, \$102(M)
\$180, \$152, \$114(G), \$80, \$60(B)

Ticketing details 票務詳情：P. 23-24

CREATIVE MINDS *through* **PERFORMING ARTS**

演藝之旅

10.2014 ~ 7.2015

主辦 Presented 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



1 Sat / 2:30pm & 7:45pm / AL

MAMMA MIA!

Presented by Lunchbox Theatrical Productions Limited

\$995, \$795, \$795(S), \$595, \$595(S), \$395, \$395(S)

7:30pm / HKJCA

Jacky Lau Music Safari

《劉卓威音樂之旅》

Presented by Guitar Concept

\$280, \$180, \$140, \$100(B)

7:30pm / AH

Stomp Your Foot!

《歌舞昇平樂悠揚》

Presented by The Hong Kong Welsh Male Voice Choir
香港威爾斯男聲歌詠團主辦

\$250, \$200, \$200(B), \$100(B)

1-2

Sat-Sun / 11am, 2pm & 4:30pm / AD

Charlie & Lola's Extremely New Play

Presented by MEI Live Limited

\$435, \$385, \$335, \$225

2 Sun / 1pm & 5:30pm / AL

MAMMA MIA!

\$995, \$795, \$795(S), \$595, \$595(S), \$395, \$395(S)

4pm / HKJCA

Jacky Lau Music Safari

《劉卓威音樂之旅》

\$280, \$180, \$140, \$100(B)

3 Mon / 5:30pm / AR

Academy Piano Masterclass by Graham Scott

演藝鋼琴大師班 —
Graham Scott 主持

(F)#

4 Tue / 6:30pm / AR

Academy String Concert

演藝弦樂音樂會

(F)#

5 Wed / 6:30pm / AR

Academy Chinese Music Concert

演藝中樂音樂會

(F)#

6 Thu / 6:30pm / AR

Academy Piano Concert

演藝鋼琴音樂會

(F)#

7 Fri / 2pm / AR

Academy Piano Masterclass by Michal Tal

演藝鋼琴大師班 —
Michal Tal 主持

(F)#

8 Sat / 7:30pm / AH

Stomp Your Foot!

《歌舞昇平樂悠揚》

\$250, \$200, \$200(B), \$100(B)

10 Mon / 1pm / AR

Academy Piano Masterclass by Joanna MacGregor

演藝鋼琴大師班 —
Joanna MacGregor 主持

(F)#

3pm / AR

Academy Vocal Masterclass by Mark Wildman

演藝聲樂大師班 —
Mark Wildman 主持

(F)#

6:30pm / AR



**Academy Early
Keyboard Concert**
演藝早期鍵盤樂音樂會
(F)#

13 Thu / 6:30pm / AR



Academy Piano Concert
演藝鋼琴音樂會
(F)#

17 Mon / 2pm / AH



**Academy String Masterclass
by Miami String Quartet**
演藝弦樂大師班 —
邁阿密弦樂四重奏主持
(F)#

10-15

Mon-Sat / 7:45pm / AU



**Academy Drama:
The House of
Bernarda Alba (C)**
演藝戲劇：《深閨大宅》(C)
\$95, \$80 (M), \$50 (B)

14 Fri / 2pm / AR



**Academy Piano Masterclass
by Aquiles Delle Vigne**
演藝鋼琴大師班 —
Aquiles Delle Vigne 主持
(F)#

7:30pm / AR



**Academy Woodwind
Chamber Concert**
演藝木管室樂音樂會
(F)#

11 Tue / 7:30pm / AH



Academy Vocal Concert
演藝聲樂音樂會
(F)#

8pm / AH



**Helmut Sohmen and Peter Thompson
International Artists Series –
Miami String
Quartet Concert 2**
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
Guest Guitarist: Adrian Walter
客席結他：華道賢
\$150, \$75(B)

12 Wed / 3pm / AR



**Academy Piano Masterclass
by Aquiles Delle Vigne**
演藝鋼琴大師班 —
Aquiles Delle Vigne 主持
(F)#

14-15 Fri-Sat / 8pm / AL



**Academy Dance:
Fragile Matter**
演藝舞蹈：《Fragile Matter》
\$115, \$100(M), \$80, \$70(M), \$55(B)

18 Tue / 6:30pm / AR



**Academy String
Chamber Concert**
演藝弦樂室樂音樂會
(F)#

8pm / AH



**Helmut Sohmen and Peter Thompson
International Artists Series –
Miami String
Quartet Concert 1**
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一
Guest Cellist: Ray Wang
客席大提琴：王磊
\$150, \$75(B)

15

Sat / 2:45pm / AU



**Academy Drama:
The House of
Bernarda Alba (C)**
演藝戲劇：《深閨大宅》(C)
\$95, \$80 (M), \$50 (B)

7:30pm / AH



**Academy Concert
Band Concert**
演藝管樂隊音樂會
(F)#

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)

7:30pm / AL
**Shakespeare's Globe
A Midsummer Night's Dream**
Presented by ABA Productions Limited
\$795, \$595, \$595(B), \$495,
\$495(B), \$395(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/](http://www.hkapa.edu/30th-anniversary/symposium/online-registration/)



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/](http://www.hkapa.edu/30th-anniversary/symposium/online-registration/)



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:
[http://www.hkapa.edu/30th-anniversary/
symposium/online-registration/](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)

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

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(S/S),
 \$280(S/S), \$180(S/S)

27 Thu / 6:30pm / AR
**Academy Composition
 Concert**
演藝作曲系音樂會
 (F)#

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 Choa,
Alan Cumberland
客席指揮：盛宗亮
駐院指揮：蔡敏德、辜柏麟
 (F)#

29 Sat / 3pm / AR
**Academy Junior
 Music Concert**
演藝青少年課程音樂會
 (F)#

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
 香港新世代藝術協會有限公司主辦
 \$450, \$250, \$100, \$225(S/S),
 125(S/S), \$50(S/S)

Venue 場地：

AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AU	Academy Studio Theatre	演藝學院實驗劇場
HKJCA	Hong Kong Jockey Club Amphitheatre	香港賽馬會演藝劇院



The Hong Kong Academy for Performing Arts event
 香港演藝學院節目

- (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; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis 演藝學院免費節目，入場券可於演出前半小時在演藝學院票房索取，先到先得
- (G) 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. 演藝友誼社及演藝學院校友會會員
- (M*) Members of YACOT Fans' Club for group purchase of 10 Tickets or above 翰伶戲曲學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 歲以上觀眾

Drama 戲劇

Music 音樂

Dance 舞蹈

Musical 音樂劇

Others 其他

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.

在本節目小冊子付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，觀眾請電 2584 8514 向演藝學院票房查詢有關詳情。



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.

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。詳情請電 2584 8633 客戶部查詢。

www.hkapa.edu/subscription

電子快訊
eNews

If you wish to receive Academy's information in electronic format, please register at the above link.
 閣下如欲以電子方式收取演藝資訊，歡迎到以上網址登記。

Enquiries 查詢：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, 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: \$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.

售票處

香港演藝學院 — 灣仔
伯大尼 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
藝穗會 — 中環
香港會議展覽中心 — 灣仔
國際展覽中心 — 九龍灣
通利琴行 — 西環、鰂魚涌、香港仔、銅鑼灣、北角、
灣仔、尖沙咀、九龍灣、黃埔、MegaBox、沙田、
荃灣、將軍澳、青衣、元朗、大埔、屯門、上水、
馬鞍山、九龍灣國際展覽中心

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
郵費或遞遞費用將按個別情況而定。
查詢：2584 8514

門票退換

已售出之門票一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

如欲查詢在香港演藝學院演出之節目，請致電票房
2584 8514。票房的開放時間為週一至六中午十二時
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。

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：corpcom@hkapa.edu

Website 網址：www.hkapa.edu