



香港篇

樂動舞界

ChoreoMusica Soiree



© Hong Kong Cultural Centre

25-26.10.2024 (五Fri-六Sat) 8pm

27.10.2024 (日Sun) 3pm

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

合辦 Co-presented by:



《樂動・舞界》原創節目總策劃的話

星海音樂廳於 1998 年在廣州珠江之畔落成開業，是當今中國內地業界最具影響力的演出場館之一。作為粵港澳大灣區的演藝地標，星海音樂廳既是高質量演藝節目的展示平台，也是多元藝術的發生地和試驗場。在持續深耕古典音樂領域的同時，我們相繼策劃推出了廣州爵士音樂季、管風琴藝術季、音樂家駐場計劃、原創親子劇場等跨界項目，帶領藝術家和觀眾一同聆聽、沉浸和探索無垠的藝術之美。

《樂動・舞界》藝術品牌項目的策劃始於星海音樂廳 25 周年演出季，是我們向「創作型場館」轉型的又一力作。《樂動・舞界》廣州篇融合了室內樂、現代舞和影像藝術，攜手廣州交響樂團、廣東現代舞團等優秀院團及大灣區青年藝術家聯袂呈現，旨在通過豐富多元的藝術形式，打造彰顯灣區特色的精品佳作，促進粵港澳大灣區的音樂文化交流。

今年，在廣東省文化和旅遊廳的支持下，星海音樂廳應邀與康樂及文化事務署共同主辦和策劃《樂動・舞界》香港篇，作為第四屆粵港澳大灣區文化藝術節的創作節目首次亮相。在近一年的愉快合作中，我們與著名跨領域藝術家曾文通領銜的香港編導創作團隊深度合作，攜手廣州交響樂團音樂家與香港藝術家和舞者，以開放的心態互動交流，共同探索藝術交融的可能性，讓跨界藝術煥發全新魅力。在粵港澳大灣區這片熱土上，我們期待與更多大灣區優秀藝術家緊密合作，催生更多優秀的演藝作品。

王冬雲

Message from Director of Original Production

Opened in 1998 on the bank of the Pearl River in Guangzhou, the Xinghai Concert Hall is one of the most influential performance venues in Mainland China today. As a key cultural landmark in the Guangdong-Hong Kong-Macao Greater Bay Area, it serves both as a showcase for high-quality performing arts events and as a breeding ground for new approaches to artistic exploration. While continuing to nurture the field of classical music, Xinghai has also launched innovative crossover projects such as the Guangzhou Jazz Festival, the Organ Music Festival, the Musicians-in-Residence Programme and original family theatre productions, leading artists and audiences alike to listen, to explore and to immerse themselves in a deeper engagement with the endless beauties of art.

The current strategic initiative of the music and dance production began with Xinghai Concert Hall's 25th anniversary season, marking another step in its transformation into a creative venue. The Guangzhou edition of the music and dance production integrated chamber music, modern dance and visual arts, featuring collaborations with the Guangzhou Symphony Orchestra, the Guangdong Modern Dance Company and young artists from the Bay Area, aiming to foster a distinctive cultural showcase that promoted musical and cultural exchange within the Greater Bay Area.

This year, with the support of the Department of Culture and Tourism of Guangdong Province, Xinghai Concert Hall has been invited to co-produce and plan the *ChoreoMusica Soiree* with the Leisure and Cultural Services Department in Hong Kong, marking Xinghai Concert Hall's debut as part of the 4th Guangdong-Hong Kong-Macao Greater Bay Area Culture and Arts Festival. During nearly a year of fruitful collaboration, we have worked closely with a creative team, led by the renowned interdisciplinary artist Tsang Man-tung. Forging a collaboration between musicians from the Guangzhou Symphony Orchestra, as well as artists and dancers from Hong Kong, we have embraced an open exchange of ideas, explored the potential for artistic integration and brought a new vitality to the cross-disciplinary arts scene. We look forward to more collaborations with exceptional local artists across the vibrant stage of the Greater Bay Area, and to fostering a thriving series of outstanding performances.

Wang Dongyun

藝術總監 / 導演的話

星海音樂廳去年藉着《樂動·舞界》將音樂與現代舞結合，給予觀眾嶄新的體驗，今年我有幸以藝術總監和導演的身份參與「香港篇」，與星海音樂廳結緣，與一眾才華洋溢的音樂家和藝術家們一起延續這作品的生命。

「心聽柔音」是這次的創作軸心。「心聽」是透過作品營造出一個氛圍，讓觀眾以平靜的心細聽音樂家和舞者的動作，超越單純以聽覺或視覺去經歷；「柔音」取自古典樂裡的柔音提琴，它是一種具有溫柔、柔和、優美音色的樂器，演奏出來的音樂能夠帶給人們無限的感動。當節奏越明快、力量越澎湃，更需要有柔音去平衡。

廣州交響樂團的兩首選曲——法國作曲家拉威爾的小提琴與大提琴奏鳴曲，以及阿根廷作曲家皮亞佐拉的《布宜諾斯艾利斯的四季》，各有風格，從弦樂二重奏到室內樂組合，給予觀眾豐富的音樂體驗；當中，《四季》尤其觸動我，旋律呈現了南美的人文風情，仿如置身在海畔生活的人群當中，感受到生命的力量；這次室內樂組合將由年輕指揮家丁嘉濤率領，併發熱情與活力的融和。

四位專業舞者麥琬兒、馬師雅、廖向民、程偉彬與我共同創作的舞蹈和形體動作跟音樂家們的演奏對話，是旋律之上另一形式的展現；多變的白色舞台承載著音樂和舞蹈，巨大的門框象徵進入神聖的場域，由本地媒體藝術團隊 XCEED 通過影像賦予舞台各種色彩和想像。

音樂、舞蹈、影像共同編織出樂曲的意境，從舊日歐洲感覺，像是一幀幀泛黃的老照片，過渡至第二首南美風格的奔放熱情，舞台的色調從單色調到色彩斑斕，舞者的姿態或動或靜，有時像是畫中的主角，有時卻是在欣賞藝術品的觀者。觀眾置身中央舞台的兩側，隔著舞台相對望，亦融入對方的視野，觀看外在同時也觀照自己。

整個表演所著重呈現的，是每個具象而明顯的元素間那細膩而溫柔的連結，眼睛未必看見，耳朵未必聽見，只能心領神會，希望觀眾能以平靜的心細聽創作團隊和表演者想要傳遞的娓娓柔音。

曾文通

Message from Artistic Director / Director

Last year, the Xinghai Concert Hall's Music & Dance production fused music with modern dance, offering a fresh experience to audiences. This year, I am delighted to serve as the artistic director and director for the Hong Kong edition, to collaborate with the Xinghai Concert Hall and a group of talented musicians and artists to extend the life of this work.

Newly named as *ChoreoMusica Soiree*, the project's creative core is "Listening with the Heart to Gentle Sounds". It aims to create an atmosphere where the audience can calmly observe the musicians and dancers, experiencing more than just auditory or visual elements. Similar to the gentle, soft, and beautiful timbres of Viola d'amore, the movements of the music, dance and visual arts connect with each other in a subtle yet enchanting way. This lightness is in contrast with the intensifying rhythm and developing power throughout the performance and brings harmony.

The two pieces selected by the Guangzhou Symphony Orchestra, the French composer Ravel's Sonata for Violin and Cello and the Argentine composer Piazzolla's *The Four Seasons of Buenos Aires*, offer a rich musical experience. The later particularly resonates with me, capturing the cultural essence of South America and evoking the vitality of life by the seaside. This chamber music ensemble will be led by the young conductor Ding Jiaying, creating a distinctive blend of passion and vigour.

The four professional dancers, Natalie Mak, Alice Ma, Liu Heung-man, and Rex Cheng, co-create the dance and physical movements with me that enter into dialogue with the musicians, presenting an additional layer of expression over the melody. The stage, a dynamic white platform featuring a large doorframe symbolising entry into a sacred space, is adorned with images by the local media arts team XCEED, adding further layers of colour and imagination.

Music, dance, and imagery weave together to create the atmosphere of the individual pieces – from the nostalgic feel of old Europe, reminiscent of aged photographs, to the vibrant energy of South American styles, transforming the stage from monochrome to a burst of colours. The dancers in their movements, sometimes static, sometimes dynamic, alternate between being the focal point and being mere observers of art. The members of the audience, seated on either side of the central stage, not only watch the performance but also view each other, reflecting on the performance both inwardly and outwardly.

The performance emphasises the delicate and gentle connections among the tangible elements, perceived not just through sight or sound but felt deep within the heart. We encourage the audience to listen intently and with a serene heart to the gentle narrative the creative team and performers wish to convey.

Tsang Man-tung

分場

Scenes

行旅 (1)

Cruising (1)

拉威爾 A 小調小提琴與大提琴奏鳴曲，M.73
Ravel Sonata for Violin and Cello in A Minor, M. 73

小提琴：彭珂
Violin: Peng Ke
大提琴：潘暢
Cello: Pan Chang

四弦律動 Quartet Whispers
兩顆太陽 Duet of Sun
內外相遇 Reflection and Refraction
一線貫穿 Stringing Through

行旅 (2)

Cruising (2)

皮亞佐拉《布宜諾斯艾利斯的四季》(迪斯亞尼哥夫改編)
Piazzolla *The Four Seasons of Buenos Aires*
(arr. by Desyatnikov)

指揮：丁嘉滢
Conductor: Ding Jiaying
廣州交響樂團室內樂組合
Guangzhou Symphony Orchestra Chamber Music Ensemble

隨光入舞 Ripples of Rays
落葉近海 Descending Leaves
凝望我心 Mindful Gaze
敬向音樂 Ode to Melody

行旅 (3)

Cruising (3)

節目長約 1 小時，不設中場休息
The performance will run for about 1 hour without intermission

樂曲介紹

Programme Notes

拉威爾 (1875-1937)

A 小調小提琴與大提琴奏鳴曲，M.73

快板

非常活躍

緩慢

活躍、具感染力

雖然小提琴及大提琴都是常用的古典音樂樂器，但古典音樂中，甚少由兩支旋律樂器自己合奏，因為會缺乏和聲，聲音傾向空洞。於是只得一支小提琴及一支大提琴的拉威爾 A 小調小提琴與大提琴奏鳴曲是很難得的例外。

此曲源起在 1920 年，某法國音樂雜誌委託多位作曲家，撰寫小品悼念在 1918 年逝世的德布西，多數作曲家都是寫鋼琴曲，拉威爾卻寫出一首小提琴及大提琴二重奏，他後來加上三個樂章成為這首四個樂章的奏鳴曲，於 1922 年完成及首演，全曲也是題獻給德布西。

剛提過只由兩支旋律樂曲合奏，會出現和聲不足的問題，但這正是拉威爾之目的，他想加強旋律的重要性，令兩支樂器互相糾纏，兩者有時更用不同的調演奏，形成「雙調」的碰撞。假如我們用舞蹈來思考此曲，會否就是一支互動頻繁、和而不同的雙人舞？

第一樂章（快板）由小提琴以純樸、琶音式的旋律開始，大提琴以另一旋律回應，樂器交換旋律的同時，旋律也被轉化，氣氛先抑後揚，推到高潮，再回到啟首。第二樂章（非常活躍）就如諧謔曲，而且撥弦很多，有論者直指此樂章很有匈牙利風味，除了因為有中歐舞蹈感覺，更因為在此曲數年前，匈牙利作曲家高大宜就寫過一首小提琴及大提琴二重奏，拉威爾可能從中取經。

第三樂章（緩慢）氣氛莊嚴，本來克制的感情，因為加速至雙倍速度而變成激情，然後回歸莊嚴，但用相對高音及輕柔地結束。終曲（活躍、具感染力）在節奏及旋律都極具跳躍感，小提琴及大提琴嬉戲互動，快樂地完成樂曲。

Maurice Ravel (1875-1937)
Sonata for Violin and Cello, M. 73

Allegro
Très vif
Lent
Vif, avec entrain

The violin and the cello are common instruments in classical music, yet it is unusual to have them perform together without further accompaniment. This is because the two melodic instruments are considered to produce insufficient harmony and the combined sound is thought to lack fullness. This Sonata for Violin and Cello, therefore, is an anomaly.

It had its roots in 1920, when a French music journal commissioned short pieces from various composers to commemorate Debussy, who had passed away in 1918. Most of the participating composers wrote piano pieces but Ravel came up with a duet for violin and cello. He later added three more movements, resulting in this four-movement sonata that had its première in 1922.

An austere harmony was exactly Ravel's intention. He emphasised the role of melody and aimed at an entangling texture. Occasionally the instruments play in different keys, resulting in a dissonant bitonality. Would this be the perfect vehicle for a highly interconnected yet ultimately independent *pas de deux*?

The first movement ("Allegro" or fast) begins with a simple arpeggio-like melody on the violin. The cello enters with another melody. The two switch and eventually transform the melodies. At a transitional phase, the mood is first suppressed but then reaches a climax before reverting to the simple opening. The scherzo second movement ("Très vif" or very fast) gives prominence to pizzicato effects. Some reviewers considered this movement to be Hungarian not simply because of the elements of Central European dance that it displays, but also because the Hungarian composer Kodály had written his Duo for Violin and Cello just a few years before Ravel's piece was composed, and he might have referenced it.

The third movement ("Lent" or slow) is solemn and subdued but as the music accelerates to double its speed, passion takes over; however, it ultimately returns to the gloomy mood of the opening. The finale ("Vif, avec entrain" or fast and with gusto) features an energetic and lively rhythm and melody, and the instruments engage in playful exchanges as they drive this sonata to a boisterous end.

皮亞佐拉 (1921-1992)

《布宜諾斯艾利斯的四季》（迪斯亞尼哥夫改編）

皮亞佐拉少年時就以純熟的阿根廷手風琴演奏，活躍於阿根廷的探戈樂團，但他長大後想向「嚴肅」音樂發展，到法國接受古典作曲訓練時，被恩師布朗潔點醒，探戈正是他的真正個人特色。他回國後以「新探戈」衝擊傳統，皮亞佐拉向非議者表明，他的新探戈是寫給音樂廳而不是舞池。

皮亞佐拉於 1992 年逝世後，愈來愈多著名古典音樂獨奏家演奏其作品，例如小提琴家甘祈頓，這套《布宜諾斯艾利斯的四季》由他委託俄羅斯作曲家迪斯亞尼哥夫改編。皮亞佐拉最喜愛的樂器編制是五重奏，由阿根廷手風琴及小提琴擔任主音，鋼琴、電結他及低音大提琴擔任有如爵士樂的節奏組。迪斯亞尼哥夫將後者改編給弦樂團，阿根廷手風琴則併入小提琴的部分。他應甘祈頓要求，加入韋華第《四季》的零碎片段，因為甘祈頓想把韋華第及皮亞佐拉一起演奏，湊成「八季」。迪斯亞尼哥夫把皮亞佐拉現場演奏時的即興技巧，融入小提琴獨奏中，令習慣照譜演奏的古典樂手能重現探戈的原汁原味。

皮亞佐拉生前較常演奏〈布宜諾斯艾利斯之夏〉及〈布宜諾斯艾利斯之冬〉，迪斯亞尼哥夫編曲版採用夏、秋、冬、春的次序。原曲的四季描寫分野不算大，都是採用五段結構：快慢快慢快，但〈布宜諾斯艾利斯之冬〉是慢快快慢。即使四季不算分明，但探戈的熱情貫穿全曲，就如變幻的氣候鎖不住人類的感情。迪斯亞尼哥夫將原曲轉化為炫技協奏曲，〈布宜諾斯艾利斯之秋〉原曲的第一段獨奏本由阿根廷手風琴演奏，編曲改為大提琴。〈布宜諾斯艾利斯之春〉的結尾，也是甘祈頓「八季」的結尾，悄悄的引用作為「八季」啟首的韋華第《春》，就如四季周而復始，生生不息。

Astor Piazzolla (1921-1992)

***The Four Seasons of Buenos Aires* (arr. by Desyatnikov)**

In his teens, Piazzolla was already recognised as a skilled bandoneon player in the tango orchestras of Argentina. As a grown man, however, he wished instead to develop further as a "serious" musician. He went to Paris to train in classical composition but the famous pedagogue Nadia Boulanger advised him to recognise that the tango was Piazzolla's true and most powerful voice. Accepting and expanding on this advice Piazzolla, on his return to Argentina, shocked the tango establishment with his "Nuevo Tango". He declared to his detractors that his "new" tango was intended not for the dance floor but the concert hall.

Not long after Piazzolla's death in 1992, prominent classical soloists began to take up Piazzolla's tango music. One of these was the violin virtuoso Gidon Kremer, who asked the Russian composer Leonid Desyatnikov to arrange some of Piazzolla's pieces, including *The Four Seasons of Buenos Aires*, for solo violin and string orchestra. Piazzolla's favourite musical grouping is a quintet, with bandoneon and violin as lead instruments, and a jazz-like rhythm section with piano, electric guitar and double bass. Desyatnikov's arrangement assigns the string orchestra to take the role of the rhythm section, while the bandoneon and violin parts are merged. In arranging *The Four Seasons of Buenos Aires*, Desyatnikov, at Kremer's request, quoted fragments of Vivaldi's *The Four Seasons*, as Kremer intended to perform Vivaldi and Piazzolla side by side as "Eight Seasons". Desyatnikov incorporated improvisatory nuances of the composer's performances into the solo violin part so that classical musicians who are trained to follow the score can deliver the style of authentic tango music.

Piazzolla used to play *Summer of Buenos Aires* and *Winter of Buenos Aires* quite often in his concerts. Desyatnikov's arrangement follows the sequence of *Summer*, *Autumn*, *Winter* and *Spring*. However, the seasons as depicted by Piazzolla are not as diverse as this might lead us to believe. The pieces are all in a five-part structure: fast-slow-fast-slow-fast with the exception of *Winter* that starts with "slow" (i.e. slow-fast-slow-fast-slow). Still, they share a common thread of passion. The present writer interprets it as human emotions refusing to be subdued by fluctuating weather. Desyatnikov's arrangement is essentially a virtuosic concerto, but not exclusively for the violin. In *Autumn*, the bandoneon cadenza is now given to the cello. At *Spring's* conclusion (which is also the end of Kremer's "Eight Seasons") we hear a muted quote from Vivaldi's *Spring*, the beginning of "Eight Seasons", suggesting that the end is also the beginning, and thereby celebrating the rejuvenating power of mother nature.

樂曲介紹由劉偉霖撰寫

Programmes notes by William Lau

星海音樂廳

Xinghai Concert Hall

星海音樂廳於 1998 年落成，是廣州市大型專業音樂文化地標，是內地最具影響力的音樂文化品牌之一。除了兩大駐廳樂團廣州交響樂團和廣東民族樂團的音樂會，星海音樂廳亦舉辦不同音樂活動，包括年度音樂大賞、廣州爵士音樂季等，讓音樂走進市民的日常生活。

Founded in 1998, the Xinghai Concert Hall is a cultural landmark in Guangzhou and one of the Mainland's most influential music brands. Alongside the music programmes by its resident orchestras, the Guangzhou Symphony Orchestra and Guangdong National Orchestra, the hall presents various performances and events including Annual Highlights and Guangzhou Jazz Season, aiming to make music accessible to the public.



原創節目團隊

Original Production Team

星海音樂廳製作中心總策劃
Xinghai Concert Hall Programme Production Centre Programme Directors

王冬雲 Wang Dongyun

楊震 Yang Zhen

音樂設計 Music Design

景煥 Jing Huan

監製 Producer

譚偉 Tan Wei

音響指導 Sound Adviser

楊震 Yang Zhen

節目統籌 Programme Co-ordinator

閉嘉麗 Bi Jiali

宣傳策劃 Publicity Co-ordinator

羅倩文 Luo Qianwen

藝術總監 / 導演 / 編舞
Artistic Director / Director / Choreographer

曾文通 Tsang Man-tung

演出者
Performers

指揮 **Conductor**

丁嘉滢 Ding Jiaying

獨奏 **Soloists**

彭珂 (小提琴) Peng Ke (Violin)

潘暢 (大提琴) Pan Chang (Cello)

樂團 **Ensemble**

廣州交響樂團室內樂組合

Guangzhou Symphony Orchestra Chamber Music Ensemble

樂團首席 **Concertmaster**

彭珂 Peng Ke

第一小提琴 **First Violins**

王佳奇 Wang Jiaqi

李磊 Li Lei

第二小提琴 **Second Violins**

張藝圓 Zhang Yuna

陳苗苗 Chen Miaomiao

中提琴 **Violas**

吳莽 Wu Mang ◆

田以耐 Tin Yee-loi, Taylor

張與娜 Zhang Yuna

大提琴 **Cellos**

潘暢 Pan Chang ▲

張迪祺 Zhang Diqi

低音大提琴 **Double Bass**

鄧芳婷 Deng Fangting

▲副首席 Associate Principal

◆助理首席 Assistant Principal

舞者 **Dancers**

麥琬兒 Natalie Mak

馬師雅 Alice Ma

廖向民 Liu Heung-man

程偉彬 Rex Cheng

創作及製作團隊

Creative and Production Team

舞台及服裝設計
Set and Costume Designer
曾文通 Tsang Man-tung

執行舞台及服裝設計
Deputy Set and Costume Designer
蘇善誼 Ainsley So

媒體藝術
Media Artist
XCEED

燈光設計
Lighting Designer
張素宜 Zoe Cheung

音響設計
Sound Designer
夏恩蓓 Ha Yan-pui

導演助理 / 節目統籌
Assistant to Director/
Programme Coordinator
李慧妍 Sunny Li

監製
Producer
江妙蘭 Kong Miu-lan

製作經理
Production Manager
李嘉安 Lee Ka-on

執行舞台監督
Deputy Stage Manager
何詠心 Bonita Ho

助理舞台監督
Assistant Stage Manager
梁焯樺 Leung Hei-wa

製作電機師
Production Electrician
謝徵榮 Mousey Tse

燈光編程及控制員
Lighting Programmer and Operator
楊尚真 Yeung Sheung-chun

燈光控制員
Lighting Technician
方祺端 Fong Ki-tuen

影像控制員
Video Operator
XCEED

音響控制員
Sound Operator
梁軒持 Leung Hin-chi

舞台助理
Stage Crews
詹文龍 Chim Man-lung
孫國華 Suen Kwok-wah

服裝助理及化妝
Wardrobe Assistant and Makeup Artist
區曉澄 Au Hiu-ching

音響助理
Sound Crew
衛澤榮 Wai Zak-sun

佈景製作
Set Production
雅都廣告裝飾有限公司
Art Domain Advertising &
Decoration Limited

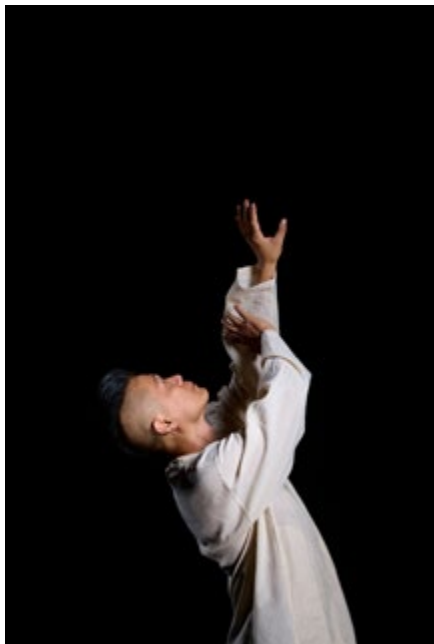
音響器材
Sound Equipment
MAD Music

主視覺設計
Key Visual Designer
曾文通 Tsang Man-tung

宣傳攝影
Photography
甘瑞敏 May Kam

攝影 (紀錄)
Photography (Archive)
甘瑞敏 May Kam
Worldwide Dancer Project

錄像 (紀錄)
Videography (Archive)
C Production House



曾文通

藝術總監 | 導演 | 編舞 |
舞台及服裝設計

跨領域當代藝術家，範疇包括劇場、視覺藝術、音樂及藝術教育等。畢業於香港演藝學院，2009 年獲亞洲文化協會獎助金，翌年到美國耶魯大學戲劇學院任研究學者。他以簡約設計達致精神上的平靜和諧，以「一念間一場空」的禪意美學介入設計。2008 年獲香港藝術發展獎「藝術家年獎（戲劇）」，2017 年憑舞劇《風雲》獲世界

劇場設計展佈景設計專業組銀獎，作品備受國際業界肯定。

他以「靜心觀看」的意念創作多部劇場作品，包括《心寂無聲》(2017)、《觀自在》之《山海行深》(2017)、《入靜山林》(2019)、《黑天幻日》(2021)、《八步瑜伽》(2023) 及《經行頌鉢》(2024)。個人作品展包括《舞台空間消解構成》舞台設計展覽及《三千大千》靜觀藝術裝置展。2010 年成立 Allpamama，主張藝術、生活、音樂和靜心的平衡。2024 年為 M+ 文化博物館設計《百八聲空》，舉行一系列以頌鉢為媒介的藝術和博物館體驗，包括表演、靜心自助導賞和工作坊，深受大眾歡迎。

Tsang Man-tung

Artistic Director | Director | Choreographer |
Set and Costume Designer

An interdisciplinary artist whose practice incorporates theatre, visual arts, music, and arts education, Tsang graduated from The Hong Kong Academy for Performing Arts and was awarded the Asian Cultural Council Fellowship in 2009. The following year, he served as a research scholar at the Yale School of Drama. He employs a minimalist design approach to achieve spiritual balance and harmony, incorporating the aesthetics of Transcend to the Beyond in his designs. He has received numerous local and international awards for scenography, including the Artist of the Year(Drama) at the 2008 Hong Kong Arts Development Awards and the Silver Prize for Set Design at the 2017 World Stage Design Awards with the dance drama *Storm Clouds*.

He is renowned for his minimalist conceptual style, shown in his theatrical productions such as *The Heart Sutra* (2017), *Vipassana - Silent Walk* (2017), *Silence in the Woods* (2019), *The Light of Metempsychosis* (2021), *Ashtanga* (2023) and *Cankramati* (2024). He was invited to present his solo exhibition in scenography at the *Disjunctive-coding Exhibition* and curated the *Lokadhātu* mindfulness installation exhibition. He formed Allpamama in 2010, focusing on the four cores of art, music, life and meditation. In 2024, he curated 108 *Harmonics* for M+ Museum, a series of art and museum experiences centred around singing bowls. This included performances, self-guided contemplative tours, and workshops, which were highly acclaimed by the public.



廣州交響樂團

廣州交響樂團創建於 1957 年，是中國內地最具藝術水準和藝術活力的樂團之一，被英國《金融時報》譽為「中國音樂傳統與創新的連接點」。廣州交響樂團是中國內地最早實行音樂季模式運作的專業樂團之一，2024/25 音樂季是樂團的第 28 個音樂季。指揮黃屹在 2023 年 9 月接替中國音樂家協會交響樂團聯盟主席、指揮余隆成為廣州交響樂團第三任音樂總監。

Guangzhou Symphony Orchestra

Since its founding in 1957, the Guangzhou Symphony Orchestra (GSO) has developed into one of the most artistically superb and vibrant orchestral institutions in Mainland China, receiving acclaim from *Financial Times UK* as "China's nexus of musical tradition and innovation." The GSO is also one of the first orchestras in Mainland China to institute a professional concert season, and 2024/25 marks its 28th season. In September 2023, Huang Yi became GSO's third Music Director, succeeding Long Yu, Chairman of the China Musicians Association's League of China Orchestras, who was hailed by the *New York Times* as "the most powerful figure in China's Western classical music scene."



丁嘉滢

指揮

廣州交響樂團助理指揮。美國茱莉亞學院鋼琴專業音樂學士及碩士，在學期間以鋼琴獨奏和指揮雙重身份與茱莉亞音樂學院樂團合作，引起熱烈迴響。2021年9月以第一名的成績考入上海音樂學院研究生作曲指揮系，成為著名指揮家余隆首屆兼唯一的研究生學生。2022年入選由OAcademy與英國皇家音樂學院聯合創辦的指揮藝術家文憑培訓項目，並榮獲美國

Carlos Miguel 指揮獎學金，成為其2023年全球獲獎者中唯一的亞洲指揮。2024年獲選進入巴孚·約菲指揮學院，並與蘇黎世音樂廳樂團合作演出。

曾合作樂團包括紐約室內樂團，巴爾的摩室內樂團，蘇黎世音樂廳樂團、南卡查爾斯頓交響樂團，匈牙利國家交響樂團，皮埃爾·蒙都夏季節日樂團、上海交響樂團、廣州交響樂團、貴陽交響樂團，青島交響樂團、上海四重奏、呼和浩特愛樂樂團等，並與紐約愛樂樂團及上海樂隊學院合作室內樂音樂會。

Ding Jiaying

Conductor

Ding Jiaying, Assistant Conductor of Guangzhou Symphony Orchestra. She graduated from the Juilliard School with a bachelor's degree and a master's degree. In 2021, Ding was admitted to the Composition and Conducting Department of Shanghai Conservatory of Music and became the student of conductor Long Yu. In 2023, she won the Carlos Miguel Prieto Conducting Fellowship in the United States, becoming the only Asian conductor among the global winners. In 2024, she was selected to Paavo Järvi Conducting Academy where she performed successfully with the Tonhalle Orchester-Zürich.

As a conductor, she has conducted with the New York Chamber Orchestra, Baltimore Chamber Orchestra, Tonhalle Orchester-Zürich, Charleston Symphony Orchestra, Hungarian National Symphony Orchestra, Pierre Monteux Summer Festival Orchestra, Shanghai Symphony Orchestra, Guangzhou Symphony Orchestra, Guiyang Symphony Orchestra, Qingdao Symphony Orchestra, Shanghai Quartet, and Hohhot Philharmonic Orchestra, etc. She has also conducted with the New York Philharmonic Orchestra and Shanghai Orchestra Academy for a chamber music concert.



彭珂

小提琴

廣州交響樂團首席、國家一級演奏員、廣東小提琴教育學會副會長。

先後就讀於中央音樂學院及德國呂貝克音樂學院，於 2002 及 2003 年分別獲得德意志學術交流學會 DAAD 及 Marie-Luise Imbusch-Stiftung 年度最高獎項。師從小提琴演奏家和教育家沈彥、夏敬熙、李向陽、林耀基、Nora Chastain、Tamara Smirnova 等，音樂足跡遍及世界各地，包括英國、

瑞士、意大利、美國、日本、墨西哥、摩洛哥等二十多個國家和地區。經常在廣州交響樂團樂季音樂會、新年音樂會和巡演音樂會中擔任獨奏，也曾在廣州大學和星海音樂學院舉辦獨奏音樂會。與大提琴家潘暢組成的 "PENG & PAN" 弦樂二重奏近年來也深受音樂愛好者歡迎。

彭氏曾就職於中國交響樂團、中國愛樂樂團、呂貝克歌劇院。2015 年加入廣州交響樂團。

Peng Ke

Violin

Peng Ke, a National Class I Performer and concertmaster of the Guangzhou Symphony Orchestra, also serves as Vice President of the Guangdong Violin Education Society.

Beginning his musical journey at the Central Conservatory of Music, he further honed his skills at the Lübeck Academy of Music in Germany, where he received top international awards from DAAD and the Marie-Luise Imbusch-Stiftung for his virtuosity with the violin. Peng has performed in more than 20 countries, including the United Kingdom, Switzerland, Italy, United States, Japan, Mexico and Morocco. On stage with the Guangzhou Symphony Orchestra, he frequently performs as a soloist, showcasing his talent in seasonal concerts and New Year celebrations. Peng, alongside cellist Pan Chang, form the "PENG & PAN" String Duo, beloved by music enthusiasts.

He had played in the China National Symphony Orchestra, China Philharmonic Orchestra and Theater Lübeck. He joined the Guangzhou Symphony Orchestra in 2015.



潘暢

大提琴

廣州交響樂團大提琴副首席，國家二級演奏員。

畢業於美國耶魯大學音樂學院，並曾於畢業時獲得由耶魯大學頒發的 "Aldo Parisot" 大提琴貢獻獎，也是唯一一位受邀在耶魯大學 2015 年開學典禮上獻奏的在校學生。演出足迹遍布美國及中國內地，2016 年在紐約卡奈基音樂廳舉辦個人獨奏音樂會，亦曾於 2015 及 2016 年在紐約著名音樂機構 Salon de Virtuosi 舉辦個人音樂會，並獲得其 2015-16 年度最受歡迎音樂家獎。2018 年受馬丁·路德·金家族的邀請，在美國亞特蘭大市博物館獻奏。2019 年在奧地利維也納弦樂比賽中獲得銀獎。

潘氏曾多次受邀參加世界各大古典音樂節，包括荷蘭國際音樂節、美國海菲茲音樂節、韓國大山音樂節、瑞士洛桑夏季音樂節、廣東國際馬友友青年音樂周、北京長城夏令營等。

Pan Chang

Cello

Pan Chang, a National Class II Performer and associate principal cellist of the Guangzhou Symphony Orchestra.

He graduated from the Yale University School of Music, earning the Aldo Parisot Prize and performing at Yale's convocation, where he demonstrated his exceptional musical talents. His performances have spanned both the United States and Mainland China. His career highlights include a solo recital at the Carnegie Hall in New York in 2016. He has performed at highly-regarded institutions such as the Salon de Virtuosi, where he earned repeated accolades as the Most Popular Musician in 2015-16. In 2018, he performed at the invitation of the Martin Luther King Jr. family in Atlanta and in 2019 won a silver medal at the Austrian Vienna String Competition.

Pan's musical journey also includes participation in festivals like the Dutch International Music Festival and the USA's Heifetz Music Festival, where he showcases his musical prowess and international sensibility.



麥琬兒

舞者

畢業於香港演藝學院，主修中國舞系。在學期間獲頒春天舞台獎學金及兩度獲頒迪土尼獎學金，並代表舞蹈學院前往意大利及台灣交流及演出。

麥氏於 2014 年至 2020 年間加入城市當代舞蹈團成為全職舞者。期間曾與多位知名本地及海外編舞家合作，並隨團到訪以色列、日本、澳洲、台灣、韓國、北京等地演出，2017 年憑《拼途》獲提名香港舞蹈年獎「傑出女舞蹈員

演出」。個人編舞作品包括《被扔到世上的石頭》(2016) 和《由離分子》(2021)。現為自由身舞者、嬋柔、普拉提及瑜珈導師。

Natalie Mak

Dancer

A graduate of The Hong Kong Academy for Performing Arts, Mak majored in Chinese Dance and was awarded the Spring Time Stage Productions Scholarship, and the Disney Scholarship twice. As a student, she was selected to conduct exchanges and performances in Italy and Taiwan.

She was a full-time dancer with the City Contemporary Dance Company (CCDC) from 2014 to 2020. She collaborated with numerous renowned local and international choreographers and performed with the group in various places, including Israel, Japan, Australia, Taiwan, Korea and also Beijing. She was nominated for the Outstanding Female Dance Performer at the Hong Kong Dance Awards in 2017. Her choreographic works include *Wandering Stone* (2016) and *1/2 TBC* (2021). She is a freelance dancer and a certified yoga, GYROTONIC®, and GYROKINESIS® Pilates instructor.



馬師雅

舞者

畢業於香港演藝學院，主修現代舞及編舞。活躍於舞台演出，探索以不同媒介展示舞蹈，並與多名不同媒介藝術家以及藝術機構和團體合作。

近年主要作品包括城市當代舞蹈團「二延體 2021」《講下啫》、香港藝術節《叮叮叮叮》(2021)、東邊舞蹈團《Leg》(2023)、《你係編舞㗎》(2024)。2020 年於香港舞蹈年獎獲頒「白朗唐新晉編舞獎」，2021

年獲得香港藝術發展獎「藝術新秀獎」的殊榮。

曾多次參與香港藝術節「香港賽馬會當代舞蹈平台」的編舞及演出，其中作品《烏》(2018) 曾參與韓國首爾 New Dance for Asia 國際舞蹈節並在愛丁堡國際藝術節 2023 獲 5 星評價，《點指》(2019) 亦獲邀到日本、新加坡、南韓、澳門等地演出。

現為香港演藝學院舞蹈學院兼職導師。

Alice Ma

Dancer

A graduate of The Hong Kong Academy for Performing Arts, Ma majored in Contemporary Dance and Choreography. She performs regularly on stage and explores various ways of showcasing dance, collaborating both with artists from different disciplines and with numerous art institutions and groups.

Recent works include City Contemporary Dance Company's *I Don't Mean It* (2021), Hong Kong Arts Festival's *Ding Ding Ding Ding* (2021), E-Side Dance Company's *Leg* (2023) and *You? Choreograph* (2024). She received the Tom Brown Emerging Choreographer award at the Hong Kong Dance Awards in 2020 and was honoured with the Young Artist Award at the Hong Kong Arts Development Awards in 2021.

She has frequently participated in the Hong Kong Jockey Club Contemporary Dance Platform at the Hong Kong Arts Festival. One of her works, *Wu* (2018), was presented at the Seoul New Dance for Asia International Dance Festival in Korea and received a 5-star review at the Edinburgh International Festival 2023, while she was invited to perform *Over-master* (2019) in Japan, Singapore, South Korea, and Macao.

She is a part-time instructor at The Hong Kong Academy for Performing Arts.



廖向民

舞者

畢業於香港演藝學院，主修當代舞。在學期間曾獲成龍慈善基金獎學金。2006 年獲頒匯豐銀行之中港藝術交流獎學金赴廣州參加廣東現代舞週。2013 至 2014 於動藝成為駐團舞者。曾參與多位編舞家及多個不同團隊之演出。編舞創作包括《重覆》(2012)、《蛻》(2014)、《柔荑》(2021) 等。現為自由身舞者及舞蹈導師。

Liu Heung-man

Dancer

A graduate of The Hong Kong Academy for Performing Arts, Liu majored in Contemporary Dance. During his studies, Liu received a scholarship from the Jackie Chan Charity Foundation. In 2006, he received a scholarship from HSBC to attend the Guangdong Modern Dance Festival in Guangzhou. He was a dancer with the DanceArt Hong Kong between 2013 and 2014, and has participated in performances by many choreographers and dance companies. His choreographic works include *Repeat* (2012), *teoi3* (2014) and *Sprout* (2021).

Liu is currently a freelance dancer and dance teacher.



程偉彬

舞者

香港演藝學院中國舞系學士及編舞碩士（榮獲演藝學院研究生獎學金）。曾為香港動藝舞蹈團駐團舞者。考獲中國武術段位制三段，師承李暉 MH 師傅、陳建民師傅、陳榮師傅及陳達夫師傅。

近年舞蹈演出作品包括進念二十面體《春之祭》(2018)、東邊舞蹈團《聚光（載譽重演）》(2024) 等。個人編舞作品包括香港藝發局新苗計劃之《庖丁》(2017)、

康樂及文化事務署「舞蹈新鮮人系列」之《獨·蝸》(2017)、香港藝術節《舞鬥》項目之《兩生》(2018) 及《悟》(2019)、《原點》(2019) 等。作品《獨·蝸》榮獲香港舞蹈年獎 2018「傑出小型場地舞蹈製作」。

現為演藝學院兼職講師、獨立編舞、舞者及太極 / 瑜伽 / 普拉提導師。

Rex Cheng

Dancer

Cheng graduated from The Hong Kong Academy for Performing Arts with a bachelor's degree in Chinese Dance and a master's degree in Choreography. He was awarded the Post-Graduate HKAPA Local Scholarship and, after graduating, joined DanceArt HK as a full-time dancer. He is a part-time lecturer at The Hong Kong Academy for Performing Arts, a freelance dance artist, and a Tai Chi, Yoga & Pilates tutor. He was accredited Level 3 certification in the Chinese WuShu Duan Wei System under the tutelage of Master Li Fai MH, Master Chan Kin-man, Master Chan Wing and Master Chan Tat-fu.

Recent performances include Zuni Icosahedron's *The Rite of Spring* (2016) and *Converging Beams (Rerun)* (2024). His choreographic works include *The Butcher* (2017), sponsored by the Hong Kong Arts Development Council's Emerging Artists programme; *Solitary* (2017) by the Leisure and Cultural Services Department New Force in Motion series; *La Double Vie* (2018) and *Enlightenment* (2019), from the Hong Kong Arts Festival Contemporary Dance Series; and *The Key* (2019). *Solitary* received an award as an Outstanding Small Venue Production in the 2018 Hong Kong Dance Awards.

He is a part-time lecturer at The Hong Kong Academy for Performing Arts, a freelance dance artist, and a Tai Chi, Yoga & Pilates tutor.

XCEED

媒體藝術

XCEED 為香港新媒體藝術團隊，專注數碼藝術裝置，空間設計以及互動表演藝術。曾獲邀參與國內外不同的藝術節、放映會、展覽及新媒體演出。作品巡迴意大利、西班牙、巴西、阿根廷、德國、美國、希臘、波蘭，亦散見亞洲等地。近年獲希臘 Athens Digital Arts Festival 及波蘭 WRO Biennale 邀請展出作品，亦與本地不同藝術團體跨界合作，包括城市大學創意媒體中心、香港中樂團、ifva 獨立短片及影像媒體節、城市當代舞蹈團和香港芭蕾舞團等。曾獲德國紅點設計大獎、美國紐約 Core77 Design Award、英國 Lumen Prize、台灣金點設計獎、深圳創意設計新銳獎優秀獎及香港設計師協會環球設計大獎。

XCEED 意指創作出超越極限的作品。

XCEED

Media Artist

XCEED is a new media art collective based in Hong Kong, focusing on digital art installation, spatial design and interactive performance. They have been invited to participate in various international art festivals, screenings, exhibitions and performances in countries including Italy, Spain, Brazil, Argentina, Germany, the United States, Greece, Poland and in cities across Asia. Their most recent collaborations with art organisations include the Creative Media Centre at the City University of Hong Kong, Hong Kong Chinese Orchestra, ifva Festival, City Contemporary Dance Company, Hong Kong Ballet and more. The team was awarded the Red Dot Design Award, the Core77 Design Award, the Lumen Prize, the Golden Pin Design Award, the Shenzhen Design Award for Young Talents and a HKDA Global Design Award.

XCEED is about transcending boundaries and going beyond limitations.

蘇善誼

執行舞台及服裝設計

畢業於英國皇家中央演講和戲劇學院舞台及服裝設計系。2023年憑中英劇團《唐吉訶德》獲頒華語戲劇盛典「最佳舞美獎」、2024年憑香港話劇團《史家本第二零二三回之伏虎降龍》獲得香港舞台劇獎「最佳化妝造型」及提名「最佳服裝設計」。近期服裝設計作品包括一舖清唱《小事化有》、香港話劇團《史家本第二零二三回之伏虎降龍》、香港舞蹈團《如影》、中英劇團《窮艙守護隊》、《唐吉訶德》、《解憂雜貨店》、進劇場 – 布萊恩·費爾《神醫》、三角關係《晚安》、《二人餐》及《小塵大事》、Common Ground《戰鬥圖騰》等。

Ainsley So

Deputy Set and Costume Designer

After graduating from the Central School of Speech and Drama, So was awarded the Chinese Theatre Award for Best Scenography for Chung Ying Theatre Company's *Man of La Mancha* in 2023, the Hong Kong Drama Awards Best Makeup and Image Design award, and was nominated for Best Costume Design for Hong Kong Repertory Theatre's *Scapin in Jiānghú, Chap. 2023* in 2024. Her recent costume design credits include Hong Kong Repertory Theatre's *Scapin in Jiānghú, Chap. 2023*, Hong Kong Dance Company's *Womanhood*, Chung Ying Theatre Company's *Man of La Mancha*, *The Miracles of The Namiya General Store* and *Baskerville: A Sherlock Holmes Mystery*, Trinity Theatre's *Sweet Dreams*, *Table for Two* and *Dustykid on Stage*, and Common Ground's *The Battle*.

張素宜

燈光設計

畢業於香港演藝學院，主修舞台燈光設計。曾隨本地不同劇團參與海外演出交流。

近年合作單位包括香港話劇團、香港舞蹈團、進念二十面體、鄧樹榮戲劇工作室等。近期參與作品包括香港舞蹈團《舞綵嶺南》、曾文通導演作品《八步瑜珈》、《經行頌鉢》等。

Zoe Cheung

Lighting Designer

Cheung graduated from The Hong Kong Academy for Performing Arts, majoring in Theatre Lighting Design. She has also participated in projects and festivals overseas.

Recent productions include *Lands in the South* by Hong Kong Dance Company, Tsang Man-tung Theatre Series *Cankramati*, *Ashtanga* and more.

夏恩蓓

音響設計

畢業於香港演藝學院舞台音響及音樂錄音系。現為不同本地及海外舞台製作擔任音響設計師及工程師，以及音樂節音響顧問。憑音樂劇《大狀王》、《穿 Kenzo 的女人》、《奮青樂與路》及《大殉情》（重演）四度榮獲香港舞台劇獎最佳音響設計。

近期作品包括廣州大劇院及香港藝術節《雄獅少年》（粵語版）、文化交談《利瑪竇》、香港藝術節《憩園》及音樂劇場《日新》、西九文化區 X 香港話劇團《大狀王》、香港中樂團《月滿長生殿》、中英劇團《穿 Kenzo 的女人》、康樂及文化事務署《我們的音樂劇 Reimagined》、利希慎基金《奮青樂與路》、一舖清唱《大殉情》等。

Ha Yan-pui

Sound Designer

Ha is a graduate of the Theatre, Sound and Music Recording Department of The Hong Kong Academy for Performing Arts and has been working as Sound Designer, Engineer & Audio Consultant in local and overseas drama, dance, concert, musical & multimedia productions. She has received the Best Sound Design at the Hong Kong Drama Awards on four occasions with designs for *The Impossible Trial*, *Women In Kenzo*, *Sing Out* and *Our Immortal Cantata* (re-run).

Recent design works include *I Am What I Am the Musical* (Cantonese Version) for the Guangzhou Opera House and Hong Kong Arts Festival, *Matteo Ricci The Musical* for Intercultural Dialogue, *Garden of Repose* and *Yat-sen* for the Hong Kong Arts Festival, *The Impossible Trial* for the WestK X Hong Kong Repertory Theatre, *The Palace of Eternal Life on A Moonlit Night* for the Hong Kong Chinese Orchestra, *Women In Kenzo* for Chung Ying Theatre Company, *The Originals* (Reimagined) for the Leisure and Cultural Services Department, *Sing Out* for Lee Hysan Foundation and *Our Immortal Cantata* for Yat Po Singers.

李嘉安

製作經理

畢業於香港演藝學院，主修藝術、項目及舞台管理，現為自由身舞台工作者。

Lee Ka-on

Production Manager

A graduate of The Hong Kong Academy for Performing Arts, Lee majored in Arts, Event and Stage Management. She is currently a freelance theatre practitioner.

何詠心

執行舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理，以及倫敦藝術大學中央聖馬丁藝術及文化企業文學碩士。

曾參與製作包括鄧樹榮戲劇工作室《掂行掂過》、《死人的手機》、《泰特斯 2.0》（歐洲巡演）、orleanlaiproject 《風平草動》、一條褲製作《香港藝術的前世今生》、《一個人的政治：長毛》、香港歌劇院《蝙蝠》、《百年歌劇巡禮》、半舞台式歌劇《修女安潔莉卡及賈尼·斯基基》、澳門國際音樂節《愛情靈藥》、《安德烈·謝尼爾》、澳門國際默劇節、澳門藝術節《叢前黑夜》、聚聲喧嘩《牠和牠和牠的森林》、香港話劇團《迂迴曲》、ABA Production Ltd 'Kids Fest Hong Kong' 等。

Bonita Ho

Deputy Stage Manager

A graduate of The Hong Kong Academy for Performing Arts. Ho majored in Arts, Events and Stage Management, and Central Saint Martins, University of the Arts London with Master of Arts in Arts and Cultural Enterprise.

She participated in productions including *Nothing Is Known*, *Dead Man's Cell Phone* and *Titus 2.0 Europe Tour* by Tang Shu-wing Theatre Studio; *Wild is the Grass* by the orleanlaiproject; *What About Art in Hong Kong, A Hongkonger's Political Journey: Long Hair* by Pants Productions; *L'Elisir d'Amore, Andrea Chénier* by Macao International Music Festival; Macao International Mime Festival 2018; *Night Just Before the Forests* by Macao Arts Festival; *Three of Us* by Heteroglossia; *Twists & Turns* by Hong Kong Repertory; and *Kids' Fest Hong Kong* by ABA Productions Ltd.

梁煥樺

助理舞台監督

自由身舞台工作者。近期參與製作包括前進進戲劇工作坊《給美狄亞的男孩們》、《在新的一天，我們繼續往理想前進》、《案內人 Hongkongshima》、《誰殺了大象》、同流《移家女孩》、《同行嘉年華》、《毒》、進劇場《三姊妹》、《愛在蔓延時》、《CLAIRE 空海之迴》、音樂劇作《少年神農的搖滾獨白》、舞蹈劇場《鏡花微塵》、「香港比舞」等。

Leung Hei-wa

Assistant Stage Manager

A freelance theatre practitioner, Leung's recent works include *With Love*, *Medea's Boys*, *On A New Day*, *Hongkongshima* and *Who Killed the Elephant* by On & On Theatre Workshop; *Draft My Life*, *We Carnival* and *Poison* by Wedraman; *The Three Sisters*, *Love in the Time of* and *Claire* by Theatre du Pif; *A Tale of the Young Shennong*, *A Rock Musical* by Musical Trio; *Till We Meet Again* by Chinese Dance Theatre and Hong Kong Dance Exchange.

資料由樂團及表演者提供
Information provided by the Orchestra and artists



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謝謝蒞臨欣賞第四屆粵港澳大灣區文化藝術節《樂動·舞界》香港篇。若你對這場演出或康樂及文化事務署（康文署）文化節目有任何意見，請填寫電子問卷。你亦可將意見電郵至 cxlo@lcsd.gov.hk，或傳真至 2366 5206。

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