



MAR 2021 3月號

A Chorus of the Heart

歌聲伴我心

Professor Nancy Yuen 阮妙芬教授
Head of Vocal Studies
聲樂系主任





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After a year plagued with uncertainty and closure, in a world forever changed by COVID-19, the community is working hard to adapt to the new normal. Due to the pandemic, the Academy had no choice but to cancel the annual Academy Opera last year. Professor Nancy Yuen, Head of Vocal Studies of the School of Music, says, "The Academy Opera has always been an annual highlight, so this year, we want to let our students display their talents and hard work on stage, in whatever form that might take."

一場疫症改變了世界，經歷徬徨封閉的一年，大家正努力適應生活的新常態。演藝學院一年一度的盛事「演藝歌劇」，去年受疫情影響無奈取消。聲樂系主任阮妙芬教授說：「演藝歌劇是每年的重點節目，今年我們已準備就緒，無論如何都希望在舞台上呈現同學的努力和才華。」

The fully staged opera presented in the Drama Theatre in March is an important annual interdisciplinary event. For some years in the past, thanks to Dr Helmut Sohmen and Dr Peter Thompson's generous sponsorship, world renowned conductors and directors took part in productions to enrich students' learning. Since last year's production, *Falstaff*, was cancelled, the Academy has become more prepared psychologically, technologically and pedagogically, even if the pandemic has not fully abated. The Academy has been doing its utmost to identify possibilities within the limitations, "The whole world needs to grapple with the pandemic problem. We can't do much, but every step ushers in new experiences. If we can't perform live, we can live-stream, or record and play back." Professor Yuen adds, "I am learning how to improve my online teaching using technology. This may sound like a purely technological problem, but in today's world, equipping ourselves with technological know-how is essential for better delivery in the performing arts."

The Fortunate Ones

This year's Academy Opera is Mozart's *Idomeneo*. The story begins with Ilia, Princess of Troy, falling in love

每年3月在校內戲劇院上演的大型歌劇，是跨學院製作的年度盛事。過去數年更承蒙蘇海文博士和湯比達博士的慷慨贊助，邀請國際著名指揮和導演來港參與製作，豐富學生學習。惟去年的劇目《法斯塔夫》因疫情無緣上演；一年過去，疫情影響仍未退，但經過年多以來的心理、課程和技術上的調整，學院上下積極在有限的空間內發掘可能。「疫情是全世界都須要面對的問題，我們能夠做的不多，每一步都是新的經驗，若果疫情不容許我們作現場演出，我們計劃採用錄播方式呈現今年的歌劇。」阮教授續說：「我正在學習如何利用科技在網上達至更好的教學效果，這方面看似是純粹技術上的問題，與表演藝術無關，但在現今世界，大家都須要不斷努力，學習更多新的科技知識。」

幸福的一羣

今年歌劇的劇目是莫扎特的《伊多美尼奧》，故事由特洛伊公主伊莉亞愛上克里特國王之子伊達曼特開始。每齣歌劇背後的歷史文化淵源都是一門學問，阮教授希望同學能透徹地了解和熟習整套歌劇背後的含意，「深入認識具代表性的作曲家，對日後的演出和

with Idamante, son of the King of Crete. The historical and cultural contexts of an opera is a subject unto itself. Professor Yuen wants her students to be well-versed in the opera's underlying meanings and implications. "In-depth understanding of representative composers is immensely helpful to students' future performances and work."

The Bachelor of Music (Honours) degree programme of the School of Music offers majors in Chinese and Western instruments, vocal studies, conducting, composition and electronic music, among other areas. "Vocal studies is an undergraduate programme that covers courses in theory, history, language, etc, while performance constitutes a large proportion of the syllabus. Students have the chance to collaborate with the Academy Symphony Orchestra every semester — performing opera scenes to orchestral accompaniment in the first semester, and, in the second, taking part in a fully staged opera that features not only orchestral accompaniment but also bespoke costumes, stage designs, sets and props." Professor Yuen believes that students' performance opportunities at the Academy are enviable. "At many other music schools, only opera

工作將大有幫助。」

音樂學院的音樂學士（榮譽）學位提供多個主修學科，包括多種中西樂器、聲樂、指揮，和作曲及電子音樂等。「聲樂屬本科課程，包含理論、歷史、語言等教學內容，演出佔課程的比重非常高，主修聲樂的學生每個學期都有機會與交響樂團合作。第一學期有歌劇選段演出，是由樂團伴奏的；而第二學期的大型



Vocal Studies students have the opportunity to participate in a fully staged opera that features not only orchestral accompaniment but also bespoke costumes, stage design, backdrops and props.

主修聲樂的學生每年均參演大型歌劇，由樂團伴奏，而服裝、舞台設計、佈景和道具都是特別訂造的。

majors get to work with an orchestra. In the UK, there are five major music schools, each with over 300 vocal students. The Sichuan Conservatory of Music has over 1,000 vocal students. Obviously the opportunity for performance of each student is not high. That's why I always say our students are very lucky."

Striving for Excellence

Professor Yuen is an internationally renowned soprano. As a child, she loved singing and performing, but since Hong Kong did not have a vocal academy, she undertook secretarial studies at the Hong Kong Polytechnic after secondary school. However, Professor Yuen did not give up her passion, performing in an amateur capacity while she was studying. After graduation, she found regular employment so she could save money to study overseas. After three years' hard work, her wish finally came true when she was accepted into the Royal Academy of Music in London. Upon graduation, she landed the title role in the Welsh National Opera production of *Madama Butterfly*. The next two decades saw Professor Yuen in the UK playing leading roles in dozens of operas with various opera troupes, and performing all over the world. After marrying her Singaporean husband, she moved to Singapore and continued to perform, while becoming Head of Vocal Studies at the Nanyang Academy of Fine Arts in Singapore. In 2010, Professor Yuen returned to Hong Kong to assume the headship of Vocal Studies at the Academy.

From stage to classroom, Professor Yuen never once let go of her identity as a performer. "I have never stopped performing. This is important — to have mastered whatever I'm teaching students. Even in these unusual times, I still practise." She thinks singers and athletes have much in common. When in the spotlight, both need intense focus and to pour themselves into whatever they are doing. Hence while performing, Professor Yuen makes sure she gets enough sleep; she also drinks a lot of water and exercises as much as possible. Even when overseas, she sticks to her healthy diet and routine. "To keep myself in great psychological shape, I must be extremely self-disciplined. I can't be easily distracted. Some may think it's a sacrifice, but I don't look at it that way." Over the years, she has developed a strict lifestyle that works for her. In teaching, Professor Yuen gives equal attention to her students' physical and mental



Group photo with the cast and production team of the annual Academy opera in 2017, *Suor Angelica & Gianni Schicchi*.

與2017年的演藝歌劇《修女安潔莉卡》及《奪產記》的演出和製作團隊合照。

歌劇，除了由樂團伴奏外，不論服裝、舞台設計、佈景、道具都是特別訂造的。」阮教授笑言學生的眾多演出機會叫人羨慕，「其他地方的音樂學院，只有主修歌劇的學生才有機會與樂團合作。就以英國為例，當地的五間大型音樂學院，各自有三百多名聲樂學生；在四川，那裡的音樂學院則有過千名聲樂學生，故此每位學生的演出機會不多，所以我經常說我們的學生很幸福。」

優秀的一面

阮教授是國際知名的女高音，自小喜歡唱歌和表演，但香港以往並無聲樂專門學院。雖受環境局限，但阮教授並無放棄夢想，中學畢業後在理工學院修讀秘書課程期間，一邊讀書一邊繼續作業餘演出。畢業後投身職場儲錢，三年後終如願考入倫敦皇家音樂學院。於音樂學院畢業後，阮教授馬上在威爾斯歌劇團中當上歌劇《蝴蝶夫人》的女主角，自此留英20年，於數以十計的歌劇中擔當主要角色，與不同歌劇團合作，走遍世界各地演出。她婚後隨新加坡籍丈夫移居當地，繼續演出之餘，亦擔任新加坡南洋藝術學院音樂系聲樂部主任，2010年回港出任香港演藝學院聲樂系主任。

從舞台走入學院，阮教授並沒有放下表演者的身分，「我一直以來沒有停止表演，這點很重要，我教學生之前，首先要自己也做得到。即使在疫情下，我仍然保持練習。」她認為歌唱家與運動員相似，出場的一



As *Madama Butterfly* at London's Royal Albert Hall. 於倫敦皇家阿爾伯特音樂廳擔演蝴蝶夫人。



As Pamina in *Die Zauberflöte (The Magic Flute)* with Opera Queensland. 於昆士蘭歌劇團製作的《魔笛》中擔任帕米娜一角。



Concert visit with students to Guangzhou. 帶領學生到訪廣州，參與音樂會作交流。

states. "Teaching is mentally demanding. Singing practice or performance, on the other hand, fills me with energy. That's how I strike a balance."

Professor Yuen values communication inside and outside the classroom. She likes to share her experiences with students and help them deal with their personal issues. "Singing has a direct connection with the body. If you are troubled by physical or mental stress over a long period of time, it will be reflected in your voice. Students come from different backgrounds; they have different strengths and weaknesses, as well as different personal issues to deal with. Some students are very confident; some highly insecure. I hope to bring out the best in each student. This is my daily challenge."

What Contributes to Success

Singers have always had their share of career challenges. Professor Yuen attributes half of a singer's success to talent, 40% to hard work, and the remaining 10% to luck. She humbly says she is one of the lucky ones who received a lot of help and encouragement on her artistic journey, and stresses the importance of good interpersonal relationships. However, she also points out that Hong Kong lacks a mature culture of vocal art, which hampers the development of young singers. "Hong Kong has quite a few geniuses — the students' performances speak for themselves. I am committed to ceaselessly nurturing future singers, and hopefully create an environment that lets them build careers out of performance."

刻須要高度集中，傾注全身能量，因此她演出前必然保持充足睡眠，多喝水多運動，即使到外地表演，亦不會胡亂到處吃喝玩樂。「我要時刻保持良好的精神狀態，須要非常自律，不能貪玩，有人覺得這是犧牲，但我並不這樣認為。」多年來，她早已養成嚴於律己的生活習慣，日常教學同樣注重身心狀態，「教導學生須要花很多心神，而練歌或演唱則給予我能量，這是一種身心平衡。」

阮教授在課堂內外均重視溝通，喜歡與學生分享經驗，為學生排解煩惱。「唱歌與身體有直接關係，如果心神長期受羈絆，怎能演繹出好聲音呢？每一位同學都來自不同背景，有各自的困難和長短處，有的充滿信心，有的欠缺安全感，我希望把他們最優秀的一面帶動出來，這是我每日的挑戰。」

成功的一半

歌唱家的挑戰從來不少，阮教授認為成功一半靠天分，四成是努力，餘下一成是運氣。她自言是幸運兒，在投身藝術事業的路上獲得很多人的幫助和鼓勵，故此強調人際關係的重要，奈何香港的歌唱藝術文化未成氣候，令年輕一代的發展有所局限。「香港有不少天才，單看學生們的演出便知道水準非常高，因此我深信我須要繼續培養新一代的歌唱家，希望能夠一步步創造環境，讓他們日後能發展以演出為主的事業。」

作為過來人，阮教授相信每位同學都有自己意想不到



Vocal Studies students bring opera scenes into secondary schools. 聲樂系學生定期於本地中學作歌劇選段演出。

Speaking from experience, Professor Yuen is of the view that every student has potential unknown to themselves; and a teacher's patience and systematic guidance can inspire and enlighten. "My experiences studying in Hong Kong and the UK in my youth were very different. The teachers in the UK would praise my strengths and show me how to be even better. Getting affirmation makes one happy. I always try to be encouraging, to raise students' self-confidence, and help them discover strengths in themselves that they may not even be aware of."

Potential is like a gemstone. Deeply embedded, it shines only when properly mined, cut and polished. The same may be said of both students and teachers. Last year, Professor Yuen directed Opera Hong Kong's *The Marriage of Figaro* and abridged versions of *Così fan tutte* x *The Magic Flute* to great acclaim. Both parties have plans to team up again this year. Directing is a new experience for Professor Yuen. "Directing requires you to take into account the interests of the whole production, from the actors to the lighting. How do you encourage young actors to express themselves on stage? How do you help them to give their best? These are things a director needs to consider." Unlike rigid nine-to-five jobs with fixed procedures, the chemistry of a stage performance comes from the interaction between the participants. Professor Yuen calls this an "active challenge", one that entails joy and pain, but is always immensely rewarding. 🎭

的潛能，師長的循循善誘能為學生帶來啟迪。「我少時分別曾在香港和英國讀書，感覺很不同；英國的老師會主動讚賞我的優點，教導我如何做得更好。得到別人認同是一件開心的事，所以我會盡量鼓勵同學，提升他們的信心，幫助他們發掘一些連自己也可能未知的長處。」

潛能猶如寶石，埋藏深處，須要開發才能發出光芒，不僅同學如是，老師亦然。去年，阮教授獲香港歌劇院邀請擔任《費加羅的婚禮》，以及莫扎特經典歌劇精要版《女人皆如此》x《魔笛》的導演，大獲好評，雙方計劃今年再度合作，是阮教授演出和教學以外的新體驗。「擔任導演須要顧全大局，由演員到燈光都須關注。怎樣令年輕演員在台上放膽表現自己？如何協助他們展示最優秀的一面？這些都是導演要考慮的範疇。」舞台表演並非刻板工作，沒有既定步驟和程序，化學作用來自團隊之間的互動，阮教授稱之為「活性挑戰」，箇中有苦有樂，但結局必然收穫滿滿。🎭



▲ Professor Yuen with her students at a concert that she hosted in 2018 to raise funds for Vocal Studies students. 於2018年舉辦音樂會為學生籌款。圖為阮教授當天與學生合照。

▶ Professor Yuen gives performances regularly, here at an outdoor venue in Beijing. 阮教授教學之餘，亦一直繼續表演。相片攝於北京的演出。



意大利文演唱，附中文字幕
歡迎6歲或以上人士欣賞
Sung in Italian with English and Chinese surtitles
For ages 6 or above

莫扎特 MOZART

I D O M E N E O
伊 多 美 尼 奧

Mozart's *Idomeneo* continued the story of the well-known Greek mythology *The Trojan War*. Princess Ilia fell in love with the kind-hearted prince Idamante after she was captured to the Island of Crete. On the other hand, the King Idomeneo promised Nettuno, the god of sea, to immolate the first living creature he encountered in order to get saved. Unfortunately, the one he met was his own son, Idamante...

莫扎特的《伊多美尼奧》延續著名希臘神話《木馬屠城記》——伊莉亞公主被擄至克里特時，愛上了善良的王子伊達曼特；另一邊廂，國王伊多美尼奧遭難，他向海神求救，海神要求以一個條件作為交換：將他得救後看見的第一個活物作為祭物獻給大海。誰知國王遇到的，正是自己的兒子伊達曼特……

23,25,27.3.2021 | 晚上7:30pm
Academy Drama Theatre 演藝學院戲劇院 | \$65 - \$150

Ticketing details
票務詳情: P.13-14





Guided Talk with Music Performance to Provide Extraordinary Experience 音樂全體驗 — 導賞與演奏

Music appreciation is not merely a treat for the senses, but also a feast for the inquiring mind. Each note in every music piece has its own meaning, representing the inner world of musicians. The School of Music is collaborating with this year's Hong Kong Arts Festival to give the online guided talk "Intimacy and Obsession in Janáček and Martinů's String Quartets" on the former's String Quartet No 2 *Intimate Letters* (1928) and the latter's String Quartet No 5 (1938). Dean of Music Professor Sharon Choa (above photo) will embark on a journey to explain the renowned works of the two Czech composers, while the Academy's student string quartets will perform selected movements of the two pieces, immersing participants in the intimacy and obsessional anxieties exuded in these works. 🎻

Broadcast Date 播放日期:

10.3 – 30.6.2021

More information 更多資料:



In collaboration with 合作伙伴:



欣賞音樂，不單單帶來感官上的享受，同時亦能滿足知性的追求。每一首曲目的每一個音符都蘊含音樂家的心思和情感。音樂學院與今屆香港藝術節合辦「楊納傑克與馬替奴弦樂四重奏：親暱與著迷」網上導賞講座，由演藝學院音樂學院院長蔡敏德教授（最上圖）介紹兩位捷克作曲家的弦樂四重奏作品，包括楊納傑克第二弦樂四重奏《親密信件》（1928年），以及馬替奴第五弦樂四重奏（1938年）的創作背景和曲目背後的含意；其中會穿插演藝學院學生的演奏，由學生組成的弦樂四重奏將即席演奏兩首曲目的選段，讓參加者更能感受作品中親暱與著迷的氛圍。 🎻



The Unthinkable Drama Festival Debuts 首屆「想不到戲劇節」

The Unthinkable Drama Festival debuts in the School of Drama with three student-directed productions.

Roland Schimmelpfennig's *Der goldene Drache* describes the blood and tears of illegal migrant workers in a foreign country. Martin Crimp's *Attempts on Her Life* takes us to the post-Cold War era to scrutinise the undercurrents triggered in a capitalist society shrouded in the dark cloud of terror. Zhu Yi's *I Am a Moon* spies upon the solitude and interactions of five commonplace city-dwellers.

Dean Professor Poon Wai-sum points out that in antiquity, people mastered the 24 solar terms through actual life experiences. "Our Festival also has its solar term, namely, the Unthinkable. The more unthinkable things are, the more we need to give them some thoughts. This is the only law we know through long-term practice of creation." He hopes that the works will bring something unexpected to the audience. 🎭

戲劇學院舉行首屆「想不到戲劇節」，公演三齣學生執導的作品。

羅蘭·希梅芬尼的《金龍》，描寫移民黑工身處異國求存的血淚故事；馬丁·昆普的《殺死她十七次》帶觀眾回到後冷戰時代，檢視資本主義社會在恐怖陰霾下引發的泡沫暗湧；朱宜的《我是月亮》則窺探五個都市小人物的孤單與互動。

院長潘惠森教授稱，古人在生活實踐中掌握農曆24節氣，「我們的節也有節氣，就是「想不到」。愈想不到，愈要想。這是我們通過長期的創作實踐而認識到的唯一規律。」他期望作品為大家帶來一點出乎意料的收穫。 🎭

18.3-3.4.2021
Academy Studio Theatre 演藝學院實驗劇場

Ticketing details 票務詳情: P.13-14



DIPLOMA PROGRAMMES

2021/22

(QF LEVEL 4)

文憑課程

CHINESE OPERA



粵劇

MUSIC



音樂

DANCE



舞蹈

DRAMA



戲劇

THEATRE & ENTERTAINMENT ARTS



舞台及製作藝術

Diploma programmes actualise aspirations

演藝文憑課程 一年圓一個夢想

To become a performing artist could be your unfulfilled dream. The 1-Year Diploma programmes* offered by The Hong Kong Academy for Performing Arts (HKAPA) provide professional foundation training in Chinese Opera, Dance, Drama, Music as well as Theatre and Entertainment Arts. All programmes are taught by the Academy's full-time academic staff and professionals from the industry. In addition to receiving the prestigious performing arts education, students with satisfactory academic results will be eligible for direct entry into the Bachelor's Degree programmes of the Academy, making their career in performing arts come true.

* Recognised under the Hong Kong Qualifications Framework
資歷獲資歷架構認可

很多人自小喜歡表演藝術，渴望在舞台一展才華。香港演藝學院的一年制「演藝文憑課程」，資歷獲資歷架構認可，提供粵劇、舞蹈、戲劇、音樂和舞台及製作藝術的專業基礎訓練，任教老師均為學院全職教員或業內專業人士。除了讓同學接受最扎實的表演藝術訓練，一圓演藝夢之外，成績達標者，更可直接入讀演藝學院學士學位課程，成為未來的專業表演藝術家。



APPLY NOW

Unique Graduation Performances in Unprecedented Times 不一樣的畢業演出

Last year the pandemic saw most of the Academy productions cancelled, including the graduation performances of the Class of 2020 which graduating students so cherish. With unyielding faith in themselves and the power of the performing arts, coupled with flexibility, the young performing artists are able to take to the stage against all odds.

去年不少校內製作節目因疫情而取消，包括畢業班十分珍重的畢業演出。然而，只要堅守信念，相信表演藝術可發揮的力量，靈活應對，哪裡都可以是舞台。



戲劇學院

The School of Drama organises the Graduates' Showcase every year to let graduating Drama students perform a short self-selected piece to a group of prospective employers. Last year, the Showcase was done online and all the works, including original and adapted monologues, excerpts from plays, musicals, and directing works, were made available for public viewing. This not only allows graduating students to continue the tradition, but also enables them to showcase their uniqueness and charisma to a wider audience.

戲劇學院每年均舉行畢業展演，學生把握短短數分鐘的時間，在業界要員前演繹一段自選戲劇選段。去年的演出方式包括原創和改編獨白、音樂劇、經典戲劇及導演作品選段等，並改以短片形式呈現，更於網上公開予大眾觀賞，除了令傳統得以保留外，學生還可與更多觀眾分享自己獨特的才藝和個人魅力。

School of Drama



Revisit the performance 重溫演出

School of Dance

The School of Dance also adopted a new approach to sharing their passion for dance in their graduation year. They created a dance film entitled *Alone but Together* to express a sense of togetherness despite the separation caused by the pandemic. The dance piece was choreographed by former Senior Lecturer John Utans with on-the-spot improvisation. The work is a cross-disciplinary effort, as it was directed by Film and Television alumnus Maurice Lai, with the School of Theatre and Entertainment Arts designing the lighting.

舞蹈學院的2020年畢業班同樣選擇了新方式，與眾人分享舞蹈的熱忱。學生以舞蹈錄像《Alone but Together》表達疫情下人們「隔離卻合一」的狀態。作品由前學院高級講師余載恩編舞，並配以學生的即興舞蹈。是次錄像更是跨學院的新嘗試，由電影電視校友黎宇文導演，舞台燈光則由舞台及製作藝術學院設計。



舞蹈學院



Revisit the performance 重溫演出

JK & Ingrid Lee Foundation



創意項目基金 CREATIVE PROJECT FUND



Managed by 捐助機構代表

Arts with the Disabled Association Hong Kong
香港展能藝術會

Call for Social Inclusion Projects 徵集藝術共融項目

Students of the Academy are invited to submit proposals that fulfill the mission of Arts for Everyone, and/ or to promote Inclusiveness through the arts to build a caring society. A sponsorship will be offered for the project implementation of the selected proposals.

歡迎香港演藝學院學生提交項目計劃書，內容需有關於推動「藝術同參與·傷健共展能」之使命，或/及透過藝術同建共融社會。成功入圍的計劃書將獲資助推行藝術共融的項目。

Eligibility 對象:

Students Enrolled in the Bachelor's Degree and Master's Degree Programmes in the Academy
香港演藝學院學士學位及碩士學位在读學生

Awards 資助:

HK\$30,000 to \$60,000 sponsorship for each selected project
每個入圍項目可獲港幣3萬至6萬元資助

Application Deadline 申請截止日期:

Academic Year 2020/21 學年: 15. 03. 2021
Academic Year 2021/22 學年: 15. 10. 2021



Application Guidelines

Enquiry 查詢:

Student Recruitment and Community Engagement Office
學生招募拓展處

☎ 2584 8703

✉ srce@hkapa.edu



Funded by 捐助機構

**JK & Ingrid Lee
Foundation**

APPLAUSE 獎聲

The following awardees are Film and Television alumni.
以下得獎者皆為電影電視學院校友。

57th Golden Horse Awards 2020

Kiwi Chow Kwun-wai and **Felix Tsang Chun-wing** (both Class of 2004) won the Best Adapted Screenplay with their work *Beyond the Dream*.

Night Is Young, directed by **Kwok Zune** (Class of 2009), won the Best Live Action Short Film.

第57屆金馬獎

周冠威和**曾俊榮**（同於2004年畢業）編劇的《幻愛》獲最佳改編劇本。

郭臻（2009年畢業）執導的《夜更》獲最佳劇情短片。

Cheuk Cheung (Class of 2007) won the Excellent Pitch Award in Tokyo Docs 2020 with this work *My Mother Is A Noh Actor*.
卓翔（2007年畢業）的《My Mother Is A Noh Actor》於Tokyo Docs 2020獲Excellent Pitch Award。

Lai Wai-ling (Class of 2011, School of Drama) won the Best Supporting Actress in the TVB Awards Presentation 2020.
賴慰玲（戲劇學院，2011年畢業）於萬千星輝頒獎典禮2020獲得最佳女配角。

Roy Szeto (Associate Professor, Head of Directing and Artistic Director of School Production, School of Drama) received the Best Director at the 4th Chinese Theatre Award.
司徒慧焯（戲劇學院副教授、導演系主任及學院製作藝術總監）於第四屆華語戲劇盛典頒獎禮獲頒最佳導演。

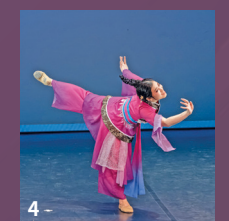
The following awardees are Gifted Young Dancer Programme (GYDP) students. 以下得獎者皆為青年精英舞蹈課程學生。

48th Open Dance Contest – Chinese Dance Category

Yeung Sze-wah¹ won the Gold Award and Best Performance Award.
Cheun Kai-wai², **Lam Kai-mei**³ and **Tse Yan-tung**⁴ won the Silver Award.

第48屆全港公開舞蹈比賽 — 中國舞

楊詩驊¹獲金獎兼最佳表演獎。
曾佳蔚²、**林佳眉**³和**謝欣彤**⁴獲銀獎。



3 MARCH DIARY

月節目表

- DRAMA 戲劇 ● OPERA 歌劇
- 18 **THU | 8PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 19 **FRI | 8PM | AU**
Academy Drama: *I Am a Moon* by Zhu Yi*
演藝戲劇:《我是月亮》—— 朱宜 *
\$95, \$80(M), \$50(B) ● (A)
- 20 **SAT | 1PM | AU**
Academy Drama: *I Am a Moon* by Zhu Yi*
演藝戲劇:《我是月亮》—— 朱宜 *
\$95, \$80(M), \$50(B) ● (A)
- 20 **SAT | 4PM | AU**
Academy Drama: *Attempts on Her Life* by Martin Crimp*
演藝戲劇:《殺死她十七次》—— 馬丁·昆普 *
\$95, \$80(M), \$50(B) ● (A)
- 20 **SAT | 8PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 22 **MON | 8PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 23 **TUE | 7:30PM | AD**
Academy Opera: Mozart: *Idomeneo*
演藝歌劇:莫扎特:《伊多美尼奧》
\$150, \$95, \$130(M), \$85(M), \$65(B) ● (A)
- 23 **TUE | 8PM | AU**
Academy Drama: *I Am a Moon* by Zhu Yi*
演藝戲劇:《我是月亮》—— 朱宜 *
\$95, \$80(M), \$50(B) ● (A)
- 24 **WED | 8PM | AU**
Academy Drama: *Attempts on Her Life* by Martin Crimp*
演藝戲劇:《殺死她十七次》—— 馬丁·昆普 *
\$95, \$80(M), \$50(B) ● (A)
- 25 **THU | 7:30PM | AD**
Academy Opera: Mozart: *Idomeneo*
演藝歌劇:莫扎特:《伊多美尼奧》
\$150, \$95, \$130(M), \$85(M), \$65(B) ● (A)

- 25 **THU | 8PM | AU**
Academy Drama: *Attempts on Her Life* by Martin Crimp*
演藝戲劇:《殺死她十七次》—— 馬丁·昆普 *
\$95, \$80(M), \$50(B) ● (A)
- 26 **FRI | 8PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 27 **SAT | 1PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 27 **SAT | 4PM | AU**
Academy Drama: *I Am a Moon* by Zhu Yi*
演藝戲劇:《我是月亮》—— 朱宜 *
\$95, \$80(M), \$50(B) ● (A)
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\$150, \$95, \$130(M), \$85(M), \$65(B) ● (A)
- 27 **SAT | 8PM | AU**
Academy Drama: *Attempts on Her Life* by Martin Crimp*
演藝戲劇:《殺死她十七次》—— 馬丁·昆普 *
\$95, \$80(M), \$50(B) ● (A)
- 29 **MON | 8PM | AU**
Academy Drama: *Attempts on Her Life* by Martin Crimp*
演藝戲劇:《殺死她十七次》—— 馬丁·昆普 *
\$95, \$80(M), \$50(B) ● (A)
- 30 **TUE | 8PM | AU**
Academy Drama: *Der goldene Drache* by Roland Schimmelpfennig*
演藝戲劇:《金龍》—— 羅蘭·希梅芬尼 *
\$95, \$80(M), \$50(B) ● (A)
- 31 **WED | 8PM | AU**
Academy Drama: *I Am a Moon* by Zhu Yi*
演藝戲劇:《我是月亮》—— 朱宜 *
\$95, \$80(M), \$50(B) ● (A)

VENUE 場地

- AD** Academy Drama Theatre
演藝學院戲劇院
- AU** Academy Studio Theatre
演藝學院實驗劇場
- (A) The Hong Kong Academy for Performing Arts event
香港演藝學院節目
- * The Unthinkable Drama Festival
想不到戲劇節
- (B) Full-time students, senior citizens over 65 or people with disabilities
全日制學生、65歲或以上觀眾或殘疾人士
- (M) Members of SAPA and Academy Alumni Association
演藝友誼社及演藝校友會會員

REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email vp@hkapa.edu. 在本刊付印後，如遇特殊情况，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公佈為準。有關詳情亦可致電 2584 8514 或電郵 vp@hkapa.edu 向演藝學院票房查詢。



Check the most up-to-date diary online
於網上查閱最新節目表
www.hkapa.edu/event/upcoming

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



31 288 288 www.hkticketing.com

BOX OFFICES

The Hong Kong Academy for Performing Arts – Wanchai
The Academy's Béthanie Landmark Heritage Campus – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
D · Park – Tsuen Wan
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Tom Lee Music Limited – Tsimshatsui, Olympian City, Wanchai, Shatin, Yuen Long

CUSTOMER SERVICE FEE

Ticket purchased over the counter: HK\$8/ticket
Online Booking and ticket purchase hotline: HK\$15/ticket

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.

BÉTHANIE MUSEUM

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
演藝學院伯大尼古蹟校園 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
D · Park 愉景新城 — 荃灣
香港會議展覽中心 — 灣仔
國際展覽中心 — 九龍灣
通利琴行 — 尖沙咀、奧海城、灣仔、沙田、元朗

顧客服務費

各售票處：每張港幣八元正
網上訂票及購票熱線：每張港幣十五元正

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伯大尼博物館

歡迎於快達票售票網預約伯大尼導賞團及訂購博物館門票。

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eNews 電子快訊



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139 Pokfulam Road, HK 香港薄扶林道 139 號
Tel 電話：2584 8500 | Fax 傳真：2802 4372
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Academy News 演藝通訊
Mar 2021 三月

Edited and Published by 編輯及出版
Communications Office
The Hong Kong Academy for Performing Arts
香港演藝學院傳訊處

Printed with soy ink on recycled paper
採用環保大豆油墨及再造紙印製

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支持我們未來的藝術家

The Hong Kong Academy for Performing Arts welcomes your support to our students who are future artists for Hong Kong and the region. Most of the funds received will be used as scholarships to enable highly talented and deserving students to pursue their studies in the performing arts. The funds will also support capital projects, overseas study tours and other student related activities. Please act now!

香港演藝學院需要您對我們學生的支持，為培育香港及亞太區未來藝術家出一分力！演藝院所籌得的大部份善款將用以設立獎學金，讓才華橫溢的學生，可繼續在表演藝術方面深造。善款同時亦會用作改善設施，贊助學生海外學習及其他學術活動。請積極支持！

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I would like to make a donation to support The Hong Kong Academy for Performing Arts.
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聯絡人姓名 (如與上述不同)： _____

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- Please make your cheque payable to "The Hong Kong Academy for Performing Arts".
- 捐款港幣 100 元或以上將獲發收據作扣稅用途。
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- 請填妥表格連同劃線支票，寄回香港灣仔告士打道一號，香港演藝學院拓展處收。
- 支票抬頭請填寫「香港演藝學院」。

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香港演藝學院承諾遵守《個人資料(私隱)條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料(私隱)條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。

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