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演藝通訊 ACADEMY NEWS



**The Beginner's Mind
Meeting Award-winning Playwright and
Alumna Candace Chong Mui-ngam**

**毋忘初心：
專訪知名編劇兼校友莊梅岩**

The Beginner's Mind Meeting Award-winning Playwright and Alumna Candace Chong Mui-ngam

毋忘初心： 專訪知名編劇兼校友莊梅岩

Candace recalled the ups and downs during her two years at the Academy. Here is where she once cried the whole afternoon after her teacher bluntly told her that her script was like rubbish. When she calmed down, she contemplated the well-meaning criticism and learnt from it. 莊梅岩回顧於演藝學院度過的兩年歲月，有喜有悲。她就曾於此處，因為老師直指其劇本「幾近垃圾」而哭了一整個下午；其後她反省老師的教誨，從中成長。



Candace Chong Mui-ngam, a five-time winner of the Hong Kong Drama Award for Best Script, has seen some of her plays adapted into movies and television dramas. However, the alumna of the School of Drama of the Academy rejoices more in the sheer joy of creation than in such accomplishments.

莊梅岩，五度獲頒香港舞台劇獎最佳劇本，作品不只曾搬上大小舞台，還被拍成電視和電影。光環背後，這位演藝學院戲劇學院校友最享受的，還是創作時的那份純粹。



Two renowned playwrights from the Academy family: Dean of Drama Professor Poon Wai-sum and alumna Candace Chong. 薪火相傳 — 與同為著名編劇的戲劇學院院長潘惠森教授合照。

Back in her high school years, Candace showed a flair for playwriting. She said she was a mediocre student who first tasted success when she was given the opportunity to write and direct a play for class performance. “Finally, I found something I was good at!” she joked.

She started to think seriously about playwriting as a career when she was doing a psychology degree at The Chinese University of Hong Kong. “Halfway through the programme, I knew that The Hong Kong Academy for Performing Arts would be my next destination. As an observer and analyser, I reckoned creative work suited me best, because it allowed me to express my emotions.” And so in 1999, she started to pursue an Advanced Diploma in Playwriting at the Academy, a decision that she regarded as the most fitting to develop her career.

As she recalled those two wonderful years at the Academy, Candace still rejoiced at the memory of discussing numerous plays with her classmates, who came from varied backgrounds. “We came from all walks of life and had different perspectives when we looked at the same thing. Therefore, our work had very distinctive content and styles.” With her psychology

background, Candace’s scripts are known for her precise portraits of human nature. “Psychology, like drama, helps you understand life and your true self. It gives a lot of weight to communication; which is helpful as I create the characters.”

莊梅岩的編劇路，早在中學時期已埋下伏線。莊稱那時自己是個平庸的學生，一次為校內班際表演擔任編劇和導演，她才初嘗成功感。幽默爽朗的她不禁自嘲：「當刻發現原來自己也有擅長的事！」

升讀香港中文大學後，修讀心理學的她卻肯定了編劇創作才是她真心嚮往的。「讀到半途，我已打算畢業後到演藝學院進修。我擅於觀察和分析，所以創作較適合我，可讓我抒發情感。」就這樣，她於1999年加入了演藝學院修讀編劇深造文憑，並認為選擇了一條適合自己的路。

於編劇班與來自不同背景的同學討論劇本，莊視之為樂事：「我們會以不同角度剖析同一件事情，各具獨特的見解。大家來自五湖四海，這才造就出五花八門的劇本。」至於她的心理學背景，則訓練出對人性的深入觀察和細膩刻劃：「心理學和戲劇同樣讓人了解自己 and 人生，亦著重與人溝通，大大幫助了我建構故事人物。」

The interview took place at the rehearsal room of the School of Drama – the cradle of every stage production, as well as her most unforgettable campus memories. There she and her classmates shared comments on one another's work in addition to analysing classical plays. Those days taught her to be humble. "We spent our youth and rode an emotional rollercoaster together in this room. We rehearsed here for every show. If the props were not ready, we would fabricate them using our imagination. Those days were so simple and innocent. After every show, we assembled here for critiques; that is how our pursuit of professionalism was built."



Production photo of *Love in the Red Chamber* which was written by Candace as her graduation project. 由莊編寫的畢業作品《愛在紅樓》劇照。



Photo taken at an Academy production at which Candace was Assistant Director. 在學期間莊為校內製作擔任助理導演。

17 years after her graduation, Candace has gained new insights into being an artist. "As an artist, you must have a strong mentality. On the one hand, you need to be open to comments and criticism from your audience. On the other hand, you have to be loyal to the original intentions and purposes of your work. You have to find a happy medium."

The high standards Candace has set for herself has created immense stress, but she is still passionate about playwriting for its creative freedom and for the opportunities for teamwork it offers. "Playwriting is a solitary activity. I write stories any time I want and have a high level of freedom," she said. "I find the self-ownership and the solitude of this craft quite enjoyable. But when a play gets into a rehearsal room, it becomes a collective work." Like an actor, she immerses herself in the world of her characters. "Every play is a new world. I often feel that I have lived in those worlds. I may never become the characters I have written, but once I immerse myself in their worlds, I feel that I have made an interesting journey."

這次邀約莊返回母校演藝學院，她選擇到排練室會面，稱那裡是她最懷念的地方，因為舞台上的一切都是在排練室孕育出來的。在那裡，她曾經與編劇班同學專注地研讀和分析經典劇本，並不時評價彼此的作品，從中學會了謙虛，教她畢生受用：「我們在這裡度過不少青蔥歲月，一起經歷情緒跌宕。表演前，我們就在這裡綵排，縱使通常那階段還未有道具，但我們會憑幻想把它們虛構出來。我們就是那麼的簡單、純粹；表演後，大家會聚在一起檢討，從中建立了對專業的追求。」

經過了十多年的磨練，她對創作有一番體會：「做創作，內心需要強壯。一方面，你須要聆聽別人的意見，接受觀眾的批評；但另一方面，你也必須堅守自己創作的原意

和初衷。故此我們須要找到一個平衡點。」

莊對自己的作品定下很高標準，帶來不少壓力，但她還是獨愛編劇這項創作，因她可同時享受無拘無束的創作空間，以及團隊合作：「編劇工作是很個人的，我隨時都可以把自己構思的故事寫下來，這過程自由度很大，我挺享受當中的主導性和孤獨感。但當劇本進入排練室，便成為整個團隊的事。」她跟演員一樣，會代入劇本角色。「每一個劇本都創造出一個新的世界，我經常感覺自己在那些世界裡生活。我永遠不會成為我構建出來的人物，但當我投入其中，就會感覺到自己經歷了一段有趣的旅程。」



With mentor Lee Ming-sum (middle) and classmates of the playwriting course. 與恩師李銘森老師(中)和編劇班同學合照。



Received the Award for Best Artist (Drama) at the Hong Kong Arts Development Awards in 2010. (Photo Courtesy of the Hong Kong Arts Development Council) 2010年獲香港藝術發展局頒發年度最佳藝術家獎。(照片由香港藝術發展局提供)

Different playwrights' styles may vary, but Candace is determined to be a playwright who relates to her audience. "Every story I write engages my feelings. The tales relate to me on an emotional level and inspire me to contemplate." This explains why her plays are not only well received but have also brought her five Best Script Awards. In 2010, she received the Award for Best Artist (Drama) from the Hong Kong Arts Development Awards. Dr Chung King-fai (affectionately known as King Sir), Founding Dean of the Academy's School of Drama, specifically commended her in his feature interview with *Academy News* in April this year. "Curiosity is crucial to a playwright, but it only gives you inspiration. Empathy will drive you to dig deeper into the inner worlds of different characters. It enables you to create vivid characters and adds depth to your stories."

As Candace put it, effort and reward do not always coincide, and a favourable environment is crucial for artists to thrive. "I grew up at a very open time when all kinds of plays could flourish; it encouraged people to try writing something about anything." As she looked back at her playwriting career, Candace said it has not been easy — especially the first two years after graduation. Candace encourages the Academy's aspiring playwrights to keep the mindset of a novice, stretch themselves and enjoy each creative journey. "As long as your

name will be seen on the play, you must do your best regardless of how much monetary reward you get out of it. Every word you write contributes to your reputation." King Sir mentioned in his feature interview about his desire that more local playwrights be produced, and Candace shares his wish. She hopes that better remuneration and a more creative environment can help the local playwriting scene to thrive. 🌟

編劇的風格可以很不同，莊矢志要當一名可與觀眾連繫的編劇：「我所寫的題材本身都能牽動到我的情緒，與我情感上有所連繫，繼而引發內心的一些構思。」怪不得她的劇本總引起大眾共鳴，還為她五度摘下香港舞台劇獎最佳劇本，2010年更獲香港藝術發展局頒發年度最佳藝術家獎；早前戲劇學院創院院長鍾景輝博士 (King Sir) 接受《演藝通訊》四月號訪問時亦曾點名稱讚她。莊續說：「當一名編劇，好奇心很重要，但它只能讓你捕捉到一些故事題材；而同理心則會驅使你關心和深入了解不同人物的處境，這樣構建出來的角色就會更加立體，創作亦會有深度。」



Recent work *My Very Short Marriage* was well received. (Courtesy of Music Nation Productions Limited). 近作《短暫的婚姻》好評如潮。(鳴謝：大國文化)

今天的成功，除了靠著不斷的默默耕耘，還涉及一些環境因素：「在我成長的年代，劇本風格百花齊放，讓人覺得甚麼題材也可以一試。」回顧這段路，莊坦言走得不易，尤其畢業後首兩年。她勸勵一些有志成為編劇的同學忠於初衷，為自己的作品全力以赴，盡情享受創作過程：「只要那個劇本印有你的名字，就算酬勞不多，都必須盡力做。因為你的文字質素和聲譽是掛鈎的。」King Sir 早前曾表示希望可培育更多本地編劇，莊亦十分關注本地編劇的權益，希望編劇的待遇有所改善，以及享有充裕的時間創作；這樣有助營造一個更理想的環境，讓本土的編劇茁壯成長。🌟

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Professor Gillian Choa Appointed as Deputy Director (Academic) 蔡敏志教授出任副校長(學術)

The Academy has announced the appointment of Professor Gillian Choa as Deputy Director (Academic) with effect from 1 June 2019.

Professor Choa has been serving the Academy for over 20 years as an academic faculty as well as practitioner. In her role as the Dean of the School of Theatre and Entertainment Arts (School of TEA), she has successfully overseen and led the School's academic development and its strategic planning. She is member of a number of senior Academy boards and committees, and an active elected member of the Academy Council.

Professor Choa received her Bachelor (Honours) degree in Drama from University of Hull, and Advanced Theatre Design diploma from Croydon College of Art and Design. She furthered her studies at The University of Hong Kong where she was conferred both Master's and Doctoral degrees in Education Policy, Management and Social Sciences. Her professional expertise has seen her regularly design sets and costumes for Academy productions. She has also worked extensively as a designer of sets and costumes in

Theatre, Television, Film and high-end commercial concerns before joining the Academy. During her earlier career, she also directed and designed theatre lighting and has been an editor for local fashion and architectural magazines. Her work has covered innumerable film and stage productions both overseas and in Hong Kong, and she was deemed the first professionally trained theatre designer in Hong Kong, and the first Resident Designer for Chung Ying Theatre Company. Professor Choa has been nominated and received numerous accolades for her local and international work.

In her role as Dean, Professor Choa continued to build productive partnerships with local and overseas universities, tertiary performing arts institutions, industry and community groups to provide educational opportunities for students and staff. She has been a key presenter in many local and international conferences and forums on arts education and policy and is an active member of the OISTAT community.

Professor Choa's commitment to the broader community is also significant. She was recently appointed to the Advisory

Committee for Education Development of the HKSAR and is currently serving on the panel of the Dance Alliance Awards. Previous positions have included adjudicator for the Drama Federation Awards, School Manager for the Spastic Association of HK, vetting member of CreateSmart Initiative Vetting Committee, and a member of the Sir Edward Youde Scholarship and Fellowship panels. She was also Director of International Services and Paul Harris Fellow of the Rotary Club of Hong Kong, and is currently Director of Fellowship for the Zonta Club of Hong Kong, and Korean Cultural Fellow.

As an academic leader, Professor Choa has successfully overseen the restructuring of the School of TEA into three Departments. This has provided a solid structural framework for the School's future, and will ensure that its programmes remain relevant, vital and innovative in their approach to pedagogical and curricular developments. The introduction of the BFA and MFA curricula via digital media and animation for live performance has also been introduced in response to the ever-changing needs of the industry. She has recently been able to secure a significant grant from the government for this purpose.

In the design and implementation of the 4-year degree and MFA programmes for the School of TEA, Professor Choa put into practice innovative teaching and learning methodologies. The outcome of these student-centred methodologies has been successfully evidenced. Professor Choa's introduction of the concept of Practice-as-Research (subject of her doctoral dissertation) in 2009 to postgraduate student programmes was of particular significance. She has overseen and participated in numerous accreditation exercises since 1997, often taking the role of panel member of Internal Validation exercises to support the process for Schools across the Academy.

Professor Adrian Walter, Director of the Academy commented, "Professor Choa has a diversified artistic background and thorough knowledge of the performance and entertainment industry and is a dedicated and passionate advocate of the performing arts. The breadth of her experience and knowledge of the Academy's academic programmes, together with the leadership skills she has clearly demonstrated in the development of the School of TEA and its multi-disciplinary curriculum, will, I am sure allow her to continue to make a significant and positive contribution to the development of academic programmes across the Academy. At present Professor Choa is also Chair of the Academy's Board of Undergraduate Education where she plays a strategic leadership role in the academic development of the Academy. Her strength and experience in this area will contribute significantly to upcoming HKCAAVQ accreditation processes." ❁

演藝學院公佈委任蔡敏志教授為副校長(學術)，於2019年6月1日正式上任。

蔡敏志教授於演藝學院服務超過20年，為舞台及製作藝術學院院長。她於任內成功帶領舞台及製作藝術學院落實多項學術發展，制定整體發展策略；她亦是校董會成員(教職員選任代表)，並參與多個委員會的工作。蔡教授於校內身兼多項要職，同時亦活躍於業界，備受推崇。

蔡教授先後畢業於赫爾大學和克羅伊登藝術與設計學院，分別獲頒戲劇學士(榮譽)學位和舞台設計高級文憑；其後於香港大學取得教育政策、管理和社會科學碩士和博士學位。蔡教授具有廣博的專業知識，一直為演藝學院製作的多項節目設計佈景和服裝。她涉獵範圍廣泛，加入學院之前，曾為眾多劇場、電視、電影和高級商業項目擔任佈景和服裝設計師，亦曾指導及設計舞台燈光，並出任本地雜誌的編輯。蔡教授活躍於本地和國際表演藝術界，其電影和舞台作品多不勝數，被譽為香港首位受專業訓練的舞台設計師，更是中英劇團的首位駐團設計師。蔡教授的本地和國際作品曾獲頒多個獎項和提名，成就備受肯定。

在擔任院長期間，蔡教授一直致力與本地和海外大學、表演藝術大專院校、行業夥伴和社區組織維持良好的夥伴關係，為學生和教職員提供更多學習機會。她一直積極於本地和國際藝術教育和政策會議及論壇中發表演說，也是國際舞台美術家劇場建築師暨劇場技術師組織(OISTAT)的成員。

蔡教授致力服務社會，對社區的藝術發展貢獻良多。除了擔任香港舞蹈年獎的評審、香港崇德社的聯誼總監，以及韓國文化研究員，她最近亦被香港特別行政區委任為教育發展諮詢委員會成員。

此前，她曾於多個團體擔任不同崗位，包括香港戲劇協會的評審員、香港耀能協會的學校經理、創意智優計劃審核委員會成員、尤德爵士紀念基金評審委員，以及香港扶輪社的國際服務總監和保羅哈里斯成員。

作為一位具魄力及遠見的學術領袖，蔡教授監督舞台及製作藝術學院改組成三個學系，為學院的未來奠下穩固根基，確保學院在設計教學方法和發展課程時，既保持相關性，亦有其重要性和創新元素。同時，為使學院能迅速回應日益多變的行業需求，學院的學士和碩士學位課程都加入了以電子媒介和動畫配合表演的元素。在蔡教授的積極推動下，學院最近更獲得政府一筆可觀的款項，以支持相關的用途。

在設計和落實舞台及製作藝術學院的四年制學士學位課程和碩士學位課程方面，蔡教授融入了創新的教學方法。這些以學生為本的教學方法，成效有目共睹。蔡教授於2009年把「研究並實踐」的概念(其博士論文題目)引入碩士學位課程。她自1997年起監督並參與無數的課程評審工作，並出任校內的評審成員，支持演藝學院不同學院的課程發展。

演藝學院校長華道賢教授表示：「蔡教授具有多元的藝術背景，對表演和娛樂事業有深徹的了解，更是一位對表演藝術充滿熱忱的推動者。憑著她廣博的學識及經驗，和對演藝學院學術課程的熟悉，加上她在推動舞台及製作藝術學院的發展和跨學科課程所展現的領導才能，我深信她定能繼續為演藝學院的學術課程發展帶來重大而正面的影響。現時，蔡教授擔任演藝學院學士課程委員會的主席，在當中發揮著領導的角色，策略性地推動學院的學術發展。她的專長和相關經驗，對於將開展的學術及職業資歷評審局評審工作，必定帶來莫大的裨益。」 ❁

A 35th Anniversary Event
**The Hong Kong Academy for Performing Arts
International Guitar Forum**
at the 4th Altamira Hong Kong International Guitar Symposium
16 - 19 July 2019



Concerts, lectures and lecture recitals by leading International and Hong Kong performers and researchers exploring the guitar's unique heritage in association with the International Guitar Research Centre, University of Surrey

All Forum activities are free and open to Guitar Symposium and IGRC registrants, as well as the general community, please email: IGF@hkapa.edu to register your interest.

**Deans Sharing
Views with
International
Practitioners**
**院長們外訪
作學術交流**



Dean of Drama Professor Poon Wai-sum attended the Asia Theatre Education Centre 11th International Forum in Beijing in May, organised by The Central Academy of Drama. Presiding over one of the sessions of the Forum, Professor Poon shared his thoughts on "Physical Training in Drama Education" together with representatives from The Central Academy of Drama, LASALLE College of the Arts (Singapore), National Academy of Chinese Theatre Arts, and Toho Gakuen College of Drama and Music (Japan).

戲劇學院院長潘惠森教授於5月中前赴北京，出席由中央戲劇學院舉辦的第11屆亞洲戲劇教育研究國際論壇（第三單元），並擔任主持，與來自中央戲劇學院、新加坡拉薩爾藝術學院、中國戲曲學院，以及日本桐朋學園藝術短期大學的講師，一起討論「戲劇教學中的身體訓練」。



(Photo Source: Weixin of The Central Academy of Drama
圖片來源：中央戲劇學院微信)



Dean of Dance Anna CY Chan was invited to attend the 17th Taishin Arts Award in Taiwan in May as one of the nomination committee members. After the ceremony, she was invited to share her views on contemporary arts and theatre with the guests. ♪

舞蹈學院院長陳頌瑛於5月中到台灣為第十七屆台新藝術獎擔任決選委員。頒獎禮結束後，陳獲邀就「他方的訊息——台灣當代藝術、當代劇場在亞太地區的殊異、串聯與合作的契機」一題發表演說，並與在場嘉賓交流意見。♪

Mnemonic 《記憶之書1.0》

8-11.5.2019
Drama Theatre 戲劇院

All performers are School of Drama students, while most members of the production team are from the School of Theatre and Entertainment Arts. 本劇所有演員均為戲劇學院學生；製作團隊大部分成員為舞台及製作藝術學院學生。

Photos by Henry Wong 拍攝：黃昌華



STUDENTS' SHARING / 學生分享

Cast 演員



Yuen Wang-chun (Final year, School of Drama)
阮泓竣 (戲劇學院應屆畢業生)

The important thing of this production is not to have a success or receive compliments. I want to learn. This kind of learning and practice is something we lack, especially in the field of devising. The act of creating is important both in itself and for the meaning it can bring. Actors do not merely act or sing or dance; they are vessels of creation and inspiration. So we should not confine what we can contribute. Regardless of our roles, we should always be looking to bring out the meaning of a story in the spirit of creation.

這次的經驗比起成果與讚賞，更在乎吸取教訓。我們正欠缺這類型的學習和實踐，尤其編作，是需要透過創作和行動去了解它的本質和意義。演員，不只是演、唱、跳，是創作和靈感的來源。我們不應限制著自己可貢獻的東西。我們無論在任何崗位，做任何事，都應該懷著創作的精神說出每一個故事的價值。

Sound Designer 音響設計



Suen Siu-man (Final year, School of Theatre and Entertainment Arts)
孫少文 (舞台及製作藝術學院應屆畢業生)

Every human interaction presents an opportunity, and this is what I want to look into. When we get to know someone, we tend to judge him/her easily and calculate how much we should give and take. This hinders us from moving forward. Theatre operates on a different level. We contemplate reasons and connections and seek to express what we are deep down. We move from judgements to letting go of our little thoughts, ultimately to finding common ground where we can work together. This is what drives us forward.

每次人與人的交錯都是機遇，亦是自己想挑戰的事。人與人形成關係的過程中，往往不禁去猜度別人與自身付出。前進的阻力源於此。劇場正相反，想前後，想左右，做牛做馬，也是為了傳達自己心底所想。關係由猜度轉化成放下自己的想法，去尋找合作的空間。前進的動力在這。

Dust and Dawn 《我自在江湖》

6-11.5.2019
Studio Theatre 實驗劇場

All performers are School of Drama students, while most members of the production team are from the School of Theatre and Entertainment Arts. 本劇所有演員均為戲劇學院學生；製作團隊大部分成員為舞台及製作藝術學院學生。

Photos by Henry Wong 拍攝：黃昌華



STUDENTS' SHARING / 學生分享

Cast 演員



So Chun-wai (Final year, School of Drama)
蘇振維 (戲劇學院應屆畢業生)

Something of a conundrum for each of us is that while we want to grow up and become somebody, growing up also means assuming responsibilities. Sometimes this involves doubting our capabilities — even to the extent of a loss of faith. Building faith can be a long process, during which we may face ridicule. If we can make it through these difficult times, we have made a giant leap. The play and real life tell me that there are always those who would destroy our faith. But we should never give up. We must move beyond regrets and hold fast to our faith.

人很奇怪，渴望成長，能獨當一面，但成長意味著要肩負起責任，令人不免猶疑，質疑自己的能力和信念。信念不易建立，當中一定會經別人取笑、奚落。如能走過這艱難的路，是成長的一大步。不過劇本和現實都彷彿告訴我，總會有人打擊你的信念。儘管如此，我們不應灰心，從遺憾中學習，捉緊信念。

Lighting Designer 燈光設計師



Lai Ka-ki (Final year, School of Theatre and Entertainment Arts)
賴嘉琪 (舞台及製作藝術學院應屆畢業生)

In *Dust and Dawn*, everything — time, location and rhythm — moved fast, giving me the opportunity to experiment with the use of lighting to best convey the spatial, rhythmic and emotional movements while at the same time making sure that the performance went smoothly. As a lighting designer, being able to use lights effectively to assist the production and to breathe with the audience is a beautiful thing.

How could one find peace in a chaotic world? Hoping that we can stand firm to our beliefs and live with ease. 《我自在江湖》一劇中，時間、地點及節奏的轉變都很快，令我可以探索和實踐如何運用燈光改變演出的時空、節奏與情感，同時又能令演出順暢地呈現。作為燈光設計師，能夠用燈光與整個演出和觀眾一同呼吸是很美好的事情。

我自在江湖？希望我們都能握緊信念，活得自在。



Gongs and Drums

《鑼鼓響》

31.5 – 1.6.2019
Drama Theatre 戲劇院

All performers and most of the orchestra members are School of Chinese Opera students, while some members of the production team are from the School of Theatre and Entertainment Arts. 所有演員和大部分樂隊成員均為戲曲學院學生；部分製作團隊成員為舞台及製作藝術學院學生。

Photos by Cheung Wai-lok 拍攝：張偉樂



Cheung Wai-ching, Rachel (Class of 2011, School of Music; above photo) and Fung Wai-hang, Rocelia (Class of 1988, School of Drama) won Artist of the Year at the Hong Kong Arts Development Awards 2018; whereas Drama alumnus Leung Tin-chak (Class of 2011) and Dance alumna Yau Ka-hei (Class of 2013) received Award for Young Artist. 音樂學院校友張緯晴(上圖, 2011年畢業)和戲劇學院校友馮蔚衛(1988年畢業)於2018香港藝術發展獎獲頒藝術家年獎; 梁天尺(戲劇學院, 2011年畢業)和邱加希(舞蹈學院, 2013年畢業)則獲得藝術新秀獎。

Herman Pong Tin-yau (Year 1, Master of Music) won 1st Prize at both the 29th Young Musician International Competition 'Città di Barletta' and the 2019 International Music Competition "Salzburg" Grand Prize Virtuoso (video audition).

龐天佑 (音樂碩士一年級) 於2019意大利第29屆巴列塔國際青年音樂家大賽及2019奧地利薩爾茨堡國際音樂大賽Virtuoso大獎(錄影遴選)獲第一名(薩克管)。

Andy Chung Hok-chun (Visiting student, School of Music) won 2nd Prize at the 20th Maria Giubilei International Piano Competition in Italy.

鍾學進 (音樂學院到訪學生) 於2019意大利瑪利亞·祖比莉國際鋼琴大賽獲第二名。

The Academy received Silver Award (NGOs/NPOs/Social Enterprises Communications category) at the 4th HK Public Relations Awards

(This is to acknowledge the marketing and publicity strategies for the 2nd Academy Festival. The Festival is an initiative of Professor Stephen Chow, Council Chairman of the Academy, which was successfully launched in 2017 and is gaining popularity with members of the public.)

演藝學院於第四屆香港公共關係獎(非政府組織/非牟利組織/社會企業傳訊)獲銀獎

(此獎項表揚第二屆香港演藝學院節的市場推廣和宣傳策略。演藝節於2017年由校董會主席周振基教授建議舉辦; 首辦至今, 參與的市民每年遞增。)



Aristo Sham (Junior Music Programme alumnus) won 1st Prize at the Alessandro Casagrande International Piano Competition. 沈靖韻(青少年音樂課程校友)於2019意大利卡薩格朗德國際鋼琴大賽奪第一名。(Photo Source / 圖片來源: Concorso Casagrande Facebook)



Hannah Tam Wan-ching (Junior Music Programme alumna) won Audience Prize (Violin) at 2019 Concours musical international de Montréal. 譚允靜(青少年音樂課程校友)於2019滿地可國際音樂大賽獲觀眾獎(小提琴)。



1 Mon | 12nn-9pm | AU, MS, PC
The 35th Anniversary Academy Festival Presents: TEA Graduate Exhibition 2019
35周年香港演藝學院節呈獻：舞台及製作藝術畢業展2019
Free admission 免費入場

4 Thu | 8pm | HKJCA
Alexander Shtarkman Piano Recital
史塔克曼鋼琴獨奏會
Presented by Music Monde Group
Music Monde Group主辦
\$480, \$380, \$260
\$240(S/S*), \$190(S/S*), \$130(S/S*)
\$190(W), \$130(W)

4-16 Thu - Tue
HKAPA Invitation to Music Summer Festival
香港演藝學院邀樂夏季音樂節
Details 詳情:
<https://invitationtomusic.org/>

7 Sun | 8pm | AL
BIG RESIGN DAY 《大辭職日》
Presented by 100 MOST & W THEATRE
100 MOST & W THEATRE主辦
\$580, \$480, \$380,
\$580(W), \$380(R)

9-12 Tue-Fri | 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

13 Sat | 2pm | HKJCA
Academy Creative Collaboration Project - Junior Composition Concert
演藝創意合作計劃—青少年音樂課程作品音樂會
Free event 免費節目(♯)

13-14 Sat-Sun | 3pm & 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

16 Tue | 8pm | HKJCA
The 4th Altamira HK International Guitar Symposium and Competition
Pavel Steidl & Xu Tuo & Li Jie Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
帕維爾史泰德與許拓 / 李潔
Presented by Eastman International Limited
\$580, \$380, \$280, \$290(B), \$190(B), \$140(B), \$140(W)

16-19 Tue-Fri | 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

17 Wed | 1:15pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Bastian Hildner Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
巴斯蒂安希德納演奏會
Presented by Eastman International Limited
\$240, \$160, \$120(B), \$80(B)

8pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Joaquin Clerch Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
華金克雷爾奇演奏會
Presented by Eastman International Limited
\$380, \$280, \$190(B), \$140(B)

18 Thu | 1:15pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Stephanie Jones Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
斯蒂芬妮瓊斯演奏會
Presented by Eastman International Limited
\$240, \$160, \$120(B), \$80(B)

8pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Rene Izquierdo & Tsao-Lun Lu Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
瑞內伊斯奎爾多與盧超倫演奏會
Presented by Eastman International Limited
\$380, \$280, \$190(B), \$140(B)

19 Fri | 1:15pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
The 19th Century Salon Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
十九世紀的沙龍演奏會
Presented by Eastman International Limited
\$240, \$160, \$120(B), \$80(B)

8pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Ricardo Gallen & Liu Xian Ji Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
裡卡多卡倫與劉憲績演奏會
Presented by Eastman International Limited
\$380, \$280, \$190(B), \$140(B)

20 Sat | 1:15pm | AH
The 4th Altamira HK International Guitar Symposium and Competition
Momcilo Aleksandric Guitar Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
莫姆契洛亞歷山德演奏會
Presented by Eastman International Limited
\$240, \$160, \$120(B), \$80(B)

8pm | HKJCA
The 4th Altamira HK International Guitar Symposium and Competition
Adam del Monte & Shenzhen Fuge Altamira Guitar Ensemble Recital
第四屆阿爾達米拉香港國際結他研討會和比賽
艾德蒙爾蒙特演奏會
Presented by Eastman International Limited
\$580, \$380, \$280, \$290(B), \$190(B), \$140(B), \$140(W)

20-21 Sat-Sun | 3pm & 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

23-26 Tue-Fri | 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

26 Fri | 8pm | HKJCA
Pacific Cello Orchestra PCO音樂會2019
Presented by Hong Kong International Cello Association
\$200, \$120, \$100(S/S)

27-28 Sat-Sun | 3pm & 8pm | AL
BIG RESIGN DAY 《大辭職日》
\$580, \$480, \$380,
\$580(W), \$380(R)

31 Wed | 8pm | AL
Empress Xiao Zhou 《小周后》
Presented by Sunrise Entertainment Production Ltd
新昇娛樂製作有限公司
\$420, \$360, \$280, \$200,
\$100, \$180(B*), \$140(B*),
\$100(B*), \$50(B*),
\$280(W), \$100(R)

VENUE 場地

AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AU	Academy Studio Theatre	演藝學院實驗劇場
HKJCA	The Hong Kong Jockey Club Amphitheatre	香港賽馬會演藝劇院
MS	Academy Integrated Media Studio	演藝學院媒體創作劇場
PC	Academy Painter's Corner	演藝學院地下畫廊

- (A) The Hong Kong Academy for Performing Arts event 香港演藝學院節目
- (B) The 35th Anniversary Academy Festival event 35周年香港演藝學院節節目
- (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
- (B*) Full-time students, senior citizens over 60 or people with disabilities 全日制學生、60歲或以上觀眾或殘疾人士
- (R) Restricted view 視線受阻座位
- (S/S) Full-time students or senior citizens over 65 全日制學生或65歲或以上觀眾
- (S/S*) Full-time students, senior citizens over 60, people with disabilities or people receiving CSSA 全日制學生、60歲或以上人士、殘疾人士或綜援人士
- (W) People with wheelchair 輪椅人士
- (#) The Academy 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 演藝免費節目，入場券可於演出前半小時在演藝票房索取，先到先得

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.
在本刊付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公佈為準。有關詳情亦可致電2584 8514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 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。詳情請致電2584 8633 客務部查詢。

TICKETING 快 遞 票 **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 – Western District, Aberdeen, Causeway Bay, Wanchai, Tsimshatsui, Kowloon Bay, Shatin, Tsuen Wan, Tseung Kwan O, Tsing Yi, Yuen Long, Tai Po, Tuen Mun, Olympic City, Hung Hom

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 — 西環、香港仔、銅鑼灣、灣仔、尖沙咀、九龍灣、沙田、荃灣、將軍澳、青衣、元朗、大埔、屯門、奧海城、紅磡

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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。

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閣下如欲以電子方式收取演藝學院資訊，歡迎到此網址登記。



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
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Academy News 演藝通訊
July 2019 七月
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

SUPPORT OUR FUTURE ARTISTS

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！演藝學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.
我願意捐款支持香港演藝學院。

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I agree that my donation will be used to apply for the Hong Kong Government's Matching Grant, and my name will be disclosed to the Hong Kong Government for the application.

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- A tax-deductible receipt will be issued for donation of HK\$100 or above.
- Donation of HK\$5,000 or above will be acknowledged in Academy website while donation of HK\$10,000 or above will also be acknowledged in Academy Annual Report.
- Please mail the completed form with crossed cheque to Development Office, The Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong
- 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。
- 捐款港幣 5,000 元或以上，演藝學院將於網頁內鳴謝是項捐款；捐款港幣 10,000 元或以上，演藝學院另將於年報作鳴謝。
- 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」。

For enquiry, please contact Development Office on (852)2584 8863 or email at dev@hkapa.edu.

如有查詢，歡迎致電 (852)2584 8863 或電郵至 dev@hkapa.edu 與拓展處聯絡。

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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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