

演藝 通訊 ACADEMY NEWS

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

Ranks 1st in Asia by QS 2024
2024 QS 排名亞洲第一

ANNIVERSARY
CELEBRATIONS



Allen Fung,
Head of Media Design
and Technology
科藝製作主任 馮海林

May Au,
Head of Technical Production
and Management
製作管理系主任 區美德

Bacchus Lee,
Head of Theatre Design
舞台設計系主任 李峰

Setting the Stage with Love and Creativity 建構舞台的人·情·創意

Setting the Stage with Love and Creativity 建構舞台的人·情·創意

There is a plethora of elements in theatre – the set, spotlights, props, sound effects, images, and of course, the crew – all indispensable to any performance. The Academy's School of Theatre and Entertainment Arts (TEA) comprises the three departments of Media Design and Technology, Technical Production and Management, and Theatre Design. Through the integration of stage design, lighting, image and audio art with the performers on stage, TEA School draws audiences into the creative world of theatre while connecting individuals onstage and off.

劇場元素多不勝數，在聚光燈以外的佈景、道具、音效、影像，以至舞台管理人員，都是合力建構每一場舞台表演的重要一員。演藝學院舞台及製作藝術學院由科藝製作、製作管理及舞台設計三個學系組成，通過台、燈、聲、影的製作藝術與表演者互相成就，把觀眾拉進創意世界，連結台上台下每一個人。



The School of Theatre and Entertainment Arts comprises three departments: Media Design and Technology; Technical Production and Management; and Theatre Design. At their helm are HKAPA alumni (From Left) Allen Fung (Media Design and Technology), May Au (Technical Production and Management), and Bacchus Lee (Theatre Design), who accumulated years of experience in their respective fields, before returning to teach at the alma mater. 舞台及製作藝術學院由製作管理、科藝製作及舞台設計三個學系組成，(左起)三位系主任馮海林(科藝製作系)、區美德(製作管理系)、李峰(舞台設計系)同是演藝舊生，畢業後在行內工作多年，再將知識和經驗帶回母校。



ANNIVERSARY CELEBRATIONS

MAIN CAMPUS 本部
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香港灣仔告士打道一號

BÉTHANIE LANDMARK
HERITAGE CAMPUS 伯大尼古蹟校園
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The Academy has been a cradle of local performing-arts talent for the last four decades. The three TEA departments are helmed by the Academy's alumni who have borne witness to the transformation of their School and their profession.

May Au, Head of Technical Production and Management, was a member of the first graduating class for the BFA (Honours) in Theatre and Entertainment Arts. Allen Fung, Head of Media Design and Technology, majored in theatre-lighting design. Bacchus Lee, Head of Theatre Design, is a specialist in set and costume design.

All three built successful careers in their respective fields after graduating. With those years of experience under their belts, they then returned to teach at their alma mater. Au points out that, though the Academy keeps her extremely busy, she enjoys the bonds she has built with her colleagues.

"An increasing number of graduates are returning to the Academy as teachers," she notes. "They're not just in it for the job – they're attached to the Academy. It's a joy to share your expertise with your students, witness their achievements, and pass the baton to the next generation."

Exceptionally Hands-on

It's not just the teachers who are being kept busy by the Academy. All-nighters are a collective memory of the entire TEA School. The three Department Heads agree that the School's greatest strength lies in the availability of hands-on experience. Compared to the theoretical focus of American and British academies, the Academy exposes students to lighting, sound, management, and costumes from the first year of their studies. As a result, they have a broad knowledge base on which to build their specialisation in the following years.

Students at the Academy also need to contribute to the many performances staged each year by all six Schools. Lee thinks the large number of practical opportunities is both a blessing and a challenge.

"We would study during the day and put what we learnt into practice at night, as if we were part-time students," he recalls. "It was tough, but this training gave us an enormous advantage. According to

演藝學院創校四十周年，是孕育本地演藝人才的搖籃，舞台及製作藝術學院三個學系的領軍人物都是演藝學院校友，見證着學院和行業成長。製作管理系主任區美德是學院首屆舞台管理系藝術學士（榮譽）學位畢業生、科藝製作系主任馮海林主修舞台燈光設計、舞台設計系主任李峰主修佈景及服裝設計，三位畢業後各自在所屬領域探索，從不同崗位汲取了豐富經驗，再回到母校執教鞭。區美德坦言工作雖忙碌，卻享受箇中的情感聯繫，「近年愈來愈多畢業生回到演藝學院教書，這是很獨特的現象。我相信畢業生加入學院不純粹為了工作，更是一種情意結。能夠將自己的工作經驗帶給學生，薪火相傳，見證新生代在行業獲得成就，然後接棒傳承下去，是令人非常喜悅的事。」



The Technical Production and Management programme comprises two areas of specialisation: stage and event management, and technical direction. Department Head May Au hopes that graduates will enjoy learning about stage design and contribute to the field with the same passion that fuelled them as students. 製作管理學系包括舞台及項目管理、技術指導兩大主修科目，系主任區美德期望畢業同學享受舞台製作，抱著熱愛表演藝術的初心貢獻業界。

theatre professionals, the Academy's students can throw themselves right into the job, with no need for adjustment or training."

For Au, the confidence she feels she can have in the practical competence of her students means she has more time to tend to their mindset.

"Teamwork is crucial in theatre," she insists. "You have to be able to work with different people, and accept that things aren't always to your liking. I share my experiences with my students as much as possible and remind them to always remain serious, professional, and humble. No matter how talented you are, not being able to work with others will throw barriers in your path."

From Technique to Art

In recent years, artists worldwide have begun using cutting-edge technology in their works. Thanks to this pattern, what was once regarded as the "technical department" has soared in society's esteem.

Allen Fung says the Academy was well ahead of the trend, way before art technology became popular. "The performing arts have always been the arts most adept at deploying technology," he points out. "The use and design of sound, lighting and images are intimately tied to the development of art technology."

Although the training at the Academy is centred on the theatrical environment, it also covers the use of various media. Experiences, skills, aesthetic concepts, and narrative approaches thus acquired apply not only to the stage but also to television, shop design, and a host of commercial activities. As a result, you'll find the Academy's graduates in a wide variety of industries and professions.

Fung gives an unusual example: more than half of

最強實戰經驗

事實上，不僅老師的工作繁重，通宵達旦趕工幾乎是所有舞台及製作藝術學院畢業生的集體回憶。三位系主任一致認同密集式實戰是學院最大強項，相較於着重理論課的英美學院，演藝學生在頭一年便需要接觸燈光、音響、管理、服裝等不同範疇，建立廣泛知識基礎後才鑽研專修科，期間還必須兼顧製作六大學院每年舉行的多場表演。李峰認為大量的實踐機會是演藝學生最幸運、也最辛苦的經驗，「早上讀書，晚上實習，像個半工讀生。然而這種訓練賦予學生非常強大的優勢。根據很多業界人士反饋，演藝畢業生直接跳過適應、實習等階段，隨時準備好投入工作。」

既然學生的實戰能力得到認證，區美德放心花更多時間去調整學生的心態，「舞台製作講求合作性，面對行內不同的人，有時待人接物未必得心應手，我盡量將自己的經驗與學生分享，提醒他們要保持專業、認真、謙虛的態度。不論你多麼能幹，不懂與人合作只會處處碰壁。」



The Department of Theatre Design comprises the four areas of set and costume design, costume technology, property making, and scenic art. Department Head Bacchus Lee says the curriculum gives equal emphasis to practicum and aesthetic theory. 舞台設計學系分為佈景及服裝設計、服裝技術、道具製作、繪景四大範疇，系主任李峰指課程除了提供大量實戰機會外，亦着重設計美學理論。

Head of the Media Design and Technology Department, Allen Fung remarks that the curriculum covers the audio arts and media scenography. Students need to master new technologies, such as virtual reality, augmented reality, and mixed reality, and integrate them into stage and media productions. 科藝製作系主任馮海林表示課程專修範圍包括聲音藝術及媒體製作藝術，學生需要運用虛擬實境、擴增實境、混合實境等多種新科技，融合劇場及媒體製作。



Hong Kong's active fireworks designers are HKAPA graduates. "We don't teach fireworks design, but we need to create smoke and fire effects, and project soap bubbles on stage. The techniques and concepts involved equipping students for the design of fireworks effects." Several years ago, Fung and some HKAPA graduates designed the firework display for Macau's New Year's Eve countdown, which took place over the Cotai Strip.

Currently, Fung has his hands full with curriculum reform. His immediate objective is to ensure that a framework is in place as soon as possible, so that the direction of curriculum development will receive the recognition it needs.

"I hope to see a broadening and deepening of exploration, for example, into the staging of more virtual productions, deployment of AI in the creation of image and sound, and integration of visual effects and performance," he explains. "The disciplines involved are many. The development of art technology will open up greater possibilities for theatre."

Passing on the Legacy

Fung, who is known as the "new-tech expert", admits he is worried the younger generation may be so enamoured with innovation that they

從技術到藝術

近年世界各地的藝術工作者都在探討如何將科技元素應用於創作，以往被視為綠葉的「技術部門」，如今地位堪比牡丹。馮海林表示，早在藝術科技成為話題前，演藝學院已朝着這個方向邁進，「表演藝術從來都是最善於應用不同科技的藝術範疇，不論聲音、燈光、影像的運用和設計創作也在回應藝術科技的發展。」儘管演藝學院的訓練以劇場環境為主，但當中包含不同媒體的運用，從中累積的經驗、技巧、美學概念、陳述故事的手法，不限於舞台上呈現，也可套用在電視台、商舖設計、商業活動之上，因此各行各業不乏演藝畢業生。他舉了一個令人意想不到的例子，原來香港現時活躍的煙花設計師當中，有一半以上都是科藝製作系的畢業生，「我們在課堂上從未教過煙花製作，但在劇場中不時出現噴煙、噴火、噴泡泡等場景，這些技巧和概念足以支持學生進一步創作各種煙花效果。」數年前，他曾夥拍畢業生為澳門除夕倒數活動進行煙花設計，匯演範圍橫跨整條路氹金光大道。

目前正忙於處理課程改革的馮海林，首要目標是盡快建立好框架，以確保課程發展方向得到認同，「期望日後能夠更深更闊地延伸探索，例如如何將更多虛擬製作應用於舞台？如何藉着人工智能協助影像

would neglect tradition. He stresses that students need to understand why something exists in the first place.

"We don't just teach students how to use equipment," he notes. "We teach them the reason for the technology. Lighting design, for instance, isn't about pursuing the latest fixtures or fancy effects. What's more important than technical mastery is understanding theatre traditions, and becoming successors of that culture."

Ever an optimist, Lee jokes that stage design is like creating a world with a group of like-minded people. "The world of the stage is constructed and given the breath of life by committed individuals," he says. "When the curtain falls, everything falls back into chaos, but from chaos, a new world emerges. And you're in the midst of it, going through one experience after another, like living different lives. It's addictive."

Over the years, Lee says he is most gratified to see generations of graduates coming into their own, with some eventually building into pillars of their industry. Those efforts, he says, have helped build a performing-arts culture specific to Hong Kong.

"We don't need to copy other countries," Lee says. "We have our own set of protocols, language and culture that's unique to Hong Kong." Lee observes that the performing arts in Europe, the United States and the Mainland are backed by a rich and long-standing culture. Hong Kong, by contrast, is an integration of east and west, and this is what makes local performing arts talent stand out. 🎭

和聲音創作？如何運用視覺效果結合演出？我們可以涉獵的課題還有很多，未來的藝術科技發展將有更大的可能性。」

傳承之路

被視為「專門搞新科技」的馮海林不諱言擔心新一代貪新忘舊，強調科藝教育在求新之餘，也需要尋源，「不但要教學生如何運用器材和技術，也要教學生認識技術背後的緣由。以燈光為例，追求最新款的燈，或花巧的視覺效果，都並非燈光設計的本質。我認為更重要的是讓學生多認識劇場傳統，傳承箇中文化。」

樂觀的李峰笑言舞台設計就像與一群志同道合的人合力創造世界，「劇場世界由很多人用心建設，賦予生命，當劇場落幕後，一切變回混沌，然後再由混沌中演變出另一個新世界。身在其中不斷經歷，就像體驗不同人生，會令人上癮。」多年來，讓他最感欣慰的是看着一代又一代的畢業生進入業界，甚至成為中流砥柱，建立起一套屬於本地的表演藝術文化，「我們不用學習或引用英國、美國或澳洲的方式，我們擁有自己的守則、語言和文化，這是香港的舞台藝術特色。」根據他的觀察，歐美以至國內的表演藝術具有深厚的文化背景支撐，而香港卻有融會中西的特質，成為香港演藝人才獨有的優勢。 🎭



The three Department Heads on a TEA-sponsored tour to the United Kingdom to observe theatre practices. 去年學院安排三位系主任到英國考察，各人都深感獲益良多。

Announces Chamber Music Society of Lincoln Center Building an Interdisciplinary, Intercultural and Internationalised Campus with Lincoln Center Chamber Music Society – October 23 - 26, 2024

跨界 · 泛文化 · 國際交流 ——

演藝學院呈獻紐約林肯中心室內樂協會，攜手建構未來！

The Academy brings you the Chamber Music Society of Lincoln Center (CMS). Featuring some of the world's finest musicians, the CMS will present works by Beethoven, Mendelssohn, Schumann, Mahler, Suk, Schubert, Mozart, Villa-Lobos, Brahms and Dvořák.

CMS represents the largest performing arts complex in the world: the Lincoln Center for the Performing Arts. CMS has its home in Alice Tully Hall, the finest hall in the world for chamber music. Under the inspired leadership of Co-Artistic Directors David Finckel and Wu Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. In 2012, they were named *Musical America's* Musicians of the Year.

香港演藝學院將在 2024 年 10 月 23 至 26 日帶來紐約林肯中心室內樂協會 (CMS) 的精彩演出，演奏曲目包括貝多芬、孟德爾遜、舒曼、馬勒、蘇克、舒伯特、莫札特、魏拉羅伯士、布拉姆斯及德伏扎克多首名作。

CMS 是全球最大型表演藝術會場紐約林肯表演藝術中心的權威代表之一，其表演中心愛莉絲杜莉音樂廳被全球公認為最佳室樂演奏廳。通過頻繁的演出及教育活動，CMS 將室樂的精髓和體驗帶給大家。在聯合藝術總監大衛·芬科和吳茵的創意帶領下，CMS 歷年來吸引各界的樂迷，二零一二年二人更被美國音樂雜誌《Musical America》評為年度音樂家。

Programme details 節目詳情

8 pm Wednesday, October 23, 2024 2024 年 10 月 23 日星期三晚上 8 時

Join the artists for classics, including a Beethoven serenade for the unusual combination of flute, violin, and viola, as well as Mendelssohn's youthful F-minor Piano Quartet. The programme closes with Robert Schumann's transformative and lyrical Piano Quintet, which he dedicated to his wife Clara. 經典作品之夜，曲目包括貝多芬為長笛、小提琴和中提琴所寫的小夜曲，孟德爾遜的 F 小調鋼琴四重奏及舒曼獻給妻子克拉拉的鋼琴五重奏。

8 pm Friday, October 25, 2024 2024 年 10 月 25 日星期五晚上 8 時

Take a trip to the heart of Europe with the Chamber Music Society of Lincoln Center, beginning with early-career piano quartets by Gustav Mahler and Josef Suk - in Mahler's case, his only surviving piece of chamber music. The programme concludes with Franz Schubert's sublime String Quintet, written in the last year of his life and one of the most treasured works in all of chamber music. 歐洲浪漫之夜將以馬勒倖存的鋼琴四重奏、蘇克於早期職業生涯創作的鋼琴四重奏及舒伯特經典弦樂五重奏組成。

8 pm Saturday, October 26, 2024 2024 年 10 月 26 日星期六晚上 8 時

This programme exhibits the variety of chamber music repertoire with a duet, a trio, a quartet, and a quintet. Mozart's elegant D-major Flute Quartet is followed by an inventive duo for flute and cello by Brazil's most renowned composer, Heitor Villa-Lobos. The final works are beloved standards for chamber music lovers: Brahms's C-major Piano Trio, about which he stated, "You have not yet had such a beautiful trio from me", and Dvořák's A-major Piano Quintet. 集合室樂曲目中的二重奏、三重奏、四重奏及五重奏。在莫札特優雅的 D 大調長笛四重奏之後，有巴西享負盛名的作曲家魏拉羅伯士所創作的派長笛及大提琴二重奏。布拉姆斯自言「從未創作過如此美妙的」C 大調鋼琴三重奏，以及廣受室樂迷喜愛的德伏扎克 A 大調鋼琴五重奏將為節目劃上圓滿句號。

Artists 藝術家

Co-Artistic Directors DAVID FINCKEL (Cello) and WU HAN (Piano)
聯合藝術總監 大衛·芬科(大提琴)及吳茵(鋼琴)

“ Mr. Finckel and Wu Han gave eloquent and deeply committed performances. He played with a deep and burnished tone and she with a sparkling virtuosity. Best of all was how keenly they listened to each other. 芬科和吳茵以深情的演繹打動人心。他拉奏出深厚而明亮的音色，她展現出叫人目眩的演奏技巧。最令人印象深刻的是他們能互相傾聽。”

The New York Times 《紐約時報》

TARA HELEN O'CONNOR, Flute 塔拉·海倫·奧康納 長笛

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colourful tone spanning every musical era. Recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in CMS's Bowers Programme. 塔拉·海倫·奧康納是一位極具魅力的演奏家，以藝術深度、出色技巧及跨越各個音樂時代的多彩音色而著稱，曾獲艾菲力·費殊職業大獎，並兩度獲提名格林美獎，是首位參加 CMS 鮑爾斯計劃的管樂演奏家。

LUN LI, Violin 李論 小提琴

A native of Shanghai who is currently based in New York, he won first prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions. Additionally, he was also joint winner of the first prize at the Lillian and Maurice Barbash J.S. Bach Competition 2021. 生於上海，現居紐約。二零二一年於紐約國際青年音樂藝術家海選中獲獎，同年也於 Lillian and Maurice Barbash 的巴哈比賽中獲並列一等獎。

ARNAUD SUSSMANN, Violin 蘇斯曼 小提琴

Recipient of an Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. *Minnesot's Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." 以獨特的音色、華麗的技巧和出眾的音樂才華脫穎而出，榮獲 Avery Fisher 成就獎殊榮。明尼蘇達州《先鋒報》讚評「蘇斯曼的音樂具有懷舊風格，讓人想起海飛茲或克萊斯勒的黑膠唱片，融合甜美而流暢的音色，令聽眾如痴如醉。」

MATTHEW LIPMAN, Viola 馬修·李普曼 中提琴

American violist Matthew Lipman has been praised by *The New York Times* for his "rich tone and elegant phrasing" and by the *Chicago Tribune* for a "splendid technique and musical sensitivity." In 2022, he made his Sony Classical debut on *The Dvořák Album*, and his 2019 solo debut recording, *Ascent*, was released by Cedille Records, marking world premieres of the Shostakovich Impromptu and Clarice Assad's *Metamorfose*.

美國中提琴家馬修·李普曼曾被《紐約時報》讚評其演奏是「豐滿的音色和優雅的樂句」，同時被《芝加哥論壇報》稱為具有「精湛的技巧和音樂敏感性」的演奏家。二零一九年推出首張個人專輯《Ascent》，由 Cedille 唱片發行，曲目包括全球首演 Shostakovich 即興曲和克拉里絲·阿塞德創作的 *Metamorfose*。二零二二年他亦在索尼唱片公司的德伏扎克專輯中亮相。

HE SIHAO, Cello 何思昊 大提琴

As a member of the Galvin Cello Quartet, he won the 2022 Victor Elmaleh Competition and joined the Concert Artists Guild roster. He was the first prize winner at the Haydn Invitational Chamber Music Competition in Shanghai, and was awarded "The Most Promising Young String Quartet" at the 4th Beijing International Chamber Music Competition. 何思昊致力於室樂演奏，二零二二年憑高爾文大提琴四重奏在維克多·艾爾邁爾比賽中勝出，並加入音樂會藝術家協會名冊；又曾在上海海頓室內樂邀請賽中獲第一獎，於第四屆北京國際室內樂團比賽中獲頒「最具潛質青年弦樂四重奏」獎。



HKAPA Encourages Cultural Exchange and Nurtures Young Musicians through the Greater Bay Area Youth Orchestra

演藝學院舉辦「大灣區青年管弦樂團巡迴音樂會 2024」

培育年青音樂家 助力灣區文化交流



(From left) Mr. Huang Yi, Associate Head of Orchestral Instruments, Department of Xinghai Conservatory of Music; Mr. Hoi Kin Wa, President of The Macao Youth Symphony Orchestra Association; Mr. Chapman Ngan, Deputy Director (Administration) of HKAPA; Mr. Li Shuguang, Deputy Director-General, Department of Publicity, Cultural and Sports Affairs, Liaison Office of the Central People's Government in the Hong Kong SAR; Mr. Guy Bradley, Chairman of Swire Pacific Limited; Mr. Raistlin Lau JP, Acting Secretary for Culture, Sports and Tourism of the HKSAR Government; Mr. Charles Yang BBS JP, Council Chairman of HKAPA; Professor Gillian Choa, Director of HKAPA; Mr. George Tsoi, Principal Assistant Secretary (Culture)1 for Culture, Sports and Tourism of the HKSAR Government; Ms. Daisy Ho, Chairman and Executive Director of SJM Holdings and Managing Director of SJM Reports, S.A.; Dr. Gordon Munro, Deputy Director (Academic) of HKAPA; and Ms. Sheryl Lee, Council member of HKAPA attended the GBAYO concert 2024 in Hong Kong. 一眾嘉賓出席在香港演藝學院舉行的「大灣區青年管弦樂團巡迴音樂會2024」的首場演出。(左起) 星海音樂學院管弦系副主任黃奕先生、澳門青年交響樂團理事長許健華先生、香港演藝學院副校長(行政)顏慶璋先生、中央人民政府駐香港特別行政區聯絡辦公室宣傳文體部副部長李曙光先生、太古股份有限公司主席白德利先生、香港特別行政區政府署理文化體育及旅遊局局長劉震太平紳士、香港演藝學校董會主席楊傳亮 BBS 太平紳士、香港演藝學校校長蔡敏志教授、香港特別行政區政府文化體育及旅遊局首席助理秘書長(文化)1 蔡健斌先生、澳門博彩控股有限公司主席兼執行董事、澳娛綜合度假股份有限公司常務董事何超鳳女士、香港演藝學院副校長(學術)文國端博士及香港演藝學校董會成員李明哲女士。

Following last year's successful debut concert tour, the Greater Bay Area Youth Orchestra (GBAYO), presented by The Hong Kong Academy for Performing Arts (HKAPA) and supported by the Swire Group as Founding Patron, has returned for a second tour in Hong Kong, Macau, Guangzhou and Shenzhen.

The opening concert was held at the Hong Kong Jockey Club Amphitheatre of the Academy on July 8, 2024. Officiating guests included Mr. Raistlin Lau JP, Acting Secretary for Culture, Sports and Tourism of the HKSAR

Government; Mr. Charles Yang BBS JP, Council Chairman of HKAPA; Professor Gillian Choa, Director of HKAPA; and Mr. Guy Bradley, Chairman of Swire Pacific Limited.

The concert programme included Leonard Bernstein's Symphonic Dance from *West Side Story*, Chan Ming-chi's *Dragon Roaming the Earth*, Tan Dun's *Crouching Tiger Concerto* (4th and 5th movements) and Pyotr Ilyich Tchaikovsky's *Romeo & Juliet Fantasy Overture*.

Professor Gillian Choa, the Academy's Director, said, "Following the resounding success of last year's debut



93 young talents from different cities across the GBA delivered a high-calibre orchestral performance at HKAPA. 93位來自大灣區的青年樂手於香港演藝學院為觀眾帶來一場精彩的管弦樂演出。

concert, we are pleased to once again bring the enchantment of music to the public through the Academy's School of Music and our institutional partners in the GBA, including Xinghai Conservatory of Music and The Macao Youth Symphony Orchestra Association. Echoing the Year of the Dragon, which symbolises wisdom, prosperity and success, this year's concert is titled *Romancing the Dragon*. With a captivating blend of classical and contemporary pieces, we hope to create a symphonic journey so that audiences can feel the dragon's spirit and energy. As befits a higher education institution dedicated to fostering performing artists and cultural leaders, the GBAYO aims to provide a platform for the highest standard of classical orchestral performance in the region, nurturing young talents through professional training and coaching by world-renowned musicians. I would like to take this opportunity to express my heartfelt gratitude to the Culture, Sports and Tourism Bureau of the HKSAR Government for being the supporting organisation of the concert tour this year. My special thanks also go to the Founding Patron, Swire Group, as well as other sponsors and supporting partners, including the Culture, Media, Tourism and Sports Bureau of Shenzhen Municipality as well as SJM Resorts S.A., for their generous support for the concert tour." 🗨️

由香港演藝學院籌辦，太古集團創始贊助的大灣區青年管弦樂團 (GBAYO) 承接去年首演巡迴音樂會的成功，今年再次於香港、澳門、廣州及深圳舉辦一連四場演出。

大灣區青年管弦樂團巡迴音樂會2024首場演出於七月八日在香港演藝學院——香港賽馬會演藝劇院順利舉行，香港特別行政區政府署理文化體育及旅遊局局長劉震太平紳士、香港演藝學校董會主席楊傳亮BBS 太平紳士、香港演藝學校校長蔡敏志教授，及太古股份有限公司主席白德利先生擔任主禮嘉賓。

當晚音樂會糅合了古今名曲，包括伯恩斯坦《夢斷城西》交響舞曲、陳明志《龍在天涯》、譚盾《臥虎藏龍》協奏曲（第四及第五樂章）以及柴可夫斯基《羅密歐與朱麗葉》幻想序曲。

香港演藝學校校長蔡敏志教授表示：「承接去年首演音樂會的成功，很高興演藝學院音樂學院今年再次與星海音樂學院及澳門青年交響樂團協會攜手合作，為大眾帶來大灣區才華洋溢的青年樂手演奏的悠揚妙韻。適逢今年為龍年，龍象徵大智大勇、富貴吉祥、非凡成就，因此今年的音樂會名為《火舞龍情》；希望透過融合精彩絕倫的古典名曲和當代音樂，呈獻一場觸動心靈的音樂盛宴，令觀眾感受到龍的獨特精神及音樂帶來那份震撼人心的力量。學院秉承培育藝術及文化人才的宗旨，希望透過大灣區青年管弦樂團，這個區內最高管弦樂表演水平的平台，以及透過世界知名音樂家的專業培訓，指導優秀年輕樂手。我在此衷心感謝文化體育及旅遊局作為今年大灣區青年管弦樂團巡迴音樂會的支持單位，亦特別鳴謝創始贊助太古集團，及其他贊助商和合作夥伴，包括深圳市文化廣電旅遊體育局與澳娛綜合度假股份有限公司對這次巡演的支持。」 🗨️

Academy's 40th Anniversary Celebrations 演藝學院四十周年校慶節目



An exciting line-up of celebratory activities has been planned for the Academy's 40th anniversary to showcase our achievements over the past four decades. There will be an opening ceremony, followed by a series of performances, exhibitions and talks throughout the academic year. Let's have a look at what's on between September and November.

演藝學院迎來四十周年，將舉行一連串校慶活動，以展示演藝學院四十年來的成就。在校慶啟動禮後，一系列的表演、展覽及講座等亦將於本學年陸續舉行，讓我們先看看九月至十一月的校慶節目。

Date 日期	Time 時間	Venue 場地	Events 節目
SEP 26	6:30PM	Academy Theatre Block 演藝學院劇院大樓	The Launch of the 40 th Anniversary Celebration of The Hong Kong Academy for Performing Arts 香港演藝學院四十周年校慶啟動禮
OCT 15-17	2:00PM	HKJC Amphitheatre, Rita Tong Liu Drama Theatre, Studio Theatre 香港賽馬會演藝劇院、廖湯慧靄戲劇院、實驗劇場	PerformTech Symposium: Staging the future of Performing Arts 演藝科技研討會：表演藝術的未來舞台
OCT 23, 25-26	8:00PM	Concert Hall 音樂廳	Lincoln Center Chamber Music Series 林肯中心室內樂協會音樂會系列
OCT 25-26	8:00PM 2:30PM (Oct 26 only)	Lyric Theatre 歌劇院	40 Years of Brilliance – Inheriting the Artistic Legacy HKAPA 40 th Anniversary Performance Showcase 璀璨四十 魏韻傳承 演藝學院四十周年大匯演
NOV 18-23	7:45PM 2:45PM (Nov 23 only)	Studio Theatre 實驗劇場	Diebe 《失竊的時光》
NOV 22-23	8:00PM	Lyric Theatre 歌劇院	School of Dance Fall Performance 舞蹈學院秋季演出
NOV 27-30	7:30PM 2:30PM (Nov 30 only)	Rita Tong Liu Drama Theatre 廖湯慧靄戲劇院	Midsummer Night's Drunk 《夏夜夢之頌》
LATE NOV	To be announced	Painters' Corner, Academy Ground Floor 演藝學院地下畫廊	40 Years of Brilliance: HKAPA's Artistic Legacy 輝煌時刻：香港演藝學院四十周年紀念展

Please stay tuned for programme arrangements and latest updates on the Academy website: <https://www.hkapa.edu/event>
節目安排請留意學院於網站上的最新消息: <https://www.hkapa.edu/tch/event>

The launch of "HKAPA Credit Card" in celebration of the Academy's 40th anniversary 香港演藝學院四十周年呈獻「香港演藝學院信用卡」

To celebrate the 40th anniversary of The Hong Kong Academy for Performing Arts (the Academy), the Academy is delighted to partner with Shanghai Commercial Bank Limited (Shanghai Commercial Bank) in launching the "HKAPA Credit Card" exclusively for the Academy's Council Members, staff, alumni and students. This unique credit card features a captivating design inspired by the enchanting night view of the Academy's Wanchai Campus, which conveys the uniqueness of the Academy.

In addition to an array of special dining and lifestyle privileges, cardholders can also receive a special welcome gift — a limited edition sweater or hoodie embroidered with the words "HKAPA Est. 1984".

Shanghai Commercial Bank will donate a part of cardholders' spending to support the on-going development of the Academy. 🏦

為慶祝香港演藝學院（演藝學院）創校四十周年，演藝學院特別與上海商業銀行有限公司（上海商業銀行）攜手合作，為演藝學校董會成員、教職員、校友和學生推出專屬的「香港演藝學院信用卡」。信用卡以演藝學院地標性建築——灣仔本部校園的夜景作背景，盡顯學院的特色和獨特性。

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HKAPA INFO DAY 2024 香港演藝學院課程資訊日



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Emily Cheng 鄭美君
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Yang Zhichao 楊智超
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Theatre & Entertainment Arts
舞台及製作藝術

*By kind permission of Hong Kong Dance Company
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TEA Graduate Exhibition 2024: Spotlight on Backstage 舞台及製作藝術畢業展 2024：聚焦幕後 台燈聲影

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“ The TEA Graduate Exhibition is a celebration of the achievements of the graduating BFA in TEA class. It showcases the exceptional talents and creativity the students developed over the past 4 years, demonstrating how ideas are brought to life for live performance.

畢業展是慶祝學院畢業生取得豐碩成果的展覽，當中展示了學生在過去四年中所培養的卓越才華和創意，讓大家見證他們如何將構思和想法融入現場演出。

Jim McGowan, Acting Dean, School of Theatre and Entertainment Arts
麥皓雲，署理舞台及製作藝術學院院長

Creative works produced by the students of Theatre Design Department, Technical Production & Management Department and Media Design & Technology Department from the School of Theatre and Entertainment Arts. 作品由舞台及製作藝術學院舞台設計系、製作管理系及科藝製作系學生製作。Photos by 拍攝：Kontinues

Details and more photos
演出詳情及更多相片



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布為準。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。



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。



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