



2007/08

Annual Report
年報



香港芭蕾舞團
HONG KONG BALLET

Mission 宗旨

To perform world-class ballet in Hong Kong and abroad with an identity that fully reflects the unique vitality of Hong Kong.

以超卓水準於香港及海外演出芭蕾舞，充份彰顯香港城市的獨特活力。



The Hong Kong Ballet

香港芭蕾舞團

The Hong Kong Ballet is one of the leading classical ballet companies in Asia and is becoming internationally recognized as a world-class institution with an identity that fully reflects the unique vitality of Hong Kong. Celebrating our 30th anniversary in 2009, the Company has evolved into a vibrant performing arts organization with accomplished dancers, a strong repertoire, sparkling productions and an original identity. Our 43 dancers originate from 9 countries — with a strong core of Chinese artists — and perform a repertoire that combines 19th and 20th century classical masterpieces, acclaimed contemporary works and new ballets commissioned by The Hong Kong Ballet. During the 2007/08 Season, the Company produced seven programmes, in 42 performances and entertained an audience of 47,000.

Since 1997, The Hong Kong Ballet has raised its international profile and has concluded 18 tours to 10 different countries in North America, Europe and Asia. Following the completion of the 2007/08 Season, the Company conducted two successful tours in China that received strong critical acclaim, including an appearance in the 2008 Shanghai International Arts Festival and a debut at the Opera House of the National Center for the Performing Arts in Beijing.

Our repertoire reflects both the heritage and origin of ballet in Europe as well as contemporary influences, particularly those from China. The Company performs the great full length ballets, such as *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* and *Giselle*, and the finest classical works of the 20th Century, including Balanchine's *Concerto Barocco*, *Theme and Variations* and *Tchaikovsky Pas de Deux*, Rudi van Dantzig's *Romeo and Juliet*, Ronald Hynd's *The Merry Widow* and *Coppélia*. We also perform acclaimed contemporary ballets, such as William Forsythe's *Steptext*, Stephen Mill's *Hush* and Stanton Welch's *Clear*. Our commissioned works include David Allan's *Cinderella*, Wayne Eagling's *The Last Emperor*, Yuri Ng's *yeah yeah XI MEN QING*, Natalie Weir's *Turandot*, Carlo Pacis' *Beatles on a String*, Eve Chan's *Night Light* and Stephen Baynes' *The Way Alone*.

Another integral part of The Hong Kong Ballet's activities are our educational and community outreach programmes. The Creative Ballet Animateur Scheme, Youth Intensive Programme, Sunday Ballet Workshops and Pre-performance Workshops, as well as lecture-demonstrations, pre-performance talks, master classes and backstage tours, serve to increase awareness and deepen appreciation of ballet among the youth. By bringing the art of ballet to the wider community of Hong Kong, we reached 33,000 people during the 2007/08 Season.

香港芭蕾舞團(港芭)現為亞洲最具領導地位的專業古典芭蕾舞團之一，以展現香港的獨有魅力擠身於世界級舞壇。2009年，舞團踏入30周年，它以優秀舞蹈員、豐富劇目及高水準製作建立其獨特鮮明形象並成為一個具藝術感染力的團體。港芭43位舞蹈員，集華人及海外精英，每年製作出多個精彩劇目，包括19世紀長篇經典舞劇、20世紀名作及委約多個新製作。在2007/08舞季中，港芭為觀眾呈獻了7個劇碼，共42場演出，入場數字47,000人。

自1997年以來，香港芭蕾舞團積極參與海外巡迴演出，曾於歐洲、北美及亞洲演出逾18次，藉此加強其國際的形象。緊接著2007/08舞季後，港芭先後於上海國際藝術節2008及北京國家大劇院亮相，獲得高度的讚譽。

港芭的劇目既體現了歐洲芭蕾舞的傳統，亦注入不少當代，尤其是中國的原素。舞團經常演出著名的19世紀長篇芭蕾舞劇，如《天鵝湖》、《睡美人》、《胡桃夾子》及《吉賽爾》。港芭亦上演20世紀名作如巴蘭欽的《巴羅克協奏曲》、《主題與變奏》、《柴可夫斯基雙人舞》、盧狄·凡登士的《羅密歐與茱麗葉》、羅奈·海德的《風流寡婦》及《夢偶情緣》；和現代作品如當代編舞大師威廉·科西的《舞極》、史提芬·米爾斯的《此時無聲……》及斯坦頓·韋爾奇的《空·色》等。舞團曾委約多個全新製作，藉以擴闊劇碼及鼓勵出色的編舞家，包括大衛·艾倫的《仙履奇緣》、顏以寧的《末代皇帝》、伍宇烈的《夜夜西門慶》、娜泰莉·維亞的《杜蘭朵》、白家樂的《弦樂披頭四》、陳基瑋的《遷影》及史提芬·貝恩斯的《孤獨守望》等。

另外，舞團教育及外展部積極舉辦不同類型的教育演出及課程，如創意芭蕾舞培訓計劃、香港芭蕾舞團青少年計劃、周日芭蕾舞工作坊、演前工作坊、示範講座、演前導賞、大師班及參觀後台等活動，目的為增加年青人對芭蕾舞的欣賞和認識，並將優雅的芭蕾舞藝術帶到社會每一角落。在2007/08期間吸引了33,000名人次出席相關活動。

www.hkballet.com

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Important Figures 重要數字

No. of Performances:
演出場次:
42

No. of Education and Outreach Activities:
教育及外展活動:
732

Total Audience and Participants:
觀眾及參與者人數:
80,000



Photo 攝影: Hei

The Board & The Committees

董事局及委員會

Honorary Patron

Mrs. Selina Tsang

Chairman

Mr. John J. Ying

Board of Governors

Mr. Winston Leong (Honorary Treasurer)

Mr. Joseph Y. Bae*

Ms. Judy Chen

Ms. Wailee Chow

Ms. Christine Chuang

Ms. Gigi Fu

Ms. Pansy Ho

Ms. Wendy Hu

Mrs. Stacey Morse

Mr. Wilfred Ng, MH

Mr. Peter Wynn Williams

Dr. Dominic Wong, GBS, OBE, JP*

Dr. Allan Zeman, GBS, JP

Ms. Flora Cheong-Leen, PhD (Overseas)

Mrs. Wonne Chiu, CM (Overseas)

Chairman Emeritus

Mrs. Cissy Pao Watari, BBS

Founders

Mrs. Mary Griffiths

Ms. Kay-Cecile Jones

Ms. Paula Lau

Honorary Advisors

Mrs. Christine Liao

Ms. Jean M. Wong, BBS

Sir Peter Wright, CBE

Ms. Zhao Ruheng

名譽會長

曾蔭權夫人

主席

應傑保先生

董事

梁國偉先生 (義務司庫)

Mr. Joseph Y. Bae*

陳晴女士

周惠禮女士

莊靜宜女士

傅明惠女士

何超瓊女士

鄧胡漢華女士

麥素賢女士

吳守基先生

韋彼德先生

黃星華博士*

盛智文博士

張天堂小姐 (海外)

趙慧人趙女士 (海外)

名譽主席

包紹麗女士

創辦人

基慧思女士

新輝士女士

劉佩華女士

名譽顧問

廖本儀夫人

王仁曼女士

彼德·威特爵士

趙汝蘭女士

Finance Committee

Ms. Wendy Hu (Acting Chairman)

Mr. Joseph Y. Bae

Mr. Winston Leong

Sponsorship Committee

Ms. Judy Chen

Ms. Wailee Chow

Ms. Christine Chuang

Ms. Pansy Ho

Ms. Barbara Thole

財務委員會

鄧超瓊華女士 (署理主席)

Mr. Joseph Y. Bae

梁國偉先生

贊助事務委員會

陳晴女士

周惠禮女士

莊靜宜女士

何超瓊女士

Ms. Barbara Thole

Artistic Members

藝術人員



John Meehan
米康文



Lin Mei-fang
林美芳



Cheung Yui-man
張春枝



Liang Jing
梁靖



Faye Leung
梁菲



Jin Yoo
金福



Nobuo Fujino
藤野敏夫



Zhang Yao
張昊



Charle Elizabeth Raulton
羅卓桃



Kyoko Iomihara
宮村京子



Cornelia Vergots
高美娜



Kenji Hidaka
日高賢一



Huang Zhen
黃震



William Lin
林立峯



Carlo Pacci*
白素樂*



Brett Simon
布雷特



Wei Wei
魏魏



Eve Chan*
陳慧芬*



Selina Chau*
周詠欣*



Jo-eun Park
朴軾恩



Wu Fei-fei
吳非非



Laura Zambon
羅拉·森遜



Izak David Classe
艾沙班·艾沙班·卡拉斯



Cui Chen
崔晨



Gao Shui-yan
高帥顏



Kim Ji-yeon
金智恩



Kim Ji-sun
金智善



Aurora Kwong
鄧詠怡



Catharine Lou
劉涓涓



Li Jie
李潔



Li Ming
李茗



Li Yiran
李怡然



Liu Miao-miao
劉苗苗



Liu Yu-yao
劉昱瑤



Ya Fei-fei
葉丹丹



Chen Qing
陳倩



Hu Egami
江上悠



Koshiyori Koshiyev
高野宇



Li Jia-bo
李嘉博



Jonathan Mangosing
高瀚祥



Shen Jie
沈杰



Hiroko Tsui
千原悠太



Yo Takahata
高北良洋



Rebecca Zhu
朱麗儀

Artistic Director

藝術總監

Senior Ballet Mistress

高級舞團導師

Ballet Mistress/Master

首席導師

Principal Dancers

首席舞員

Soloists

獨舞員

Corps de Ballet

群舞員

Junior Corps de Ballet

初級群舞員

Chairman's Overview

This fiscal year marks my first as Chairman of the Board of Governors, and I am honoured to continue the legacy of my predecessor, Mrs. Cissy Pao Watori. Under the leadership of her 11 years as Chairman, The Hong Kong Ballet grew in stature and professionalism and blossomed into an artistic force in Asia's dance world. I am delighted to guide the Company in the next phase of its development — to become an internationally recognized institution that reflects the soul of and is relevant to the people of Hong Kong. Many challenges still need to be conquered before achieving this goal, but I am pleased to report that we have made progress in several key areas.

On the artistic front, The Hong Kong Ballet continues to deepen and broaden its capabilities, both in repertoire as well as stylistically. We premiered two productions during the 2007/08 season, *The Merry Widow* and *Momentum*. In the first, the Company presented a ballet that starred Margot Fonteyn, the epitome of British ballet. In the latter, we featured not only classical Petipa, but also a modern American master, Stanton Welch — and supported emerging Hong Kong choreographic talent, in this case, Eve Chan. Although strikingly different, the two productions collectively represent our desire to reflect all the major ballet traditions, both European and American, while simultaneously developing a unique identity and style that incorporates the essence of Hong Kong.

On the financial front, I am pleased to report that box office revenues increased 39.6% to \$9 million and that our annual fund raising event, The Ballet Ball held in January 2008, netted a record-breaking \$8 million. We continue, however, to face extremely tight financial constraints and remain significantly underfunded. In a study of both mid-sized and major ballet companies in Europe and the U.S., each of these organizations was able to spend per dancer more than \$4 for every \$1 we did. One of our major challenges continues to be evolving our business and funding model into one that is able to provide the financial support necessary to grow and maintain a world-class company.

On the executive front, our Artistic Director, Mr. John Meehan, has continued to broaden the artistic range of the Company, particularly in his choice of repertoire and guest artists, including dancers, choreographers and répétiteurs. Our long time CEO, Mrs. Helen Ng, retired in June 2007, and we are grateful for her long service. Mrs. Stacey Morse became Honorary Chief Executive in August 2007, and I am grateful to her for her hard work and dedication during the past year.

Finally, I would like to thank everyone who has contributed towards making this season a tremendous success: the Hong Kong SAR Government, sponsors, patrons, my fellow Governors, all the Committee members, and of course, the entire artistic staff and management team.

John Jeffrey Ying
Chairman
Board of Governors

董事局主席回顧

本財政年度是我首次擔任董事局主席的一年，能接任包麗麗女士的工作，我深感榮幸。在包女士11年的領導下，香港芭蕾舞團不斷成長，專業水準不斷提升，已晉身為亞洲最具領導地位的專業古典芭蕾舞團之一。我很高興可以帶領港芭進入新里程，作為國際認可的藝術團體，以彰顯香港獨特的精髓。要達到這個目標，我們仍要克服一些困難，但我很高興向大家宣佈，港芭已在不少重要的範疇裡取得顯著的大躍進。

在藝術條件方面，港芭繼續擴闊作品領域，並在風格上作出提升。我們於2007/08年舞季首演了兩部作品：《風流寡婦》和《芭蕾舞引》。《風流寡婦》是英國芭蕾舞代表人物瑪歌芬特曾經演出的作品，而《芭蕾舞引》則上演了芭蕾舞之父佩蒂巴、當代美國知名編舞家斯坦頓·韋爾奇和本地編舞新星陳基球的作品。演出這兩部截然不同的製作，反映了港芭的理想——在演出主要傳統（包括歐洲和美國）芭蕾舞作品的同時，亦不忘推動本地色彩和風格。

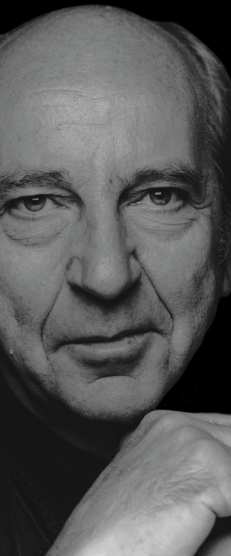
在財政表現方面，我很高興向大家宣佈，港芭門票的收益增加了39.6%，收入達9百萬港元。而於2008年1月舉行的一年一度的籌款晚會「香港芭蕾舞團籌款晚會」，善款數字亦創新高，達至8百萬元。可是，我們仍面對嚴峻的財困問題，資金嚴重不足。一項有關歐美中型至大型芭蕾舞團的研究顯示，這些舞團在舞蹈員身上能付出的開支，比我們高出4倍以上。我們的重大挑戰之一，是把我們的業務和受資助模式轉型，令它成為一個有足夠資金繼續成長並保持國際水平的公司。

在管理方面，藝術總監麥瀚文繼續擴闊港芭的藝術領域，在挑選作品和客席藝術家，包括舞者、編舞家和導師方面，尤其出色。領導港芭多年的行政總監奧美冰於2007年6月退休；對她的貢獻，我們不勝感激，同時我亦在此向同年8月起出任名譽行政總裁的麥素賢表示謝意，感謝她過去一年的辛勤的工作和無私的付出。

最後，我希望向協助港芭於本舞季達致成功的各界致意，包括香港特別行政區政府、各贊助單位、所有觀眾、董事、委員會委員，當然還有港芭全體藝術人員、舞蹈員及管理及行政人員。



董事局主席
應傑榮



Messages from International Guests 客席藝人寄語

"Working with The Hong Kong Ballet has been an unending pleasure and a revelation. This is a company of the highest international standard."

Ronald Hynd, Choreographer of *The Merry Widow*

「港芭舞者直達國際級水平，跟他們排演《風流寡婦》，充滿驚喜，也非常愉快。」

《風流寡婦》編舞 羅奈·海德



"Having seen and worked with many companies, I found The Hong Kong Ballet to be a very exciting group. I was amazed by the great depth of talent, and although the standard is already very high, I see enormous potential for development with the opportunity of more performances."

Stephen Baynes, Resident Choreographer of The Australian Ballet, Choreographer of *The Way Alone*

「我曾與不少舞團合作，香港芭蕾舞團由一群熱愛藝術的舞者組成，他們的天賦令我驚詫不已，雖已具有很高的藝術水平，但我仍期待他們於日後更多的演出下能彰顯潛藏的無量能力。」

《孤獨守望》編舞 史提芬·貝恩斯（澳洲芭蕾舞團駐團編舞）



"Under John Meehan's leadership, The Hong Kong Ballet has made impressive progress. Everyone in Hong Kong should be proud of this great cultural asset."

Merrill Ashley, Balanchine ballerina

「在藝術總監米瀚文的帶領下，香港芭蕾舞團展現了非凡的大躍進，是香港藝術文化界的瑰寶。」

梅雪莉（巴蘭欽舞者）

Letter from the Artistic Director

The 2007/08 season began at the Hong Kong Cultural Centre with five performances of a sumptuous production of *The Merry Widow* with choreography by Ronald Hynd and lavish sets and costumes by Desmond Heeley. Hong Kong audiences responded enthusiastically to this work and it received the Hong Kong Dance Award of the year.

While we also staged the perennial favourites, *Swan Lake*, *Cinderella* and *The Nutcracker*, I devised two mixed bills, *Momentum* and *Alli Tchaikovsky*. George Balanchine's *Theme and Variations* and Stephen Baynes' distinguished new work *The Way Alone* made up *Alli Tchaikovsky*, along with highlights from the well-known Tchaikovsky ballets. *Momentum* consisted of the very classical Act III of *Paquita*, Stanton Welch's contemporary masterpiece, *Clear* to Bach music and a world premiere by coryphée and third choreographic apprentice, Eve Chan, called *Night Light*. The programme also included the pas de deux from *Le Corsaire* featuring international ballet stars Sofiane Sylve and Tamas Solymosi. *Momentum* saw the Company achieve a new level of excellence with the women's corps de ballet especially impressive in *Paquita* and the men of the Company strong and exciting in *Clear*.

I am also very proud of involving the whole company in a major educational presentation called *The Evolution of Ballet* which demonstrated the development of ballet from the time of King Louis XIV until the present day, with sets and costumes created by final year design students from The Hong Kong Academy for Performing Arts.

Artistically, The Hong Kong Ballet moved to a new level in the 07/08 season and much of this development was a result of excellent teaching and coaching by the artistic staff, Cheung Yui-man and Liang Jing. This was also the first year of Lin Mei-fang as Senior Ballet Mistress who replaced our beloved Wang Jiahong. Her work is thorough and meticulous and the response of the dancers, especially the women's corps de ballet resulted in a new level of technical and stylistic cohesiveness.

Our Principal Dancers Faye Leung and Jin Yao along with Zhang Yao danced magnificently throughout the year in a variety of roles which challenged them and saw each of them grow and develop as artists. Many young dancers made great improvement, making the most of the opportunities given to them. We were sad to see principal dancers Crystal Costa and Han Po leave the Company but were thrilled to welcome back Nobuo Fujino who returned to the Company after 2 years as Senior Artist with The Australian Ballet.

It has been an extremely rewarding experience for me to work with this talented company. To be able to give opportunities to young dancers and watch them grow as artists is a thrilling experience. I will miss The Hong Kong Ballet and a piece of my heart will always remain here.



John Meehan

藝術總監的信

2007/08年度舞季以5場《風流寡婦》展開，這齣大型製作假香港文化中心舉行，由羅森·海德編舞、德斯蒙·赫利負責佈景與服裝。香港觀眾反應非常熱烈，節目還獲得2008年香港舞蹈年獎。

在戲上膾炙人口的作品《天鵝湖》、《仙履奇緣》和《胡桃夾子》之餘，港芭還演出兩齣由我構思的混合芭蕾舞劇《芭蕾舞引》和《柴可夫斯基與芭蕾舞經典》。《柴可夫斯基與芭蕾舞經典》糅合了巴蘭欽的《主題與變奏》、史提芬·貝恩斯的全新創作《孤獨守望》和其他以柴可夫斯基音樂為主題的芭蕾舞劇作；而《芭蕾舞引》則由《帕吉塔》經典的第三幕、斯坦頓·韋爾奇利用巴赫的音樂編排的當代巨著《空·色》和舞團新晉兒臂編舞羅敏瑜於全球首演的作品《邊影》組成，同時還加插了國際舞星索菲娜·西爾德與馬士·索利摩斯演出《海盜》的雙人舞。《芭蕾舞引》見證了港芭水平的進一步提昇，特別是女群舞員於《帕吉塔》令人難忘的演出，和男舞者於《空·色》內強勁激昂的表現。

我很高興能和全體港芭團員一同參與全新的教育創作《芭蕾舞化論》，它展示了港芭舞由路嘉14年發展到今天的演變過程，還邀得香港演藝學院設計系應屆畢業生為此製作設計佈景及服裝。

港芭的藝術成就於2007/08年度舞季進入新的高峰，當中要特別感謝藝術人員張強毅和梁靖波孜孜不倦的教導和訓練。同年，林美芳接替王家鴻成為高級舞團導師，她心思細密、一絲不苟的態度，為舞團添注入新的火花，令舞者——特別是群舞員——在技巧上更上一層樓，整精進至更完美的演譯。

我們的首席舞蹈員梁菲、金瑤和張亮於本年演譯了多個角色，以精湛的舞藝面對各種挑戰，在藝術的路途上不斷發展及成長。新晉的舞蹈員亦不遠多謙，他們充分抓緊所得的機會盡情發揮。我們痛惜首席舞蹈員高秀桃和韓漫的離開舞團，但同時亦為曾於澳洲港芭舞團出任高級演員兩年的羅敏瑜重返港芭，感到雀躍萬分。

能夠跟如此出色的舞團合作，令我獲益良多。可以為年青一代的舞者提供機會，見證這些藝術家們的成長，實在令人振奮。我會懷念港芭，在未來的日子亦會心繫於此！



米瀚文



Choreography: Ronald Hynd
Scenario & Staging: Robert Helpmann
Music: Franz Lehár
Original Book & Lyrics: Victor Léon & Leo Stein
Music Arranged & Orchestrated: John Lanchbery
Set & Costume Design: Desmond Heeley
Lighting Design: Billy Chan
Conductor: James Tuggle
Orchestra: Hong Kong Sinfonietta

編舞：羅奈·海德
劇本及舞台導演：羅拔·赫爾普曼
音樂：雷哈爾
原著及作詞：里昂·斯坦
音樂編排及配器：約翰·蘭治布利
佈景及服裝設計：德斯蒙·赫利
燈光設計：陳焯華
指揮：詹姆斯·塔戈
伴奏：香港小交響樂團

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A production by The Hong Kong Ballet 香港芭蕾舞團製作
Produced by kind permission of The Australian Ballet 承蒙澳洲芭蕾舞團允許演出

The Merry Widow 《風流寡婦》

An event of Le French May
「法國五月」節目

18-20.5.2007

Grand Theatre, Hong Kong Cultural Centre
香港文化中心大劇院

Part of Le French May, *The Merry Widow* recreated the glamour of 1905 Paris on stage and received an enthusiastic response from dance lovers and critics alike. The production in Hong Kong reunited choreographer Ronald Hynd with John Meehan, who was the very first Count Danilo three decades ago. The production was awarded the Hong Kong Dance Award 2008.

《風流寡婦》為「法國五月」節目，把1905年巴黎的繁華重現舞台，觀眾及舞評人均連聲喝采。這次香港首演給《風流寡婦》世界首演時的第一位男主角伯爵丹尼羅——米瀚文，跟編舞家海德一次重聚的機會。舞團更以《風流寡婦》的輝煌製作，獲頒香港舞蹈年獎2008。



Photo 攝影：Jimmy Chan 陳煒雄



Photo 攝影: Jimmy Chan 陳偉雄



Original Choreography: Marius Petipa & Lev Ivanov
Additional Choreography: John Meehan, Carlo Pacis, Selina Chau
Music: Pyotr Ilyich Tchaikovsky
Set & Costume Design: Peter Farmer
Additional Costume Design: Harvy Santos
Lighting Design: Leo Cheung
Guest Artist: Zhang Jian (18.8.2007)

原編舞：佩蒂巴及艾化李夫
附加編舞：米瀧文、白家樂、周錦欣
音樂：柴可夫斯基
佈景及服裝設計：彼得·科曼
附加服裝設計：桑哈維
燈光設計：張國永
特別嘉賓：張劍 (2007年8月18日)



Swan Lake 《天鵝湖》

6-19.8.2007

Auditorium, Sha Tin Town Hall

沙田大會堂演奏廳

Swan Lake marked the celebration of the 10th Anniversary of the Establishment of the Hong Kong Special Administrative Region. Prima ballerina of the National Ballet of China, Zhang Jian, was invited as a guest at one of the performances. With new additional choreography by John Meehan and choreographic apprentices Carlo Pacis and Selina Chau, *Swan Lake* also saw the Company's commitment to the nurturing of local young talents.

作為香港特別行政區成立10周年的其中一項慶祝活動，港芭邀得中國國家芭蕾舞團主要演員張劍女士為其中一場《天鵝湖》擔綱演出。另外，藝術總監米瀧文聯同舞團兩位青年編舞白家樂及周錦欣，為舞劇創作附加編舞，注入新穎元素，並體現舞團致力培育本地年青藝術家的信念。

Choreography: David Allan
Music: Sergei Prokofiev
Set & Costume Design: Peter Cazalet
Lighting Design / Consultant: Leo Cheung
Re-lit: Wayne Wang

編舞：大衛·艾倫
音樂：浦羅哥菲夫
佈景及服裝設計：彼得·卡索列
燈光設計／顧問：張國永
燈光執行：黃偉業

Première in 2004
2004年首演



Cinderella 《仙履奇緣》

28-30.9.2007

Auditorium, Tuen Mun Town Hall
屯門大會堂演奏廳

September saw a re-run of David Allan's *Cinderella* in Tuen Mun Town Hall after a series of full houses the previous summer. The attendance was excellent at all 3 performances.

大衛·艾倫的《仙履奇緣》2006年暑假大受歡迎，6場演出爆滿。香港芭蕾舞團於2007年9月再度為觀眾帶來這齣童話經典，入場人數令人振奮。



Momentum 《芭蕾引力》

9-11.11.2007

Lyric Theatre, The Hong Kong Academy for Performing Arts

香港演藝學院歌劇院

An all-star gala featuring New York City Ballet Principal Dancer Sofiane Sylve and her dance partner Tamas Salymosi, and three signature one-act ballets: Act III of Petipa's *Paquita*, Stanton Welch's contemporary masterpiece, *Clear*, and a world premiere - *Night Light* by choreographic apprentice, Eve Chan. The programme also included the pas de deux from *Le Corsaire*. The event was title sponsored by Bank of China (Hong Kong).

《芭蕾引力》是一場星光閃爍舞壇盛宴，舞團邀得紐約市芭蕾舞團首席舞蹈員索菲娜·西爾薇與拍檔湯馬士·索利摩斯首現香港舞台。另外上演古典芭蕾舞之父佩蒂巴的經典名作《帕吉蒂》，美國侯斯頓芭蕾舞團藝術總監韋爾奇富爆炸力的作品《空·色》，還有編舞新貴陳基琮全新力作《運影》。是次演出由中國銀行(香港)冠名贊助。



Photo 攝影: Gordon Wong

Paquita

《帕吉蒂》

Choreography: Marius Petipa
Music: Ludwig Minkus
Costume Design: Harvy Santos
Lighting Design / Music Coordinator: Wayne Wong

編舞：佩蒂巴
音樂：明克斯
服裝設計：桑哈維
燈光設計 / 音樂統籌：黃偉業

Clear

《空·色》

Choreography: Stanton Welch
Guest Teacher / Répétiteur: Clinton Luckett
Music: Johann Sebastian Bach
Costume Design: Michael Kars
Lighting Design: Based on the original design by Lisa J. Pinkham
Re-lit / Music Coordinator: Wayne Wong

編舞：斯坦頓·韋爾奇
客席排練導師：克林頓·勒基特
音樂：巴赫
服裝設計：邁克·柯爾
燈光設計：麗莎·維琳
燈光執行 / 音樂統籌：黃偉業

Night Light (World Première)

《運影》(世界首演)

Choreography & Set Design: Eve Chan
Executive Set Design: Carmen Cheng
Costume Design: Bill Haycock
Lighting Design / Music Coordinator: Wayne Wong
Music from excerpts of *The Sleeping Beauty* by Tchaikovsky, re-arranged by Ng Cheuk-yin
Other music by Arvo Pärt, Joe Hisaishi and Ryuichi Sakamoto

編舞及佈景設計：陳基琮
執行佈景設計：鄭慧曼
服裝設計：夏國斌
燈光設計 / 音樂統籌：黃偉業
音樂選自柴可夫斯基《睡美人》選段，(伍卓賢重新編曲)、
佩爾特、久石讓及坂本龍一的音樂選段

Pas de Deux from *Le Corsaire* Act I

《海盜》第一幕雙人舞

Choreography: Marius Petipa
Music: Riccardo Drigo
Guest Artists: Sofiane Sylve, Tamas Salymosi

編舞：佩蒂巴
音樂：德里戈
特別嘉賓：索菲娜·西爾薇、湯馬士·索利摩斯

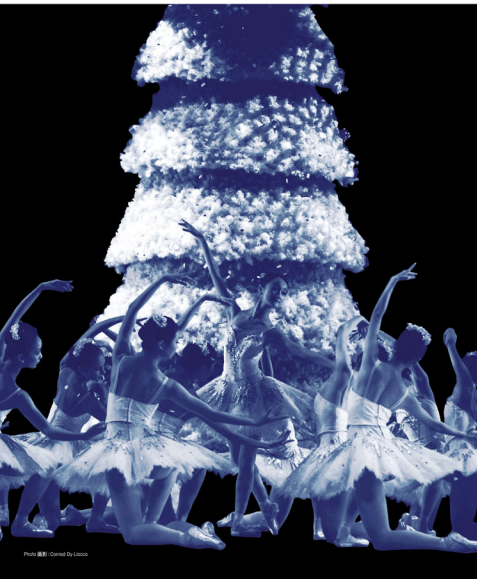


Photo 攝影: Conrad Dy Lizza

Choreography: Stephen Jefferies
 Additional Choreography: Children Dance – Rashna Homji /
 Waltz of the Flowers, Reed-flute – Jeffrey Graham Hughes /
 Chinese Dance – Sheng Pei-qi
 Music: Pyotr Ilyich Tchaikovsky
 Set & Costume Design: Peter Farmer
 Lighting Design / Consultant: Leo Cheung
 Re-lit: Wayne Wong
 Conductor: Ormsby Wilkins
 Orchestra: Hong Kong Sinfonietta

Première in 1997
 1997年首演

編舞: 謝傑斐
 附加編舞: 兒童舞 – 謝麗娜
 花之園舞曲、蘆笛、侯雅斯 / 中國舞 – 盛珀琪
 音樂: 柴可夫斯基
 佈景及服裝設計: 彼得·科曼
 燈光設計 / 顧問: 張國永
 燈光執行: 黃偉業
 指揮: 威爾京士
 伴奏: 香港小交響樂團



The Nutcracker 《胡桃夾子》

14-16, 18-20, 22-26.12.2007

Grand Theatre, Hong Kong Cultural Centre
 香港文化中心大劇院

The annual *Nutcracker* performances with the Hong Kong Sinfonietta in the pit and Ormsby Wilkins (Music Director of American Ballet Theatre) as guest conductor played to over 20,000 people for 15 performances. It is also part of the "Cheers!" Series presented by the Leisure and Cultural Services Department.

每年聖誕區必看的經典劇目，由威爾京士（美國芭蕾舞劇院音樂總監）率領香港小交響樂團伴奏，15場精彩演出共吸引超過二萬名觀眾欣賞。此節目亦為康樂及文化事務署主辦之「開懷集」系列節目之一。

Theme and Variations
《主題與變奏》

Choreography: George Balanchine
Music: Pyotr Ilyich Tchaikovsky
Set & Costume Design: Bill Haycock
Lighting Design: Billy Chan

編舞：喬治·巴蘭欽
音樂：柴可夫斯基
佈景及服裝設計：夏國斌
燈光設計：陳焯華

Tchaikovsky Pas de Deux
《柴可夫斯基雙人舞》

Choreography: George Balanchine
Music: Pyotr Ilyich Tchaikovsky
Costume Execution: Joanne Chong
Lighting Design: Billy Chan

編舞：喬治·巴蘭欽
音樂：柴可夫斯基
服裝執行：莊惠玲
燈光設計：陳焯華

Grand Pas de Deux from *The Sleeping Beauty*
《睡美人》第三幕雙人舞

Choreography: Marius Petipa
Music: Pyotr Ilyich Tchaikovsky
Set & Costume Design: Peter Czaalet
Lighting Design: Billy Chan

編舞：佩蒂巴
音樂：柴可夫斯基
佈景及服裝設計：彼得·卡索列
燈光設計：陳焯華

Photo 攝影: Conrad Sy/Lasca



All Tchaikovsky

《柴可夫斯基與芭蕾舞經典》

28-30.3.2008

Auditorium, Sha Tin Town Hall

沙田大會堂演奏廳

A mixed bill consisting of George Balanchine's *Theme and Variations* and Stephen Baynes' distinguished new work, *The Way Alone*, along with the pas de deux from Act III of *The Sleeping Beauty*, *Tchaikovsky Pas de Deux* and the pas de quatre from *Swan Lake*.

《柴可夫斯基與芭蕾舞經典》結合作曲大師的優美音樂和多個精彩舞段，包括喬治·巴蘭欽的《主題與變奏》、史提芬·貝恩斯備受讚賞的新作《孤獨守望》、佩蒂巴的《睡美人》第三幕雙人舞、《柴可夫斯基雙人舞》及《天鵝湖》第一幕四人舞。



Guest Appearances at Home and Abroad

本地及海外客席演出



Aida in Hong Kong and Seoul, Korea

《阿伊達》香港及韓國首爾演出

In October, the Company performed in Opera Hong Kong's *Aida* with Selina Chau and Carlo Paolis creating the choreography. There were 5 shows in Hong Kong. The Company later toured to Seoul, Korea in November at the Opera Theatre of Seoul Arts Centre, the premier theatre in Korea, for another 5 performances.

香港歌劇院委約香港芭蕾舞團創作《阿伊達》其中四段舞蹈，並由新晉編舞白家樂和周錫欣擔任編舞，在港演出5場。另外，舞團應韓國最具規模歌劇團之一 Beseto Opera Group 之邀，於11月參與大型歌劇《阿伊達》的演出。《阿伊達》由 Beseto Opera Group 製作，於韓國首屈一指的首爾藝術中心歌劇院演出5場。

Know Your Ballet Music 2

《芭蕾舞音樂知多少》之二

Artistic Director John Meehan was invited by Hong Kong Sinfonietta a second time as guest host in the **Know Your Ballet Music 2** concert in December 2007. John and Sinfonietta's Music Director Yip Wing-sie gave a lively yet informative account of how music inspired the creation of ballet classics in the 20th century, with demonstration by the Company's dancers.

藝術總監米瀚文於2007年12月再度獲香港小交響樂團參與聯合演出《芭蕾舞音樂知多少》之二，米瀚文與小交響樂團總監葉詠詩以生動的方式剖析音樂如何在20世紀引發芭蕾舞的創造靈感，並配合舞蹈員精彩的示範演出。

Yokohama, Japan

日本橫濱演出

Principal Dancers Faye Leung and Zhang Yao performed *Turandot* Pas de deux in the Gala performance, Dancing for AIDS Orphans which was held on 20-22 August 2007 in Yokohama, Japan, a charity event for children whose lives have been affected by the AIDS pandemic in Africa. Other stars in the gala included Jose Manuel Carreño from the American Ballet Theatre and Maiko Oishi from Leipzig Ballet (Germany).

香港芭蕾舞團首席舞蹈員梁菲及張堯，應邀出席於2007年8月20至22日在日本橫濱 Seishonen Centre 舉行的「為愛滋病孤兒起舞」慈善晚會，於開幕晚會中演出舞團原創劇目《杜蘭朵》的雙人舞段。同台演出的國際芭蕾舞星包括美國芭蕾舞劇院卡雷諾及德國萊比錫芭蕾舞團等。

Prague, Czech Republic

捷克布拉格國家歌劇院演出

The pair performed again in the "Prague Ballet Gala", which unites renowned dancers from all over the globe showcasing the latest and the brightest of the ballet world. It was held on 11 January 2008 at Prague State Opera. Faye and Yao performed alongside principal dancers from other world famous ballet companies and theatres including The National Ballet of Canada and Berlin State Opera.

香港芭蕾舞團首席舞蹈員梁菲及張堯再次應邀前往捷克，出席2008年1月11日在布拉格國家歌劇院舉行的「布拉格芭蕾舞晚會」。晚會荟萃世界各地的芭蕾舞星，演出多齣「嶄新風格」的古典芭蕾舞選段、現代及當代作品，展示國際芭蕾舞台的最新景象。多位來自世界知名舞團包括加拿大國家芭蕾舞團和柏林國家歌劇院的首席舞蹈員亦於同台演出。



Education and Outreach

教育及外展部

The Hong Kong Ballet continued its leadership role in ballet education for the Hong Kong community. To meet the needs of ballet-loving children and adults, a full range of activities were presented including the Youth Intensive Programme, Sunday Ballet Course, meet-the-artist sessions, school matinee performances, lecture demonstrations and pre-performance workshops. In the past year, the Company has organized 732 education activities for a total of 33,000 participants.

香港芭蕾舞團以領導的角色積極於本地社區推行舞蹈教育。為配合不同學生的需要而設計了各式各樣的舞蹈活動，包括香港芭蕾舞團青少年計劃、週日芭蕾舞工作坊、演後藝人談、學生免費日場、舞蹈示範講座及演前工作坊。過往一年，香港芭蕾舞團共舉辦732個教育活動，觀眾人數達33,000人次。



Education and Outreach Events

Working with the Leisure and Cultural Services Department (LCSD) for the 8th year, the Company continues its School Arts Animator Scheme (SAAS) 2007/08 - "In Search of Coppélia" in 2 secondary schools and 9 primary schools. 12 school tours were held this year to potential schools of SAAS to promote the programme, as well as the appreciation of ballet. 353 workshops, conducted by assigned instructors, were organized in the selected schools to offer basic ballet, visual arts and drama training to students. A finale performance was held in July 2008. This dance education programme stimulated students' creativity through the integration of different art forms.

By popular demand, Youth Intensive Programme "Ballet with the Stars" had its second year run in February 2008. During the four-day intensive workshop, 67 participating students took various classes coached by the Company dancers and artistic staff. The programme culminated in a finale showcase in which students performed various excerpts from The Hong Kong Ballet repertoire to share what they had learnt. Participants were able to experience the life of a professional ballet dancer, which also provided an excellent opportunity for Company dancers to pass on their knowledge and experience to the next generation of young artists.

1. Pre-performance Workshop - Nutcracker 2007 《胡桃夾子》演前工作坊 2007.2.3 School Art Animator Scheme 2007/08 In Search of Coppélia 學校藝術培訓計劃 2007/08 《迷失的歌碧麗亞》 2. Pre-performance Workshop - Nutcracker 2007 《胡桃夾子》演前工作坊

教育及外展活動

與康樂及文化事務署與香港芭蕾舞團合作之學校藝術培訓計劃已踏入第八年，而「迷失的歌碧麗亞」2007/08分別有兩間中學及九間小學參加。其中一個項目舞蹈導賞演出已於12間學校進行，目的為介紹培訓計劃的內容及如何欣賞舞蹈。被挑選的學校，學生接受專業老師的芭蕾舞、視覺藝術及戲劇之訓練，完成了全期共353節的工作坊。結業演出亦於7月順利完成。透過不同的藝術媒體，此舞蹈培訓計劃激發起學生的豐富創作力。

香港芭蕾舞團青少年計劃在公眾熱切期待下，於2008年2月作第二次舉辦。為期四天的青少年芭蕾舞課程，吸引了67人參與並接受多位本團舞蹈員及導師的指導。而最後的小型匯演更讓學生展示所學到的劇目選段，與同學一起分享。參加者體驗了專業舞蹈員的生活，而舞蹈員亦得以把自己的經驗及知識與下一代分享。



A four-month Sunday Ballet Course kicked off in March 2008 (from 9 March-29 June 2008), tailor-made for ballet students aged 9 or above. Over 70 participants were trained exclusively by the Company's artistic members and guest teachers, learning dance combination and ballet repertoire. The course helped strengthen the students' ballet technique as well as broaden their knowledge in dance.

In 2007-2008, The Company was invited twice by the Hong Kong Baptist University to present lecture demonstrations of *Romeo & Juliet* and *All Tchaikovsky* aiming to increase the university students' understanding of ballet.

Ballet education series on television was another event by invitation. The Company assisted the TVB Kids Pay Channel and the Jade Channel to produce 2 series of ballet programmes covering the topics: history of ballet, stage etiquette, ballet steps for kids, an interview with Artistic Director and dancers as well as an introduction to pointe shoes and different costume styles.

Other outreach activities were held alongside major productions including school matinee performances, meet-the-artist sessions (meet Sofiane Sylve and Tomos Solymosi after the performance of *Momentum*), autograph sessions (*Momentum* and *The Nutcracker*), as well as family activities and pre-performance workshops of *The Nutcracker*. All these activities were designed to enhance the ballet-going experience and inspire ballet audiences of the next generation.

一個專為九歲以上的芭蕾舞學生而設，為期四個月的週日芭蕾舞工作坊於2008年3月展開(由2008年3月9日至6月29日)，是次工作坊由本團的舞蹈員及首席老師教授了70多名參加者芭蕾舞劇的選段。工作坊增強了學生的芭蕾舞技巧，亦擴闊他們的舞蹈知識。

在2007至2008年，本團很榮幸獲香港浸會大學兩度邀請作舞蹈示範講座，主題分別為《羅密歐與茱麗葉》及《柴可夫斯基與芭蕾舞經典》。舞蹈示範講座提高了大學生對芭蕾舞的理解。

另一個獲邀參與的活動為芭蕾舞教育電視系列，本團協助無線電視兒童台及翡翠台製作了兩個芭蕾舞節目，內容包括芭蕾舞歷史、舞台禮儀、與小朋友互動學習芭蕾舞步、訪問藝術總監與舞蹈員、及介紹細尖鞋和不同款式的服裝。

其他外展活動因應本團的演出劇目而安排，包括學生免費日場、演後藝人談(《芭蕾舞引》演出後與索菲娜·西爾薇和湯馬士索利摩斯見面)、簽名會(《芭蕾舞引》和《胡桃夾子》)及《胡桃夾子》的家庭活動和演前工作坊。這些活動目的為了給予芭蕾舞觀眾更深刻的體驗及啟發新一代對芭蕾舞的興趣。

S.A. Youth Intensive Programme - Ballet with the Stars 2007 香港芭蕾舞團青少年培訓計劃 - 星之劇場 2007
 1. TVB Jade "DanceLike a Pro" 舞線電視節目 - 讓學 A.I. Family Performance at School Art Amateur Scheme 2007/08 學校藝術表演計劃 07/08 《舞之的歡樂》結業典禮

What They Say... 同學心聲

"I learned so much from different professional dancers in the programme. Amongst others, I like the ballet mime class most! Now I have a more thorough understanding of ballet mime movements."
 - Joyce Fung (Junior Class)

"I really enjoyed the pas de deux class! I learnt how to cooperate with my partner, something which I rarely have the chance to encounter in ballet school."
 - Audrey Chan (Advanced Class)

"透過此計劃，我真是獲益良多！其中我特別喜愛芭蕾舞戲劇課堂，它加深了我對該範疇的認識。"
 (初級班, Joyce Fung)

"我十分享受雙人舞的課堂，從中了解到如何跟拍檔配搭，那是一般芭蕾舞學校少有提供的訓練。"
 (高級班, Audrey Chan)



New Education Initiative- The Evolution of Ballet

全新教育創作 - 《芭蕾進化論》

The Hong Kong Ballet's commitment to nurturing young artistic talent and ballet audiences of the next generation saw the original production of *The Evolution of Ballet* held in early 2008. The programme aims to teach primary and secondary school students about the history of ballet whilst widening their artistic horizons.

The project not only served to educate audiences with its illustration through dance, but it was also the product of a close collaboration between design students of the HKAPA and The Hong Kong Ballet. Five students from the School of Theatre and Entertainment Arts were engaged to design the set and costume for *The Evolution of Ballet*. Bill Haycock, the Head of Design for the School of Theatre and Entertainment Arts of HKAPA spoke highly of the value of the project for his students, "They have enormously benefited from participating in the whole production process, working closely with John and his production team. Students not only acquired hands-on experience of working with a professional ballet company, but also combined class work with real production practice."

2008年初上演的《**芭蕾進化論**》，其創作意念在於舞團對培育年青的藝術人才及芭蕾舞觀眾所作之承諾。本節目希望教育中、小學生芭蕾舞的歷史，和擴闊他們對藝術的視野。

製作除了令觀眾透過舞蹈、圖像了解芭蕾舞的演變過程，亦是本團與香港演藝學院設計系學生的一次緊密合作。舞台及製作藝術學院的五名學生與本團一起為《**芭蕾進化論**》設計舞台及服裝。設計系主任夏國斌高度讚揚計劃對香港演藝學院學生的價值，說：「能參與整個製作過程，與藝術總監米瀾文及製作部人員工作令學生獲益良多。學生不但體會與專業舞團合作的實際工作經驗，這可以將課堂上的知識學以致用。」

Evolution of Ballet 《**芭蕾進化論**》

23-24.1.2008

Auditorium, Yuen Long Theatre
元朗劇院演藝廳

31.1-1.2.2008

Auditorium, Tsuen Wan Town Hall
荃灣大會堂演奏廳



Photo 攝影: Connel Di Luccio

Production: John Meehan
Additional Choreography: John Meehan, Carlo Pacis, Eve Chan
Narrator: Ivanhoe Lam
Script: Shirley Loong
Costume/Set Design: Sam Au*, Ghost Chan*, Aemiliana Cheung*, Bill Cheung*, Sandra Ching*
Lighting Design: Billy Chan

製作: 米瀾文
附加編舞: 米瀾文、白家樂、陳基球
旁述: 林俊浩
旁白編寫: 龍世偉
服裝/佈景設計: 歐卓芯*、陳浩蕙*、張思勳*、張正和*、程倩芸*
燈光設計: 陳焯華

*Students of Bachelor of Fine Arts (Honours) programme from the School of Theatre and Entertainment Arts of The Hong Kong Academy for Performing Arts 香港演藝學院舞台及製作學院藝術學士(榮譽)學位課程學生

The Hong Kong Ballet Ball 2008 "Jewels"

籌款晚會2008「珠寶」

The Hong Kong Ballet Ball 2008 "Jewels" was successfully held on 19 January 2008 at the Grand Ballroom of the InterContinental Hotel. 450 guests and celebrities and the Guest of Honour, Mrs Carrie Yau, Permanent Secretary for Home Affairs Bureau, came together in support of Hong Kong's world-class ballet company. Close to HK\$8million was raised, a record-breaking amount for the Company.

香港芭蕾舞團周年籌款晚會以「珠寶」為主題，於2008年1月19日假洲際酒店宴會廳隆重舉行。晚會特邀民政事務局常任秘書長尤曾家驊為主禮嘉賓，逾450位城中名人出席，星光熠熠。當晚籌得款項約港幣八百萬，打破歷年來紀錄。



(From left to right): Boris de Hovenon, Rob Mann, Alan Zeman 盛智文, Dhruv Tandon, Robert Munoz, Mary Yeh 葉梁美蘭, Daisy Ho 何韻儀, Andrew M. Bernward, Benjamin Nuchol, John J. King 曹煥榮, Carrie Yau 尤曾家驊, Rob Koppell, 馮以信, Marlene Chen 陳潔蓮, Cherie Chung 鄭秀文, Janice Lau, Jennifer Rife, Erin Waters 溫希一, James King, Andrew Kuan 關文, Olivia Lau 劉麗文, John J. King 曹煥榮, Andrew M. Bernward, Carrie Yau 尤曾家驊, John J. King 曹煥榮, Benjamin Nuchol, Carrie Yau 尤曾家驊, Christian Lee (2nd left) and friends 利和利人及友人, Alan Zeman 盛智文, Shelia Ho 何韻儀, M. and Mrs. Andrew Kuan 關文, Mrs. and Mr. C.C. Tang 湯國治及夫人, Shearan Brindley 柏翠文, Mira Ho 葉梁美蘭 and Day Yee Water 馮沛珊, Donald Rack and husband 鄧卓基及丈夫, Deirdre Fu 傅潔欣, Steady Moran 麥嘉麗, Marlene Chen 陳潔蓮, May Yan 葉潔美蘭, John J. King 曹煥榮, Carrie Yau 尤曾家驊, Daisy Ho 何韻儀, Jocquel Corneil, Wally Liu, Denise Johnson, Paul Shearer and Leaf Chan

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Mr. Kenneth William & Mrs. Rosemary William
Mr. Tommy Zou Jr



(From left to right)
 1. James W King, John J Ying 詹炳輝, Cecilia Fing J. Monica Wong 王詠嫻, Sherry Wan 王翠瑩, Cecy Yip 高詠怡, John J Ying 詹炳輝, Wendy Ho 霍詠儀, Joan Ho 王芷芝, Benny Fan and Heidi S. Ho and Mrs. Joseph Y. Bao, 6. Sherry Wan 王翠瑩, Sofiane Sylve 蘇菲娜·西爾維, Marco Wong 黃偉基, John J Ying 詹炳輝, 8. Tomas Solymosi 湯馬士·索利摩斯, John Stanton 史丹頓, Dorcas Welch 韋爾奇, 9. John Mather 麥福文, John J Ying 詹炳輝, Cecy Yip 高詠怡, Sherry Wan 王翠瑩, 10. Sherry Ho 何詠儀, Ming Ho 何明暉, 11. Ms. Debra Weisberg and friend, 12. Sherry Wan 王翠瑩, Cherie Liza Davies, 13. Mr and Mrs Nicholas F.J. Collier, Dr. Ann H Hopkins and friend



2007/08 Corporate Support Highlights 商業贊助盛會

In the past year, The Hong Kong Ballet actively sought more support from individuals and corporations, in conjunction with the participation of world-class guest artists.

In November 2007, the Company successfully partnered with **Bank of China (Hong Kong) (BOCHK)**, Title Sponsor of *Momentum*, in delivering a number of audience development and co-branded events. A highlight of this sponsorship was a special corporate event at the BOCHK building for its clients and tenants, featuring excerpts from *Clear* and *Paquita*, a costume parade as well as an interview session with dancers on 2 November 2007. With the aim of promoting ballet appreciation and enhancing the understanding of the art of ballet, the event was extremely well received.

A private dinner around *Momentum* was also organized at Hong Kong Country Club with an approximate number of 30 patrons and guests in attendance. Hosted by Chairman John J. Ying alongside special guests Stanton Welch, Sofiane Sylve and Tomas Solymosi as well as Company dancers, the dinner provided a platform for the Company to network with supporters in a direct and intimate manner.

在過去一年，香港芭蕾舞團聯同世界級客席藝術家參與，積極地尋求社會各界提供更多支持。

在2007年11月，舞團成功與《芭蕾舞引》的冠名贊助機構香港中國銀行合作，帶來更多的觀眾，並合辦了多個活動。這贊助中最重要的一環，是中國銀行在2007年11月2日在中國銀行大廈特別為客戶舉辦的公司活動，活動中包括演出《空·色》及《帕吉蒂》的精彩片段、服裝巡遊，並與多位舞蹈員會面。活動以推廣欣賞芭蕾舞及提高大眾對芭蕾舞藝術的了解為目標，獲得一致好評。

《芭蕾舞引》活動期間，我們在香港鄉村俱樂部舉辦了一個私人晚宴活動，當天晚上約有30名贊助人及嘉賓出席。舞團主席詹炳輝先生邀請了特別嘉賓斯坦頓·韋爾奇、索菲娜·西爾維、湯馬士·索利摩斯，及舞蹈員出席。當天晚宴為舞團提供了與贊助人近距離交流的機會。



Photo 攝影: Conrad Di Vico

Launch of Club Hong Kong Ballet 「芭蕾舞尚會」之成立

Club Hong Kong Ballet is a corporate membership scheme launched in 2007. Tailor made for corporate donors, the scheme aims at building up a mutually beneficial relationship between the corporate community and The Hong Kong Ballet. Members enjoy a wide variety of benefits including an allocation of performance tickets for their clients and staff, publicity exposure, the exclusive opportunity to meet Artistic Director and artists, etc. In the year 2007/08, China Construction Bank (Asia), China LotSynergy Holdings Limited, Magaschoni and Quality HealthCare joined as Club Hong Kong members.

「芭蕾舞尚會」在 2007 年成立，此公司會員計劃特別為工商界各大企業而設，既為各商業領袖提供社交聯繫的機會，又是對藝術文化的一種支持。會員不但能透過香港芭蕾舞團刊物，推廣公司品牌、提升企業形象及拓展商業網絡，更可藉著舞團高水準的節目製作，回饋員工及給予尊貴客戶社交聯繫的機會，同時亦有機會與藝術總監及舞蹈員會面。2007 及 2008 年度，中國建設銀行（亞洲）、華彩控股有限公司、Magaschoni 與及卓健醫療服務有限公司已成為「芭蕾舞尚會」之會員。

Looking Forward to 2008/09 展望

Photo 攝影: David Cooper

The Hong Kong Ballet celebrates the next stage of its evolution in the 2008/09 season with the achievement of Venue Partner status at the Hong Kong Cultural Centre and a world-renowned guest principal dancer.

The venue partnership scheme enables the Company to promote its brand in Hong Kong's premier performing arts venue, as well as using it as the main rehearsal and performing venue.

Tan Yuan Yuan, one of the world's top ballerinas to emerge from China, joined The Hong Kong Ballet as guest principal dancer in May 2008. Currently principal dancer of the San Francisco Ballet, Yuan Yuan has taken part in three productions of the Company in 2008/09: *Tricolor* in May, *Giselle* in Shanghai and Hangzhou, as well as *Swan Lake* at Beijing's prestigious National Centre for the Performing Arts.

香港芭蕾舞團於 2008/09 年舞季昂然邁向另一高峰。舞團將正式成為香港文化中心的合作夥伴。同時亦致力為香港觀眾引進經典芭蕾舞作，邀請國際著名芭蕾舞星參與演出。

成為香港文化中心的合作夥伴後，舞團將有更多機會於香港文化中心演出及進行綵排，從而向外展示舞團的實力。

國際首席華裔芭蕾舞皇譚元元應香港芭蕾舞團之邀，出任客席首席舞蹈員。譚元元現為三藩市芭蕾舞團首席舞蹈員，她曾參與 2008/09 舞季三齣精彩作品的演出，分別包括 5 月的《舞若色》、10 月的《吉賽爾》上海、杭州巡演及 2009 年 1 月於國家大劇院演出《天鵝湖》。



Behind
the
Scenes
舞台背後



Balance Sheet

資產負債表

(以港元為單位 Expressed in Hong Kong dollars)

	2008	2007
Non-current assets 不動資產		
Fixed assets 固定資產	1,267	2,535
Current assets 流動資產		
Inventories 存貨	41,530	64,153
Accounts receivables 應收賬項	544,081	650,423
Prepayments and deposits 預繳款項及按金	1,260,238	685,320
Other receivables 其他應收賬項	20,069	37,975
Cash and cash equivalents 銀行存款及現金	20,029,684	13,826,990
	<u>21,895,602</u>	<u>15,264,861</u>
Current liabilities 流動負債		
Accounts payables 應付賬項	719,192	1,398,922
Accruals and other payables 其他應付賬項	624,002	657,043
	<u>1,343,194</u>	<u>2,055,965</u>
Net current assets 流動資產淨值	<u>20,552,408</u>	<u>13,208,896</u>
Non-current liabilities 固定負債		
Provision for long service payments 長期服務金撥備	211,235	243,140
NET ASSETS 資產淨值	<u>20,342,440</u>	<u>12,968,291</u>
Fund and reserves 基金及儲備		
Investment fund 投資基金	2,000,000	2,000,000
The Natasha Wilson Scholarship Fund 衛奕信夫人獎學基金	1,376,567	1,438,450
Special reserves 特別儲備	4,294,574	4,294,574
General reserve 一般儲備	5,230,000	5,230,000
Income and expenditure account 收支表的盈餘	7,441,299	5,267
	<u>20,342,440</u>	<u>12,968,291</u>

Chairman: Mr. John J. Ying

主席: 應侯榮先生

Honorary Treasurer: Mr. Winston Leong

義務司庫: 梁國偉先生

Approved and authorised for issue by the Board of Governors on 3 November 2008
董事局於2008年11月3日批核

Balance sheet as at 31 March 2008
資產負債表截至2008年3月31日

Income And Expenditure Account

收支表

(以港元為單位 Expressed in Hong Kong dollars)

	2008	2007
Income from performances 演出收益		
Subsidies from Leisure and Cultural Services Department 康樂及文化事務處資助	293,910	7,110,471
Box Office 門票收益	8,992,548	6,443,459
	<u>9,286,458</u>	<u>13,553,930</u>
Cost of performance 演出成本	(12,102,270)	(10,156,512)
Staff costs 薪金	(19,612,125)	(18,207,319)
Administrative expenses 行政開支	(5,222,513)	(3,714,364)
Deficit before subventions 接受資助前虧損	<u>(27,650,450)</u>	<u>(18,524,265)</u>
Home Affairs Bureau Subventions 民政事務處資助	24,918,000	—
Hong Kong Arts Development Council subventions 香港藝術發展局資助	—	13,436,000
Donations and sponsorship 捐款及贊助	652,875	1,358,000
Interest and sundry income 銀行存款利息及其他來源	1,551,206	884,421
Deficit after subventions 扣除資助後虧損	(528,369)	(2,845,844)
Surplus/(deficit) on Friends' Committee activities「芭蕾舞之友盈餘」/(虧損)	154,516	(16,103)
Surplus from fund raising activities「籌款晚會」盈餘	7,837,002	3,751,072
Surplus for the year 本年度盈餘	<u>7,463,149</u>	<u>889,125</u>

Income and Expenditure Account for the year ended
31 March 2008
收支表截至2008年3月31日

Staff Remuneration

員工薪酬

1st tier

- 1) >\$800,001 x 1 staff
- 2) \$600,001-\$800,000 x 1 staff
- 3) \$400,001-\$600,000 x 1 staff
- 4) <\$400,000 x 1 staff

2nd tier

\$275,001-\$350,000 x 2 staff

3rd tier

- 1) >\$200,001 x 2 staff
- 2) <\$200,000 x 2 staff

首級

- 1) >\$800,001 x 1位
- 2) \$600,001-\$800,000 x 1位
- 3) \$400,001-\$600,000 x 1位
- 4) <\$400,000 x 1位

第二級

\$275,001-\$350,000 x 2位

第三級

- 1) >\$200,001 x 2位
- 2) <\$200,000 x 2位

The current reporting on the staff remuneration of Hong Kong Ballet is subject to further changes after consultation with The Funding Committee for the Performing Arts and Government and updates will be provided in the version on The Hong Kong Ballet's website.

本團的薪酬顯示方式將因應表演藝術資助委員會及政府日後的指引而在本團網頁更新。

Independent Auditors' Report

To the members of The Hong Kong Ballet Limited
(Incorporated in Hong Kong limited by guarantee)

We have audited the financial statements of The Hong Kong Ballet Limited ("the company"), which comprise the balance sheet as at 31 March 2008, and the income and expenditure account, the statement of changes in fund and reserves and the cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes.

Governors' responsibility for the financial statements

The governors of the company are responsible for the preparation and the true and fair presentation of these financial statements in accordance with Hong Kong Financial Reporting Standards issued by the Hong Kong Institute of Certified Public Accountants and the Hong Kong Companies Ordinance. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and the true and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. This report is made solely to you, as a body, in accordance with section 141 of the Hong Kong Companies Ordinance, and for no other purpose. We do not assume responsibility towards or accept liability to any other person for the contents of this report.

We conducted our audit in accordance with Hong Kong Standards on Auditing issued by the Hong Kong Institute of Certified Public Accountants. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance as to whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and true and fair presentation of the financial statement in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the governors, as well as evaluating the overall presentation of the financial statement.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements give a true and fair view of the state of the company's affairs as at 31 March 2008 and of its surplus and cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards and have been properly prepared in accordance with the Hong Kong Companies Ordinance.

KPMG
Certified Public Accountants
Hong Kong, 3 November 2008

獨立核數師報告

致香港芭蕾舞團有限公司全體會員

(於香港註冊成主之無股本的擔保有限責任公司)

本核數師已完成審核財務表，包括於2008年3月31日的收支表、儲備金報告表、現金流量表，以及重大會計政策概要和其他說明附註。

董事就財務報表須承擔之責任

貴公司董事須負責根據香港會計師公會頒佈的香港財務報告準則及《香港公司》條例的規定編製真實而公平的財務報表。這責任包括設計、實施及真實而公平地列報財務表相關的內部監控，以使財務表不存在由於欺詐或錯誤而導致的重大錯誤陳述；選舉和應用適當的會計政策；及按情況作出合理的會計估算。

核數師之責任

本核數師之責任是根據吾等之審核結果，對該等財務報表作出獨立意見，並根據香港公司條例第141條僅向整體會員報告，除此之外，本報告無其他目的。本核數師不會就本報告書內向任何其他人士負責或承擔任何責任。

本核數師已按照香港會計師公會頒佈之審計準則進行審核工作。這些準則要求本核數師遵守道德規範，並規劃及執行審核，以合理確定此等財務報表是否不存在任何重大錯誤陳述。

審核涉及執程序以獲取有關財務報表所載金額及披露資料的審核憑證。所選定的程序取決於核數師的判斷，包括評估由於欺詐或錯誤而導致財務表存有重大錯誤陳述的風險。在評估該等風險時，核數師考慮與該公司編製及真實而公平地列報財務表相關的內部監控，以設計適當的審核程序，但並非為公司的內部監控的效能發表意見。審核亦包括評價董事所採用的會計政策合適性及所作出的會計估算的合理性，以及評價財務報表的整體列報方式。

本核數師相信所獲得的審核憑證是充足和適當為吾等之審核意見提供基礎。

意見

本核數師認為此財務報表真實及公平地反映貴公司於2008年3月31日結算時之財務狀況，及截至該日止年度盈餘及現金流量，並按照香港財務報告準則、香港公司條例之規定妥為編製。

畢馬威會計師事務所
執業會計師
香港，2008年11月3日

Management & Staff

管理及行政人員

Honorary Chief Executive Officer

Stacey Morse

Administration

Administration Manager

Idy Lai

Finance Manager

Angelina Chan

Artistic Administrator

Kitty Lau

Personal Assistant to CEO

Vancy Kwok

Administrative Assistant

Fanny Leung

Office Assistants

Flora Hui, Leung Siu-chun

Development

Director of Development

Helen Poon

Education & Outreach

Director of Education and Outreach

Shirley Loong

Education and Outreach Co-ordinators

Sophia Chan, Ritchie Low

Programme and Marketing

Director of Programme & Marketing

Wong Mei-yee

Marketing Officer

Caroline Cheung

Programme Officer

Elaine Lam

Assistant Marketing Officers

Mak Mose, Wu Tsz-mei

Technical

Technical Director

Tsui Tsz-yee

Deputy Stage Managers

Kathy Chan, Annie Yim

Stage Master (Temporary)

Alan Go

Chief Electrician

Wayne Wong

Technician

Leung Kwok-hei

Wardrobe

Director of Wardrobe

Wong Yuen-ching

Costume Cutlers

Fu Nga-kuan, Wan Kam-hon

Seamstress

Lai Kit-lan

Resident Performance Psychologist

Frank Alagna

名譽行政總裁

麥素賢

行政

行政經理

黎潔雲

財務經理

陳鳳燕

藝術行政主任

劉潔怡

行政總裁私人助理

郭敏赫

行政助理

梁燕芬

寫字樓助理

侯惠球、梁少珍

拓展

拓展部總監

潘海倫

教育及外展

教育及外展部總監

龍世儀

教育及外展統籌

陳淑華、羅穎慧

節目及推廣

節目及推廣部總監

黃美儀

推廣主任

張嘉明

節目主任

林奕玲

助理推廣主任

麥惠思、胡梓嫻

製作

技術總監

徐子宜

執行舞台監督

陳采琦、戴耀傑

舞台總管(短期合約)

高嘉雲

總電機師

黃偉棠

技術員

梁國籍

服裝

服裝部總監

黃遠貞

服裝裁剪

傅雅君、尹鏡漢

縫紉師

黎潔蘭

駐團演藝心理專家

夏法蘭

The Hong Kong Ballet wishes to thank the following organizations and people
香港芭蕾舞團謹向以下機構及人士致謝

Home Affairs Bureau

民政事務局

Leisure and Cultural Services Department

康樂及文化事務署

Hong Kong Arts Development Council

香港藝術發展局

The Hong Kong Jockey Club

香港賽馬會

Honorary Legal Advisors: Deacons, Lowells

義務法律顧問: 的近律師行、鍾偉律師所

Guest Photographers: Wayne Hu, Tony Luk, Siu Wang-Ngai

客席攝影師: 胡興正、陸嘉樂、曹弘毅

Orthopaedic Advisor: Dr. Jason Brockwell

矯型顧問: 白展成醫生

Physiotherapist: Byrne & Hickman and Partners - Physiotherapy and Sports Injuries Centre

物理治療: Byrne & Hickman and Partners - 物理及運動創傷治療中心

Performance Psychologist: Syren Johnstone

演藝心理專家: Syren Johnstone

The Hong Kong Academy for Performing Arts as the principal training school for the dancers of The Hong Kong Ballet
香港演藝學院為香港芭蕾舞團舞蹈員之主要訓練學院

Cover photo: Jimmy Chan

封面攝影: 陳煒謙

Inside front photo: Cheng Jie Peng

封底內頁攝影: 程傑鵬



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HONG KONG BALLET

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