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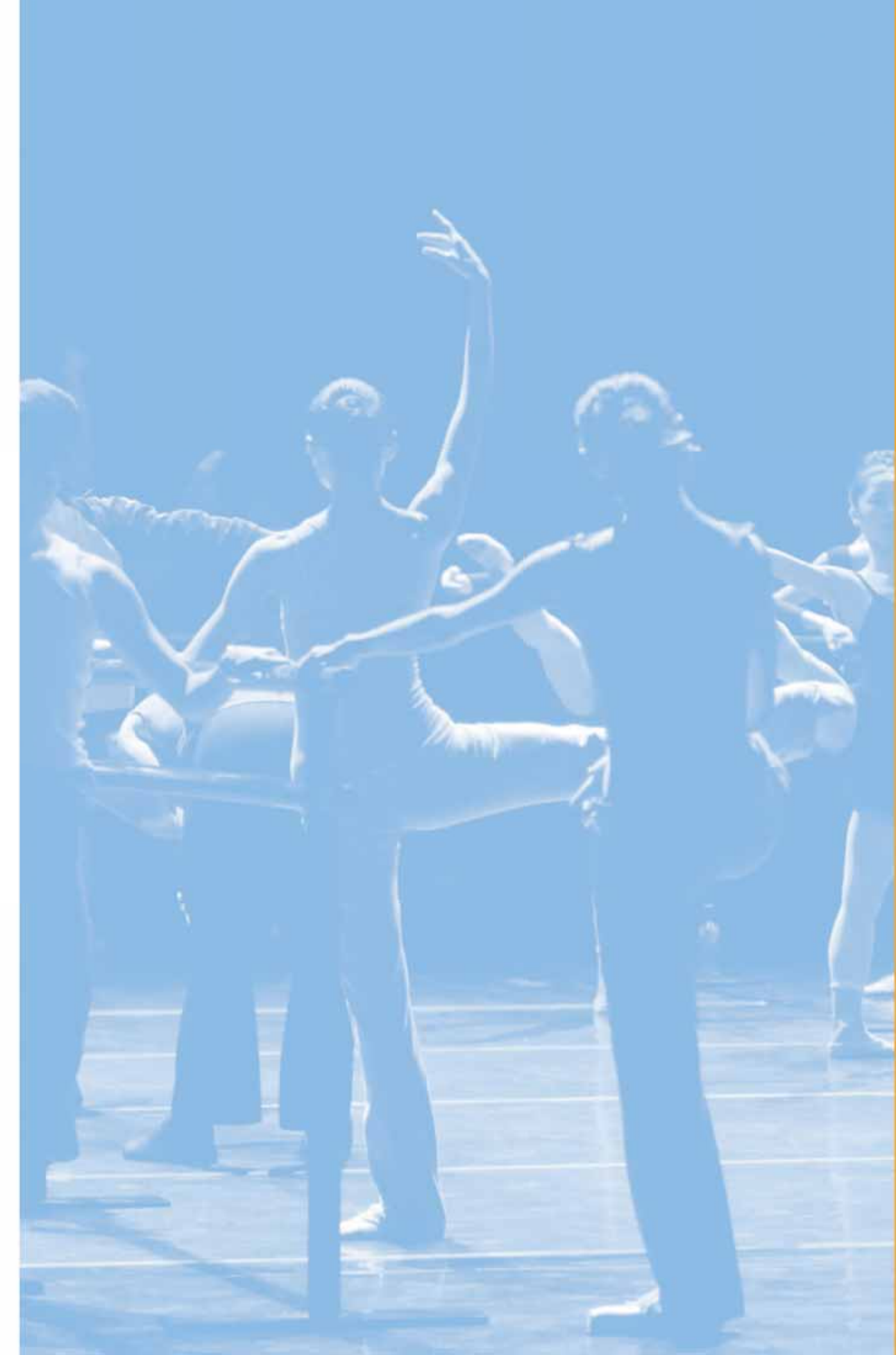
THE HONG KONG BALLET 香港芭蕾舞團 2009 - 2010 ANNUAL REPORT 年報

 香港芭蕾舞團  
HONG KONG BALLET

2009 ~  
2010

ANNUAL REPORT  
年報





2010 2009 ~

ANNUAL REPORT  
年報

## CONTENT 目錄

5

Mission  
宗旨

6

The Hong Kong Ballet  
香港芭蕾舞團

8

The Board & The Committees  
董事局及委員會

9

Artistic Members  
藝術人員

10

Chairman's Overview  
董事局主席回顧

12

Leading The Way  
率領團隊

18

*Up Close & Personal*  
《咫尺之間》

1/09



20

*Galaxy: International Ballet Gala*  
《國際芭蕾舞匯演》

5/09



22

*Cinderella*  
《仙履奇緣》

8/09



24

*Romeo & Juliet*  
《羅密歐與茱麗葉》

18/09



26

*Symphony of Movements*  
《冬之舞樂祭》

11/09



28

*The Nutcracker*  
《胡桃夾子》

12/09



30

*Firecracker*  
《鞭炮爆竹賀新年》

27/10



32

*The Evolution of Ballet*  
《芭蕾舞進化論》

3/10



34

Travelling Out  
巡迴及海外演出

38

World-Class Artists  
世界舞壇巨星

42

Reaching Out To Audiences  
教育與外展

46

Raising The Roof  
集腋成裘

48

Communicating Ballet  
推廣芭蕾

52

Sponsors  
贊助人

54

Financial Reports  
財務報告

58

Management and Staff  
管理及行政人員

59

Acknowledgements  
鳴謝

MISSION  
宗旨

To be a world-class ballet company in Asia with an identity that fully reflects the unique vitality of Hong Kong.

成為亞洲地區之世界級芭蕾舞團，  
充份彰顯香港的獨特活力。

## THE HONG KONG BALLET 香港芭蕾舞團

The Hong Kong Ballet is one of the premier 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. The Company turned 30 in 2009, and over time it has evolved into a vibrant performing arts organization with accomplished dancers, a strong repertoire, and sparkling, technically challenging productions.

Our 40 dancers originate from nine countries — with a strong core of Chinese artists — and perform a repertoire that combines 19<sup>th</sup> and 20<sup>th</sup> century classical masterpieces, acclaimed contemporary works and new commissioned ballets. In the 2009-10 season, the Company's 45 performances of eight local productions attracted a local audience of more than 41,000.

Since 1997, The Hong Kong Ballet has continued to raise its international profile and concluded 20 tours to 10 countries in North America, Europe and Asia. In August 2009, the Company performed *Cinderella* at the Macao Cultural Centre, and soon after, the Company brought *Giselle* to Beijing. The return visit to the Beijing's Poly Theatre, at the invitation of the Cultural Ministry of China, was to celebrate the landmark 60<sup>th</sup> anniversary of the establishment of the People's Republic of China. The Hong Kong Ballet was also invited to perform at the National Day parade, as the sole dance company representative on the HKSAR anniversary float.

Our repertoire reflects both the heritage and origin of ballet in Europe as well as contemporary influences, highlighted by commissions focusing on Hong Kong's culture and history. The Company's programme encompassed full length ballets such as *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* and *Giselle*, and the finest classical and neo-classical works of the 20<sup>th</sup> Century, including works by George Balanchine, Rudi van Dantzig's *Romeo & Juliet*, Ronald Hynd's *The Merry Widow* and *Coppélia*, and Wang Xin Pang's *Serenade* and *Pas de Six* from *Mozart*. The company also performed acclaimed contemporary ballets, such as William Forsythe's *Steptext*, Nils Christie's *Symphony in Three Movements*, Stephen Mill's *Hush* and Stanton Welch's *Clear*. Our commissions included creations by local choreographer Yuri Ng, Carlo Pacis, Eve Chan and Natalie Weir's *Turandot*, and Stephen Baynes' *The Way Alone*.

Education and community outreach programmes form a key initiative of The Hong Kong Ballet in expanding and developing new audiences, especially among young people. The Company partnered with the Leisure and Cultural Services Department for School Culture Day, Creative Ballet Animateur Scheme, and Arts Experience Scheme for Secondary Schools, and organized projects such as workshops, Sunday courses, children's workshops and talks, university and public lectures. Through these initiatives, we reached over 21,000 participants, serving to deepen the awareness and appreciation of ballet. To bring the art form to those who may not otherwise have the opportunities to experience it, The Hong Kong Ballet also invited under-privileged young people to enjoy our rehearsals and performances.

香港芭蕾舞團（港芭）現為亞洲最優秀的專業古典芭蕾舞團之一，以展現香港的獨有魅力躋身於世界舞壇。2009年，舞團踏入30周年，它以優秀及團結的舞蹈員、日益豐富的劇碼及高水準製作建立其獨特鮮明形象，當中不但包括世界級編舞家的名作，也有來自香港及中國內地新進藝術家的作品。

港芭的40名舞蹈員來自九個不同國家，並以華人為主。每年製作多個精彩節目，包括19及20世紀長篇經典舞劇、當代芭蕾舞作品及委約多個原創新作。在2009-10舞季中，港芭為觀眾呈獻了八個節目，在45場演出中，觀眾達41,000人次。

港芭致力提升其國際形象。自1997年以來，舞團積極參與海外巡迴演出，曾於北美、歐洲及亞洲等10個國家演出20次。去年8月，港芭應邀到澳門文化中心演出《仙履奇緣》，其後又到北京演出《吉賽爾》。是次重臨北京保利劇院獻演，是應中華人民共和國文化部之邀請，作為參與中華人民共和國建國60周年的慶祝活動之一。港芭亦被邀請於國慶花車巡遊中作為唯一代表香港的舞團。

港芭的劇目同時擁有歐洲傳統芭蕾舞及現代舞蹈元素。長篇芭蕾舞劇包括《天鵝湖》、《胡桃夾子》、《吉賽爾》，以及20世紀古典與新古典之名作，如喬治·巴蘭欽的多個作品、盧狄·凡登士的《羅密歐與茱麗葉》、羅奈·海德的《風流寡婦》和《夢偶情緣》，及王新鵬的《小夜曲》與《莫札特》六人舞等。現代作品如當代編舞大師威廉·科西的《舞極》、克里斯特《三樂章交響曲》、史提芬·米爾斯的《此時無聲……》及斯坦頓·韋爾奇的《空·色》等。港芭亦委約本地編舞家伍子烈、舞團舞蹈員白家樂及陳基瑋為舞團創作作品，而外地編舞家的委約作品則有娜泰莉·維亞的《杜蘭朵》及史提芬·貝恩斯的《孤獨守望》等。

此外，港芭亦舉辦不同類型之教育及社區外展活動，從而增加及培養下一代的觀眾，尤以年輕一代為主。為達此目標，舞團與康樂及文化事務署合作多個計劃，包括學校文化日、學校藝術培訓計劃、藝術新體驗計劃等。舞團亦舉辦多個演前工作坊、週日芭蕾舞工作坊及公開講座等，共超過21,000人參與，以此增加公眾對芭蕾舞的認識及提升其欣賞芭蕾舞之能力。港芭亦多次邀請來自弱勢社群的兒童及年青人免費欣賞舞團的綵排及演出，讓社會上不同階層的人士也可以接觸芭蕾舞藝術。

## THE BOARD AND THE COMMITTEES 董事局及委員會

As of 31 March 2010 於2010年3月31日

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**名譽會長**  
曾蔭權夫人

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**主席**  
應侯榮先生

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Mrs. Julie Wittgenstein

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(司庫)

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Mr. Paul Strecker

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(Chairman)

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Mr. Joseph Y. Bae  
(主席)

Ms. Daisy Ho

何超鳳女士

Mr. Paul Strecker

石澤楷先生

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應侯榮先生

Mr. Jonathan Zhu

竺稼先生

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(Chairman)

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陳晴女士

Mr. John J. Ying  
(Ex-Officio Member)

應侯榮先生  
(當然委員)

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Ms. Jean M. Wong

王仁曼女士

Sir Peter Wright

彼得·威特爵士

Ms. Zhao Ruheng

趙汝衡女士

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(Co-chair)

### 香港芭蕾舞團協會

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(聯合主席)

Mrs. Deirdre Fu Tcheng  
(Co-chair)

傅潔恩女士  
(聯合主席)

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陳耀璋先生

Mr. Reynold Chan

陳仕貴先生

Mrs. Louise Soloway Chan

Mrs. Louise Soloway Chan

Ms. Liat Chen

陳靜儀女士

Mr. Elliott Choi

蔡家雄先生

Mr. Jonathan Crockett

柯強聲先生

Ms. Gigi Fu

傅明惠女士

Mrs. Yama Chan Gaw

陳雅文女士

Dr. Wayne Hu

胡興正醫生

Mrs. Linda Fung King

馮雲鳳女士

Ms. Lavonne Lee

李蕊而女士

Ms. Mahnaz Lee

Ms. Mahnaz Lee

Mrs. Lisa Kung Ma

馬孔令琦女士

Mrs. Pamela Cheng Stannard

鄧恩萍女士

Ms. Vanessa Wong

黃照月女士

### Founders

Mrs. Mary Griffiths

### 創辦人

葛慧思女士

Ms. Kay-Cecile Jones

祈鍾士女士

Ms. Paula Lau

劉佩華女士

## ARTISTIC MEMBERS 藝術人員

As of 31 March 2010 於2010年3月31日



**Artistic Director**  
藝術總監  
Madeleine Onne  
區美蓮  
(Since 1 May 2009  
於2009年5月1日上任)



**Ballet Mistress**  
舞團導師  
Cheung Yui-man  
張睿紋



**Ballet Mistress**  
舞團導師  
Tang Min  
唐敏



**Ballet Master**  
舞團導師  
Liang Jing  
梁靖



**Pianist**  
鋼琴師  
Nicholas Lau  
劉智聰

### Principal Dancers



Margarita Demjanoka  
達賈諾卡



Jin Yao  
金瑤



Tan Yuan Yuan  
譚元元\*



Kyoko Tomimura  
富村京子



Nobuo Fujino  
藤野福央



Huang Zhen  
黃震



Zhang Yao  
張堯

### Soloists



Wu Fei-fei  
吳菲菲



Kenji Hidaka  
日高賢二



William Lin  
林立峯



Carlo Pacis  
白家樂



Wei Wei  
魏巍

### Coryphées



Eve Chan  
陳基瑛



Li Ming  
李茗



Liu Yu-yao  
劉昱瑤



Jae-eun Park  
朴載恩



Ye Fei-fei  
葉飛飛



Chen Qing  
陳青



Izak David Claase  
艾沙克大衛·卡拉斯



Hikota Taira  
平良夢太



Yo Takahira  
高比良洋



Chen Jin  
陳津



Cui Chen  
崔晨



Gao Shuai-nan  
高帥男



Kim Ji-eun  
金智恩



Kim Ji-sun  
金智善



Aurora Kwong  
鄺蕙怡



Catherine Lau  
劉淑儀



Jenny Li  
李婕



Li Jie  
李潔



Li Yi-ran  
李怡然



Liu Miao-miao  
劉苗苗



Rebecca Zhu  
朱鳳蘭



Yuh Egami  
江上悠



Ricky Hu  
胡韻威



Kostyantyn Keshyshev  
古思宇



Li Jia-bo  
李嘉博



Lu Shuang  
呂爽



Jonathan Mangosing  
高瀚林



## CHAIRMAN'S OVERVIEW 董事局主席回顧

Finishing its 30<sup>th</sup> Anniversary Year, The Hong Kong Ballet continues to expand its horizons and to grow in artistic depth, capabilities and profile. For the first time in history, the Company hosted an international gala, *Galaxy*, which was curated by Wang Xin Peng, the Artistic Director of the Dortmund Ballet. This gala featured some of the premier dancers globally, including Alina Cojocaru, Johan Kobborg, Steven

McRae and Roberta Marquez from The Royal Ballet, Shoko Nakamura from Berlin State Ballet, as well as our own dancers, including Guest Principal Dancer Tan Yuan Yuan. Our efforts in China continued to build upon our acclaimed tours to Beijing and Shanghai the previous year. We were delighted to be selected by the Ministry of Culture to represent the Hong Kong SAR in China's 60<sup>th</sup> Anniversary celebrations with a performance of *Giselle* in Beijing. Additionally, we were honoured to represent the Hong Kong SAR, with our dancers exclusively featured on the float, in the 60<sup>th</sup> Anniversary National Day Parade in Beijing on 1 October 2009.

The Company continues to broaden its repertoire with diverse initiatives including a contemporary ballet, *Symphony in Three Movements*, by Dutch choreographer Nils Christie and *Firecracker*, a ballet by Hong Kong based Yuri Ng that inventively relocates the traditional tale of *The Nutcracker* into Hong Kong in the 1960s. Completely sold out, the production injected a distinctive local flavour into our repertoire. Overall, our audience remained stable during the 2009-10 Fiscal Year, with over 60,000 people attending our performances and educational outreach programmes in Hong Kong and China.

Despite finishing a strong year financially, ending with a surplus of \$4.1 million, The Hong Kong Ballet remains significantly underfinanced compared to our peers internationally. Box office revenues continued to grow steadily annually, but the keys to the financial results were a tight and parsimonious control of artistic and operating expenses and the success of The 2009 Hong Kong Ballet Ball *Fantasy*, which netted \$4 million. The Ballet Guild also raised a net of \$0.6 million during its outreach activities.

In her first year, Artistic Director Madeleine Onne has begun realizing her vision for the Company, including those about artistry as well as audience development. Education, outreach and community activities, including those focused on the underprivileged, remain a high priority as well as our continuing efforts to resolve the most significant strategic challenge facing us— securing a permanent operating and performance home.

On behalf of the Company, I would like to thank the Hong Kong SAR Government and all our sponsors, patrons, supporters and advisors for their generous, thoughtful and continuing support. I am also extremely grateful to my fellow Governors, Ball Committee and Guild Members, the artistic and management teams, dancers and staff for their dedication, loyalty and time in helping to bring ballet to everyone in Hong Kong.

香港芭蕾舞團剛於去年慶祝30周年，並繼續對外發展、擴闊及提升其藝術領域、造詣及形象。《Galaxy 國際芭蕾舞匯演》是我們首次製作的國際群星匯演，由德國多特蒙德市立劇院芭蕾舞團藝術總監王新韻策劃。是次邀請的星級舞者均屬當今芭蕾舞壇數一數二的世界級巨星，包括來自英國皇家芭蕾舞團的阿莉娜·約卡魯、約翰·高博格、史提芬·麥克瑞、諾貝爾·馬奎茲、德國柏林芭蕾舞團的中村祥子，以及港芭的全體舞者，包括客席首席舞蹈員譚元元。

繼去年在北京和上海演出備受讚譽後，港芭今年應中華人民共和國文化部之邀請，於國慶60周年期間，往北京演出《吉賽爾》。在十一國慶花車巡遊中，我們很榮幸獲選代表香港，參與這項國際矚目的盛事。

港芭繼續擴闊劇目類型，當中包括由荷蘭編舞家克里斯特所編的《三樂章交響曲》及舞團的委約作品《烟花爆竹賀新年》。編舞伍宇烈極具創意地把《胡桃夾子》的傳統故事搬到1960年代的香港，成為一套充滿本地色彩的芭蕾舞劇《烟花爆竹賀新年》，並大獲好評，五場演出座無虛席。總括而言，於2009-10年度我們的演出、教育及外展活動中，觀眾人數超過六萬人次。

財政方面，雖然我們於本年度結算時擁有港幣410萬的盈餘，顯示舞團的財政穩健，可是相對於外國的舞團，我們仍然明顯資源短缺。除了票房收益每年遞增外，舞團財政令人滿意的主要原因是我們於製作及營運方面能嚴密地控制成本，並於名為《Fantasy》的香港芭蕾舞團籌款晚會中成功籌得港幣400萬。此外，香港芭蕾舞團協會亦於其外展活動中籌得港幣60萬元。

去年的新任藝術總監區美蓮定立了港芭的長遠發展方向，包括藝術領域的提升，以及吸納更多觀眾等。我們亦十分著重教育、外展及社區活動，當中包括特別為基層及弱勢社群所安排的不同活動，以回饋社會。而一直為舞團爭取永久辦公室、排練室及表演場地的目標，仍然是我們面對的重大挑戰。

我謹代表香港芭蕾舞團衷心感激香港特區政府、所有贊助夥伴、支持者和顧問，感謝他們一直以來的慷慨支持。在此我亦代表舞團向各董事、籌款晚會委員、香港芭蕾舞團協會會員、藝術和管理團隊、各舞者及員工致意，感謝他們盡心盡力把芭蕾舞藝術帶給香港每位觀眾。

John Jeffrey Ying  
Chairman  
Board of Governors  
董事局主席  
應侯榮



## LEADING THE WAY 率領團隊

The financial year 2009-10 proved a challenging time for The Hong Kong Ballet after the advent of a worldwide economic crisis, resulting in corporate budgets being drastically tightened and consumers' expenditures decreased.

With the difficulties on hand, The Hong Kong Ballet had to plan its income sources in an increasingly strategic way. Operational expenses for the Company were cut to a minimum — without affecting the quality of the productions and the number of activities — and good financial results were achieved. In the season, 45 shows over eight productions were undertaken, compared to 37 shows in 2008-09. A restructuring was also conducted in enhancing efforts on marketing and development, thereby preparing for the on-going challenge for arts groups in optimizing self-generated income.

On the sponsorship front, our team executed major fund raising events, led by the Board of Governors, the Fundraising Committee and The Hong Kong Ballet Guild. The joint efforts raised a combined net total of over HK\$4.7 million. As for box-office income, focused marketing tactics and effective seat-zoning also brought satisfactory income, while the Company finished the year with a surplus of over HK\$4 million.

Overseas touring and outreach were managed in a cost-effective way. Apart from well-received tours to Macau and Beijing, this year's highlight was the Company being honoured to represent Hong Kong at the parade celebration of the People's Republic of China's 60<sup>th</sup> Anniversary, which was televised globally. Acting as an ambassador for Hong Kong, the Company was the sole performing arts group on the HKSAR float. This recognition underpins the importance of The Hong Kong Ballet as a cultural bridge between the western art form of ballet, and the national and geographical ties of China and our city.

Besides fulfilling our committed home performances, and actively undertaking local and overseas outreach programmes, the year was augmented by community initiatives such as open dress rehearsals and studio visits centred on children and young people who may otherwise have few opportunities of experiencing ballet in a theatre.

Activities for The Hong Kong Ballet throughout the year has been diverse in the community, education and the media, and it is through these multiplicity of channels and avenues that we would like to communicate our work to audiences in a dynamic manner.

I would like to thank the Board of Governors and members of The Hong Kong Ballet committees, our Artistic team and all the staff for their contribution and hard work to the Company.

在全球經濟危機的陰霾下，企業經費大幅減少，消費者開支亦降低，令香港芭蕾舞團在2009-10年的財政年度中面對很大挑戰。

面對如此困難，港芭必須更進取地增加收入。在不影響演出質素和活動數量的情況下，舞團把開支減到最低，讓我們成功維持良好的經濟狀況。在過去一年，我們的八個製作一共演出了45場，比去年的37場增加不少。我們又重整市場和發展策略，協助舞團面對藝術團體須自行增加收入的挑戰。

在爭取贊助方面，港芭董事局、籌款委員會和香港芭蕾舞團協會舉辦了大型籌款活動，合共為舞團籌得超過港幣四百七十萬。在票房方面，市場策略和門票區位劃分策略為我們帶來滿意的收入，讓舞團在本年度錄得超過港幣四百萬的盈餘。

我們以最合乎成本效益的方法進行海外演出和外展計劃。除了在澳門和北京的演出備受讚賞外，我們很榮幸能代表香港參與中華人民共和國慶祝建國60周年的花車巡遊。港芭是香港唯一獲邀參與香港花車團隊的表演藝術團體，說明了港芭是接連西方芭蕾舞術的橋樑，也是中國和香港之間的民族和地理聯繫。

除了致力於本地演出，參與本地與海外外展計劃，港芭在過去一年更回饋社會，舉辦如公開探排和排練室探訪等活動，讓平日鮮有機會在劇院觀賞芭蕾舞的小朋友和年輕人欣賞這種藝術。

回顧過去一年，港芭積極參與各種社會、教育和傳媒活動，我們希望能透過這些途徑和方法，與觀眾更深入溝通，推廣我們的作品。

我謹此衷心感謝董事局和委員會各成員，還有藝術團隊和舞團所有員工對港芭作出的努力和貢獻。

Evonne Tsui  
Executive Director  
徐嘉鳴  
行政總監



It has been a fantastic year for me as a new Artistic Director for The Hong Kong Ballet. When one enters into a new Company, it takes time to know the dancers and familiarize with the repertoire. For the past months, it has been a learning process, and in time, it eases and flows into a productive course.

It was a great start to the season as our performers and audience had an opportunity to experience what happens in ballet in other parts of the world. In May 2009, Mr. Wang Xin Peng, Artistic Director for the Dortmund Ballet, together with Mr. Tobias Ehinger assisted us in putting together the **Galaxy: International Ballet Gala**. This show was where I could clearly see the high standard of the Company, and it gave great hopes for our future in the highly competitive global market.

To nourish the next generation of our audience is one aspect of our work I find extremely important. At The Hong Kong Ballet, we have a great Outreach department that constantly seeks new ways to bring ballet to the interest of young people. Hence, we have a family-oriented focus, and children can come to see our shows and gain appreciation of the art form, like the popular **Cinderella, The Nutcracker**, and our award-winning **The Evolution of Ballet**.

A ballet company of high ranking must value its history and look ahead at the same time. To honor the past, we performed classics like **Giselle** and **The Kingdom of the Shades** from **La Bayadère**. Looking ahead, we had Dutch choreographer Nils Christie update his ballet **Symphony in Three Movements** to suit our extremely good male dancers.

The Hong Kong Ballet has an international outlook, but we also have the responsibility to build on our own repertoire and involve the work of local choreographers. One of our outstanding artists Yuri Ng, together with our experienced dancer Yuh Egami developed ideas for **Firecracker**, which reached full-house capacity upon its premiere.

**Firecracker** received a great response and it also attracted much interest from aboard. In the summer, an excerpt of the piece will tour to Shanghai for Expo 2010 and it is an original Hong Kong-themed work that we are proud of. Perhaps the production could also become a perennial favourite for the Chinese New Year, like **The Nutcracker** is to the Christmas season.

The Company has had the honor of representing Hong Kong in Beijing twice in the past season. The classic **Giselle** was performed to celebrate the 60<sup>th</sup> anniversary of the People's Republic of China, and we were also featured on the Hong Kong float in the National Day parade. It was a fantastic experience to be involved and the invitations indicated that the Hong Kong and mainland government bodies understand the importance of what we strive for, and that ballet is valued as a bridge between East and West.

Lastly, we are grateful for the great co-operation from the Hong Kong Academy for the Performing Arts. Many of their students assisted in our productions, and we look forward to future collaborations to come.

過去一年，作為香港芭蕾舞團新一任之藝術總監，我感到十分雀躍。一如每位新繼任的藝術總監，需要花上時間去認識舞者和舞團劇目的特色。經過數月裡的學習及摸索，終能令我對舞團有更佳的掌握。

去年五月，舞團推出該舞季首個節目《Galaxy國際芭蕾舞匯演》，讓表演者和觀眾有機會觀賞到來自世界各地的芭蕾舞星的演出。在此感謝德國多特蒙德市立劇院芭蕾舞團藝術總監王新鵬和托拜西·愛因格先生協助我們製作這次國際芭蕾舞匯演，令我感受到港芭的舞藝水平極高，有利於我們於這種具競爭性的世界市場發展，猶如注下了一支強心針。

我一向很重視爭取新一代的觀眾。港芭的外展部一直致力尋求新的方法，提高年輕人對芭蕾舞的興趣。因此，我們亦有製作一些老少咸宜的節目，讓大人及小朋友可以欣賞我們的作品，進一步認識芭蕾舞藝術，例如大受歡迎的《仙履奇緣》、《胡桃夾子》，和得獎節目《芭蕾舞進化論》。

作為具實力的芭蕾舞團，我們必須承先啟後。除了演出經典作品如《吉賽爾》和《舞姬》之《幽靈王國》外，我們亦邀請了荷蘭編舞家克里斯特重新編排他的《三樂章交響曲》，讓我們優秀的男舞者可一顯身手。

港芭既有國際視野，亦致力增加屬於舞團的原創作品，並把本地編舞家具本土特色的作品搬上舞台。本地出色藝術家伍宇烈和我們經驗豐富的舞者江上悠攜手合作，製作了全新劇目《糊塗爆竹賀新年》，五場演出均全場爆滿。

《糊塗爆竹賀新年》備受讚譽，同時亦吸引海外觀眾。2010年夏天，我們把《糊塗爆竹賀新年》的選段帶到上海世博，展示以香港為題的創作。也許將來這部作品能夠成為農曆新年的長青劇，就如《胡桃夾子》作為每年聖誕必看之劇目一樣。

港芭很榮幸能在過去這個舞季兩度代表香港被邀到北京演出。為慶祝中華人民共和國成立60周年，港芭演出了經典名作《吉賽爾》，同時我們亦在國慶花車巡遊中參與香港花車的行列。能參與如此盛會，實在教人十分興奮。港芭獲邀參加演出，說明港芭的努力得到中港兩地政府的認同，也顯示了芭蕾舞是連接中西的橋樑。

最後，我們衷心感謝香港演藝學院，使香港演藝學院許多學生能參與我們的製作，我們熱切期待未來與學院有更緊密的合作。

Madeleine Onne  
Artistic Director  
區美蓮  
藝術總監

PRODUCTIONS

演出



Frontier 《新天地》  
Choreography 編舞: Nobuo Fujino 藤野輔央

Let It Go 《無聲而逝》  
Choreography 編舞: Li Yi-ran 李怡燃

...and you are? 《請問閣下是...?》  
Choreography 編舞: Jonathan Mangosing 高瀚林

Shifts in Notion 《Shifts in Notion》  
Choreography 編舞: Carlo Pacis 白家樂

The Moment 《片刻》  
Choreography 編舞: Aurora Kwong 鄺蕙怡

oMo-child 《oMo-child》  
Choreography 編舞: Hikota Taira 平良彦太

Flash 《閃語》  
Choreography 編舞: Eve Chan 陳基瑛



## UP CLOSE & PERSONAL 《咫尺之間》

Young Choreographers' Showcase  
年青編舞家全新創作

14-15/4/2009 (8:00pm)

Rehearsal Room GR2,  
Grand Theatre Backstage,  
Hong Kong Cultural Centre  
香港文化中心大劇院後台GR2排舞室

4/09

New Production 全新製作

Shedding the fairytale images of princes and princesses, seven Hong Kong Ballet dancers took up the challenge of revealing their own identities in a series of their own choreographic works. The two shows were mounted at Hong Kong Cultural Centre's rehearsal studios in close proximity with the audience, and achieved over 90% attendance.



捨棄華麗的舞台包裝，擺脫了古典芭蕾舞中王子與公主的夢幻角色，七位香港芭蕾舞團的年青編舞家挑戰自我，創作出段段風格迥異、新穎脫俗的現代芭蕾舞作品。兩場演出於香港文化中心後台排舞室舉行，入座率超過90%。

Photo 攝影: Shen Sijia (Page 18-19)



Featuring stars from 參與演出的舞者來自  
 The Hong Kong Ballet  
 香港芭蕾舞團  
 The Royal Ballet  
 英國皇家芭蕾舞團  
 San Francisco Ballet  
 美國三藩市芭蕾舞團  
 Berlin State Ballet (Staatsballett Berlin)  
 德國柏林芭蕾舞團  
 Dortmund Ballet (Ballett Dortmund)  
 德國多特蒙德市立劇院芭蕾舞團

Artistic Curator 藝術策劃: Wang Xin Peng 王新鵬  
 Master of Ceremony 司儀: Flora Cheong-Leen,  
 Angela Shiu, Russell Wong, Jonathan Crockett  
 張天愛、邵慧娟、王盛德、柯強賢  
 Lighting Design 燈光設計: Leo Cheung 張國永

"The programme was most commendable...This gala was in the end a triumph, and has considerably raised The Hong Kong Ballet's international profile."  
*Time Out*, May 2009

「節目相當精彩……整個匯演非常成功，能大提升香港芭蕾舞團在國際上的知名度。」  
*Time Out*, 2009年5月

"The overall performance and artistic standard of The Hong Kong Ballet proved it is "one of the premier classical ballet companies in Asia...*Paquita*, *Theme and Variations* and Wang Xin Peng's special created gala piece *Serenade* were so exquisite and precise which fully reflected it is a well trained and professional troupe."  
*China Culture Daily*, June 2009

「香港芭蕾舞團的整體演出和藝術水平達到了他們是亞洲頂尖古典芭蕾舞團之一……《帕吉塔》、《主題與變奏》和王新鵬特別為該節目而製作的《小夜曲》，全都既細膩又嚴謹，可見這真是個訓練有素的專業團隊。」  
 中國文化報 *China Culture Daily*, 2009年6月

## GALAXY: INTERNATIONAL BALLET GALA 《國際芭蕾舞匯演》

22-23/5/2009 (7:30pm)  
 24/5/2009 (2:30pm)

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

5 / 0 9  
 New Production 全新製作

Bringing the world's most charismatic ballet stars on one stage, *Galaxy* was an unforgettable all-star gala highlighting the strength and versatility of The Hong Kong Ballet dancers and world-class performers from renowned companies such as The Royal Ballet, San Francisco Ballet, Berlin State Ballet and Dortmund Ballet, led by curator Wang Xin Peng.

The Hong Kong Ballet's Guest Principal Dancer Tan Yuan Yuan and other stars performed excerpts from classical repertoire and contemporary works including the *pas de deux* from *Romeo & Juliet*, *Don Quixote*, *Sleeping Beauty*, and Wang's *Serenade*. These three shows reached over 95% audience capacity.



《國際芭蕾舞匯演》展現了香港芭蕾舞團舞蹈員的實力和造詣，他們與多位國際級芭蕾舞巨星同台演出，表演出色。是次邀請的星級舞者們均來自當今芭蕾舞壇數一數二的世界級舞團，包括英國皇家芭蕾舞團、美國三藩市芭蕾舞團、德國柏林國家芭蕾舞團，以及德國多特蒙德市立劇院芭蕾舞團等，更邀請王新鵬先生擔任藝術策劃。

港芭首席首席舞蹈員譚元元及多位國際知名的舞者分別演繹了多段古典芭蕾舞作品及現代芭蕾舞作，當中包括《羅密歐與茱麗葉》、《唐吉珂德》、《睡美人》選段及王新鵬的《小夜曲》。三場演出之入座率超過95%。

Photo 攝影: Conrad Dy-Liacco (Page 20), Keith Hiro (Page 21)



Choreography 編舞: David Allan 大衛·艾倫  
 Music 音樂: Sergei Prokofiev 浦羅歌菲夫  
 Set & Costume Design 佈景及服裝設計: Peter Cazalet 彼得·卡索列  
 Lighting Design 燈光設計: Leo Cheung 張國永  
 Conductor 指揮: James Tuggle 詹姆斯·塔戈  
 Live Accompaniment 現場伴奏: Hong Kong Sinfonietta 香港小交響樂團  
 Guest Principal Dancer 特別嘉賓: Faye Leung 梁菲

## CINDERELLA 《仙履奇緣》

21-23/8/2009 (7:30pm)

22-23/8/2009 (2:30pm)

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

8 / 09

*Cinderella*, an everlasting fairytale of lyrical love and dreams was a hit in the late summer, achieving over 85% attendance with the five shows. Featuring choreography by the renowned David Allan and a magical score by Sergei Prokofiev, this traditional version of the story was complemented by splendid sets and gorgeous costumes.



"The company was in good form - dancing was crisp and clean throughout, with interest added by a whole slew of debuts. New artistic director Madeleine Onne and her team have focused on the acting side and this was The Hong Kong Ballet's funniest performance of the ballet..."  
 ballet.co.uk, August 2009

"舞團狀態極佳，舞步清純俐落，一众新人為演出增添了新鮮感。新任藝術總監區美蓮和她領導的團隊在角色扮演方面非常用功。香港芭蕾舞團是次演出的《仙履奇緣》非常生動有趣……"  
 ballet.co.uk, 2009年8月

充滿夢幻氣氛的不朽童話故事《仙履奇緣》成為暑假期間的熱門節目之一，五場的演出入座率平均超過85%。美籍編舞家大衛·艾倫的舞蹈編排、浦羅歌菲夫充滿想像力的管弦樂，加上華麗佈景及服裝，令童話故事活現舞台。

Photo 攝影: Conrad Dy-Liacco (Page 22-23)



Choreography 編舞: Rudi van Dantzig 盧狄·凡登士  
 Music 音樂: Sergei Prokofiev 浦羅歌耶夫  
 Set & Costume Design 舞臺及服裝: Toer van Schayk 唐亞·凡沙奇  
 Assistant to the Choreographer 編舞助理: André Lewis 安德烈·路易斯  
 Lighting Design 燈光設計: Alice Kwong 鄺雅麗  
 Conductor 指揮: Gerry Cornelius 康尼利士  
 Live Accompaniment 現場伴奏: Hong Kong Sinfonietta 香港小交響樂團

"The Company was in good form and gave strong supporting performances especially in the vivid market scenes."  
*Hong Kong Economic Journal, October 2009*

「舞團狀態極佳，演出很有說服力，特別是市場那幕，尤其生動。」  
*信報, 2009年10月*

"Her (Liu Yu-yao) performance was alive in every detail from the opening scene with the Nurse to her agony at Romeo's death. This was Shakespeare's Juliet - gauche, willful, stubborn and filled with terrible, unquestioning courage of youth."  
*South China Morning Post, November 2009*

「劉昱瑤的演出非常真摯，由劇初與奶媽的對手戲到面對羅密歐之死的痛苦，都演得非常逼真。這就是莎士比亞的茱麗葉——不懂世故、任性、固執，充滿年輕人那份無比的勇氣。」  
*南華早報, 2009年11月*

"It is impressive that Hong Kong has such a talented ballet company. Those members are from diverse parts of the world."  
*South China Morning Post, October 2009*

「香港有如此才華橫溢的舞團，令人留下深刻的印象。舞團雲集了世界各地的芭蕾舞好手。」  
*南華早報, 2009年10月*

## ROMEO & JULIET 《羅密歐與茱麗葉》

A programme commemorating the 20<sup>th</sup> Anniversary of the Hong Kong Cultural Centre  
 香港文化中心20周年誌慶節目

16-17, 23-25/10/2009 (7:30pm)  
 18, 24-25/10/2009 (2:30pm)

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

10/09

This irresistible William Shakespeare masterpiece, staged by Rudi van Dantzig, vividly depicts *Romeo & Juliet's* love, sorrow and vengeance. The passion of the star-crossed lovers and the ceaseless feud between their family clans were fully captured in the seamless choreography, set to Sergei Prokofiev's thrilling orchestral score. For the first time in the Company's history for a classical ballet other than *The Nutcracker*, eight shows were presented over a two-week run.



把莎士比亞愛情巨著搬上舞臺，盧狄·凡登士製作的《羅密歐與茱麗葉》把劇中的愛情、悲哀、復仇等元素生動地呈現出來。配合浦羅歌耶夫美妙的音樂，編舞巧妙地把羅密歐與茱麗葉之間命中注定的愛情和兩大家族之間世代不斷的仇恨表現得活靈活現。是次演出為舞團繼《胡桃夾子》後首次以同一劇目跨越兩個週末，上演共達八場。

Photo 攝影: Keith Hiro (page 24), Conrad Dy-Liacco (Page 25)

*The Kingdom of the Shades from La Bayadère, act II*  
《舞姬》第二幕《幽靈王國》

Choreography 編舞: Marius Petipa 佩蒂巴  
Staged by 製作: Madeleine Onne & Tang Min 區美蓮、唐敏  
Music 音樂: Ludwig Minkus 明克斯  
Lighting Design 燈光設計: Billy Chan 陳焯華

*The Way Alone* 《孤獨守望》

Choreography 編舞: Stephen Baynes 史提芬·貝恩斯  
Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基  
Set & Costume Design 佈景及服裝設計: Bacchus Lee 李緯  
Lighting Design 燈光設計: Billy Chan 陳焯華

*Symphony in Three Movements* 《三樂章交響曲》

Choreography 編舞: Nils Christie 克里斯特  
Staged by 製作: Annegien Sneep 安妮珍·史林  
Music 音樂: Igor Stravinsky 史特拉汶斯基  
Set & Costume Design 佈景及服裝設計: Annegien Sneep  
安妮珍·史林  
Lighting Design 燈光設計: Nils Christie and Annegien Sneep  
克里斯特、安妮珍·史林  
Re-lighting 燈光執行: Billy Chan 陳焯華



## SYMPHONY OF MOVEMENTS 《冬之舞樂祭》

A programme commemorating the 20<sup>th</sup> Anniversary of the Hong Kong Cultural Centre  
香港文化中心20周年誌慶節目

20-21/11/2009 (7:30pm)  
21-22/11/2009 (2:30pm)

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

11/09

*Symphony of Movements* is an eclectic triple bill blending classical and contemporary styles, exploring emotions dealing with loss, loneliness and shock. Marius Petipa's *The Kingdom of the Shades* from *La Bayadère*, Stephen Baynes' *The Way Alone*, commissioned by The Hong Kong Ballet, and Dutch choreographer Nils Christie's *Symphony in Three Movements* were presented.



"This triple bill looked like world-class modern work."

South China Morning Post on *Symphony of Movements*, November 2009

「這節目中的三部作品比美世界級的現代作品。」  
南華早報評《冬之舞樂祭》，2009年11月

揉合經典與現代特色的《冬之舞樂祭》，表現一連串矛盾和對比：壯麗與孤寂、驚悚與溫柔。節目包括佩蒂巴的《舞姬》第二幕「幽靈王國」、史提芬·貝恩斯特別為港芭而編的《孤獨守望》，和荷蘭編舞家克里斯特的《三樂章交響曲》(香港首演)。



Choreography 編舞: Stephen Jefferies 謝傑斐  
 Additional Choreography 附加編舞:  
 Children Dance 兒童舞 - Rashna Hornji 謝麗華  
 Chinese Dance 中國舞 - Sheng Pei-qi 盛培琪  
 Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基  
 Set & Costume Design 佈景及服裝設計: Peter Farmer  
 彼得·科曼  
 Lighting Design & Consultant 燈光設計及顧問:  
 Leo Cheung 張耀永  
 Re-Lighting 燈光執行: Wayne Wong 黃偉業  
 Conductor 指揮: Ormsby Wilkins 威靈·京士  
 Live Accompaniment 現場伴奏: Hong Kong Sinfonietta  
 香港小交響樂團

## THE NUTCRACKER

### 《胡桃夾子》

A programme commemorating the 20<sup>th</sup> Anniversary of the Hong Kong Cultural Centre  
 香港文化中心20周年誌慶節目

18-20, 22-26/12/2009 (7:30pm)  
 19-20, 25-27/12/2009 (2:30pm)

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

12/09

An essential Christmas tradition for audiences of all ages, *The Nutcracker* is celebrated around the world as a yuletide treasure. Set to a delightful score by Tchaikovsky, this fairytale ballet invites the young and the old alike to rediscover the magic of Christmas.

Featuring live music by the Hong Kong Sinfonietta, sumptuous sets and costumes, *The Nutcracker* played for 13 shows, capturing 85% attendance.



Photo 攝影: Conrad Dy-Liacco (Page 28), Gordon Wong (Page 29)

老少咸宜的《胡桃夾子》是每年聖誕節的傳統節目，於世界各地均有演出。由香港小交響樂團現場演奏柴可夫斯基的悠揚樂曲，加上瑰麗悅目的佈景及服飾、熱鬧的場面，此大型舞劇帶領觀眾重新品味繽紛夢幻的聖誕節。2009年的《胡桃夾子》共上演十三場，入座率為85%。

Choreography 編舞: Yuri Ng 伍宇烈  
Associate Choreographer 聯合編舞: Yuh Egami 江上悠  
Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基  
Set Design 佈景設計: Kelvin Tsang 龔文通  
Costume Design 服裝設計: Yoki Lai 賴妙芝  
Lighting Design 燈光設計: Billy Chan 陳偉華  
Sound Design 音響設計: Ken Che 池家鎮



## FIRECRACKER 《糊塗爆竹賀新年》

5-7/2/2010 (7:30pm)  
6-7/2/2010 (2:30pm)

Studio Theatre,  
Hong Kong Cultural Centre  
香港文化中心劇場

2 / 10  
New Production 全新製作

Yuri Ng's *Firecracker* remodels the traditional festive fantasy *The Nutcracker* into a new experience. Characters in *The Nutcracker* are transplanted from their European roots into a setting based on Hong Kong popular culture and history. Beginning in 1967 and speeding forward through events and fragments of memories, the show recalls the experiences of yesteryears. A commission by The Hong Kong Ballet by the Hong Kong-born choreographer, the five shows achieved full house and received great reviews from the media.



"Vivid and lively performances... a refreshing expression. As a ballet celebrating the Chinese New Year, *Firecracker* is totally entertaining."  
*Macao Daily News*, April 2010

"生動活潑的演出...令人耳目一新。《糊塗爆竹賀新年》是充滿娛樂性的賀年芭蕾舞劇。"  
*澳門日報*, 2010年4月

"The performance was lively. Dancers were full of youth vitality, presenting the roles and also enjoying the dance themselves."  
*Ming Pao*, February 2010

"演出生動，舞者散發着年輕人的氣息，演活了角色，可見他們樂在其中。"  
*明報*, 2010年2月

由本地著名編舞家伍宇烈創作的《糊塗爆竹賀新年》，以經典芭蕾舞劇《胡桃夾子》作為故事藍本，故事背景及人物角色從歐洲移師至香港，並加入了本地歷史及流行文化的元素，瞬間與觀眾回到1967年的老香港。隨著一幕幕歷史片段與零碎的回憶，《糊塗爆竹賀新年》讓觀眾回味過去。五場演出均座無虛席，且獲得媒體高度評價。



Concept 製作概念: John Meehan 米瀚文  
 Set & Costume Design 佈景及服裝設計: Sam Au, Ghost Chan, Aemiliana Cheung, Bill Cheung, Sandra Ching  
 歐卓志、陳浩基、張思勤、張正和、程偉芸  
 Lighting Design 燈光設計: Billy Chan 陳偉華  
 Narrator 旁述: William Yip, Fiona Yee, Angela Lam  
 葉迪謙、余菁華、林可嘉  
 Script 旁白編寫: The Hong Kong Ballet  
 香港芭蕾舞團

## THE EVOLUTION OF BALLET 《芭蕾舞進化論》

26-28/3/2010 (8:00pm)  
 27-28/2010 (3:00pm)

Auditorium, Sha Tin Town Hall  
 沙田大會堂演奏廳

3 / 10

The new extended version of the award-winning production *The Evolution of Ballet* features narratives by actors portraying King Louis XIV and Catherine de' Medici, well-known patrons of the arts.

Featuring exciting excerpts from romantic and classical ballets and the work of iconic 20<sup>th</sup> century figures such as Isadora Duncan, Martha Graham, George Balanchine and William Forsythe, this show is a historic capsule of the 300 year-old ballet art form.



榮獲「香港舞蹈年獎2009」的《芭蕾舞進化論》載譽重演，不但加入更多全新內容，並且以兩位在芭蕾舞史上影響深遠的傳奇人物，法王路易十四與亨利二世的皇后凱瑟琳·德·美第奇，以充滿趣味的戲劇手法為觀眾解構芭蕾舞藝術發展史。

舞團一共演出十多段代表著不同時期的精彩芭蕾舞選段，當中包括經典舞劇以及多位20世紀殿堂級編舞家的作品，例如伊莎多拉·鄧肯、瑪莎·葛蘭姆、喬治·巴蘭欽及威廉·科西等，讓觀眾在短時間內瞭解發展至今已約300年歷史的芭蕾舞藝術。

Photo 攝影: Keith Hiro (page 32), Conrad Dy-Liacco (Page 33)

## TRAVELLING OUT 巡迴及海外演出



### CINDERELLA 《仙履奇緣》

*Cinderella* moved to Macau for two performances in the summer of 2009, achieving full-house capacity. Bringing the enchanting fairytale to life through ballet, the award-winning production was choreographed by David Allan. The principal roles were performed by Wu Fei-fei, Kostyantyn Keshyshev, Margarita Demjanoka and Huang Zhen.

舞團於去年夏天於澳門獻演《仙履奇緣》，兩場演出均座無虛席。是次演出由美籍編舞家大衛·艾倫編舞，把這個耳熟能詳的童話故事呈現舞台，由舞蹈員吳菲菲、古思宇、迪賈諾卡及黃震擔任主角。

8-9/8/2009 (8:00pm)

Grand Auditorium,  
Macao Cultural Centre  
澳門文化中心綜合劇院

8/09

Choreography 編舞: David Allan 大衛·艾倫  
Music 音樂: Sergei Prokofiev 謝爾蓋·普羅科菲耶夫  
Set & Costume Design 佈景及服裝: Peter Cazalet 彼得·卡索利  
Lighting Design 燈光設計: Leo Cheung 張耀宗





## GISELLE 《吉賽爾》

Celebrating the 60<sup>th</sup> Anniversary of the Establishment of the People's Republic of China, The Hong Kong Ballet was invited by the Ministry of Culture to perform three performances in Beijing. *Giselle* is the jewel in the crown of classical ballet, and this version was created by the former Artistic Director John Meehan and Senior Ballet Mistress Lin Mei-fang based on Marius Petipa's traditional version.

香港芭蕾舞團應中華人民共和國文化部之邀請於去年9月假北京保利劇院演出浪漫芭蕾舞經典《吉賽爾》，為中華人民共和國建國60周年的慶祝活動之一。《吉賽爾》原編舞為芭蕾舞巨匠佩蒂巴，是一部扣人心弦的芭蕾舞經典，是次演出由前藝術總監米海文及前高級舞團導師林美芳製作。

16-18/9/2009 (7:30pm)

Beijing Poly Theatre  
北京保利劇院

9 / 09

Original Choreography 原編舞:  
Jean Coralli, Jules Perrot, Marius Petipa  
何紹康、柏森、佩蒂巴  
Staging 製作: John Meehan, Lin Mei-Fang 米海文、林美芳  
Music 音樂: Adolphe Adam 亞杜夫·亞當  
Live Accompaniment 現場伴奏:  
National Ballet of China Symphony Orchestra  
中央芭蕾舞團交響樂團  
Conductor 指揮: Zhang Yi 張藝  
Set Design 佈景設計: Peter Farmer 彼得·科曼  
Costume Design 服裝設計: Kim Baker 甘·貝克  
Lighting Design 燈光設計: Leo Cheung 喬國永  
Re-Lighting 燈光執行: Wayne Wong 黃偉豪



## WORLD-CLASS ARTISTS 世界舞壇巨星

International guest artists of the highest calibre continue to play an invaluable part of The Hong Kong Ballet's programme. Their participation enhances our ability to deliver the best international repertoire as well as to create a dynamic environment for the dancers to work in and develop both artistically and technically. Their contribution allows the Company to expand on our outreach and educational activities, such as the talks, workshops, rehearsal visits and meet-the-artist sessions for our audience and sponsors.

Tan Yuan Yuan, The Hong Kong Ballet's Guest Principal Dancer is one of the leading and most critically acclaimed ballerinas to emerge from Asia. Her role in the Company since May 2008 is a key endorsement of our growing international reputation and status. In *Galaxy*, Tan brought the Hong Kong debut of Christopher Wheeldon's *After the Rain*. Wheeldon is one of the leading classical choreographers in the world today, and the dance duet performed with Damian Smith of the San Francisco Ballet showcased their strong partnership. The pair also performed the *Balcony Pas de Deux* from *Romeo & Juliet* in the programme.

A wealth of guest artists participated in *Galaxy*, including Alina Cojocaru and her Royal Ballet co-star Johan Kobborg, one of the greatest partnerships in ballet. Two other stars from the Royal Ballet, Steven McRae and Roberta Marquez dazzled in *Don Quixote's* grand pas de deux. McRae also performed in a solo from Wayne McGregor's *Chroma*.

Other ballet stars included Shoko Nakamura from Berlin State Ballet, with a delightful solo from Renato Zanella's *Alles Walzer*. Monica Fotesco-Uta and Mark Radjapov from the Dortmund Ballet performed Balanchine's Gershwin masterpiece *Who Cares?* and Wang Xin Peng's *Elegie*. Fotesco-Uta also performed a solo from Mauro Bigonzetti's *Rossini Cards*, with Radjapov in another solo piece of *Abgeschminkt*.

Stephen Baynes, Resident Choreographer with the Australian Ballet, was commissioned by The Hong Kong Ballet to produce *The Way Alone for All Tchaikovsky* in 2008. For our mixed bill program *Symphony of Movements*, the choreographer assisted with the many aspects of the production. For Rudi van Dantzig's *Romeo & Juliet*, set and costume designer Toer van Schayk also made a return visit to supervise the process, while André Lewis, assistant to Mr. Van Dantzig and Artistic Director of the Royal Winnipeg Ballet oversaw the rehearsals.

First time guests to The Hong Kong Ballet also included Nils Christie, choreographer of *Symphony in Three Movements*, together with his partner and répétiteur Annegien Sneeep. The pair worked with our dancers in rehearsing this new addition to our repertoire, achieving great results in a provocative piece.

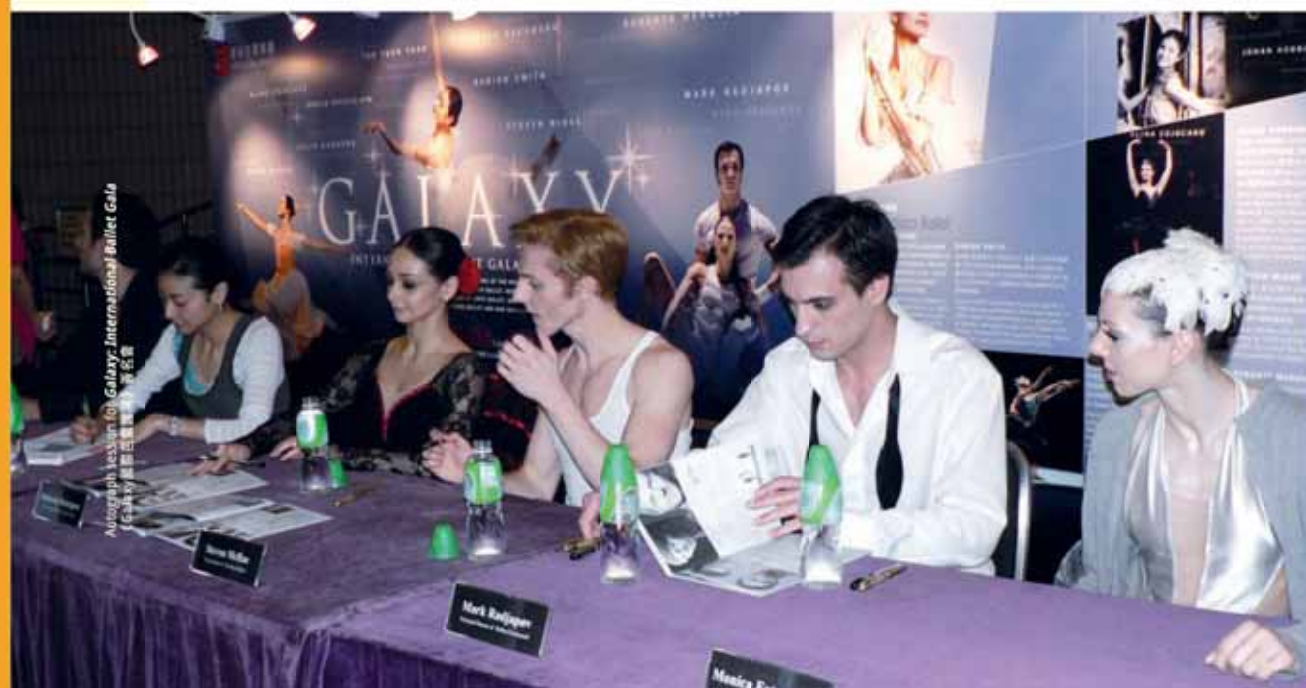
一如以往，香港芭蕾舞團所製作的節目邀得國際知名的藝術家參與。他們的參與不僅讓我們能在國際舞台上立足，亦激發我們的舞者在藝術和技巧方面有所提升及追求。此外，他們的參與更豐富了舞團對外的發展和教育活動，如讓觀眾和贊助單位參與的講座、工作坊、參觀練排，與藝術家會面等。

港芭首席首席舞蹈員譚元元是亞洲備受推崇的芭蕾舞星，於2008年5月加入舞團，提升了舞團的國際聲望和地位。在《Galaxy 國際芭蕾舞匯演》裡，譚元元為香港觀眾帶來了世界級頂尖編舞家克里斯托夫·威爾頓《雨後》。她和三藩市芭蕾舞團達米安·史密斯的雙人舞充份反映了二人的默契。這對組合亦同時在節目中演出了《羅密歐與茱麗葉》之《陽台雙人舞》。

《Galaxy 國際芭蕾舞匯演》還邀請了不少國際舞星參與演出，包括英國皇家芭蕾舞團的阿莉娜·約卡魯和約翰·高博格這對芭蕾舞界的最佳拍檔，而英國皇家芭蕾舞團的另外兩位巨星史提芬·麥克萊和諾貝爾·馬奎斯則於《唐吉訶德》雙人舞中獲得觀眾熱烈掌聲。史提芬更於韋恩·麥葛萊格所編舞的《色度》中技驚四座。

還有其他舞星如德國柏林芭蕾舞團的中村祥子演繹札索拉的《舞吧》選段，而德國多特蒙德市立劇院芭蕾舞團的莫尼卡·霍特斯尤他和馬克·拉賈波夫則演出由巴蘭欽編舞及蓋希文作曲的《有誰在乎？》和王斯圖的《輓歌》。霍特斯尤他同時亦演出馬洛·比貢澤蒂的《羅西尼之明信片》中之獨舞，而拉賈波夫則演出《卸妝》。

2008年，港芭邀請澳洲芭蕾舞團駐團編舞史提芬·貝恩斯委約創作《孤獨守望》，作為《柴可夫斯基與芭蕾舞經典》中的節目之一。而匯集三個舞碼的《冬之舞樂祭》，當中參與的編舞家在製作上亦給予我們多方面的支援。盧狄·凡登士的《羅密歐與茱麗葉》中，佈景與服裝設計師唐亞·凡沙奇同樣再度與港芭合作，協助監督節目製作，而助理編舞安德烈·路易斯，為現任加拿大溫尼伯皇家芭蕾舞團藝術總監，則到港負責練排工作。至於首次與港芭合作的則有《三樂章交響曲》的編舞克羅斯特，還有他的合作夥伴兼排練導師安妮珍·史林，二人與我們的舞者合力練排舞團的新作，完成這部教人興奮的作品。





A Preview of *Galaxy: International Ballet Gala*  
《Galaxy國際芭蕾舞匯演》禮券抽獎  
5/9/2009  
Studio Theatre, Hong Kong Cultural Centre 香港文化中心劇場



Autograph session for *Galaxy: International Ballet Gala*  
《Galaxy國際芭蕾舞匯演》簽名會  
23-24/5/2009  
Level 2 Foyer, Hong Kong Cultural Centre 香港文化中心二樓大堂

"I was surprised by the positive development The Hong Kong Ballet has made since I was here for the first time about 13 years ago. There is great potential with the company and the *Galaxy* gala proved its international status. It was a real pleasure to work with the supreme dancers and to see the motivation they have in learning new styles. The very warm welcome that the guest stars and I received made Hong Kong a very special place. I wish The Hong Kong Ballet and its new artistic director Madeleine Onne all the best."

Xin Peng Wang, Artistic Curator, *Galaxy*, choreographer of *Serenade* and *Mozart*

「13年前我首次接觸港芭，今次合作，我發現他們進步了很多。他們是很有潛力的舞團，而《Galaxy國際芭蕾舞匯演》證實了他們的製作具國際級水平。與他們一流的舞者合作，了解到他們對新穎風格樂於學習的態度，實在不亦樂乎。客席舞星與我所得到的款待讓我感到香港是個很特別的地方。祝港芭和他們的新任藝術總監區美蓮事事順利。」

《Galaxy國際芭蕾舞匯演》藝術策劃、《小夜曲》和《莫扎特》編舞王新鵬

"I was really impressed and simply had a great time."

Steven McRae, *The Royal Ballet*  
(Guest artist, *Galaxy*)

「與港芭合作是個令人難忘的經驗，他們給我一段很愉快的時光。」

英國皇家芭蕾舞團獨舞員史提芬·麥克瑞  
(Galaxy客席嘉賓)

"I found Hong Kong amazing and I fully enjoyed the gala."

Shoko Nakamura, *Staasballett Berlin* (Guest artist, *Galaxy*)

「香港是個令人讚歎的地方，我很享受參與是次匯演。」  
德國柏林芭蕾舞團首席舞者中村祥子  
(Galaxy客席嘉賓)

"It is my first time in Asia and everything went so easily and comfortable. I really appreciated the atmosphere at The Hong Kong Ballet."

Alina Cojocaru from *The Royal Ballet*  
(Guest artist, *Galaxy*)

「這是我首次踏足亞洲，這裡的環境很舒適很容易適應，我很喜歡港芭的工作氣氛。」

英國皇家芭蕾舞團首席舞者阿莉娜·約卡魯  
(Galaxy客席嘉賓)



A Preview of *Symphony of Movements* (冬之舞樂節) 動感禮券抽獎  
3/11/2009  
Studio Theatre, Hong Kong Cultural Centre 香港文化中心劇場

"It was such a joy each day to work with you all on *Symphony in Three Movements*. Thank you for your hard work, your dedication and energy, your humor, your talent, and thank you most of all for being such wonderful people and a real pleasure to work with...We hope to be working with you again in the future."

Nils Christie, choreographer and Annelien Sneepe, set, costume and lighting designer of *Symphony in Three Movements*

「能夠和你們在《三樂章交響曲》中合作是一件實心樂事。謝謝你們的努力、熱誠、精力、幽默和才幹，你們全都平易近人，能跟你們合作，實在是一件樂事，希望大家能在將來再次合作。」

《三樂章交響曲》編舞克羅斯特及佈景、服裝及燈光設計師安妮珍·史林

"It is wonderful to be back with The Hong Kong Ballet for the revival of *The Way Alone*..... The programme, with *Le Bayadère* and *Symphony in Three Movements*, is a great challenge for the dancers technically and artistically, and they rose to it magnificently."

Stephen Baynes, choreographer of *The Way Alone*

「能回到港芭再次製作《孤獨守望》，實在教人興奮.....節目裡還有《舞姬》和《三樂章交響曲》，在技術上和藝術上對舞者都是一項挑戰，但港芭的舞者把困難都一一克服了。」

《孤獨守望》編舞史提芬·貝恩斯



The Making of *Romeo and Juliet* (羅密歐與茱麗葉) 幕後禮券抽獎  
25/9/2009  
Rehearsal Room GR3, Grand Theatre Backstage, Hong Kong Cultural Centre 香港文化中心大劇院後台GR3排練室

"My experience with The Hong Kong Ballet over the past few years can only be described as very positive. I worked on the sets and costumes of *Romeo & Juliet* and rehearsed with the dancers, therefore I had a broad range of views on the ability and commitment of practically everyone working on the production."

At the ateliers where we created the costumes, I was impressed with the expert approach and the helpfulness. It is admirable the way the costume makers produced such beautiful results in the confined space of the studio. On the stage, the technical staff is totally skilled and cooperative. The dancers are highly professional, well trained and dedicated."

Toer van Schayk, Set and Costume Designer of *Romeo & Juliet*

「過去多年來與港芭合作，全都是愉快的經驗。我在《羅密歐與茱麗葉》負責佈景與服裝設計，又跟舞者排練，我能充份看到各人的能力和承擔，為製作理想的演出而努力。」

服裝製作部的同事極具專業知識，而且樂於助人，令我十分難忘。工作人員能夠在狹小的工作室製造出美輪美奐的服飾，實在令人佩服。負責舞台的技術人員知識豐富，能提供充份的合作。舞者相當專業，訓練有素，充滿熱誠。」

《羅密歐與茱麗葉》佈景及服裝設計師唐亞·凡沙奇

## REACHING OUT TO AUDIENCES 教育與外展

In 2009-10, over 700 activities were organised by our Education and Outreach team including performances, lecture-demonstrations, talks, classes and workshops, reaching over 21,000 participants.

A major project undertaken during the year was the multi-media dance project, the **School Arts Animateur Scheme**, which was initiated by the Leisure and Cultural Services Department (LCSD). Drawing together participation from the students of 10 primary and two special schools, the theme **Bulu Bulu Saves the World** was created by a panel of drama teachers. The resulting finale performance, for the first time, was held at the Hong Kong Cultural Centre Grand Theatre in July 2010, involving over 250 students. Direct learning initiatives, such as the **Youth Intensive Workshop** held during Easter, and the **Sunday Ballet Workshop** in the summer time are most popular with ballet students, giving them valuable 'total learning-experience' with our professional artists and dancers.

The Company's productions **The Evolution of Ballet** and **Symphony of Movements** were part of LCSD's **Arts Experience Scheme** for senior secondary students in raising their understanding and appreciation of the performing arts. An in-depth talk, and a workshop with handouts were conducted for 150 students. The Hong Kong Ballet participated in another LCSD initiative **School Culture Day** which enabled students to venture out of schools and experience arts performances or activities first hand. Performances of **Romeo & Juliet** and **The Evolution of Ballet** were delivered, with over 3,500 students who enjoyed the shows.

Also under LCSD's Venue Partnership Scheme, The Hong Kong Ballet presented four lectures in tandem with our productions at the Studio Theatre of the Hong Kong Cultural Centre, with two more additional lectures in the rehearsal studio. Each of these lectures attracted a range of 80 to 120 participants.

Open dress rehearsals also serve as great opportunities for The Hong Kong Ballet to contribute to the community, and give back to under-privileged families, minority groups, volunteer workers and senior citizens. The rehearsals of **Cinderella** and **The Evolution of Ballet** benefitted over 350 guests of Po Leung Kuk and the Arts Development Council's Culture Ambassador Scheme.

The Company also invited under-privileged young people and those who are less fortunate to enjoy our performances. The participating organizations include The Hong Kong Federation of Youth Groups, Changing Young Lives Foundation, Po Leung Kuk, students of Zheng Sheng College, and members of Slix Society, Hong Kong Epilepsy Association and Hong Kong Lupus Association.

The pre-performance talks, a regular feature of The Hong Kong Ballet's activities, continue regularly throughout the year. Special talks were also given to visiting students and youth groups back stage before the show, enabling them to have a quick grasp of the production and enhancing their viewing experience. Other outreach activities in enhancing ballet appreciation and inspiring new audiences remain the core tasks of the department. These include Company dance classes, rehearsal visits, backstage tours, schools and university lecture demonstrations, pre and post-performance sharings and workshops.

香港芭蕾舞團教育及外展部於2009-10財政年度一共舉辦超過700場活動，包括演出、示範講座、導賞、課堂和工作坊，參與人次超過二萬人。

與康樂及文化事務署(康文署)合作的學校藝術培訓計劃，是個多媒體舞蹈計劃，今年共有10間小學和兩間特殊學校參加，計劃的主題為《Bulu Bulu 救地球》，由創意戲劇導師創作故事及劇本。2010年7月17日的結業演出更首次於香港文化中心大劇院舉行，共有超過250名學生一起在舞台上演出。2009年，教育及外展部於復活節期間舉辦的青少年計劃《星的接觸2009》及7月至9月舉辦的週日芭蕾舞工作坊，是本部門最受歡迎的活動之一，參與的學生可與本團舞蹈員及客席老師學習。

本團於2009年11月上演的《冬之舞樂祭》和2010年3月上演的《芭蕾舞進化論》，均被選為康文署的藝術新體驗計劃的劇目之一，旨在鼓勵高中生了解和欣賞表演藝術，計劃為他們提供了演前導賞及工作坊，共150名學生參與。港芭參與康文署的學校文化日，曾演出《羅密歐與茱麗葉》及《芭蕾舞進化論》，共吸引了3,500名學生觀賞。

港芭致力透過康文署的場地夥伴計劃吸引新觀眾，配合於大劇院上演的節目，於香港文化中心劇場舉辦了四場相關講座，另加插了兩場於後台排練室和大劇院舉行的講座，每場觀眾約80-120人。

公開練排實為港芭回饋社會的上佳途徑，港芭關愛基層家庭、少數族裔、義工和長者等。2009年港芭為保良局和香港藝術發展局所主辦的「校園藝術大使」，分別舉行了《仙履奇緣》及《芭蕾舞進化論》各一場公開練排，吸引超過350名觀眾欣賞。

此外，港芭亦曾邀請不同非牟利團體欣賞演出，包括香港青年協會、成長希望基金會、保良局、正生書院、香港知不足會、香港協康會及樂晴會等之會員。

教育及外展部更為舞團的表演節目舉行演前導賞，提升觀眾欣賞作品的 ability，2009年於大劇院平台舉行五場講座及於後台舉辦四場為學生而設的特別講座。此外，舞團亦舉辦了不同類型的外展活動包括舞蹈班、參觀練排、後台參觀、中小學及大學的示範講座、演前演後藝人談及工作坊等，從而為觀眾提供更多認識芭蕾舞的機會及培養下一代欣賞芭蕾舞的觀眾。



Bulu Bulu Saves the World, School Arts Animateur Scheme 2009-10  
舞團藝術培訓計劃2009-10結業演出《Bulu Bulu 救地球》

## Dancing and Swanning

The Company was invited by the Arts with the Disabled Association Hong Kong (ADAHK) to collaborate on the **Dancing Keys** project, aimed to promote arts for all in society. The result was a multi-arts discipline presentation held in various community halls and shopping malls involving four student dancers and The Hong Kong Ballet's former senior soloist Frankie Lai. The five performances featured the collaboration of dancers with outstanding young pianist Lee Hin and Mandy Tang on flower arrangement (Lee is visually impaired while Tang has a walking disability), while highlighting the mission advocated by ADAHK.

**Swanning Around**, the first cultural exchange project co-presented with the English National Ballet, the Royal Albert Hall, and Webplay, in partnership with the British Council began in 2009 after a lengthy discussion process. The Hong Kong Ballet will be collaborating for the first time with two other professional dance groups, the City Contemporary Dance Company and Hong Kong Dance Company.

More than 100 teenage students attended the open audition held on 24 January 2010, and eventually 26 were selected to be involved, and a handful of participants will have the opportunity to perform in London in the summer and then at the Expo 2010 in Shanghai in September. We are thrilled to report that The Hong Kong Ballet's soloist Carlo Pacis was invited to be the project's Rehearsal Director.



*Dancing Keys*, Cultural Ambassador Project 2010, a collaboration by The Hong Kong Ballet's Education and Outreach Department and the Arts with the Disabled Association Hong Kong  
《指上芭蕾》為香港芭蕾舞團教育及外展部與香港殘疾協會合作之2010社區文化大使計劃

## 教育新里程

港芭獲香港展能藝術會邀請參與康文署主辦之2010社區文化大使計劃《指上芭蕾》的編演，將藝術推廣至社區每一角落。計劃由本團前高級獨舞員賴振榮作編舞，演出者包括四位學生舞蹈員，配合視障鋼琴家李軒的現場鋼琴伴奏，及肢體殘障的花藝師鄧基妹現場演出之插花藝術，組合成獨特新穎的演出，配合香港展能藝術會的使命，於不同社區會堂及大小商場共演出五場。

經過多番努力與英國文化協會和英國國家芭蕾舞團商議，港芭將與本地兩個專業舞團：城市當代舞蹈團和香港舞蹈團首次合作一個名為《天鵝之旅》的舞蹈及文化交流計劃。計劃由英國國家芭蕾舞團、皇家艾爾伯特音樂廳、英國文化協會的WebPlay及香港三大舞團合作。參加2010年1月24日的甄選學生超過100人，當中有26位被挑選接受訓練，其中再選出數名學生於10年6月遠赴倫敦參演及9月於上海世博演出。我們非常榮幸本團舞蹈員白家樂獲選為是次活動的排練總監。



The Hong Kong Ballet participated in *Swanning Around*, a cultural exchange project initiated by the English National Ballet and the British Council  
港芭應英國國家芭蕾舞團及英國文化協會之邀請參加名為《天鵝之旅》的文化交流計劃

## RAISING THE ROOF 集腋成裘

With increasing operating costs, The Hong Kong Ballet is not able to wholly depend on subsidies from the Hong Kong SAR Government. The Sponsorship Committee of the Board of Governors, the 2009 Ballet Ball Committee and The Hong Kong Ballet Guild have been actively raising funds and securing sponsors, enabling the Company to maintain a reasonable financial level.

The major fundraising event of the Fiscal year was The 2009 Hong Kong Ballet Ball *Fantasy*, held in May 2009. Led by the Ball Committee Co-Chair Ms. Daisy Ho and Mrs. Mira Yeh, the glittering fairytale themed function was attended by over 300 guests, celebrating The Hong Kong Ballet and the ballet dance form. Cartier, a long time supporter of the Company, was the Luxury Sponsor, with other sponsors including Mr. Richard Li, Dom Pérignon and Hong Kong Tatler.

The evening started with a cocktail reception, while guests had their photographs taken at the *Fantasy* Photo Booth. The star-studded occasion was graced with celebrities like football star Hidetoshi Nakata, Meisa Kuroki, star of the ballet film *Dance, Subaru!*, Hong Kong's society luminaries and our Guest Principal Dancer Tan Yuan Yuan.

Presented by a dozen models, the Cartier show of dazzling jewellery added touches of opulence and lavishness to the sparkling night. Party guests were also given a behind the scenes look through special videos which highlighted the work of the Company. Later on, The Hong Kong Ballet dancers performed beautiful excerpts in a show featuring George Balanchine's *Concerto Barocco* and Stephen Baynes' *The Way Alone*.

The sublime evening of fine food and delightful gathering, which raised HK\$ 4 million for The Hong Kong Ballet, was complemented by live music from a 12 piece-band, dancing, an auction and a raffle.



Honored guests at The 2009 Hong Kong Ballet Ball, *Fantasy* 香港芭蕾舞團籌款晚宴2009

In May 2009, The Hong Kong Ballet Guild hosted a post-performance function in conjunction with the *Galaxy* gala, sponsored by CRYSTALLIZED™ - Swarovski Elements (施華洛世奇水晶)的贊助下, 香港芭蕾舞團協會於香港洲際酒店舉辦了演後酒會。此外, 同年12月, 香港芭蕾舞團協會亦舉辦了第二屆《胡桃夾子嘉年華》, 當日共超過300名嘉賓出席, 當中不少也是一家大小一同蒞臨, 享受美食和娛樂並重的一天。是次活動假香港文化中心舉行, 以「糖果王國」為主題, 參與者一邊享用自助午餐, 一邊參與遊戲和手工藝攤位等活動, 更可到拍照亭拍照留念, 或貼身欣賞藝術師的精彩表演。在大劇院上演《胡桃夾子》前, 各嘉賓還欣賞了年輕舞者演出的默劇。連同無聲拍賣, 整個活動共為港芭籌得港幣48萬元, 善款部份收益將資助超過150名屬於基層及弱勢社群的兒童於2010年欣賞芭蕾舞演出。

Another initiative that emerged was the Guild Junior scheme in which young people who are learning ballet can receive the latest information on activities of the Company. Through the membership, a circle of young supporters can be nourished, serving to elevate their interest in ballet.

由於經營費用日漲, 香港芭蕾舞團除了依靠特區政府的資助外, 香港芭蕾舞團董事局贊助事務委員會、2009籌款晚宴委員會和香港芭蕾舞團協會亦積極為港芭籌募經費及爭取贊助, 確保舞團的營運能維持在合理的財政水平。

2009年5月9日, 港芭舉辦了一場名為《Fantasy》的籌款晚宴, 由何超鳳女士及葉梁美蘭女士擔任籌款晚宴委員會的聯合主席。贊助商卡地亞多年來一直支持港芭, 是次亦為籌款晚宴的尊貴贊助, 其他贊助人及公司包括李澤楷先生、Dom Pérignon及Hong Kong Tatler等。

衣香鬢影的酒會為當晚揭開序幕, 不少嘉賓更於拍照亭留下倩影。當晚一共超過300名嘉賓出席這個盛會, 包括前著名日本國腳中田英壽、電影《舞吧! 舞吧!》的女主角黑木美紗, 港芭首席首席舞蹈員譚元元及本地知名人士。卡地亞更於當晚呈獻珠寶展, 多位著名模特兒為當晚的嘉賓展示最華貴的珠寶, 令人目不暇給。當晚賓客更欣賞到特別為是次晚宴剪輯的紀錄片, 旨在分享港芭於舞台演出的精彩片段、台前幕後的製作花絮及舞蹈員的心聲等。於活動中, 舞團舞者更獻演喬治·巴蘭欽的《巴羅克協奏曲》和史提芬·貝恩斯的《孤獨守望》之選段, 獲得賓客熱烈的掌聲。

是次籌款晚宴是一個節目豐富、舞蹈與佳餚共冶一爐的晚上, 當中更透過拍賣及獎券活動, 配合現場樂隊演奏, 一共為港芭籌得港幣四百萬。



Honored guests at The 2009 Hong Kong Ballet Ball, *Fantasy* 香港芭蕾舞團籌款晚宴2009

在2009年5月, 為配合《Galaxy 國際芭蕾舞演》的演出, 在CRYSTALLIZED™ - Swarovski Elements (施華洛世奇水晶)的贊助下, 香港芭蕾舞團協會於香港洲際酒店舉辦了演後酒會。此外, 同年12月, 香港芭蕾舞團協會亦舉辦了第二屆《胡桃夾子嘉年華》, 當日共超過300名嘉賓出席, 當中不少也是一家大小一同蒞臨, 享受美食和娛樂並重的一天。是次活動假香港文化中心舉行, 以「糖果王國」為主題, 參與者一邊享用自助午餐, 一邊參與遊戲和手工藝攤位等活動, 更可到拍照亭拍照留念, 或貼身欣賞藝術師的精彩表演。在大劇院上演《胡桃夾子》前, 各嘉賓還欣賞了年輕舞者演出的默劇。連同無聲拍賣, 整個活動共為港芭籌得港幣48萬元, 善款部份收益將資助超過150名屬於基層及弱勢社群的兒童於2010年欣賞芭蕾舞演出。

另外, 香港芭蕾舞團青年協會之成立亦讓正在學習芭蕾舞的年青人能獲得港芭演出和活動的最新資訊, 從而為港芭吸引年輕支持者, 同時亦提高他們對芭蕾舞的興趣。



Galaxy: International Ballet Gala (國際芭蕾舞演)

The Nutcracker Christmas Benefit 2009 (胡桃夾子嘉年華) 2009

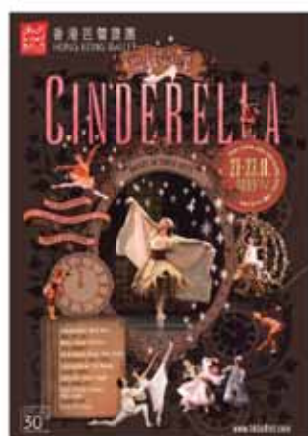
## COMMUNICATING BALLET 推廣芭蕾舞



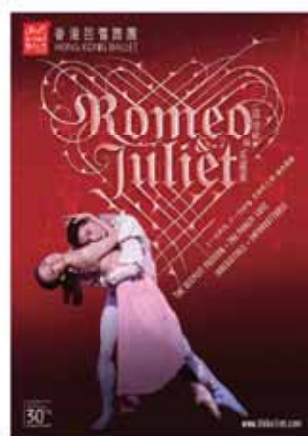
4/2009  
*Up Close & Personal* 《咫尺之間》



5/2009  
*Galaxy: International Ballet Gala*  
《國際芭蕾舞匯演》



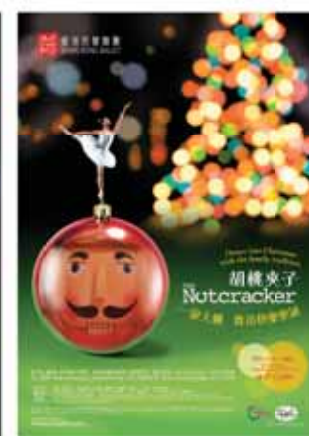
8/2009  
*Cinderella* 《仙履奇緣》



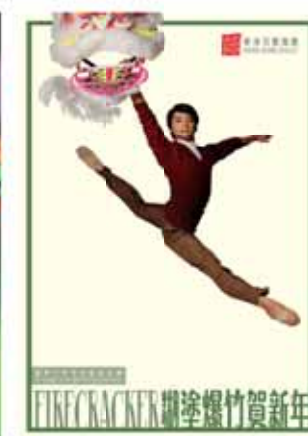
10/2009  
*Romeo & Juliet* 《羅密歐與朱麗葉》



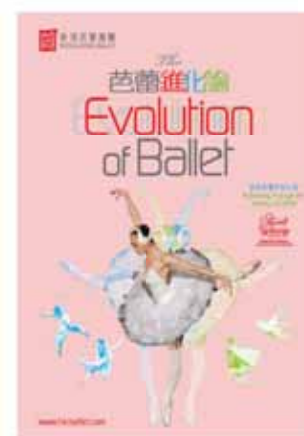
11/2009  
*Symphony of Movements*  
《冬之舞樂祭》



12/2009  
*The Nutcracker* 《胡桃夾子》



2/2010  
*Firecracker* 《鬧室爆竹賀新年》



3/2010  
*The Evolution of Ballet* 《芭蕾舞進化論》

Marketing and communicating the work of The Hong Kong Ballet is one of the prime goals for the Company. With an increasingly competitive performing arts market and limited resources, Marketing and Communications, along with Education and Outreach and Programming departments, undertook many forms of interfacing with the public such as exhibitions, lectures, road-show booths, vintage tram promotion, rehearsal visits, autograph sessions and premium giveaways.

Under the Leisure and Cultural Services Department's Venue Partnership Scheme, informative exhibitions presenting the background, story and cast of shows were presented at the Hong Kong Cultural Centre. These include *Galaxy*, *Cinderella*, *Symphony of Movements*, *Romeo & Juliet*, and *The Nutcracker*. For *Firecracker*, student dancers were engaged in 1960s style costumes on board a vintage tram to promote the show. Coinciding with Chinese New Year, special greeting *lai-chuns* were also produced for distribution along the tram route.

Special meet-the-artists sessions and a rehearsal visit were also held for the show to enhance audience interest and understanding of the work. For *The Evolution of Ballet*, a special rehearsal visit for dance school teachers was arranged, enabling them greater insight into the award-winning production as well as providing an opportunity for closer communication between the Company and teachers.

With the production *Cinderella*, The Hong Kong Ballet partnered with Apple Daily on *A Dream Come True*, a project where readers can actively participate by donating money towards tickets for underprivileged and ethnic groups. Over 65 children from the Inner City Ministries and Hong Kong Christian Service benefited, enjoying a performance of the show.

推廣香港芭蕾舞團的作品，對港芭來說非常重要。演藝市場的競爭越來越激烈，市場推廣部、教育及外展部和節目部利用有限的資源，透過不同的途徑，如懷舊電車巡遊、展覽、講座、路演、參觀綠排、簽名活動和派發禮品等，與公眾接觸。

港芭參與了康樂及文化事務處的場地伙伴計劃，得以在香港文化中心舉辦展覽，講解節目的詳盡背景資料、故事內容和演出陣容。有關的節目包括《Galaxy 國際芭蕾舞匯演》、《仙履奇緣》、《冬之舞樂祭》、《羅密歐與朱麗葉》和《胡桃夾子》等。我們又以復古電車巡遊於鬧市，讓舞蹈學員穿上1960年代的服飾以宣傳《鬧室爆竹賀新年》。另外，配合農曆新年，我們亦沿電車路線向市民派發有關節目的揮春。

為了增加觀眾對演出的興趣和了解，港芭讓觀眾與藝術家會面及參觀綠排。例如，我們邀請了舞蹈學校的老師參觀《芭蕾舞進化論》的綠排，讓他們進一步了解這部得獎作品的製作，加強與舞蹈老師之間的溝通。

在《仙履奇緣》的演出中，港芭與蘋果日報合辦一個名為「夢想成真」的活動，呼籲讀者捐款，資助弱勢社群和少數族裔的小童及年青人欣賞港芭的演出。活動讓超過65名來自香港內城事工和香港基督教服務處的兒童及年青人觀賞了《仙履奇緣》的精彩演出，使他們也有機會接觸舞蹈藝術，更感受到社會對他們的關心。



Up Close & Personal 《咫尺之間》



Galaxy: International Ballet Gala 《國際芭蕾舞匯演》



Cinderella 《仙履奇緣》



Romeo & Juliet 《羅密歐與朱麗葉》



Symphony of Movements 《動之舞韻集》



The Nutcracker 《胡桃夾子》



Firecracker 《鞭炮聲響賀新年》



The Evolution of Ballet 《芭蕾舞進化論》



# MAJOR CONTRIBUTORS TO THE HONG KONG BALLET

## 香港芭蕾舞團主要贊助

As of 31 March 2010 於2010年3月31日

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Ms. Flora Zeta Cheong-Leen  
Mr. Stephen Tan  
Dr. Dominic Wong  
Mr. Richard H. C. Chalk  
Ms. Wong Yuk Wah  
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Mr. Ben Freischmidt  
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#### Performance Psychologist

Syren Johnstone

#### 演藝心理專家

Syren Johnstone

## BALANCE SHEET 資產負債表

Financial statements for the year ended 31 March 2010 收支表於2010年3月31日

	Expressed in Hong Kong dollars 以港元為單位	
	2010	2009
<b>Non-current assets 不動資產</b>		
Fixed assets 固定資產	274,821	64,883
<b>Current assets 流動資產</b>		
Inventories 存貨	60,508	27,541
Accounts receivables 應收賬項	257,856	1,030,143
Prepayments and deposits 預繳款項及按金	1,806,982	1,301,323
Other receivables 其他應收賬項	554	4,318
Cash and cash equivalents 銀行存款及現金	20,630,812	16,218,802
	22,756,712	18,582,127
<b>Current liabilities 流動負債</b>		
Accounts payables 應付賬項	2,182,147	1,255,206
Accruals and other payables 其他應付賬項	288,031	405,722
	2,470,178	1,660,928
<b>Net current assets 流動資產淨值</b>	20,286,534	16,921,199
<b>Non-current liabilities 固定負債</b>		
Provision for long service payments 長期服務金撥備	470,352	986,131
<b>Net assets 資產淨值</b>	<b>20,091,003</b>	<b>15,999,951</b>
<b>Funds and reserves 基金及儲備</b>		
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	1,269,038	1,307,906
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	7,297,391	3,167,471
	<b>20,091,003</b>	<b>15,999,951</b>

Approved and authorised for issue by the Board of Governors on 21 September 2010 董事局於2010年9月21日批准

## INCOME AND EXPENDITURE ACCOUNT 收支表

Financial statements for the year ended 31 March 2010 收支表於2010年3月31日

	Expressed in Hong Kong dollars 以港元為單位	
	2010	2009
<b>Income from performances 演出收益</b>		
Arts Development Fund subventions 香港藝術發展局資助	-	354,000
Subsidies from Leisure and Cultural Services Department 康樂及文化事務署資助	191,063	-
Box office income 門票收益	8,538,719	8,532,877
Touring performance income 海外演出收入	321,431	412,117
	<b>9,051,213</b>	<b>9,298,994</b>
<b>Total cost of performance 總演出成本</b>		
Venue rental 場地租金	(2,832,454)	(2,972,624)
Venue Partnership Scheme expenses 場地伙伴計劃開支	(2,146,868)	(1,592,587)
Touring performance expenses 巡迴演出開支	(1,078,460)	(2,799,732)
Cost of performance 演出成本	(9,790,864)	(11,361,060)
Staff costs 薪金	(21,077,098)	(23,243,494)
Administrative expenses 行政開支		
Studio rental 場地租金	(2,122,437)	(1,951,755)
Cost of administration 行政成本	(3,257,540)	(3,732,853)
Deficit before subventions and fundraising 接受資助及捐款前虧損	<b>(33,254,508)</b>	<b>(38,355,111)</b>
Home Affairs Bureau subventions 民政事務處資助	31,592,356	31,490,175
Donations and sponsorship 捐款及贊助	417,710	1,509,002
Interest and sundry income 銀行存款利息及其他來源	700,199	1,018,824
Deficit after subventions, before fundraising 扣除資助及捐款後虧損	<b>(544,243)</b>	<b>(4,337,110)</b>
Surplus on Friends' Committee activities 「芭蕾舞之友」盈餘	92,555	76,121
Surplus from fundraising activities 籌款後盈餘	4,583,740	-
<b>(Deficit)/surplus for the year 本年度盈餘/虧損</b>	<b>4,132,052</b>	<b>(4,260,989)</b>

## STAFF REMUNERATION 員工薪酬

Remuneration of top 3-tiers annual salaries is analyzed as below. 頂層員工薪酬分析如下:

\$750,001 or above, 2 employees	\$750,001或以上, 2位
Between \$300,001 and \$750,000, 5 employees	\$300,001至\$750,000, 5位
\$300,000 or below, 4 employees	\$300,000或之下, 4位

Number of staff: 11

員工人數: 11位

The current reporting on staff remuneration of The Hong Kong Ballet is subject to change after consultation with the Funding Committee for the Performing Arts and the Hong Kong SAR Government. Updates will be posted 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版更新。

## INDEPENDENT AUDITOR'S REPORT 獨立核數師報告

### 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 2010, and the statement of comprehensive income, the statement of changes in funds 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 judgement, 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 statements 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 statements.

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 2010 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.

### 致香港芭蕾舞團有限公司全體會員

於香港註冊成立之無股本的擔保有限公司

本核數師(以下簡稱「我們」)已審核刊登於第54頁及55頁的香港芭蕾舞團之財務報表,此財務報表包括於2010年3月31日的資產負債表與截至該日止年度的全面收益表、儲備金變動表和現金流量表,以及主要會計政策概要及其他附註解釋。

#### 董事就財務報表須承擔之責任

貴公司董事須編製真實而公平地反映貴公司之財務往來情況和財務狀況的財務報表,此財務報表包括全面收益表及資產負債表。因此,貴公司董事須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,編製及真實公平地列報該等財務報表。這責任包括設計、實施及維護與編製及真實而公平地列報財務報表相關的內部控制,以使財務報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計。

#### 核數師的責任

我們的責任是根據我們的審核,對該等財務報表作出意見,並根據香港公司條例第141條僅向全體會員報告,除此以外,我們的報告書不可用作其他用途。我們概不就本報告書的內容,對任何其他人士負責或承擔法律責任。

我們已根據香港會計師公會頒佈的審計準則進行審核。這些準則要求我們遵守道德規範,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。

審核涉及執行政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報表存有重大錯誤陳述的風險。在評估該等風險時,核數考慮與該公司編製及真實而公平地列報財務報表相關的內部控制,以設計適當的審核程序,但並非為公司的內部控制的效能發表意見。審核亦包括評價董事所採用的會計政策的合適性及所作出的會計估計的合理性,以及評價財務報表的整體列報方式。

我們相信,我們所獲得的審核憑證是充足和適當地為我們的審核意見提供基礎。

#### 意見

我們認為,該等財務報表已根據香港財務報告準則和香港公司條例真實而公平地反映貴公司截至2010年3月31日止年度之財務狀況,及截至該日止年度的盈餘及現金流量。

KPMG  
Certified Public Accountants  
畢馬威會計師事務所  
執業會計師

Hong Kong, 21 September 2010 香港2010年9月21日

## MANAGEMENT AND STAFF 管理及行政人員

As of 31 March 2010 於2010年3月31日

Executive Director	Evonne Tsui	行政總監	徐嘉鳴
Personal Assistant to Executive Director	Vency Kwok	行政總監私人助理	郭敏峰
<b>Administration</b>			
Administration Manager	Idy Lai	行政經理	黎潔賢
Senior Administrative Officer	Joanne Chan	高級行政主任	陳善明
Finance Manager	Angelina Chan	財務經理	陳鳳蒸
Personal Assistant to Artistic Director	Iris Hui	藝術總監私人助理	許天虹
Office Assistants	Flora Hau Leung Siu-chun	寫字樓助理	侯惠琼 梁少珍
<b>Development</b>			
Development Manager	Raymond Yeung	拓展經理	楊志偉
Development Coordinator	Tanya Keller	拓展統籌	Tanya Keller
Development Project Coordinator	Elle Lee	拓展項目統籌	李文信
<b>Education &amp; Outreach</b>			
Director of Education and Outreach	Shirley Loong	教育及外展部總監	龍世儀
Education and Outreach Co-ordinators	Carol Wong Elena Wong	教育及外展統籌	黃嘉詠 黃盈芝
<b>Marketing</b>			
Marketing & Communications Manager	Hiram To	推廣及傳訊經理	杜子卿
Assistant Marketing Managers	Kylie Chan Irene So	助理推廣經理	陳佩玲 蘇穎兒
Marketing Officer	Wu Tsz-mei	推廣主任	胡梓熾
Assistant Marketing Officers	Candy Chan Edmund Lui	助理推廣主任	陳思安 呂鎮業
<b>Programme</b>			
Artistic Administrator	Caroline Cheung	藝術行政主任	張嘉明
<b>Technical</b>			
Technical Director	Tsui Tsz-yee	技術總監	徐子宜
Deputy Stage Manager	Annie Yim	執行舞台監督	嚴雁翎
Assistant Stage Manager	Joanne Ivy Bernardo	助理舞台監督	洪雅林
Chief Electrician	Wayne Wong	總電機師	黃偉業
Technician	Leung Kwok-hei	技術員	梁國禧
<b>Wardrobe</b>			
Director of Wardrobe	Wong Yuen-ching	服裝部總監	黃遠貞
Wardrobe Coordinator	Shoei Cheung	服裝部統籌	張淑儀
Costume Cutters	Fu Nga-kwan Wan Kam-hon	服裝裁剪	傅雅君 尹錦漢
Seamstress	Lai Kit-lan	縫紉師	黎潔蘭

## ACKNOWLEDGEMENTS 鳴謝

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