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香港芭蕾舞團

HONG KONG BALLET

藝術總監: 區美蓮 Artistic Director: Madeleine Onne

Annual

Report 年報

2010 - 2011



2010-2011



Annual Report 年報 · 2010 - 2011

Annual Report

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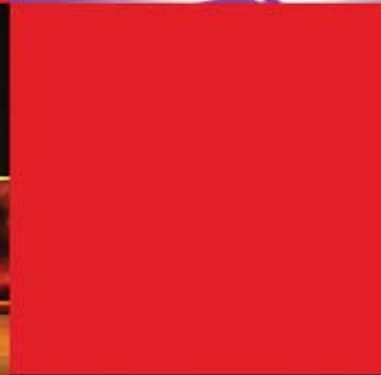
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Mission 宗旨

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

成為世界級芭蕾舞團，充份彰顯香港的獨特活力。



The Hong Kong Ballet

香港芭蕾舞團



Photographer: Gordon Wong

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 31 in 2010, and over time it has evolved into a vibrant performing arts organisation with accomplished dancers, a strong repertoire, and sparkling, technically challenging productions.

The Company's artistic team of over 40 dancers is led by Artistic Director Madeleine Onne. The majority of The Hong Kong Ballet's dancers hail from China and include others that are from elsewhere in Asia, Europe and North America. The Company performs a repertoire that combines 19th to 21st century classical masterpieces, acclaimed contemporary works and newly commissioned ballets. In the 2010-11 season, the Company's 42 performances attracted a local audience of more than 43,000.

Our current repertoire reflects both the heritage and origin of ballet in Europe as well as contemporary influences, including commissions focused on Hong Kong's culture and history, such as *Firecracker* by local choreographer Yuri Ng. The Company's repertoire encompasses full length ballets such as *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* and *Giselle*, and the finest classical and neo-classical works of the 20th and the 21st centuries, including *Rubies* and *Tchaikovsky Pas de Deux* by George Balanchine, Rudi van Dantzig's *Romeo and Juliet*, Ronald Hynd's *The Merry Widow* and *Coppélia*, and Wang Xin Pang's *Serenade* and *Pas de Six from Mozart*. We have also performed acclaimed contemporary ballets, such as William Forsythe's *Stephens*, Nils Christie's *Symphony in Three Movements*, Stephen Mills' *Hush* and Stanton Welch's *Clear*. Our commissions include creations by local choreographers, Natalie Weir's *Turandot*, and Stephen Baynes' *The Way Alone*.

Since 1997, The Hong Kong Ballet has raised its international profile by conducting over 20 tours in 10 countries in North America, Europe and Asia. An integral part of the Company's activities is an extensive education and community outreach programme, which brings the art of ballet to students as well as to the wider community of Hong Kong.

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。2010年，舞團踏入31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。

港芭的藝術團體由藝術總監區美蓮帶領，藝術人員及超過40多位舞蹈員來自不同國家，他們以華人為主，亦同時包括來自亞洲其他地區、歐洲及北美等地之舞蹈員。每年製作多個精彩節目，包括19至21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2010-11舞季中，港芭為觀眾呈獻了42場演出，觀眾達43,000人次。

港芭的劇目擁有歐洲傳統芭蕾舞及現代舞蹈元素，亦包括富本地文化歷史的委約作品，例如由本地編舞家伍宇烈所編的《糊塗爆竹賀新年》。長篇芭蕾舞劇包括《天鵝湖》、《睡美人》、《胡桃夾子》、《吉賽爾》，以及20至21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。港芭亦委約本地藝術家及外地編舞家創作劇目，包括娜泰莉·維亞的《杜蘭朵》及史提芬·貝恩斯的《孤獨守望》等。

自1997年以來，港芭積極參與海外巡迴演出以提升舞團的國際形象。曾於北美、歐洲及亞洲等10個國家演出逾20場。此外，港芭亦舉辦不同類型之教育及社區外展活動，從而讓學生及社會各階層對芭蕾舞藝術有更深的認識。

The Board and the Committees

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As of 31 March 2011 於2011年3月31日

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Mr John J. Ying

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張天愛女士
傅明憲女士
吳燕安女士
何苗春暉女士
胡維中先生
鄧胡廣華女士
馮雲黛女士
傅潔恩女士
徐嘉鳴女士
Mrs Julie Wittgenstein
黃星華博士
竺稼先生

名譽主席

包陪麗女士

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Mr Joseph Y. Bae
張天愛女士
馮雲黛女士
傅潔恩女士

財務委員會

Mr Joseph Y. Bae (主席)
何超鳳女士
傅潔恩女士
應侯榮先生
竺稼先生

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Ms Judy Chen
Mr John J. Ying (Ex Officio member)

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Ms Jean M. Wong, BBS
Sir Peter Wright, CBE
Ms Zhao Ruheng

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Mrs Deirdre Fu Tcheng (Co-Chairman)
Mr Anson Chan
Miss Liat Chen
Mrs Ali Yeh Cheng
Ms May K.T. Cheung
Mrs Janice Chan Choy & Mr. Louis Choy
Dr Wayne Hu
Mrs Linda Fung King
Mr David Kung
Mrs Victoria Law Ho
Ms Jane Lee
Mrs Mahnaz Lee
Ms Serena Lin
Ms Hope Ni
Ms Vanessa Wong
Ms Vicky Wong
Ms Desiree Woo
Mrs Daphne King Yao

Founders

Mrs Mary Griffiths
Ms Kay-Cecile Jones
Ms Paula Lau

贊助事務委員會

何超鳳女士 (主席)
陳晴女士
應侯榮先生 (當然委員)

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王仁曼女士
彼得·威特爵士
趙汝衡女士

香港芭蕾舞團協會

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傅潔恩女士 (聯合主席)
陳耀璋先生
陳靜儀女士
葉宜廷女士
張潔婷女士
蔡陳若詩女士及蔡忠偉先生
胡興正醫生
馮雲黛女士
Mr David Kung
夏羅可旋女士
Ms Jane Lee
Mrs Mahnaz Lee
林思好女士
倪虹女士
黃熙月女士
黃慧琪女士
吳德儀女士
姚金昌玲女士

創辦人

基慧思女士
祈鍾士女士
劉佩華女士

Artistic Members

藝術人員

As of 31 March 2011 於2011年3月31日

Artistic Director 藝術總監



Madeleine Onne
區美蓮

Ballet Mistress/ Master 舞團導師



Tang Min
唐敏



Liang Jing
梁靖

Pianist 鋼琴師



Nicholas Lau
劉智聰

Sports Practitioner 運動治療師



Arlene Mackinlay

Principal Dancers 首席舞蹈員



Jin Yao
金瑛



Tan Yuan Yuan*
譚元元*



Huang Zhen
黃震



Zhang Yao
張堯

Soloists 獨舞員



Liu Yu-yao
劉昱瑛



Wu Fei-fei
吳菲菲



Ye Fei-fei
葉飛飛



Zhang Si Yuan
張思園



Roman Artyushkin
羅馬·阿斯基



Kenji Hidaka
日高賢二



William Lin
林立華



Wei Wei
魏巍



Wu Yan
吳焱

Coryphées 群舞領舞員



Li Ming
李茗



Joe-eun Park
朴載恩



Chen Qing
陳青



Izak David Claese
艾沙克大衛·卡拉斯



Kostyanyn Keshyshev
古思宇



Li Jia-bo
李嘉博



Yo Takahira
高比良洋

Corps de Ballet 群舞員



Jessica Burrows
謝善嘉貝露



Moran Cardon
馬蘭卡敦



Chen Jin
陳津



Gao Shuai-nan
高帥男



Aurora Kwong
鄺麗怡



Catherine Lau
劉淑儀



Li Yi-ran
李怡然



Liu Miao-miao
劉苗苗



Ami Sakachi
坂地亞美



Sarah Yeung
楊寶婷



Naomi Yuzawa
湯沢奈乙美



Zhang Yan
張妍



Yuh Egami
江上悠



Ricky Hu
胡頌威



Li Lin
李林



Shen Jie
沈杰



Jonathan Spigner
尊尼芬·斯納

*Guest Principal Dancer 客席首席舞蹈員

Listed in alphabetical order of their last names, with female dancers listed first.
以姓氏之英文字母順序排列，並先序列女舞者名字。

Chairman's Overview

董事局主席回顧



The Hong Kong Ballet continues to mature into one of the preeminent performing arts companies in Asia, fully integrating the spirit, work ethic and diversity that make this metropolis such a special one. During turbulent periods, the arts can provide valuable perspective, showcasing the timelessness of human conflict as well as the nobility and resilience of the human spirit. *The Sleeping Beauty*, in which the forces of jealousy and malevolence are countered by those of love and forgiveness, provided a beautiful example and was the highlight of the Company's 2010-11 Fiscal Year. A new production staged by Cynthia Harvey, former Principal Dancer with the American Ballet Theatre and the Royal Ballet, this highly successful ballet combined polish, vibrancy, artistic impact and technical virtuosity. We also were delighted to continue our role as cultural ambassador and represented the Hong Kong SAR at the 2010 World Expo at the Shanghai Oriental Arts Centre on June 4th. Our dancers presented an extremely well-attended performance of a contemporary mixed bill, *Summer Delights*.

The Company continues to build its repertoire, which spans the range of timeless classics — such as *Coppélia* and *The Nutcracker* — contemporary masterpieces — including those by George Balanchine and William Forsythe — new repertoire by Christopher Wheeldon and Peter Quanz and commissions by emerging Chinese choreographers, including Yuri Ng and many of The Hong Kong Ballet's own members. Overall, our audience remained stable during the 2010-11 Fiscal Year, with over 60,000 people attending our performances and educational outreach programmes in Hong Kong and China.

The Hong Kong Ballet, however, remains significantly under-funded compared to our international peers and ended the year with a deficit of \$0.7 million. Though I am delighted to report that our box office revenues increased 13% during the year to \$9.7 million, two keys unlock an understanding of the financial results: i) for each \$1 earned by ticket sales, the Company spends \$4 staging performances whilst international peers spend \$16 and ii) our major fund raising event, The Ballet Ball, occurred in the 2011-12 Fiscal Year. Tight, careful control of artistic and operating expenses combined with generous support from The Ballet Guild, which netted record funding of \$1.0 million, produced prudent results.

During the year, I am delighted to report that our Artistic Director, Madeleine Onne, was joined by two strong executives: Rebecca Ip became Executive Director — bringing significant marketing experience — and Cecilia Wong joined as Deputy Executive Director. We give our very best wishes to outgoing Executive Director, Evonne Tsui, and are delighted she continues to serve us as a Governor.

Our most significant strategic challenge continues to be securing a permanent operating and performance home. We eagerly continue our discussions concerning the West Kowloon Cultural District.

On behalf of the Board of Governors, 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 extremely grateful to my fellow Governors for their invaluable advice and assistance and to The Ballet Guild, the artistic and management teams, dancers and staff for their passion, dedication, loyalty and time.

香港芭蕾舞團一直為邁向成為亞洲區內其中一個頂尖的演藝團體而努力不懈，其精神魄力、做事態度和靈活多變，整合起來令香港成為一個與別不同的國際都會。在紛亂的日子，藝術提供了有意義的觀點，能教人體會到人性無止境的鬥爭，以及人性的光輝和堅忍。《睡美人》就是一個絕佳的例子，大愛和寬恕奮力抵抗嫉妒與怨毒，是舞團2010-11財政年度的一個重點節目。這齣由前美國芭蕾舞劇院和皇家芭蕾舞團的首席舞蹈員辛西亞·哈維全新打造的製作，表現出優質嚴謹、充滿生氣的藝術境界和技巧卓越的造詣，獲得空前成功。我們亦很高興可以繼續以文化大使的身份代表香港特區政府參與2010世博會，眾舞蹈員於6月4日在上海東方藝術中心上演了一場叫好叫座的當代芭蕾舞匯演 - 《仲夏芭蕾精品》。

舞團透過搬演如《夢偶情緣》和《胡桃夾子》等永恆經典舞劇、巴蘭欽和威廉·科西的當代傑作、克里斯托夫·威爾頓和彼得·奎安斯的全新創作，以及華人編舞家如伍宇烈及其他舞團成員的精彩作品，持續建立豐富的演出劇目。觀眾人數於2011-12財政年度整體上保持穩定，共有逾60,000人次蒞臨欣賞我們在香港及內地舉行的演出和參與我們的教育外展活動。

和國際上的同儕比較，香港芭蕾舞團獲得的資助一直嚴重不足，年終錄得70萬元的虧損，但我很高興向大家匯報本年度的票房收益上升了13%，達970萬。當中有兩大因素構成今年的財政狀況：一) 舞團從每張門票賺取1元，實際的演出開支卻為4元(其他國際舞團的演出開支則為16元)；二) 全年最主要的籌款晚會，舉行日期落入2011-12財政年度。對藝術及營運開支謹慎小心的管理，加上香港芭蕾舞團協會的慷慨支持，令舞團錄得100萬元的籌款淨值，成績斐然。

本年度，我們很高興邀得兩位能幹的行政人員加入舞團，與我們的藝術總監區美蓮合作：行政總監葉思芬把市場推廣方面的重要經驗帶入舞團；黃文芝則會加入成為副行政總監。我們祝願辭任的行政總監徐嘉鳴前程似錦，而她亦會繼續以董事身份服務舞團。

繼續爭取一個供日常運作及表演的固定場地，仍是我們最重大的挑戰，對於西九文化區的發展，我們亦積極參與討論。

我謹代表董事局對一直以來衷心慷慨支持舞團的香港特別行政區政府、所有贊助商、捐款人、支持者致意。我尤其感謝各位董事為舞團提供寶貴意見和協助，亦對香港芭蕾舞團協會、藝術行政隊伍、各舞蹈員和同事付出的熱情、決心、忠誠和時間表示由衷謝意。

JOHN JEFFREY YING
CHAIRMAN
BOARD OF GOVERNORS
應候榮
主席
董事局

Message from the Artistic Director

藝術總監獻辭

Another stimulating year has passed for me as the Artistic Director of The Hong Kong Ballet. We started the fiscal year with a triple bill – **Brilliant Steps**. This kind of programme, with its varying challenges and diversity of styles is so important for the development of both the dancers and the artform. Such triple bills provide many opportunities for the dancers to perform solo parts that help develop their technique and their confidence. The dancers relish the chance to “introduce” the audience to international choreographers who have not yet had exposure in this part of the world.

This time, George Balanchine’s **Allegro Brillante** represented the traditional part of the programme. William Forsythe’s **Steptext** showed that he is a new Balanchine for the 21st century, and Krzysztof Pastor’s **In Light and Shadow** presented the whole company’s dancing skills as well as their joy for dancing.

We continued to offer performances for the whole family to enjoy together. This year we performed **Coppélia**, **The Nutcracker**, and **The Sleeping Beauty**. **The Sleeping Beauty** was our big première of the season, staged by the famous former American Ballet Theatre and Royal Ballet star Cynthia Harvey with costumes and sets by the renowned British designer Mark Bailey. For this production I want to highlight the great co-operation between The Hong Kong Ballet and the Hong Kong Academy for the Performing Arts. Many of the Academy’s students took part in this production with enthusiasm and professionalism so we look forward to collaborating again in future.

Yuri Ng’s ballet **Firecracker**, which has a strong connection to Hong Kong, has proved so popular that we staged a re-run just before Chinese New Year and once again it was a resounding success.

The fiscal year ended with another re-run – this time, a triple bill staged in Sha Tin themed around ballet music by Igor Stravinsky in a programme called **Jazz, Rituals & War: Stravinsky’s Revolution**.

The show opened with Nils Christie’s **Symphony in Three Movements**, a magnificent showcase for our exquisite male dancers. Next, our friendly exchange with The Australian Ballet continued as Principal Artist Lana Jones joined us to perform in Balanchine’s **Rubies**; as always in Balanchine’s ballets, the focus was firmly on the ladies of the Company. We closed the show with Stravinsky’s amazing score for **The Rite of Spring** beautifully set in this version to Natalie Weir’s choreography which featured all the dancers in the Company. It was an evening to enjoy both for eyes and ears.

As the year draws to a close, it makes me reflect on all that we have achieved this season. The Company is stronger than ever, and we are proud to play an integral role in the ever-evolving cultural life of Hong Kong.

作為香港芭蕾舞團的藝術總監，我又渡過了充實的一年。

我們以一齣集三套作品的節目 – 《光·影·步》為新的財政年度揭開序幕，這類節目具備不同的挑戰、風格變化多端，對舞蹈員和芭蕾舞藝術的發展來說，都極為重要。這套三齣節目為舞蹈員提供獨舞演出的機會，對培養他們的舞技及信心幫助極大。舞蹈員更可藉此機會向觀眾「介紹」由國際有名的編舞家創作的作品，讓這些未有機會在香港演出的作品可以有曝光的機會。

今次，巴蘭欽的《華麗的快板》代表了節目中傳統的部份。威廉·科西的《舞極》向觀眾展示他就是廿一世紀的新巴蘭欽，克里茲托夫·帕斯特《光與影之間》則反映出全體舞蹈員的技術，以及他們對舞蹈的熱愛。

今年，我們繼續帶來老少皆宜的節目。我們演出《夢偶情緣》、《胡桃夾子》及《睡美人》。《睡美人》是今季一場重要的首演，我們邀得明星舞蹈家、前美國芭蕾舞劇院及英國皇家芭蕾舞團舞蹈員辛西亞·哈維為此劇重新監製，英國名設計師馬克·貝利則負責舞台及舞衣設計。是次演出，香港芭蕾舞團與香港演藝學院合作愉快，亦安排了多位對舞蹈充滿熱誠及專業的演藝學生參與演出，我期待將來有機會再與他們合作。

伍宇烈的《糊塗爆竹賀新年》是一齣具有強烈本土氣息的作品，作品極受歡迎，於中國農曆新年前夕載譽重演，並再一次獲得空前成功。

另一套重演節目《破格芭蕾舞：史特拉汶斯基之音樂革命》為本財政年度完結。這齣三齣節目今次於沙田上演，主題環繞史特拉汶斯基的芭蕾舞音樂。節目以克里斯特創作的《三樂章交響曲》掀起序幕，是一齣炫耀男舞蹈員技術的一流作品。接著是巴蘭欽的《珠寶》，我們繼續進行與澳洲芭蕾舞團交流計劃，安排他們的首席舞蹈員妮娜·鍾斯來港參與我們的演出。巴蘭欽的作品一如以往，焦點放在女舞蹈員身上。節目以史特拉汶斯基令人讚嘆的《春之祭》壓軸，今次採用的是娜泰莉·維亞的版本，用上全體舞蹈員演出，是一晚視聽上的饗宴。

2011年快將過去，這個時間讓我重新反思今季所取得的成績。舞團前所未有的強大，我們亦以作為香港瞬息萬變的文化生活中的重要一員而自豪。



Madeleine Onne

MADELEINE ONNE
ARTISTIC DIRECTOR
區美蓮
藝術總監

Message from the Executive Director

行政總監獻辭

In my first year with The Hong Kong Ballet, I have been re-acquainted with the unique world of ballet which I first entered as a child, and am reminded of how this beautiful and magical art form can create such strong emotions and loyalty. I am delighted to work so closely with our Artistic Director Madeleine Onne, our Ballet Master and Mistress, and our dancers who consistently demonstrate the highest levels of commitment and professionalism. Time and again I am astounded by the sheer technical excellence and dedication of the dancers, and it is this passion which drives us all to further raise the Company’s profile so that The Hong Kong Ballet receives the recognition it deserves.

During the 2010-11 Fiscal Year, The Hong Kong Ballet staged 7 productions totalling 42 performances, to an audience of over 43,000. Our new production of **The Sleeping Beauty** had an extremely successful two-week run in September 2010, contributing to a 13% overall increase in box office for the year. However, despite this increased box office success, we ended the year with a deficit of \$0.7 million.

In terms of touring, this year has seen a number of overseas performances for our dancers as we were invited to perform in China, Colombia, Australia and Germany, and we are currently developing more touring plans for the coming season to raise the Company’s international profile, thereby promoting Hong Kong as Asia’s World City.

One of my top priorities as Executive Director is to continue to search for a home, a place where we can come together as one Company in one location. The current situation presents many challenges, with the artistic team operating in the Hong Kong Cultural Centre, and the administration team working in Happy Valley. In order to continue to increase our stature on the world stage, we need to optimize our working practices and harness synergies across the Company, and a single home is therefore essential. In time we hope to find a permanent solution with the advent of the West Kowloon Cultural District, where we will remain a key player in raising the overall awareness and appreciation of the arts in Hong Kong.

In the next 12 months, Artistic Director Madeleine Onne, Deputy Executive Director Cecilia Wong and I will maintain our focus on increasing the Company’s prominence in the international ballet community. Fundraising continues to be a crucial element for the Company, and in 2010-11 we raised \$1 million, through the very successful and popular **The Nutcracker Christmas Benefit**, and a **Black Swan** Charity Show, both of which were well-received by our patrons and supporters. Holding such events enables us to continue with our all-important education & community outreach programmes, whose aims are to broaden the appeal of the ballet art form to a wider audience, to nurture emerging young talent, and to foster a love of art and ballet amongst the next generation of audiences.

I would like to thank the Board of Governors, HAB, LCSD, The Hong Kong Ballet Guild and all our patrons and supporters for their ongoing support and contribution to the Company, as well as Madeleine, Cecilia, our artistic team, our dancers and our Blue Pool Road staff for their ongoing dedication and commitment to the Company.

今年是我首年加入香港芭蕾舞團，這讓我重新認識於我兒時已經開始接觸，這門獨一無二的芭蕾舞藝術，並提醒我芭蕾舞的美妙之處，及其能夠產生出的濃烈情感和歸屬感。我很高興可以和藝術總監區美蓮、舞團導師、舞蹈員緊密合作，他們均向我展示對舞團的高度投入和專業態度。我一次又一次被舞蹈員的精湛技術和無私奉獻所打動，他們的熱誠促使我們繼續為提昇舞團的聲譽而奮鬥，令香港芭蕾舞團得到應得的認同。

在2010-11舞季中，港芭為觀眾呈獻了七個節目，在42場演出中，觀眾達43,000人次。我很欣慰我們在2010年9月演出一連兩個週末的全新製作《睡美人》取得驕人成績。舞團全年票房共有13%的增長，《睡美人》功不可沒。雖然票房有如此的增長，我們仍然錄得70萬元的虧損。令人高興的是舞團的成功並不局限於香港。今年，我們獲邀到中國、哥倫比亞、澳洲及德國演出，並計劃於來季為舞蹈員編排更多海外演出，以提升舞團國際名聲，亦可為宣傳香港為「亞洲國際都會」盡一分力。

作為行政總監最重要的一項工作，是繼續為舞團找一個家，一個可以集合全體人員於同一個地方工作的家。現時藝術團隊在香港文化中心排練，而行政隊伍則在跑馬地工作，這樣的情況的確為我們帶來很大的挑戰。為了繼續提高我們在世界舞台的地位，我們須要優化工作程序，齊心協力做事，所以一個家，一個可以讓大家在同一地方工作的家是必須的。我希望長遠的解決辦法將可以在西九文化區內找到，在文化區內我們將繼續是加強香港社會對藝術關注及認知的重要一員。

未來的12個月，藝術總監區美蓮、副行政總監黃文芝及本人會繼續將焦點放於提高舞團的國際聲譽。籌款事務亦是舞團的重要議題，在2010-11年度，我們舉行了十分成功和受歡迎的「胡桃夾子聖誕芭蕾舞餐聚」及「黑天鵝電影慈善放映」，兩者均極受贊助人及支持者歡迎，共籌得100萬元。透過這些籌款活動，能支持我們繼續舉辦意義重大的教育及社區外展活動，拓闊芭蕾舞藝術的觀眾層、教育有天份的年輕人，及在下一代種下熱愛芭蕾舞的種子。

我希望藉此董事局、民政事務局、康樂及文化事務署、香港芭蕾舞團協會、所有贊助人及支持者對舞團長期的支持和貢獻致意。我亦感謝區美蓮、黃文芝、我們的藝術團隊、舞蹈員及藍塘道的伙伴長久以來對舞團的貢獻及熱誠。



Rebecca Ip

REBECCA IP
EXECUTIVE DIRECTOR
葉思芬
行政總監

Productions 演出



Brilliant Steps

《光·影·步》

21 - 22.5.2010 - 7:30PM
22 - 23.5.2010 - 2:30PM

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



Dancers: Tan Yuan Yuan & Damian Smith. Photographer: Gordon Wong

Bringing together distinctive ballet works in the neoclassical and modern genre, **Brilliant Steps** featured the works of masters George Balanchine, William Forsythe, Christopher Wheeldon, Marius Petipa and renowned Polish choreographer Krzysztof Pastor. The Hong Kong Ballet's acclaimed Guest Principal Dancer, San Francisco Ballet's Tan Yuan Yuan and her dance partner Damian Smith appeared in the show, along with Gaëlle Riou and Kazbek Akhmedyarov from Ballet du Capitole, Toulouse. The pas de deux from Christopher Wheeldon's **Ghosts** was performed by Tan and Smith, while Riou and Akhmedyarov danced the pas de deux from Marius Petipa's classic **Le Corsaire**, reworked by Nanette Glushak.

《光·影·步》結集多位著名編舞家的作品，包括喬治·巴蘭欽、威廉·科西、克里斯托夫·威爾頓、波蘭編舞家克里茲托夫·帕斯特，及蘭納·格斯克改編佩蒂巴之作品等。來自法國土魯斯市政廳芭蕾舞團的首席舞蹈員姬莉·利奧及卡茲別克·艾米耶諾夫應邀獻演《海盜》其中一幕雙人舞，而港芭的客席首席舞蹈員譚元元以及她在三藩市芭蕾舞團的拍檔達米安·史密斯亦演出克里斯托夫·威爾頓的新作《鬼魂》之雙人舞。

"[In Balanchine's **Allegro Brillante**] Jin Yao, the company's finest classical stylist, excelled herself in the ballerina role: her scintillating, full-bodied dancing in the pas de deux and solo marked a new high in her career"

- Financial Times

「金瑤—香港芭蕾舞團最出色的古典舞者，於此次演出中超越了自己，尤其於雙人舞及獨舞部分更是光芒四射，可謂是她事業上的另一高峰。」

- 金融時報

Allegro Brillante 《華麗的快板》

Choreography 編舞: George Balanchine 喬治·巴蘭欽

Music 音樂: Pyotr Ilyich Tchaikovsky, Orchestral: Piano Concerto No.3, Op.75 柴可夫斯基《第三號鋼琴協奏曲Op.75》

Lighting Design 燈光設計: Leo Cheung 張國永

Répétiteur 排練導師: Ben Huys 班·黑斯

Pas de Deux from Le Corsaire 《海盜》雙人舞

Choreography 編舞: Nanette Glushak, after Marius Petipa 蘭納·格斯克 (改編自佩蒂巴)

Music 音樂: Riccardo Drigo

Costume 服裝: Joop Stokvis

Lighting Design 燈光設計: Leo Cheung 張國永

Guest Artists 特別嘉賓: Gaëlle Riou, Kazbek Akhmedyarov 姬莉·利奧、卡茲別克·艾米耶諾夫

Steplex 《舞極》

Choreography 編舞: William Forsythe 威廉·科西

Music 音樂: Johann Sebastian Bach, Chaconne, from Partita No. 2 in D minor, BWV 1004- recording by Nathan Milstein J.S. 巴赫《夏康舞曲》，選自D小調無伴奏小提琴第二組曲BWV 1004A

Set, Costume & Lighting 燈光/服裝/佈景設計: William Forsythe 威廉·科西

Rehearsal Director 排練總監: Agnès Noltenius 阿妮斯·洛婷妮斯

Re-Lighting 燈光執行: Leo Cheung 張國永

Pas de Deux from Ghosts 《鬼魂》雙人舞

Choreography 編舞: Christopher Wheeldon 克里斯托夫·威爾頓

Music 音樂: C.F. Kip Winger

Costume 服裝: Mark Zappone and company

Guest Artists 特別嘉賓: Tan Yuan Yuan 譚元元, Damian Smith

In Light and Shadow 《光與影之間》

Choreography 編舞: Krzysztof Pastor 克里茲托夫·帕斯特

Music 音樂: Johann Sebastian Bach, Aria from Goldberg Variations (BWV 988),

Orchestral Suite in D Major No. 3 (BWV 1068) 巴赫《哥德堡變奏曲》

抒情調(BWV 988), 《D大調第三號管弦樂組曲》(BWV 1068)

Set & Costume Design 佈景及服裝: Tatyana van Walsum 蒂亞娜·華心

Lighting Design 燈光設計: Bert Dalhuysen 畢·德希臣

Re-Lighting 燈光執行: Leo Cheung 張國永

Répétiteur 排練導師: Steven Elienne 史提芬·艾狄安



Dancers: Wu Fei-fei, Zhang Yao. Photographer: Gordon Wong

"Coppélia with its joyous score by Delibes, is one of the happiest ballets in the entire ballet repertory, and is particularly suitable for children enjoying their summer holidays."

- ballet.co.uk

「《夢偶情緣》是有史以來最令人開懷的芭蕾舞喜劇，配合德利伯的音樂，尤其適合小朋友度過愉快的暑假。」

- ballet.co.uk



Dancers: Jin Yao, Zhang Yao Photographer: Keith Hoo



Dancers: Jin Yao, Zhang Yao Photographer: Keith Hoo

Since its creation in 1870 for the Paris Opera, the wonderfully witty **Coppélia** has deservedly earned its reputation as one of the most popular comic ballets. Set in a central European village, it tells the story of Dr Coppélius – an eccentric old inventor who fools the villagers with his creation of a beautiful mechanical doll – Coppélia. Ronald Hynd's delightful choreography gives the dancers an opportunity to showcase their comic and character acting skills, at the same time offering a display of their technical aptitude in a range of complex dance styles. Léo Delibes' unique blend of classical and folk music, with Roberta Guidi di Bagno's gorgeous set and costumes complement the ballet's bright, jovial mood, making it the perfect family entertainment for all ages.

《夢偶情緣》1870年於巴黎歌劇院首演，為芭蕾舞史上其中一齣最受歡迎的喜劇芭蕾舞。故事發生於中歐的一個村落，一位神秘怪誕的發明家歌柏尼博士，創造了一台漂亮彷彿真人的機械木偶。羅奈·海德的編舞，不但讓舞者展示幽默傳神的演繹技巧，同時亦挑戰舞者的技巧與潛能。音樂由芭蕾舞音樂巨匠德利伯編寫，蘊含古典與民族音樂的特色，配合諾貝蒂·帕哥諾瑰麗堂皇的佈景及服裝設計，《夢偶情緣》是一家大小的開懷之選。

Choreography 編舞: Ronald Hynd 羅奈·海德

Music 音樂: Léo Delibes 德利伯

Set & Costume Design 佈景及服裝設計: Roberta Guidi di Bagno 諾貝蒂·帕哥諾

Lighting Design 燈光設計: Leo Cheung 張國永

Re-lighting 燈光執行: Wayne Wong 黃偉業

New Moon

月舞

24 - 25.9.2010 - 8:00PM
25 - 26.9.2010 - 3:00PM

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

"The most accomplished piece was Yuh Egami's *Mirage*, with its elegant images of the moon reflected in water and references to the intangible nature of beauty. Egami knows how to make his dancers move and how to use multimedia to good effect!"

- South China Morning Post

「最值一讚的是江上悠的《鏡花水月》，配合月亮在水裡優雅的倒影及大自然無形的美，江上悠知道怎樣令舞蹈員舞動，如何運用多媒體製造好的效果。」

- 南華早報



Dancers: Irak David Claess & Kenji Hidaka. Photographer: Gordon Wong

Li Yi-ran, Yuh Egami, Ricky Hu, Kostyantyn Keshyshev and Jonathan Mangosing, dancers of The Hong Kong Ballet, all embraced the challenge of creating new dance duets which expressed emotions and the physicality of relationships.

New Moon opened with the quintessential pas de deux from *Flower Festival in Genzano* by Danish Master August Bournonville, a charming duet which displayed the simple joy and teasing playfulness of young love. Acclaimed Canadian choreographer Peter Quanz, who has been making his name on the international dance scene, presented *Luminous* as a world première. This programme took the audience on a journey from the past, travelling through to dance duets of our time.

香港芭蕾舞團五位年青舞蹈員，包括李怡燃、江上悠、胡頌威、古思宇及高瀚林，既是表演者亦是編舞家，他們以月亮為靈感，以嶄新的意念，透過創作一連串不同風格的「雙人舞」，探討現代人與社會、自身、現實、虛擬世界之間等各式各樣的微妙關係。舞團亦特別委約來自加拿大的新一代編舞家彼得·奎安斯為是次演出創作全新作品《明亮》，節目同時亦包括著名古典編舞家奧古斯特·布農維爾的作品《花節雙人舞》。



Dancer: Lu Yu-Yao. Photographer: Gordon Wong

Pas de Deux from *Flower Festival in Genzano* 《花節雙人舞》

Choreography 編舞: August Bournonville 奧古斯特·布農維爾
Music 音樂: Edvard Helsted and Holger Simon Pauli
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

Moonlight 《月光》

Choreography 編舞: Li Yi-ran 李怡燃
Music 音樂: Excerpts from *Romeo and Juliet*, by Sergei Prokofiev
浦羅哥菲夫《羅密歐與茱麗葉》音樂選段
Set & Costume 佈景及服裝: Li Yi-ran 李怡燃
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

Mirage 《鏡花水月》

Choreography 編舞: Yuh Egami 江上悠
Music 音樂: Chris Cheung (Xex Grp) 張瀚謙
Set & Costume 佈景及服裝: Yuh Egami 江上悠
Multi-media design 多媒體設計: Kong King-sin 江景先
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

Twins 《雙生》

Choreography 編舞: Ricky Hu 胡頌威
Music 音樂: *Blue Panda* by Satori Ray, *Cartoon* by Raphael Beau (from the movie *Micmacs*), *Death Rattle* (from *Once Upon A Time In The West*), *Pretense* by DJ Krush
Set Design 佈景設計: Ricky Hu 胡頌威
Costume Design 服裝設計: 李理 Li Cheng
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

Black and White 《黑與白》

Choreography 編舞: Kostyantyn Keshyshev 古思宇
Music 音樂: *Resident Evil Main Title Theme* (Score) (From the movie *Resident Evil*) by Marilyn Manson; *It Was All in Your Mind* by Wade Robson, *Aeternal* by Paul Oakenfold
Set & Costume 佈景及服裝: Kostyantyn Keshyshev 古思宇
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

It's Getting Late 《入夜》

Choreography 編舞: Jonathan Mangosing 高瀚林
Music 音樂: *Don't Stop the Music* by Jamie Cullum
Set & Costume 佈景及服裝: Jonathan Mangosing 高瀚林
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

Luminous 《明亮》

Choreography 編舞: Peter Quanz 彼得·奎安斯
Music 音樂: *Affairs of the Heart* by Marjan Mozetich
Costume 服裝: Virginia Chu 朱股
Lighting Design 燈光設計: Mak Kwok-Fai 麥國輝

The Sleeping Beauty

睡美人

29 - 30.10.2010 & 5 - 7.11.2010 - 7:30PM
31.10.2010 & 6 - 7.11.2010 - 2:30PM

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



Dancers: Jin Yao, Friedemann Vogel. Photographer: Gordon Wong

The Hong Kong Ballet's brand new production of *The Sleeping Beauty*, one of the finest ballets in the classical repertoire, had all the elements of an enduring fairy tale: romance, poetry, fate, good versus evil, and of course, love. Produced by Cynthia Harvey, former Principal Dancer with American Ballet Theatre, and starring Guest Artist Friedemann Vogel, Principal Dancer from the Stuttgart Ballet, the show featured a seductive score by Pyotr Ilyich Tchaikovsky, magnificent sets and lush costumes by renowned British designer Mark Bailey, and live accompaniment by the Hong Kong Sinfonietta. This programme reached 90% house capacity.

《睡美人》是芭蕾舞劇中不朽的經典作品，它結合了浪漫、詩意、善良、邪惡、命運等不同元素，當然還有真摯的愛情，加上古典芭蕾之父佩蒂巴豐富多樣的編舞，令它自1890年於聖彼得堡首演以來，迄今仍是最歡迎的古典舞碼之一。是次香港芭蕾舞團全新製作的《睡美人》，由前英國皇家芭蕾舞團首席舞蹈員辛西婭·哈維加以改編，配合英國名設計師馬克·貝利全新設計的華麗舞台和閃爍舞衣，由斯圖加特芭蕾舞團首席獨舞員弗里德曼·沃格爾客席演出，加上香港小交響樂團現場演奏柴可夫斯基的動人樂章，讓觀眾沈醉於繽紛夢幻的童話國度。是次8場演出入座率達90%。

"A pleasing and satisfying production."

- ballet.co.uk

「一個令人看得愉悅及滿足的製作。」

- ballet.co.uk



Dancers: The Hong Kong Ballet dancers. Photographer: Cheung Chi Wai

Production 製作: Cynthia Harvey, after Marius Petipa 辛西婭·哈維 (原編舞: 佩蒂巴)

Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基

Set & Costume Design 佈景及服裝設計: Mark Bailey 馬克·貝利

Lighting Design 燈光設計: Billy Chan 陳焯華

Conductor 指揮: Judith Yan 顏菁

Live Accompaniment 現場伴奏: Hong Kong Sinfonietta 香港小交響樂團



Dancer: Shen Ji. Photographer: Gordon Wong

The Nutcracker

胡桃夾子

17 - 19 & 21 - 24, 26.12.2010 - 7:30PM
18 - 19 & 25 - 27.12.2010 - 2:30PM

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

Choreography 編舞: Stephen Jefferies 謝傑斐
Additional Choreography: Children's Dance 兒童舞: Rashna Homji 謝麗娜, 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 燈光設計: Leo Cheung 張國永
Lighting Execution 燈光執行: Wayne Wong 黃偉業
Conductors 指揮: Yip Wing-Sie/Lio Kuokman 葉詠詩/廖國敏
Live Accompaniment 現場伴奏: Hong Kong Sinfonietta 香港小交響樂團



Dancer: Li Ming Photographer: Gordon Wong



Dancers: Jin Yao, Zhang Yao Photographer: Gordon Wong

A delightful Christmas tradition for audiences of all ages, **The Nutcracker** ballet is celebrated around the world as a yuletide treasure. Set to a joyous score by Tchaikovsky, this fairytale ballet invites young and old alike to rediscover the magic of Christmas. Featuring sumptuous sets and costumes, live music by the Hong Kong Sinfonietta and inspirational choreography, **The Nutcracker** is a magnificent tribute to the Christmas season. This production reached over 95% house capacity.

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細味繽紛夢幻的聖誕節。是次演出入座率達95%。

Firecracker 糊塗爆竹賀新年

28 - 29.1.2011 - 8:00PM
29 - 30.1.2011 - 3:00PM

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



Dancers: Li Jia-bo & Liu Yu-yao. Photographer: Conrad Dy-Liacca

Firecracker is a commissioned work by Yuri Ng, which took its inspiration from the traditional holiday fantasy **The Nutcracker** and transformed it into a ballet all about Hong Kong. Set in 1967 Hong Kong, **Firecracker**'s central character is an elderly props-man in a neglected film studio. As he reminisces about the past, his memories and experiences come alive to form a ballet mosaic, accompanied by the familiar **The Nutcracker** score by Tchaikovsky. As faded recollections are brought to life by images from old newsreels, the fast-paced ballet speeds through time, hurtling past events and fragments of collective memories. **Firecracker**'s appeal was confirmed by a 96% house capacity for this run, its second in two years.

《糊塗爆竹賀新年》由本地編舞家伍宇烈及香港芭蕾舞團的舞蹈員江上悠聯手創作，以充滿傳統節日氣息的著名芭蕾舞劇《胡桃夾子》為藍本，帶領觀眾穿越時空，由1967年起一直向前走，觀眾好像看到舊影畫戲的預告片一樣。舞劇原用柴可夫斯基在《胡桃夾子》中的音樂，而每一幕的編舞都對應著《胡桃夾子》作360度大翻新。棉襖、桃花、紅包、麻將、舞獅、唐裝衫褲加小帽……芳芳、狄娜、于素秋、香港節的花車美人、工展會小姐、訪港的公爵夫人……一份濃濃的香港情懷令人會心微笑。《糊塗爆竹賀新年》是中西合璧、新舊共融的創作，是對過去的懷緬，亦是對現在及未來的反思，一個穿越時空的旅程，引起觀眾深刻的共鳴。是次載譽重演，入座率達96%。

"**Firecracker** showed off The Hong Kong Ballet dancers at their best..."

- *Financial Times*

「《糊塗爆竹賀新年》展示出香港芭蕾舞團舞蹈員最佳的實力。」

- 金融時報

"Vivid and lively performances ...**Firecracker** is totally entertaining."

- *Macao Daily News*

「生動活潑的演出...《糊塗爆竹賀新年》充滿娛樂性。」

- 澳門日報

"A witty, inventive take on the classic combined with a nostalgic tribute to Hong Kong in the 1960s."

- *South China Morning Post*

「一個聰明且創新的版本，把經典劇目幻化為對60年代香港的致敬。」

- 南華早報



Dancer: Ye Fui-fei. Photographer: Conrad Dy-Liacca

Choreography 編舞: Yuri Ng 伍宇烈

Associate Choreography 聯合編舞: Yuh Egami 江上悠

Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基

Set Design 佈景: Kelvin Tsang 曾文通

Costume Design 服裝: Yaki Lai 賴妙芝

Lighting Design 燈光設計: Billy Chan 陳偉華

Sound 音響: Ken Che 池家鏞

Jazz, Rituals & War: Stravinsky's Revolution

《破格芭蕾：史特拉汶斯基之音樂革命》

18 - 19.3.2011 - 8:00PM
19 - 20.3.2011 - 3:00PM

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



Dancers: The Hong Kong Ballet dancers with Lana Jones. Photographer: Gordon Wong

Acknowledged as one of the most groundbreaking modern composers of the 20th century, the work of Igor Stravinsky is known for its broad stylistic range. His innovative use of rhythmic structure in music transformed subsequent generations, establishing him as a musical revolutionary force.

Jazz, Rituals & War: Stravinsky's Revolution brought together three ballet pieces connected by musical scores by Stravinsky - dance master George Balanchine's colourful, American Jazz age inspired *Rubies*; Natalie Weir's *The Rite of Spring*, with its distinctive Aboriginal cultural influence; and *Symphony in Three Movements*. Nils Christie's work on the dark emotions connected with war. This programme featured Guest Artist Lana Jones, Principal Artist from The Australian Ballet.

史特拉汶斯基被譽為20世紀最具影響力的音樂革命家，他的音樂風格前衛且多樣化，在節奏運用上推陳出新，對後世影響深遠。

《破格芭蕾：史特拉汶斯基之音樂革命》結集三部風格迥異的當代芭蕾舞作品，它們分別以史特拉汶斯基之音樂入舞，包括喬治·巴蘭欽所編，充滿美國20年代風情的作品《紅寶石》、澳洲女編舞家娜泰莉·維亞的《春之祭》，及克斯特展現戰爭中之人性面貌的《三樂章交響曲》，讓觀眾以視覺來體驗史特拉汶斯基的三部經典樂曲。是次演出更邀請澳洲芭蕾舞團首席舞蹈員妮娜·鍾斯作客演出。

"Again the dancers performed at their best."
- *Financial Times*

「一如以往，舞蹈均全力以赴，傾力演出。」
- 金融時報



Dancers: bak David Claess, Jin Yao. Photographer: Gordon Wong

Symphony in Three Movements 《三樂章交響曲》

Choreography 編舞: Nils Christie 克斯特

Staged by Annegien Sneep 製作: 安妮珍·史林

Music 音樂: *Symphony in Three Movements* by Igor Stravinsky 史特拉汶斯基 《三樂章交響曲》

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, Annegien Sneep 克斯特、安妮珍·史林

Rubies 《紅寶石》

Choreography 編舞: George Balanchine 喬治·巴蘭欽

Music 音樂: *Capriccio for Piano and Orchestra* by Igor Stravinsky 史特拉汶斯基 《鋼琴樂隊隨想曲》

Répétiteur 排練導師: Elyse Borne 伊莉絲·寶妮

Set & Costume Design 服裝及佈景設計: Bill Haycock 夏國斌

Original Lighting Design 燈光設計: Leo Cheung 張國永

Re-lighting 燈光執行: John A. Williams 尹立賢

The Rite of Spring 《春之祭》

Choreography 編舞: Natalie Weir 娜泰莉·維亞

Music 音樂: *The Rite of Spring* by Igor Stravinsky 史特拉汶斯基 《春之祭》

Répétiteur 排練導師: Graeme Collins 高家霖

Costume Design 服裝設計: Donato Moreno 莫禮圖

Lighting Design 燈光設計: John A. Williams 尹立賢



Dancers: The Hong Kong Ballet dancers. Photographer: Gordon Wong

Artist Recognition 藝術認同

Hong Kong Arts Development Awards 2010 Best Artist (Dance) - Jin Yao

The Hong Kong Arts Development Awards is an annual flagship event on the local arts scene. It aims to give formal recognition to distinguished arts practitioners, groups and organisations that have made significant contributions to arts development in Hong Kong. The Company was thrilled that Principal Dancer Jin Yao won the Award for Best Artist (Dance) at the Hong Kong Arts Development Awards 2010.

Jin Yao joined The Hong Kong Ballet as Senior Soloist in 2004. She was promoted to Principal Dancer in 2005 and has received numerous accolades in both Hong Kong and China. Some of her achievements include winning the Bronze Prize at the Shanghai International Ballet Competition in 2001, Career Outstanding Contribution Award from the Cultural Ministry of China in 2001 and 2002, and a Gold Medal at the Varna International Ballet Competition in 2002. In 2007, she won the Hong Kong Dance Alliance's Award for her superb performance in *Giselle* and Balanchine's *Tchaikovsky Pas de Deux*.



Photo courtesy of Hong Kong Arts Development Council

2010香港藝術發展獎 年度最佳藝術家獎(舞蹈) - 金瑤

香港藝術發展獎是本地藝術界一年一度的盛事，旨在表揚對推動香港藝術發展貢獻良多的卓越本地藝術工作者、組織和藝團。舞團對於首席舞蹈員金瑤小姐榮獲香港藝術發展局頒發「2010香港藝術發展獎之年度最佳藝術家獎〔舞蹈〕」感到萬分雀躍。

金瑤小姐於2004年加入成為香港芭蕾舞團的高級獨舞員，2005年擢升為首席舞蹈員，並於香港及中國贏得無數讚賞。她曾獲頒發2001年上海國際芭蕾舞比賽成年組銅獎、2001及2002年中國文化部芭蕾舞事業突出貢獻獎，以及2002年瓦爾納國際芭蕾舞比賽成年組金獎。2007年，她憑藉於《吉賽爾》及《柴可夫斯基雙人舞》中出色的演出獲香港舞蹈聯盟頒發香港舞蹈年獎。



from left: Ms. Jin Yao, Ms. Jean M. Wong
左起：金瑤小姐，王仁曼女士

World Class Guest Artists 世界級客席藝術家



Cynthia Harvey, producer of *The Sleeping Beauty* 《睡美人》製作人辛西亞·哈維

Peter Quanz, choreographer of *Luminous* 《明亮》編舞彼得·奎安斯

"I very much enjoyed these past two weeks with the company; the dancers were just fantastic to work with."

「我十分享受過去兩週和舞團一起的時間，非常高興與他們合作！」

- Graeme Collins, Répétiteur of *The Rite of Spring* 《春之祭》排練導師高家霖

"The company has improved tremendously since last year (2010) and it was a real pleasure to see the rise in standard."

「舞團自去年(2010)進步神速，看見他們水準提高了，是一件賞心樂事。」

- Annelien Snee, Répétiteur of *Symphony in Three Movements* 《三樂章交響曲》排練導師安妮珍·史林

"[A group of] very hardworking and talented dancers who made a big effort to grasp the difficult style and musicality of Balanchine's *Rubies*...polished, energetic, and top notch."

「非常勤奮和有天份的舞蹈員，他們在巴蘭欽的《珠寶》中盡極大的努力掌握艱深的風格和音樂特質……幼細、有活力、一流。」

- Elyse Borne, Répétiteur of *Rubies* 《珠寶》排練導師伊莉絲·寶妮

"...hardworking, enthusiastic and extremely intelligent! ...not only worthy of, but also on the brink of further international acclaim!"

「……勤奮、熱誠和極聰明！……值得國際稱許，而且快要更進一步！」

- Steven Etienne, Répétiteur of *In Light and Shadow* 《光與影之間》排練導師史提芬·艾狄安

"The company is very talented and I believe they are pushing the stances of dance south of the equator...such a wonderful talented group of dancers who respect dance and [are] eager to learn more about the dance world."

「舞團非常有才華，我相信他們正提高赤道以南的舞蹈標準……這個才華橫溢的精彩舞團，既尊重舞蹈，又懇切追求學習有關舞蹈世界的更多東西。」

- Damian Smith, Guest Artist in *Brilliant Steps* 《光·影·步》客席嘉賓達米安·史密斯

"Working alongside people that are so passionate about what they do makes me feel excited and inspired, and I went home recharged and ready to make more discoveries about the art form I love."

「和一群對自己工作充滿熱誠的人合作，我感到興奮，亦從中受到啟發，我回家充電後，打算對這門我喜愛的藝術進行更多探索。」

- Lana Jones, Principal Artist of *The Australian Ballet*, Guest Artist in *Jazz, Rituals & War: Stravinsky's Revolution* 《破格芭蕾舞：史特拉汶斯基之音樂革命》客席嘉賓澳洲芭蕾舞團首席舞蹈員妮娜·鍾斯

"The dancers were disciplined and warm hearted... My hope for the company is that the profile can be raised to the degree they deserve."

「舞蹈員均嚴守紀律，而且熱心友善……我衷心希望舞團能夠贏取到應得的聲譽。」

- Cynthia Harvey, Producer of *The Sleeping Beauty* 《睡美人》製作人辛西亞·哈維

"The Hong Kong Ballet is truly a company that reflects its city - diverse, adaptable and full of creative potential... [the dancers have] an emotional vulnerability, an open humanity that makes them inspiring artists to work with and to watch."

「香港芭蕾舞團是一個能完全反映其城市特質的舞團—多姿多采、適應力強、創意無限……[舞蹈員們]感情豐富、思想開明，令他們成為有能力啟迪同事和觀眾心靈的舞蹈家。」

- Peter Quanz, Choreographer of *Luminous* 《明亮》編舞彼得·奎安斯

Touring 海外演出



In Light and Shadow - Dancers: Wu Fei-fei, Zhang Yao. Photo: 樓正和

Expo 2010 & Festive Hong Kong in Shanghai, China 2010年上海世博會及2010香港節慶年

The Hong Kong Ballet presented a mixed bill production *Summer Delights* at Shanghai Oriental Arts Centre on June 4th to celebrate Expo 2010, Shanghai. The production showcased some of the best choreographers' works in modern ballet today, including William Forsythe, Krzysztof Pastor, and Hong Kong's Yuri Ng.

On the weekend of June 5th & 6th, members of The Hong Kong Ballet also performed at the popular entertainment district Xintiandi as part of Festive Hong Kong Celebration. The programme was presented by Hong Kong Tourism Board and Shui On Land.

為慶祝中國2010年上海世博會的舉行，香港芭蕾舞團於6月4日在上海東方藝術中心歌劇廳為觀眾獻上了精彩絕倫的《仲夏芭蕾精品》。在表演中，港芭帶來威廉·科西、克里茲托夫·帕斯特及香港編舞家伍宇烈三位當代編舞家的作品。此外，港芭於6月5日及6日在上海新天地南翼廣場，為香港旅遊發展局及瑞安房地產主辦的「2010香港節慶年」的旅遊推廣活動演出了五場精彩選段。

Summer Delights 《仲夏芭蕾精品》

4.6.2010 - 7:15pm

Opera House, Shanghai Oriental Art Centre 上海東方藝術中心東方歌劇廳

An excerpt from *Firecracker* 《糊塗爆竹賀新年》選段

Choreographer 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 佈景: Kelvin Tsang 曾文通

Costume 服裝: Yoki Lai 賴妙芝

Steptext 《舞極》

Choreography 編舞: William Forsythe 威廉·科西

Music 音樂: J.S. Bach (Chaconne, from Partita No. 2 in D Minor, BWV1004^)

J.S. 巴赫《夏康舞曲》，選自D小調無伴奏小提琴第二組曲BWV 1004^

Set, Costume & Lighting Design 佈景、服裝及燈光設計: William Forsythe 威廉·科西

In Light and Shadow 《光與影之間》

Choreography 編舞: Krzysztof Pastor 克里茲托夫·帕斯特

Music 音樂: J.S. Bach (Aria from Goldberg Variations (BWV 988) and Orchestral Suite in D Major No. 3 BWV 1068)

J.S. 巴赫《抒情調》，選自《哥德堡變奏曲》BWV 988 及《D大調第三號管弦樂組曲》BWV 1068

Set & Costume Design 佈景、服裝: Tatyana van Walsum 范瓦爾蘇姆



In Light and Shadow
Dancers: Ye Fei-fei, Kalyanlyk Keshyev. Photo: 樓正和



Steptext
Dancers: Jin Yao, Luo Bo. Photo: 樓正和



Excerpt from Firecracker. Photo: 樓正和

Performances for Festive Hong Kong Celebration 為「2010香港節慶年」演出

5.6.2010 - 4:45pm / 6:15pm / 7:45pm

6.6.2010 - 4:30pm / 6:30pm

South Block Piazza, Shanghai Xintiandi 上海新天地南翼廣場

Pas de Deux from *In Light & Shadow* 《光與影之間》雙人舞

Pas de Quatre from *In Light & Shadow* 《光與影之間》四人舞

'Dream Duettles', an excerpt from *Firecracker* 《糊塗爆竹賀新年》選段之《夢之舞》

'The Cat Woman', an excerpt from *Firecracker* 《糊塗爆竹賀新年》選段之《女黑俠》

4th International Dance Festival of Colombia 第四屆哥倫比亞舞蹈節

6 - 13.6.2010 - 7:00pm

Teatro Municipal Cali, Colombia, South America 南美洲哥倫比亞 Teatro Municipal 劇院

The Hong Kong Ballet travelled to Colombia, South America, to perform at the IV International Ballet Festival from June 6th to 13th in Cali. The event was part of the celebrations for the country's independence, and was sponsored by the Secretary of Culture and Tourism of the Municipality of Cali and The Municipal Council. Among the countries represented in the festival were Spain, Germany, Australia, Cuba, Japan, the United States and various South American countries. The Hong Kong Ballet's Principal Dancer Jin Yao with Li Jia-bo performed a pas de deux from Nils Christie's *Symphony in Three Movements*.

第四屆國際芭蕾舞節於2010年6月6日至13日於哥倫比亞的卡利城市完滿舉行。這個每年一度的慶典，由南美洲哥倫比亞Incolballet芭蕾舞學院主辦，卡利市文化及旅遊管理局秘書處贊助，除慶祝國際芭蕾舞節外，亦是祝賀哥倫比亞解體獨立的紀念活動之一。香港芭蕾舞團非常榮幸能夠參與其中，與澳洲、日本、智利、古巴及德國等來自不同地方的芭蕾舞團同場獻藝。香港芭蕾舞團首席舞蹈員金瑤及李嘉博代表出席，為哥倫比亞觀眾帶來克里斯特的現代芭蕾舞《三樂章交響曲》之一段雙人舞。

Symphony in Three Movements 《三樂章交響曲》

Choreography 編舞: Nils Christie 克里斯特

Music 音樂: Igor Stravinsky 史特拉汶斯基

Set & Costume 佈景及服裝: 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



50th Anniversary International Gala in Brisbane, Australia 澳洲布里斯本《50周年國際匯演》

6.8.2010 - 7:30pm

7.8.2010 - 2:00pm & 7:30pm

8.8.2010 - 8:00pm

Playhouse, Queensland Performing Arts Centre 布里斯本表演文化中心 Playhouse

Members of The Hong Kong Ballet travelled to Australia to take part in the *50th Anniversary International Gala* in Brisbane, a programme celebrating The Queensland Ballet's half century of dance. Taking place from August 6th to 8th 2010, The Hong Kong Ballet's Liu Yu-yao and Wei Wei performed pas de deux from *Coppélia* and *In Light and Shadow* at the Queensland Performing Arts Centre. Other participating dancers included those from Dresden Semperoper Ballett, Paris Opera Ballet and the National Ballet of China.

香港芭蕾舞團被邀到澳洲布里斯本為《50周年國際匯演》獻藝，同時慶賀昆士蘭芭蕾舞團成立半世紀。匯演於8月6-8日在布里斯本表演文化中心舉行，港芭的舞蹈員劉昱瑤及魏巍代表參與演出，為是次匯演帶來《夢偶情緣》雙人舞及《光與影之間》雙人舞，與德累斯頓森帕歌劇院芭蕾舞團、巴黎歌劇院芭蕾舞團及中國國家芭蕾舞團同場獻藝。

Pas de Deux from *Coppélia* 《夢偶情緣》雙人舞

Choreography 編舞: Ronald Hynd 羅奈·海德

Music 音樂: Léo Delibes 德利伯

Costume Design 服裝設計: Roberta Guidi di Bagno 諾貝蒂·帕哥諾

Pas de deux from *In Light and Shadow* 《光與影之間》雙人舞

Choreography 編舞: Krzysztof Pastor 克里茲托夫·帕斯特

Music 音樂: Johann Sebastian Bach J.S. 巴赫

Costume Design 服裝設計: Tatyana van Walsum 蒂茵娜·華心

International Balletgala XI in Dortmund, Germany 德國多特蒙德《第十一屆國際芭蕾舞匯演》

25.9.2010 - 7:30pm

26.9.2010 - 6:00pm

Theater Dortmund 多特蒙德劇院

Artistic Director Wang Xin Peng of Theater Dortmund invited The Hong Kong Ballet to take part in the *International Balletgala XI*. The Gala featured new stars in the ballet scene, giving audiences an overview of what's happening around the world. The Hong Kong Ballet's Principal Dancer Jin Yao performed the solo excerpt from *Tchaikovsky pas de deux* by George Balanchine.

港芭應德國多特蒙德市立劇院芭蕾舞團的藝術總監王新鵬邀請，參與多特蒙德的 *International Balletgala XI* 《第十一屆國際芭蕾舞匯演》的演出。匯演於9月25及26日在多特蒙德劇院舉行，港芭的首席舞蹈員金瑤演出了喬治·巴蘭欽的經典名作《柴可夫斯基雙人舞》其中的一段獨舞部分。各國舞者同場攜手獻藝，章顯芭蕾舞界的現今魅力。

Solo from *Tchaikovsky Pas de Deux* 《柴可夫斯基雙人舞》獨舞

Choreography 編舞: George Balanchine 喬治·巴蘭欽

Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基

Costume Execution 服裝執行: Joanne Chong

Education and Community Outreach 教育及外展



Little Green Warriors, School Arts Animateur Scheme 2010-11 創意芭蕾舞培訓計劃2010-11 結業演出《綠色環保小戰士》 Photographer: Monica Hong 康文英

In 2010-11, the Education and Community Outreach team organised over 700 activities, which reached over 25,000 participants. The department mainly focused on the multi-media dance project, the **School Arts Animateur Scheme**, but many other events including rehearsal visits, backstage tours, school and university lecture demonstrations, pre- and post-performance sharing sessions and workshops were held. The department's goal is to enhance ballet appreciation and inspire new audiences through these activities.

Education

Initiated by the Leisure and Cultural Services Department (LCSD), the **School Arts Animateur Scheme** is a multi-media project, in which students of ten primary and two special schools participated. This year's theme was **Little Green Warriors**. The project culminated in a finale performance at the Grand Theatre of the Hong Kong Cultural Centre in July 2011, involving over 260 students.

Two of the Company's performances of **The Nutcracker** formed part of LCSD's Arts Experience Scheme for senior secondary students. The scheme is designed to increase students' understanding and appreciation of the performing arts. To complement the performance we also held an in-depth talk for 255 students. An optional ballet workshop was conducted for one of the schools; 349 students took part. The Hong Kong Ballet also 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 **The Sleeping Beauty** and **Jazz, Rituals & War: Stravinsky's Revolution** were staged, with over 3,000 students enjoying the shows.

The Hong Kong Ballet joined a newly-launched scheme, **A Journey on Learning the Arts for New Senior Secondary Students**, organised by the Education Bureau which aims to encourage students to come into contact with and appreciate the arts in authentic contexts outside the classroom environment. The Hong Kong Ballet selected **Brilliant Steps**, **Coppélia** and **The Sleeping Beauty** to support the scheme and over 370 students watched these productions.

Under LCSD's Venue Partnership Scheme, The Hong Kong Ballet presented three lectures in tandem with our productions at the Studio Theatre of the Hong Kong Cultural Centre, with an additional lecture talk in the rehearsal studio. These lectures attracted between 100 and 180 participants each, totalling over 430 participants.

In terms of direct learning initiatives, the **Youth Intensive Workshop** is extremely popular with ballet students, giving them a valuable 'total learning experience' with our professional artists and dancers.

Outreach

Open dress rehearsals serve as great opportunities for The Hong Kong Ballet to share the art form with under-privileged families, minority groups, volunteer workers and senior citizens. The rehearsals of **Brilliant Steps**, **The Sleeping Beauty** and **Jazz, Rituals & War: Stravinsky's Revolution** benefited 248 guests from Chun Tok School, Fu Hong Society and the Arts Development Council's Arts Ambassadors-in-School Scheme.

The Company also invited under-privileged young people and those who are less fortunate to enjoy our performances for free. The participating organisations include Po Leung Kuk and Hans Anderson Club.



Little Green Warriors, School Arts Animateur Scheme 2010-11, Magic Theatre 創意芭蕾舞培訓計劃2010-11 《綠色環保小戰士》- 魔幻舞台 Photographer: Monica Hong 康文英

2010-11年度，教育及外展團隊為逾25,000名參加者舉辦超過700個不同活動。教育及外展部主要集中推行多媒體舞蹈計劃「學校藝術培訓計劃」，以及其他活動如參觀綵排、後台導賞、學校及大學的示範講座、演前演後藝人談及工作坊等。教育及外展部希望透過以上活動達到增強大眾對芭蕾舞的認識，開拓新的觀眾層。

教育

由康樂及文化事務署倡導的「學校藝術培訓計劃」是一項多媒體計劃，參與計劃的學生分別來自十間小學及兩間特殊學校。教育及外展總監及計劃的創意總監選了《綠色環保小戰士》為今年的主題。經過一年的培訓，計劃以一場於2011年7月在香港文化中心大劇院舉行的表演作結，共有超過260名學生參與演出。

康文署為高中生而設的「藝術新體驗計劃」，包括欣賞兩場舞團的《胡桃夾子》演出。計劃旨在提高學生對表演藝術的了解和鑑賞力，除了觀看表演之外，我們為255名學生安排了一個深入的講座。我們又為其中一間學校安排了一場選擇性參與的芭蕾舞工作坊，共有349名學生出席。香港芭蕾舞團另參加了一個同樣由康文署倡導的計劃—「學校文化日計劃」，計劃讓學生走出校園，親身到表演場地體驗藝術演出或參與活動。學生專場讓超過3,000名學生有機會欣賞到《睡美人》和《破格芭蕾：史特拉汶斯基之音樂革命》。

我們參加了一個由教育局主辦的全新計劃「新高中學生藝術學習之旅」，計劃鼓勵學生在課室以外的真實環境親身接觸藝術。香港芭蕾舞團揀選了《光·影·步》、《夢偶情緣》和《睡美人》支持計劃，合共有超過370名學生欣賞過這些製作。

香港芭蕾舞團在康文署的場地伙伴計劃的幫助下，主辦了三場在綵排室進行的講座，配合三齣在文化中心劇場舉行的製作，這些講座每次的參加人數界乎100至180人不等，合共超過430個參與者。

香港芭蕾舞團青少年工作坊極受芭蕾舞學生歡迎，工作坊令他們可以直接跟我們專業的藝術家及舞蹈員學習，為他們帶來難能可貴的「全方位學習體驗」。

外展

公開綵排亦為香港芭蕾舞團提供機會，和基層家庭、少數族裔、義工及長者分享芭蕾舞這門藝術。《光·影·步》、《睡美人》及《破格芭蕾：史特拉汶斯基之音樂革命》三次公開綵排，合共令248名來自真鐸學校、扶康會及藝術發展局文化大使計劃的觀眾受惠。

舞團亦邀請基層家庭的年輕人免費欣賞表演，參與的機構包括：保良局及安徒生會。



Little Green Warriors, School Arts Animateur Scheme 2010-11 創意芭蕾舞培訓計劃2010-11 結業演出《綠色環保小戰士》 Photographer: Monica Hong 康文英



Youths Intensive Programme - Ballet with the Stars 2010
香港芭蕾舞團青少年計劃《星的伴舞》2010
Photographer: Monica Hong 盧文英

Dancing Keys

The Company was invited by Arts with the Disabled Association Hong Kong (ADAHK) to collaborate on the **Dancing Keys** project, aimed at promoting arts for all in society. The result was a multi-arts 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 show starred student dancers alongside outstanding young pianist Lee Hin and flower arranger Mandy Tang (Lee is visually impaired while Tang has a walking disability). The five performances, held in April and May 2010, attracted 2,360 audience members.

Swanning Around

Swanning Around was a huge intercultural collaborative dance project. Co-presented by the English National Ballet, the Royal Albert Hall, and Webplay, in partnership with the British Council, the project marked the first time that The Hong Kong Ballet collaborated with two other professional dance groups, the City Contemporary Dance Company and Hong Kong Dance Company.

The project culminated in an intensive weekend of rehearsals in Hong Kong, led by Rehearsal Director from The Hong Kong Ballet, Carlo Pacis, before the youngsters gave a performance at the Royal Albert Hall in London in the summer and at Shanghai Expo in September. 111 students performed, with 903 audience members enjoying the free dress rehearsal, before a paying audience of 2,124 enjoyed the evening show at the Royal Albert Hall. An audience of around 1,000 attended the performance in Shanghai's Expo Centre.

指上芭蕾

舞團獲香港展能藝術會邀請合作舉辦「指上芭蕾」計劃，希望藉此向社會上所有人推廣藝術。這是一個集多項藝術於一身的演出，五位學生舞蹈員及香港芭蕾舞團前高級獨舞員賴振榮參與這個在不同社區會堂及購物商場的演出。節目除了有學生舞蹈員參與之外，傑出視障鋼琴家李軒及肢體殘障花藝師鄧燕妹亦參與其中。五場演出分別於2010年4月至5月舉行，共吸引2,360位觀眾欣賞。

《天鵝之旅》

《天鵝之旅》是一個大型的舞蹈文化交流計劃，由英國國家芭蕾舞團、皇家艾爾拔廳、Webplay聯合主辦，英國文化協會協辦，計劃讓香港芭蕾舞團首次有機會和香港另外兩個專業舞蹈團體 - 城市當代舞蹈團及香港舞蹈團合作。

青少年於暑假時在倫敦皇家艾爾拔廳及於9月在上海世博會演出前，在香港進行了一次為期一個周末的密集式排練，由香港芭蕾舞團的白家樂擔任排練總監。111位學生到英國參與共有2,124人購票觀賞的皇家艾爾拔廳演出前，903位觀眾在香港欣賞到免費的總排練，而上海世博會的演出則有大約1,000人參加。

Giving Back to the Community 回饋社會

The 2010-11 Fiscal Year was a landmark for The Hong Kong Ballet, as the Company was recognised as a "Caring Organisation" for the first time by The Hong Kong Council of Social Service. The "Caring Organisation" award was set up to recognise organisations which demonstrate a caring spirit in their interactions with the community, with employees, and also in their approach to environmental protection.

The "Caring Organisation" award was presented to The Hong Kong Ballet in recognition of its achievements in social services, and ongoing support of underprivileged communities. One of the activities for which the company was nominated for this award was **Dancing Keys**, a joint collaboration with the Arts with the Disabled Association Hong Kong.



香港芭蕾舞團於2010-11年度首次榮獲香港社會服務聯會認可為「同心展關懷」機構，這是舞團一個重要的里程碑。「同心展關懷」表揚及公開嘉許與社區、僱員互動實踐關懷精神，以及注重環境保護的機構。

舞團憑藉參與社會服務及對弱勢社群的持續支持，榮獲「同心展關懷」獎項。其中一項獲提名參選此獎項的活動是與香港展能藝術會合辦的「指上芭蕾」。

Community Events

Brilliant Steps – The Hong Kong Ballet x Habitat for Humanity China

The Hong Kong Ballet and Habitat for Humanity China co-hosted a charity performance of **Brilliant Steps** in support of the Tai O Project. The Company was proud to play a part in rebuilding the Tai O community, and in preserving Hong Kong's beautiful natural environment and local heritage.

Launched in May 2010, the three-year Tai O Project aims to restore a total of 88 still houses and 12 neighbourhood walkways, and to introduce solar energy solutions and improved sanitation. Many of the inhabitants of the picturesque fishing village on Lantau have poor living conditions, and the project principally aims to help elderly residents.

Mothers & Daughters Fundraising Gala

Five dancers from The Hong Kong Ballet performed two pieces at the Mothers & Daughters Gala Dinner, which was held in the Grand Ballroom of the Four Seasons Hotel. Liu Miao-miao, Catherine Lau and Li Jia-bo danced **The Return of Springtime**, and Principal Dancers Huang Zhen and Margarita Demjanoka performed the pas de deux from **In Light and Shadow**.

Mothers & Daughters organise a range of activities including exhibitions, workshops and tours in Hong Kong, China, and overseas, in order to raise public awareness of gender inequalities in education and employment, as well as broader social issues such as lack of development, and endangered cultural heritage among minorities. It aims to empower women by promoting education, sustainable community development and access to legal and medical services.



Honoured guests and dancers at The Hong Kong Ballet Benefit Performance to Support Habitat for Humanity Restoration Project in Tai O 貴賓及舞蹈員出席支持仁人家園大澳的籌款演出

社區節目

《光·影·步》- 香港芭蕾舞團x仁人家園

香港芭蕾舞團及仁人家園聯合主辦《光·影·步》慈善演出，為大澳計劃籌款。舞團對可以參與重建大澳社區，為保育香港美麗的自然環境及本地傳統出一分力感到驕傲。

於2010年5月開始、為期三年的大澳計劃，旨在修復合共88間棚屋及12條相連通道、引入太陽能技術和改善衛生情況。在風光如畫的大嶼山漁村生活的很多原居民居住環境惡劣，計劃主要針對幫助長者居民。

Mothers & Daughters 籌款晚會

五位香港芭蕾舞團的舞蹈員出席Mothers & Daughters籌款晚會演出兩段芭蕾舞。晚會於四季酒店的宴會廳舉行，劉苗苗、劉淑儀、李嘉博合演《春之頌》，首席舞蹈員黃震及迪賈諾卡則演出雙人舞《光與影之間》。

Mothers & Daughters透過舉辦一系列活動，如展覽、工作坊及分別到訪香港、中國及海外的巡迴演出，提高公眾對在教育及就業方面的關注，以及其他廣泛的社會課題，如缺乏發展機會、少數族裔瀕危文化繼承及性別不平等之問題。Mothers & Daughters希望透過推廣教育、持續社區發展及提供法律及醫療服務來幫助婦女。

Raising the Roof 集腋成裘

Fundraising Events

The Hong Kong Ballet worked closely with The Hong Kong Ballet Guild on two very well-received fundraising events – **The Nutcracker Christmas Benefit 2010** and **'Black Swan' Charity Show**.

19 December 2010 – **The Nutcracker Christmas Benefit 2010: Kingdom of Toys** at the Hong Kong Cultural Centre was one of The Hong Kong Ballet Guild's outreach projects, and it raised funds to support the educational activities carried out by the Company, including offering opportunities for underprivileged young people to watch and enjoy ballet. The theme of this year's event was Kingdom of Toys, and the day featured games and activities, arts and crafts workshops, a raffle and a silent auction. The highlight was a children's runway show featuring especially made, miniature versions of the costumes from **The Nutcracker**. The show was performed by over 30 organising committee members' children. As the children appeared in the beautiful costumes, a narrator introduced **The Nutcracker** characters and provided an overview of the Christmas classic. The costume parade offered an educational opportunity for the young children to gain an understanding of **The Nutcracker** and to participate in a show, enabling them to develop the skills to take on larger performing roles in years to come. The afternoon was rounded off with a sumptuous lunch, followed by a matinee performance of **The Nutcracker**. Over 360 guests attended a day of fun, wonder and Christmas joy. Proceeds from this event, together with the silent auction, totalled HK\$600,000.

24 February 2011 – **'Black Swan' Charity Show** – The Hong Kong Ballet's **'Black Swan' Charity Show**, hosted by The Hong Kong Ballet Guild at the AMC Cinema, Pacific Place, was a huge success. With over 250 guests and a full house at the cinema, the event raised HK\$300,000. The proceeds went towards The Hong Kong Ballet's "Ballet Artist Welfare Support Scheme" to promote the health and well-being of the Company's dedicated dancers.



Sponsorship

The Hong Kong Ballet has been focusing on raising funds from private individuals, corporations and foundations through sponsorship, fundraising events, advertising, cross-promotion schemes and donation campaigns.

Apart from cash donations, the Company has continued to reach out to companies and the community asking for support in the form of goods and services in-kind. Partnerships include:

- **The InterContinental Hotels Group** offered their luxurious hotel accommodation to visiting guest stars from overseas.
- **Busy Suzie** offered a convenient and accessible post-performance event venue with food & beverage support for Guild events.
- **Bodywise Yoga** conducted special yoga classes for the dancers at the rehearsal studio.
- **M.A.C** sponsored cosmetics products for all productions in 2010-11.

The Hong Kong Ballet Guild / Guild Junior

The Hong Kong Ballet Guild was established in April 2008 with the aim of increasing support amongst the dance community and existing patrons. Members act as ambassadors for The Hong Kong Ballet, and the Guild's mission is to promote the image of the Company, and to preserve its heritage.

The Guild's focus is to build interest in different support groups and social circles, in particular among the ballet community and young business leaders by hosting three to four performance-related co-branding events each year. By doing so, the Guild aspires to engage the interest of the greater Hong Kong community and to foster a society that appreciates this art form while actively supporting The Hong Kong Ballet.

籌款項目

香港芭蕾舞團和香港芭蕾舞團協會緊密合作，舉行了兩個非常成功的籌款活動 – 《胡桃夾子》聖誕芭蕾舞餐聚2010及《黑天鵝》慈善放映之夜。

2010年12月19日 – 《胡桃夾子》聖誕芭蕾舞餐聚：Kingdom of Toys 2010在香港文化中心舉行，是香港芭蕾舞團協會其中一個外展計劃，為舞團的教育活動籌募經費，如提供機會讓基層年青人觀賞芭蕾舞。今年的主題是「Kingdom of Toys」，精彩節目包括遊戲攤位及活動、手工藝工作坊、幸運抽獎及無聲拍賣。節目的亮點是一場兒童表演，由小朋友穿上特別縫製的迷你版《胡桃夾子》戲服演出。節目由30多名協會成員的子女演出，他們一身漂亮的戲服，加上旁述介紹《胡桃夾子》的角色，讓觀眾了解到這齣聖誕經典的故事大綱。戲服巡禮為小朋友提供一個認識《胡桃夾子》的機會，以及為他們未來參與更大型演出打好基礎。一頓豐富的午膳後，大家入場觀賞《胡桃夾子》的日場演出。超過360名賓客參加了這次充滿歡樂、奇想和聖誕氣氛的活動，連同無聲拍賣所得款項，合共為舞團籌得60萬的善款。

2011年2月24日 – 《黑天鵝》慈善放映之夜 – 香港芭蕾舞團「《黑天鵝》慈善放映之夜」由香港芭蕾舞團協會主辦，假太古廣場AMC戲院舉行，獲得空前成功。活動有250多名嘉賓參與，全院滿座，並為舞團籌得港幣30萬善款。收益將撥作香港芭蕾舞團「芭蕾舞員資助計劃」用途，以促進舞蹈員的健康及整體福利。



贊助

香港芭蕾舞團一直專注透過不同贊助及捐款計劃向捐款人、企業及基金會募捐。

除了金錢上的捐助，舞團亦繼續嘗試向不同人士、公司及基金等尋求物資及服務方面的支援。合作計劃包括：

- 洲際集團為到訪的海外舞蹈明星提供豪華酒店住宿。
- **Busy Suzie** 為香港芭蕾舞團協會主辦的演出後節目提供方便易達的餐飲場所及服務。
- **Bodywise Yoga** 在練排室為舞蹈員主持特別的瑜伽課。
- **M.A.C** 贊助2010-11年度所有製作的化粧品。

香港芭蕾舞團協會/香港芭蕾舞團青年協會

香港芭蕾舞團協會於2008年4月成立，旨在提升舞蹈業界及市民對舞團的支持。協會會員擔任香港芭蕾舞團的親善大使，協助宣傳舞團的形象，延續舞團的傳統。協會每年透過主辦三至四個和演出有關的項目，從而增強香港廣大市民對芭蕾舞藝術的興趣，促進社會對芭蕾舞的認識，令他們主動支持香港芭蕾舞團。

In March 2010, The Hong Kong Ballet Guild launched the Guild Junior Membership Programme, which focuses on ballet-related education and communication activities especially for local students. Junior members are updated on upcoming auditions for productions as well as various education programmes. Special privileges are offered to members including backstage tours and other activities, all arranged to spark interest in the art of ballet for the next generation and cultivate new talent for The Hong Kong Ballet.

In 2010-11, The Hong Kong Ballet Guild Junior hosted the following backstage tours:

- August 21st 2010 – *Coppélia*
- November 6th, 7th 2010 – *The Sleeping Beauty*
- December 26th 2010 – *The Nutcracker*

In 2010-11, The Guild hosted the following special events to promote The Hong Kong Ballet locally and regionally:

- May 21st 2010 – *Brilliant Steps* Post-Performance Party at Busy Suzie – Busy Suzie kindly sponsored the party venue, food and beverages for 80 Guild members and VIP guests.
- October 29th 2010 – *The Sleeping Beauty* Backstage Tour & Meet-The-Dancers Session after the Opening Night Performance at the Hong Kong Cultural Centre. The Guild hosted a backstage tour and a meet-the-dancers session to give Guild members a deeper understanding of the behind-the-scenes operations.
- December 19th 2010 – *The Nutcracker* Christmas Benefit 2010: Kingdom of Toys

The Hong Kong Ballet Guild (2010-11)

Ms Flora Zeta Cheong-Leen (Co-Chairman)
Mrs Deirdre Fu Tcheng (Co-Chairman)
Mr Anson Chan
Miss Liat Chen
Mrs Ali Yeh Cheng
Ms May K.T. Cheung
Mrs Janice Chan-Choy & Mr Louis Choy

Dr Wayne Hu
Mrs Linda Fung King
Mr David Kung
Ms Victoria Law Ha
Ms Jane Lee
Mrs Mahnaz Lee
Ms Serena Lin

Ms Hope Ni
Ms Vanessa Wong
Ms Vicky Wong
Ms Desiree Woo
Mrs Daphne King Yao



Honoured guests at *The Sleeping Beauty* Opening Cocktail reception and backstage. 貴賓於《睡美人》開幕酒會及後台之旅。



VIP Cocktail Receptions

The Hong Kong Ballet hosted 5 VIP cocktail receptions during the 2010-11 year on opening nights and at gala performances. These special receptions enable the Company to develop strong, lasting relationships with both private individuals and corporate supporters. The Venue Partnership Scheme has been influential in making these small gatherings possible by providing the Company with a regular entertainment venue.

- *Brilliant Steps* – May 21st 2010
- *Coppélia* – August 20th 2010
- *The Sleeping Beauty* – October 29th 2010
- *The Sleeping Beauty* – November 5th 2010
- *The Nutcracker* – December 17th 2010

2010年3月，香港芭蕾舞團協會成立香港芭蕾舞團青年協會，專責處理和芭蕾舞有關，特別是為本地學生而設的教育及交流活動。每當有考核、新製作，以及各類教育節目的時候，青年協會會員便會獲得通知，會員更可獲特別禮遇，如後台導賞及其他活動，以燃點下一代對芭蕾舞的熱情之火，為香港芭蕾舞團培育新人才。

2010-11年度，香港芭蕾舞團青年協會主辦的後台導賞包括：

- 8月21日 – 《夢偶情緣》
- 11月6及7日 – 《睡美人》
- 12月26日 – 《胡桃夾子》

2010-11年度，協會主辦了以下特備節目，在本地及亞洲區內推廣香港芭蕾舞團：

- 5月21日 – 在Busy Suzie舉行的《光·影·步》演後派對，Busy Suzie慷慨贊助80位協會成員及貴賓派對場地及餐飲。
- 10月29日 – 於開幕節目後在文化中心舉行《睡美人》後台導賞，讓協會會員更深入了解演出背後的運作。
- 12月19日 – 《胡桃夾子》聖誕芭蕾舞餐聚2010: Kingdom of Toys

香港芭蕾舞團協會 (2010-11)

張天愛女士 (聯合主席)
傅潔恩女士 (聯合主席)
陳耀璋先生
陳靜儀女士
葉宣廷女士
張潔婷女士
蔡陳若詩女士及蔡忠偉先生

胡興正醫生
馮雲黛女士
Mr David Kung
夏羅可旋女士
Ms Jane Lee
Mrs Mahnaz Lee
林思好女士

倪虹女士
黃熙月女士
黃慧琪女士
吳德儂女士
姚金昌玲女士



Honoured guests and dancers at *Brilliant Steps* Guild Post Event. 貴賓及舞蹈員於《光·影·步》演後派對。



The Hong Kong Ballet Guild Members at *Brilliant Steps* Guild Post Event. 香港芭蕾舞團協會會員。

貴賓酒會

香港芭蕾舞團於2010-11年度於開幕節目及其他大型演出舉辦了共五次貴賓酒會，這些特設的酒會讓我們與贊助人及企業建立更強、更持久的關係。場地伙伴計劃為這些小型聚會提供固定的場地，令活動得以順利舉行。

- 5月21日 《光·影·步》
- 8月20日 《夢偶情緣》
- 10月29日 《睡美人》
- 11月5日 《睡美人》
- 12月17日 《胡桃夾子》

Major Contributors To The Hong Kong Ballet

香港芭蕾舞團主要贊助

As of 31 March 2011 於2011年3月31日

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Mr Li Ka-shing
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2010 The Hong Kong Ballet Patrons & Sponsors 2010 香港芭蕾舞團贊助者及機構

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Ms Vicky Wong 黃慧琪女士
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Mrs Daphne King Yao 姚金昌玲女士

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Andrea Fung Ip
Deborah Kan
Suyen Khoo
David Kung
Mrs Cathy Lee 李徐子淇女士

Mrs Mahnaz Lee
Florence Leung
Mr Paul Leung and Mrs Angie Leung
Ms Serena Lin 林思好女士
Yvonne Cheung Ma
Fiona Marin
Ms Hope Ni 倪虹女士
Carol Chan Poon 陳嘉洛女士
Heidy Chan, Kay Wong and Starlit Learning Centre
Mrs Tansy Lau Tom 譚劉清儀女士
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Pang Yeng
Mrs Lingki Chau Yuen 袁周令琪女士
Mr Jonathan Zhu 竺稼先生

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Mrs Yama Chan Gaw 陳雅文女士
Ms Yvonne Kung 龔嬌女士
Gayle Lacey
Angelina Lee
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Ms Evonne Tsui 徐嘉鳴女士
Peggy Yeoh

The Hong Kong Ballet Guild The Nutcracker Christmas Benefit 2010 香港芭蕾舞團協會《胡桃夾子》聖誕芭蕾舞餐聚 2010

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Mrs Yama Chan Gaw 陳雅文女士
Mrs Daisy Ho 何超鳳女士
Ms Jane Lee
Ms Evonne Tsui 徐嘉鳴女士
Mrs Julie Wittgenstein
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Ms Desiree Woo 吳德儀女士

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YGM Trading

The Hong Kong Ballet Guild "Black Swan" Charity Show 2010 香港芭蕾舞團協會《黑天鵝》慈善放映之夜 2010

Special Thanks 特別鳴謝

Dr Wayne Hu 胡興正醫生
M.A.C.
Occasions PR & Marketing Ltd. 天機公關及推廣顧問有限公司
Techno Artists Production
The Hong Kong sub-distributor for Twentieth Century Fox Film
Zelo Bar & Restaurant

The Hong Kong Ballet Ball 2009, Fantasy 香港芭蕾舞團籌款晚會 2009

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HK\$500,000 and more 港幣\$500,000或以上

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Mrs Deirdre Fu Tcheng 傅潔恩女士
Mrs Linda Fung King 馮雲黛女士

Balance Sheet 資產負債表

Financial statements for the year ended 31 March 2011
收支表於2011年3月31日

Expressed in Hong Kong dollars 以港元為單位

	2011	2010
Non-Current Assets 不動資產		
Fixed assets 固定資產	130,945	274,821
Current Assets 流動資產		
Inventories 存貨	31,723	60,508
Accounts receivable 應收賬號	258,884	257,856
Prepayments and deposits 預繳款項及按金	1,681,445	1,806,982
Interest receivables 利息應收賬項	1,711	554
Cash and deposits with banks 銀行存款及現金	22,673,768	20,630,812
	24,647,531	22,756,712
Current Liabilities 流動負債		
Accounts payable 應付賬項	2,595,470	2,182,147
Accruals and other payable 其他應付賬項	2,447,825	288,031
	5,043,295	2,470,178
Net Current Assets 流動資產淨值	19,604,236	20,286,534
Non-Current Liabilities 固定負債		
Provision for long service payments 長期服務金撥備	363,128	470,352
Net Assets 資產淨值	19,372,053	20,091,003
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	1,270,432	1,269,038
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	6,577,047	7,297,391
	19,372,053	20,091,003

Approved and authorised for issue by the Board of Governors on 15 September 2011
董事局於2011年9月15日批核

Income and Expenditure Account 收支表

Financial statements for the year ended 31 March 2011
收支表於2011年3月31日

Expressed in Hong Kong dollars 以港元為單位

	2011	2010
Income from Performances 演出收益		
Arts Development Fund subventions 香港藝術發展局資助	-	-
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	9,664,489	8,538,719
Touring performance income 海外演出收入	1,076,867	321,431
	10,741,356	9,051,213
Total cost of performance 總演出成本		
Venue rental 場地租金	(2,775,534)	(2,832,454)
Venue Partnership Scheme expenses 場地伙伴計劃開支	(1,192,339)	(2,146,868)
Touring performance expenses 巡迴演出開支	(1,038,637)	(1,078,460)
Cost of performance 演出成本	(12,293,404)	(9,790,864)
Staff costs 薪金	(21,399,336)	(21,077,098)
Administrative expenses 行政開支		
Studio rental 場地租金	(2,014,818)	(2,122,437)
Cost of administration 行政成本	(4,015,065)	(3,257,540)
Deficit before subventions and fundraising 接受資助及捐款前虧損	(33,987,777)	(33,254,508)
Home Affairs Bureau subventions 民政事務處資助	31,099,845	31,592,356
Donations and sponsorship 捐款及贊助	187,785	417,710
Interest and sundry income 銀行存款利息及其他來源	895,605	700,199
Deficit after subventions, before fundraising 扣除資助及捐款後虧損	(1,804,542)	(544,243)
Surplus on Friends' Committee activities 「芭蕾舞之友」盈餘	89,105	92,555
Surplus from fundraising activities 籌款後盈餘	996,487	4,583,740
	(718,950)	4,132,052
(Deficit)/surplus for the year 本年度盈餘/虧損		

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：

Above HK\$1,000,000, 1 employee	HK\$1,000,000以上, 1位
HK\$700,001 to HK\$1,000,000, 1 employee	HK\$700,001至HK\$1,000,000, 1位
HK\$400,001 to HK\$700,000, 1 employee	HK\$400,001至HK\$700,000, 1位
HK\$400,000 or below, 5 employees	HK\$400,000 或以下, 5位

Number of staff: 8

員工人數: 8

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 and limited by guarantee

We have audited the financial statements of The Hong Kong Ballet Limited ("the company") set out on pages 46 to 47 which comprise the balance sheet as at 31 March 2011, the statement of comprehensive income, statement of changes in funds and reserves and cash flow statement for the year then ended and a summary of significant accounting policies and other explanatory information.

Governors' responsibility for the financial statements

The governors of the company are responsible for the preparation of financial statements that give a true and fair view in accordance with Hong Kong Financial Reporting Standards issued by the Hong Kong Institute of Certified Public Accountants and the Hong Kong Companies Ordinance and for such internal control as the governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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 about 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 of the financial statements that give a true and fair view 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 2011 and of its deficit 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
8th Floor, Prince's Building
10 Chater Road
Central, Hong Kong
15 September 2011

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責任公司

本核數師(以下簡稱「我們」)已審核列載於第46至47頁香港芭蕾舞團有限公司(「貴公司」)的財務報表,此財務報表包括於二零一一年三月三十一日的資產負債表,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資料。

董事就財務報表須承擔的責任

貴公司的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》編製財務報表,以令財務報表作出真實而公平的反映及落實其認為編製財務報表所必要的內部控制,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。

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。我們是按照香港《公司條例》第141條的規定,僅向整體會員報告。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《香港審計準則》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。

審核涉及執行情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,核數師考慮與該公司編製財務報表以作出真實而公平的反映相關的內部控制,以設計適當的審核程序,但並非對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》真實而公平地反映貴公司於二零一一年三月三十一日的事務狀況以及截至該日止年度的虧損及現金流量,並已按照香港《公司條例》妥為編製。

畢馬威會計師事務所
執業會計師
香港中環
遮打道10號
太子大廈8樓
二零一一年九月十五日

Management and Staff

管理及行政人員

As of 31 March 2011 於2011年3月31日

Executive Director
Deputy Executive Director
Personal Assistant to Executive Director
Personal Assistant to Artistic Director & Artistic Administrator

Rebecca Ip
Cecilia Wong
Vency Kwok
Margaret Chow

行政總監
副行政總監
行政總裁私人助理
藝術總監私人助理及
藝術行政管理

葉思芬
黃文芝
郭敏絲
周愉靜

Administration

HR & Administration Manager
Administrative Officer
Finance Manager
Administrative Assistant
Office Assistants

Idy Lai
Iris Hui
Angelina Chan
Irene Lau
Flora Hau
Leung Siu-chun

行政部

人力資源及行政經理
行政主任
財務經理
行政助理
寫字樓助理

黎潔譽
許天虹
陳鳳燕
劉玉珍
侯惠琮
梁少珍

Development

Development Manager
Assistant Development Manager
Development Assistant

Raymond Yeung
Ashley Tse
Victoria Wong

拓展部

拓展經理
助理拓展經理
拓展助理

楊志偉
謝凱華
黃穎淇

Education & Community Outreach

Director of Education and Community Outreach
Senior Education and Community Outreach Coordinator

Shirley Loong
Elena Wong

教育及外展部

教育及外展部總監
高級教育及外展統籌

龍世儀
黃盈芝

Marketing

Strategic Marketing Manager
Assistant Marketing Manager
Marketing Officer
Marketing Consultant*
IT Marketing Consultant*

Sabrina Ma
Irene So
Wu Tsz-mei
Sarah Moore
Kaycee Cheng

市場推廣部

市場策略經理
助理推廣經理
推廣主任
市場推廣顧問*
市場推廣顧問(資訊管理)*

馬慧儀
蘇穎兒
胡梓媚
Sarah Moore
鄭光耀

Programming

Senior Artistic Administrator
Artistic Administrator
Arts Administrator Trainee

Angela Shiu
Caroline Cheung
Eva Ho

節目部

資深藝術行政管理
藝術行政管理
見習演藝行政人員

邵慧娟
張穎誼
何翠樺

Technical

Technical Director
Stage Manager
Assistant Stage Manager
Chief Electrician

Roy Leung
Annie Yim
Yuen Kin-man
Wayne Wong

技術部

技術總監
舞台監督
助理舞台監督
總電機師

梁觀帶
嚴雁翎
袁建雯
黃煒業

Wardrobe

Director of Wardrobe
Wardrobe Coordinator
Costume Cutters

Wong Yuen-ching
Shaei Cheung
Fu Nga-kwan
Wan Kam-hon
Lai Kit-lan

服裝部

服裝部總監
服裝部統籌
服裝裁剪

黃遠貞
張淑儀
傅雅君
尹錦漢
黎潔蘭

*Part-time 兼職

Acknowledgements

鳴謝

The Hong Kong Ballet wishes to thank the following organisations for their support
香港芭蕾舞團謹向以下機構致謝

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

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特別鳴謝

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義務法律顧問: 的近律師行、路偉律師所

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骨科顧問: 白展成醫生、方津生醫生

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Bodywize Yoga · Day Spa
Busy Suzie 蒲蒲爐端燒
Swire Island East 太古港島東

The Hong Kong Ballet 香港芭蕾舞團

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