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

Hong Kong Ballet

Hong Kong Ballet is recognized as one of the leading ballet companies in Asia, and constitutes the sole professional ballet company in Hong Kong. The Company’s 43 dancers participate in more than 40 performances each year of full-length and mixed repertory ballets to an audience of 45,000. Since its founding in 1979, the Company has evolved into a vibrant dance institution with accomplished dancers, a strong repertoire, sparkling productions and an original identity. Hong Kong Ballet has also emerged as an effective international ambassador for Hong Kong, making more than 17 international tours to 10 countries since 1987. On officially sponsored missions, the Government of the Hong Kong SAR has supported the Hong Kong Ballet as a Cultural Ambassador to North America, Singapore and major cities in Mainland China.

Hong Kong Ballet enjoys a rich tradition of artistic versatility. The Company’s repertoire ranges from the great full-length ballets of the 19th Century, such as Swan Lake, The Sleeping Beauty, The Nutcracker and Giselle, to the works of the 20th Century, including Balanchine’s Theme and Variations and Tchaikovsky Pas de Deux, Rudi van Dantzig’s Romeo and Juliet and Ronald Hynd’s The Merry Widow. The repertoire also includes acclaimed contemporary masterpieces such as Stephen Mills’ Hush and Stanton Welch’s Clear. To further broaden its repertoire and to support gifted choreographers from Europe, North America and Asia, the Hong Kong Ballet has commissioned works from David Alian (Cinderella), Wayne Eagling (The Last Emperor), Yuri Ng (yeah yeah XI MEN QING) and Natalie Weir (Turandot).

The Company conducts active educational and community outreach programmes as an integral part of its activities. These programmes – including educational matinées, lectures, master classes, meet-the-artists sessions, lecture demonstrations and workshops – reach an annual audience of 20,000 and serve to increase the awareness, support, appreciation and audience for ballet in Hong Kong.

In July 2006, the former Artistic Director of the American Ballet Theatre Studio Company, John Meehan, was appointed Artistic Director. Mr. Meehan has a clear vision for the Company based on his passionate belief that the art of ballet, whether classical or contemporary, is a vibrant and relevant art form in present day Hong Kong and throughout the world.
Media Rave

This wonderful first programme (Balanchnie and Beyond) marking John Meehan’s directorship shows off the Hong Kong Ballet in its best form ever.

Financial Times on Balanchine & Beyond

Hong Kong Ballet’s second premiere this season under director John Meehan showed the company’s increasing strength as a dramatic ensemble.

Financial Times on Romeo and Juliet

The Company coped well with the immense technical demands of Theme and Variations, and showed a degree of punch and bravura in putting it across.

Ballet.co.uk on Balanchine & Beyond

The dancing was uniformly excellent, and it was good to see some less senior dancers given the chance to show what they can do.

South China Morning Post on Primary Moves
董事局主席回顧

仁醫希波克拉提斯引證了這句說話：「生命苦短，藝術無涯。」

2006-07年度是本人最後一年擔任香港芭蕾舞團董事局主席。回顧過去，我與香港芭蕾舞團共渡十二個寒暑，是我人生永誌難忘的一頁。

我曾分別與布斯史提芬、謝傑斐、米瀚文三位藝術總監，及楊裕平、吳杏冰兩位行政主管合作，其中我與謝傑斐、吳杏冰兩位合作時間最長，也最值得一提。在董事局大力的支持下，我們在這十多年間，成功建立了港芭在香港及海外的品牌形象。舞團在這期間，製作了九齣原創劇目、十三齣古典作品及九齣獨幕芭蕾；並在歐洲、北美洲、新加坡及國內多個主要城市巡演，成功鞏固了亞洲頂尖舞團的地位。

香港芭蕾舞團的成就譽滿香江，並屢獲獎項：本年度，《巴蘭欽 - 舞越凡音》憑著高水準製作，獲香港舞蹈聯盟頒發「香港舞蹈年獎2007」；首席舞蹈員金瑞婷奪得傑出的舞台演出，獲頒「香港舞蹈年獎」；行政總裁吳杏冰憑藉過去多年對香港芭蕾舞團的貢獻，獲頒「傑出成就獎」；本人亦獲香港特區政府頒發「銅紫荊勳章」，深感榮幸。同時，我非常高興得知吳杏冰將於二零零七年七月一日獲香港特區政府頒發「榮譽勳章」。

今年是香港芭蕾舞團的轉捩點，董事局及管理層均有重大轉變。應侯榮於二零零七年三月二十二日正式接任為董事局主席；吳杏冰於同年六月三十日退休卸任。應侯榮是一位熱愛芭蕾舞藝術的銀行家，我深信在應氏與藝術總監米瀚文攜手合作下，香港芭蕾舞團將邁向另一高峰。此外，雖然我跟米瀚文只合作了九個月，過程卻非常愉快；我對米氏製作的「巴蘭欽 - 舞越凡音」、《羅密歐與茱麗葉》印象尤深，米瀚文為舞團注入不少嶄新的藝術理念，積極提升舞蹈員技巧以應付多元劇目的挑戰，我對舞團的新領導層充滿信心。

最後，我要向曾經協助我領導香港芭蕾舞團不斷躍進的人士致以衷心謝意，包括：董事局成員、藝術及行政人員、舞團同袍，為舞團提供資助的機構 — 民政事務局旗下的香港藝術發展局及康樂及文化事務署等。我亦要感謝過去多年籌款活動的籌委會主席、副主席、贊助人及各機構的支持，有了他們的協助，籌款活動才能達到美滿的成績。

我衷心祈願香港芭蕾舞團有更豐盛的未來。

董事局主席
包陪麗

Cissy Pao Watari
Board Chairman’s Overview

The good doctor Hippocrates got it exactly right. *Ars Longa, Vita Brevis.*

The year 2006/2007 is my last year as Chairman of the Hong Kong Ballet (HKB) Board. Looking back, I have been with the HKB for twelve years, which undoubtedly, will be one of the most memorable epochs of my life. I have worked with three Artistic Directors: Bruce Steivel, Stephen Jefferies and John Meehan; and two management heads, Paul Yeung and Helen Ng.

Of the aforesaid, Stephen and Helen were the two teammates that I worked with the longest. The three of us have had a most remarkable working relationship and, together with the strong support of the Board, HKB made significant progress in strengthening its identity, making a name for itself both locally and abroad. It has become one of the best classical ballet companies in Asia. In those years, we produced nine original works, 13 classical works and nine one-act ballets. We also toured to Europe, North America, Singapore and major cities in Mainland China breaking new records.

HKB is also highly recognized here in Hong Kong, demonstrated by the many awards won by its members. The *Hong Kong Dance Award 2007* awarded *Balanchine & Beyond* for its excellence in production; principal dancer Jin Yao for her outstanding performance and Helen Ng received the *Distinguished Achievement Award* for her contribution to dance over the decade. I have also been fortunate to be awarded the *Bronze Bauhinia Star* by the HKSAR government and am happy to learn, that Helen Ng will be awarded the *Medal of Honour* on 1 July, 2007.

This year HKB will be at a turning point, with a total change at both the management and the Board level. John Ying succeeded myself as Board Chairman on 22 March and Helen Ng retired as Chief Executive Officer on 30 June. John is a successful banker with a great passion for ballet. Together with John Meehan, who joined HKB on 3 July 2006 as Artistic Director, I am sure they will bring HKB to an even higher plateau. I am glad that I had the chance to work with John Meehan for nine months and for this short period, I have already been most impressed by his two new productions *Balanchine & Beyond* and *Romeo and Juliet.* John has brought many new ideas to HKB and motivated the dancers to meet stronger challenges in their techniques. I am sure HKB is left in good hands.

In closing, I wish to send my heartfelt thanks to all those who have contributed their efforts in assisting me to steer HKB in the right direction. This includes, but is not limited to, my fellow Board members, artistic and management staff, every member of the dance field and funding bodies such as the Hong Kong Arts Development Council and the Leisure and Cultural Services Department under the Home Affairs Bureau. I must also thank the past chairman/co-chairs of the Ballet Ball, patrons and sponsors who have all contributed to making my fund raising efforts for HKB such a success.

My warmest wishes for the future development of the Hong Kong Ballet!

Cissy Pao Watari
Board Chairman
行政總裁報告

誠如董事局主席回顧，這篇也是我為香港芭蕾舞團撰寫的最後一個年度報告。在香港芭蕾舞團擔任行政總裁的十年，是我藝術行政生涯上最光輝的歲月。我面對不少艱巨的挑戰：舞團財政緊拙，每年預算約2,800萬。資源有限，舞團每年依然保持上演多齣高水準製作，形象不斷提升，在國際間亦奠下良好聲譽；藝術及行政人員士氣高昂。能做到以上甚至超乎預期的佳績，實有賴董事局及一班優秀員工攜手合作。董事局對管理層絕對信任，適時作出建議，給予管理層最大決策權。此外，舞團每位成員明瞭舞團的方針及目標，在清晰指引下，朝著共同目標努力。香港芭蕾舞團緊密融和的團隊精神時刻展現。

我藉此機會向每位曾經協助我的人士致意。過去十年，我有機會與多位藝術家包括：編舞家、作曲家、音樂家、設計師及舞蹈老師合作。從他們身上，我獲得豐富的知識和啟迪。我非常懷念與舞團藝術人員及舞蹈員共事的快樂時光，特別在海外演出期間，我們共同經歷及分享的一切，均深印腦海。更有與我並肩同行的一班管理層同事，他們隨時作好準備，以積極態度完成委予的重任。

我衷心感謝包陪麗女士、應侯榮先生、謝傑斐、米瀚文以及多位未能在此盡錄的好拍檔。謝謝您們！

我以愉快的心情總結2006-07年的報告。舞團雖然面對不同轉變，成績卻令人鼓舞：舞團藝術水平不斷提升，票房收入持續增長，財政狀況穩健如昔。我祝願香港芭蕾舞團的未來更顯璀璨。
Report from Chief Executive Officer

As with the Chairman’s report, this will also be the last report from me. As an arts administrator, taking the helm as CEO of Hong Kong Ballet (HKB) for ten years has been the best period in my career. My duties here have been most challenging. The Ballet operates under a very tight budget: about HK$28M annually. Within this budget, we have to produce excellent ballets, build up the image of HKB, put it on the world map, and keep up the morale of our seventy artistic and administrative staff. We have done all that, and more. This could not have happened without strong support from the Board and our team of wonderful staff. At the Board level, the Chairman and members were most trusting, allowing the management full authority, and giving advice only when needed. At the staff level, everyone was aware of the Company’s vision and objectives working cheek by jowl along clear guidelines. Team work could not have been better demonstrated.

I wish to take this opportunity to thank every one who has given me a helping hand. For the past ten years, I have had the opportunity of working with so many artists including choreographers, composers, musicians, designers and dance teachers. They have enriched my knowledge and enlightened my ignorance. I will miss all the artistic staff and dancers of the Company who are a delight to work with and I will not forget the experiences we shared together, especially during all the overseas tours. My fellow management staff are also at the top of my thank you list always having been ready to take on the next impossible mission with high spirits.

My heartfelt thanks also go to Cissy Pao Watari, John Ying, Stephen Jefferies, John Meehan - and the list goes on. You have all been wonderful partners and I salute you all!

I am happy to conclude my report for 2006/2007 with the news that HKB had another good year despite the many changes that occurred. The high artistic standard went higher, box office returns increased and the Company maintained a very healthy financial status.

I wish HKB the best in its future development.

Helen Ng
Chief Executive Officer
藝術總監報告

香港芭蕾舞團2006-07舞季，展示舞團藝術水平不斷提升，昂然迎接新挑戰。

舞團上演多齣全新作品及經典劇目，觀眾反應熱烈，全年入座率超過八成，比上季度有明顯增長。

去年舞季劇目多元，包括：喬治·巴蘭欽的《主題與變奏》、《柴可夫斯基雙人舞》；盧瑟·凡登士高舞劇張力的《羅密歐與茱麗葉》；史提芬·米爾斯的《此時無聲……》及伍志烈的《夜夜西門慶》，各具風格，角色新鮮及難度甚高，挑戰舞蹈員的演繹技巧。

觀眾亦有機會欣賞到多位具天賦的年青舞者擔演主要角色。他們出色的表現，令舞團更具活力。

06-07年度，舞團共上演八齣製作包括：經典舞劇《睡美人》；八月的《仙履奇緣》；十月的《巴蘭欽．舞越凡音》，巴蘭欽高徒梅雪莉更應邀來港，為舞團排練巴蘭欽的兩齣作品，並教授堂課；十一月的《蘇絲黃》；及每年聖誕上演的《胡桃夾子》，由香港小交響樂團現場伴奏，吸引逾二萬觀眾蒞臨欣賞。零七年一月於香港文化中心劇場演出《舞．本色》，在親密的劇場空間裡演出由七位舞者編演的短篇作品。

周錦欣、陳基琦、白家樂於《舞．本色》編排的作品優秀突出，因而獲邀兼任舞團見習編舞。他們將於舞團各大小製作中參與編舞創作。

這個舞季的壓軸，由世界知名荷蘭籍編舞家盧瑟·凡登士，與藝術總監唐·凡沙奇製作的華麗名作《羅密歐與茱麗葉》。此經典舞劇的音樂出自浦羅茨菲夫手筆，由香港管弦樂團現場伴奏，並邀請香港演藝學院學生參與演出；舞蹈員的演出，投入精彩。《羅》於沙田大會堂的四場演出，叫好叫座，入座率逾九成。

零六年九月舞團應英國皇家芭蕾舞學院之邀，於首次在港舉行的「希尼國際芭蕾舞比賽」中演出。十一月應邀赴韓國首爾為第一屆「亞太芭蕾舞節」演出。

零七年二月，舞團與香港小交響樂團合演「芭蕾音樂知多少」。此外，舞團於「香港舞蹈年獎」榮獲三個獎項。

上季度，舞蹈員柏艾力及中島文月分別離開舞團。同時，三位具潛質的舞蹈員先後加入舞團，包括來自西澳洲芭蕾舞團的布雷特．及貧位「希尼國際芭蕾舞比賽」銀牌得主葉飛飛和古思宇。

藝術總監

米瀚文

John Meehan

藝術總監

米瀚文
Report from Artistic Director

The Hong Kong Ballet’s 2006-07 season was one of many changes and significant artistic growth.

Audiences were entertained and challenged with repertoire both old and new and they responded enthusiastically with an 82.8% attendance rate, which was significantly higher than the previous year.

The Company stars were challenged with new roles, which were demanding technically, as in the new Balanchine ballets Theme and Variations and Tchaikovsky Pas de Deux; dramatically, in Rudi van Dantzig’s Romeo and Juliet and stylistically, in Stephen Mills’ Hush and Yuri Ng’s yeah yeah XI MEN QING.

It was also a year for audiences to see more of our talented young dancers, many of whom were given opportunities to perform major leading roles. Their very accomplished work assured us that the future of the Hong Kong Ballet is bright indeed.

Throughout the year, the Company staged eight productions including Classics & Beyond in April, The Sleeping Beauty in May, Cinderella in August, Balanchine & Beyond in October and for three weeks Mr. B’s works were refined and polished by one of his leading ballerinas Merrill Ashley who also taught company class. Suzie Wong was performed in November and in December our annual The Nutcracker was performed to over 20,000 people at Hong Kong Cultural Centre (HKCC) with the Hong Kong Sinfonietta in the pit. In contrast, the intimate atmosphere of the HKCC Studio Theatre was the venue for our choreographic workshop entitled Primary Moves where seven company members presented an evening of new works.

Selina Chau, Eve Chan and Carlo Pacis were named Choreographic Apprentices as a result of their work in Primary Moves and will be given choreographic assignments both large and small throughout the coming season.

The year finished on a spectacular note as the Hong Kong Ballet added another great classic to its repertoire. The world famous Dutch choreographer Rudi van Dantzig came to Hong Kong along with the designer Toer van Schayk to stage their magnificent production of Prokofiev’s Romeo and Juliet. With the Hong Kong Philharmonic in the pit and superb young artists from The Hong Kong Academy for Performing Arts; the Company danced with passion and bravura to present four wonderful performances at the Sha Tin Town Hall, playing to 95% capacity houses and great acclaim.

In September the Company performed at the Royal Academy of Ballet’s Genée International Ballet Competition, which was held in Hong Kong for the first time. In November the Company traveled to Seoul, Korea to take part in the first Asia Pacific Ballet Festival.

We also performed with the Hong Kong Sinfonietta in their programme Know Your Ballet Music and provided the finale at the annual Hong Kong Dance Awards in February where we were honoured with three awards.

It was a year where we sadly said goodbye to Eryck Brahmanica and Fuzuki Nakajima. We welcomed three promising new dancers Brett Simon from the West Australian Ballet and Ye Fei Fei and Kostiantyn Keshyshev, both silver medalists at the Genée International Ballet Competition.

John Meehan
Artistic Director
行政總裁吳杏冰過去十年領導香港芭蕾舞團的行政工作，對舞團作出重大貢獻，獲香港舞蹈聯盟頒發「傑出成就獎」。
Chief Executive Officer Helen Ng received the Distinguished Achievement Award in Hong Kong Dance Awards 2007, in recognition of her executive leadership of the Hong Kong Ballet over the past ten years.

舞團《胡桃夾子》演出十周年，打破票房紀錄，14場演出吸引逾20,000觀眾。
The Nutcracker achieved record-breaking sales of over 20,000 audiences in 14 performances at its 10th Anniversary.

《巴蘭欽．舞越凡音》憑著高水準的製作，獲頒「香港舞蹈年獎2007」。
Balanchine and Beyond was awarded Hong Kong Dance Award 2007 for the excellence of the production.

董事局主席包陪麗女士多年來對推廣及發展本地文化藝術貢獻良多，獲香港特區政府頒授「銅紫荊星章」。
Board Chairman Cissy Pao Watar was awarded Bronze Bauhinia Star by the HKSAR Government in recognition of her significant contribution to the promotion and development of culture and arts, especially in ballet.
2006-07 Season

Audience attendance rate reaching 82.8% 16% higher than last season

Principal Dancer Jin Yao received Hong Kong Dance Award 2007 for her outstanding performance

"Jin Yao gave an almost textbook demonstration of how each step should be executed - turns, jumps, balances and port de bras were faultless, and illuminated by her musicality and understanding of the choreography."

-South China Morning Post on The Sleeping Beauty

Faye Leung was featured at the "Young Chinese Performers" series produced by Radio Television Hong Kong

"...the ballet belonged to Juliet, and Faye Leung made it her own. Heartfelt and convincing in her acting, her dancing was not only beautiful in the duets but showed a new brilliance in her solos, and she shone from start to finish."

-South China Morning Post on Romeo and Juliet
The Sleeping Beauty

21-23. 4. 2006
Sai Wan Ho Civic Centre Theatre
观眾人數 (三場)
3 performances with audiences totaling 1,004

《框內框外: 古典 ~ 新編》
Classics & Beyond

12-14. 5. 2006
Tuen Mun Town Hall Auditorium
観眾人數 (三場)
3 performances with audiences totaling 2,567
《仙履奇緣》
Cinderella

25-27. 8. 2006 沙田大會堂演藝廳
Auditorium, Sha Tin Town Hall
觀眾人數 (五場) 5 performances
with audiences totaling 7,665

This production was recorded by Radio Television Hong Kong and broadcast on TVB Pearl on 23 September 2006.

「巴蘭欽·舞越凡音」
Balanchine and Beyond

13-15. 10. 2006 香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre
觀眾人數 (四場) 4 performances
with audiences totaling 2,965

全新製作 New Production
《蘇絲黃》
Suzie Wong

17-19. 11. 2006
香港演藝學院歌劇院
Lyric Theatre, The Hong Kong Academy for Performing Arts

觀眾人數 (五場)
5 performances
with audiences totaling
3,924

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

觀眾人數 (十四場)
14 performances
with audiences totaling
21,303

《胡桃夾子》
The Nutcracker
Primary Moves

《舞·本色》

全新开幕 New Production

19-21.1.2007
香港文化中心
Studio Theatre
Hong Kong Cultural Centre

魔鬼教父 (三场)
3 performances
with audiences totaling

Romeo and Juliet

《羅密歐與茱麗葉》

全新开幕 New Production

23-25.3.2007
沙田大会堂大会堂
Auditorium, Sha Tin Town Hall

魔鬼教父 (四场)
4 performances
with audiences totaling

4,870
Dear Dancers,

I have taught in many companies, throughout the world, but I have never taught dancers who have been as open to new ideas and techniques, as eager to work hard, as you have been. Dancers have translated what is new, and even alien, into a beautiful reality.

For me, it has been an extremely gratifying and moving experience to watch this process. I wish you all great success and enjoyment in your performances of the Balanchine ballets, now and in the future.

Love,
Merrill Ashley

親愛的舞蹈員：

我曾在世界各地多個舞團任教，但我從未碰見一群舞者，如您們般樂於接受新理念、新技巧且積極奮勵。您們將新穎異的舞蹈理念，優美地演繹出來。我在整個教授和學習過程，深感寬慰動容。

我衷心希望你們享受演繹巴蘭欽作品所帶來的滿足感。

梅雪莉

[Merrill Ashley signature]
How talented and warm Hong Kong Ballet is; working for almost two months with the dancers - and the staff - it felt as if Toer van Schayk and myself were HOME!!

So much talent, so many hard workers and so much dedication around us: unbelievable. The only thing that shocked and amazed me, was that a company working so hard and intensely does not have its own home - that is the one important thing that lacks and holds Hong Kong Ballet back.

Love, Perseverance and Talent for dance. There is so much, so Hong Kong City, give your ballet company a home!

- Rudi van Dantzig

香港芭蕾舞團親切熱情、才華洋溢。我和唐亞 · 凡沙奇與舞團及工作人員相處近兩個月，感覺像在家般溫暖。

我能與多位具天賦和滿腔熱誠的舞者合作，難能可貴。舞團如此認真勤奮，竟然沒有一個固定排練場地，令我非常詫異。沒有自己的永久團址，實在窒礙舞團的發展。

香港芭蕾舞團舞蹈員充份展現愛與包容、努力不懈和天賦才華的素質。香港，請給你的芭蕾舞團一個「家」！

盧狄 · 凡登士
籌款晚會2006「夢幻花園」
Annual Fund-raising Gala 2006
"Garden of Dreams"

2006年12月2日，香港四季酒店
2 December 2006, Grand Ballroom, Four Seasons Hotel Hong Kong

衷心感謝
包浩華女士
應俊榮先生
Mrs. Sharie Ross Tse
以及籌款活動各委員，令晚會成功進行

Special thanks to:
Mrs. Cissy Pao Watari, BBS
Mr. John J. Ying
Mrs. Sharie Ross Tse
and all committee members for their efforts to make the event successful!
2006 Gala "Garden of Dreams 2006"

**Title Sponsor**
HSBC Private Bank

**Luxury Sponsor**
Dior

**Gold Patrons**

- Altaya Wines Limited
  - Mr. Mark Baughan and Ms. Ines Laimins
  - Ms. Christine Chuang

- Citigroup
  - Mrs. Gisele Koo Ho and Mrs. Mira Yeh
  - Mr. and Mrs. Wei-Chung Bradford Hu
  - Mrs. Magdalena Lee and Mrs. Sally Leung
  - Mr. Michael T. H. Lee
  - Mrs. Doreen Pao

- Mrs. Sharie Ross Tse
- Mr. and Mrs. James W. Ying
- Mr. and Mrs. John J. Ying

**Silver Patrons**

- Coca-Cola Asia
  - Mrs. Leigh Tung Chou and Mrs. Daphne King Yao

- ExxonMobil Energy Limited
  - Ms. Gigi Fu

- Ms. Mara Houtong
- Mr. Eugene Chuang

**Cash Donors**

- Dr. and Mrs. Carl Fung
- Hopewell Holdings Ltd.
- Mutual Property Management Company Limited
06.2006

Hong Kong Dance Festival 2006 led by Hong Kong’s three flagship dance companies: City Contemporary Dance Company, Hong Kong Ballet and Hong Kong Dance Company.

Dance Trinity - showcasing the dynamism of the Hong Kong dance scene.

07.2006

Choi Ka Wai assumed the position of Artistic Director of Hong Kong Ballet, Hong Kong’s leading dance company.

John Meehan came on board as Artistic Director. The Company’s Honorary Patron Mrs. Selina Tsang and a hundred guests welcome John Meehan as Hong Kong Ballet’s new Artistic Director.

09.2006

Merrill Ashley’s Hong Kong Visit

Virtuoso ballerina Merrill Ashley visited Hong Kong as guest teacher and répétiteur for the Balanchine’s ballets.

21.09.2006

Merrill Ashley shared with audiences about her working experience with the world’s greatest choreographer George Balanchine.

16.09.2006

In a workshop for local ballet students, Merrill Ashley revealed what Balanchine required of his dancers and explained the most important elements of Balanchine’s style and technique.

盛事一覽
Events Round-up

09.2006
Hong Kong Ballet performed at the Genée International Ballet Competition organised by the Royal Academy of Dance.

02.2007
Guest appearance of the Hong Kong Ballet in Hong Kong Sinfonietta's Know your Ballet Music.

11.2006
Hong Kong Ballet performed Stephen Mills' Hush.

11.2006
Hong Kong Ballet performed at the 1st Asia Pacific Ballet Festival in Seoul.

02.2007
Hong Kong Dance Awards 2007.

02.2007
Rudi van Dantzig came to rehearse Romeo and Juliet.

03.2007
John J. Ying succeeded Cesky Pao Watari as Board Chairman of the Company.
教育及外展
Education and Outreach

主要活動包括：
- 多媒體舞蹈教育計劃 (包括工作坊、示範表演、結業表演及展覽)
- 芭蕾小天使培訓計劃
- 學校文化日
- 駐校計劃（英語芭蕾舞劇）
- 芭蕾舞示範講座
- 藝術家駐場計劃
- 兒童工作坊

Major activities include:
- Multi-media Dance Education Project (include workshops, demonstration performance, finale performance and exhibition)
- Making Dances — a young dancer training scheme
- School Culture Day
- Artist-in-School (English Project)
- Lecture Demonstration
- Artist-in-residence Scheme
- Pre-performance Workshop
Friends of Hong Kong Ballet

Major activities:
Rehearsal/class visits, backstage tours, talks, meet-the-artist and autograph sessions, and annual Dancers' Awards

Friends Shop:
- More than 100 ballet accessories and books on sale
- Friends members can enjoy discounts on merchandise
Board of Governors
Mr. Winston Leong (Honorary Treasurer)
Ms. Judy Chen
Ms. Flora Cheong-Leen (Overseas)
Mrs. Yvonne Chiu, CM (Overseas)
Ms. Waistie Chow
Ms. Christine Chuang
Mr. Brad W Corson
Ms. Gigi Fu
Ms. Pansy Ho
Ms. Wendy Hu
Ms. Wendy Morse
Mr. Wilfred Ng, MH
Mr. Randolph O’Hara, MBE, FLA
Mr. David Poon
Ms. Maggi Sletstma, AM
Mr. Peter Wynn Williams
Dr. Allan Zeman, GBS, JP

Finance Committee
Mr. Brad W Corson (Chairman)
Ms. Wendy Hu
Mr. Winston Leong
Mrs. Stacey Morse
Mr. Randolph O’Hara, MBE, FLA

Sponsorship Committee
Mrs. Stacey Morse (Chairman)
Ms. Judy Chen
Ms. Waistie Chow
Ms. Christine Chuang
Ms. Pansy Ho
Ms. Barbara Thole
Artistic Members

Artistic Director
Johannes John Meinan

Assistant Artistic Director
Wang Jia-jing

Ballet Mistress
Cheung Yiu-man

Guest Teacher
Tang Suyun

Principal Dancer / Assistant Ballet Master
Liang Jing

Principal Dancers
Faye Leung
Crystal Cotts
Jin Yao
Hsin Po
Zhang Yao

Resident Guest Artist
Ayako Fujikita

Solos
Chantal Elizabeth Rouleau
Kyoko Tomimura
Kerri Hotaka
Huang Zhen

*Choreographic Apprenice
Frank-Wen Lai
Williams Lin
"Carlos" Pak
"Willa" Zab MULTI SUKO
Brett Siman

*Seina Chau
Irene Lo

*Fiona Leong
Catherine Yiu
Joe-Ann Park
Ant Shiga
Wu Wei-Wei

*Wynne Yau
Yuko Izumi
Laura Zambon
Chen Qing
Tzu-Da Chassar
Yuh Egan

*Kathryn Katsychev
Li Jiabo
Hokoda Taro
*

*Wai Yee Chan
Choreographic Apprentice
<table>
<thead>
<tr>
<th>Department</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Management &amp; Staff</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chief Executive Officer</strong></td>
<td>Helen Ng</td>
</tr>
<tr>
<td><strong>Administration</strong></td>
<td></td>
</tr>
<tr>
<td>Administration Manager</td>
<td>Winsome Lai</td>
</tr>
<tr>
<td>Finance Manager</td>
<td>Angelina Chan</td>
</tr>
<tr>
<td>Personal Assistant to CEO</td>
<td>Mose Mak</td>
</tr>
<tr>
<td>Artistic Director</td>
<td>Kitty Lau</td>
</tr>
<tr>
<td>Administrative Assistant</td>
<td>Fanny Leung</td>
</tr>
<tr>
<td>Office Assistants</td>
<td>Leung Siu-chun, Ho Wai-fung</td>
</tr>
<tr>
<td><strong>Education &amp; Outreach</strong></td>
<td></td>
</tr>
<tr>
<td>Head of Education and Outreach</td>
<td>Shirley Loong</td>
</tr>
<tr>
<td>Education and Outreach Co-ordinators</td>
<td>Ritchie Law, Tiffany Mok</td>
</tr>
<tr>
<td><strong>Programme and Marketing</strong></td>
<td></td>
</tr>
<tr>
<td>Programme and Marketing Manager</td>
<td>Wong Mei-yee (from 12.2006)</td>
</tr>
<tr>
<td>Marketing Manager</td>
<td>Phyllis Sio (until 2.2007)</td>
</tr>
<tr>
<td>Marketing Officers</td>
<td>Caroline Cheung, Karen Leung</td>
</tr>
<tr>
<td>Programme Officer</td>
<td>Elaine Lam</td>
</tr>
<tr>
<td>Assistant Marketing Officers</td>
<td>Wu Tsz-mei, Banny Shum</td>
</tr>
<tr>
<td>Project Coordinator (Temporary)</td>
<td>Anne-kristin Knabe</td>
</tr>
<tr>
<td><strong>Technical</strong></td>
<td></td>
</tr>
<tr>
<td>Technical Director</td>
<td>Tsui Tsz-ye</td>
</tr>
<tr>
<td>Deputy Stage Manager</td>
<td>Annie Yim</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>Wayne Wong</td>
</tr>
<tr>
<td>Technician</td>
<td>Leung Kwok-hei</td>
</tr>
<tr>
<td><strong>Wardrobe</strong></td>
<td></td>
</tr>
<tr>
<td>Head of Wardrobe</td>
<td>Joanne Chong (until 1.2007)</td>
</tr>
<tr>
<td>Running Wardrobe Mistress</td>
<td>Crystal Lau</td>
</tr>
<tr>
<td>Costume Cutters</td>
<td>Fu Nga-kwan, Mok Hing-may</td>
</tr>
<tr>
<td>Seamstress</td>
<td>Lai Kit-lan</td>
</tr>
<tr>
<td><strong>Resident Performance Psychologist</strong></td>
<td>Frank Alagna</td>
</tr>
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## 資產負債表 Balance Sheet

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
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</thead>
<tbody>
<tr>
<td><strong>不動資產 Non-current assets</strong></td>
<td></td>
<td></td>
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<tr>
<td>固定資產 Fixed assets</td>
<td>$2,535</td>
<td>$29,279</td>
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<tr>
<td><strong>流動資產 Current assets</strong></td>
<td></td>
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<tr>
<td>存貨 Inventories</td>
<td>$64,153</td>
<td>$94,003</td>
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<tr>
<td>應收賬款 Accounts receivables</td>
<td>$850,423</td>
<td>$576,989</td>
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<tr>
<td>預付款項及按金 Prepayments and deposits</td>
<td>$885,320</td>
<td>$562,578</td>
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<tr>
<td>其他應收賬款 Other receivables</td>
<td>$37,975</td>
<td>$39,127</td>
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<tr>
<td>銀行存款及現金 Cash and cash equivalents</td>
<td>$13,826,900</td>
<td>$13,686,076</td>
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<tr>
<td><strong>流動負債 Current liabilities</strong></td>
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<tr>
<td>應付賬款 Accounts payables</td>
<td>$1,398,922</td>
<td>$903,360</td>
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<tr>
<td>其他應付賬款 Accruals and other payables</td>
<td>$857,043</td>
<td>$345,610</td>
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<tr>
<td>預收政府撥款 Government subvention received in advance</td>
<td>$2,055,965</td>
<td>$2,368,870</td>
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</table>
| **流動資產淨值 Net current assets** | $13,208,896 | $12,609,903 |}

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>非流動資產 Non-current liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>長期服務金撥備 Provision for long service payments</td>
<td>$243,140</td>
<td>$530,016</td>
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<tr>
<td><strong>資產淨值 NET ASSETS</strong></td>
<td>$12,966,291</td>
<td>$12,109,166</td>
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<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>基金及儲備 Fund and reserves</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>投資基金 Investment fund</td>
<td>$2,000,000</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>威廉索菲亞學術基金 The Natasha Wilson Scholarship Fund</td>
<td>$1,438,450</td>
<td>$1,438,574</td>
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<tr>
<td>特別儲備 Special reserves</td>
<td>$4,294,574</td>
<td>$4,294,574</td>
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<tr>
<td>一般儲備 General reserve</td>
<td>$5,230,000</td>
<td>$5,230,000</td>
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<tr>
<td>收支表的盈餘 Income and expenditure account</td>
<td>$5,267</td>
<td>$(853,962)</td>
</tr>
</tbody>
</table>

## 收支表 Income and Expenditure Account

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>演出收益 Income from performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>康樂及文化事務處資助 Subventions from Leisure and Cultural Services Department</td>
<td>$7,110,471</td>
<td>$6,085,979</td>
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<tr>
<td>門票收益 Box Office</td>
<td>$6,443,459</td>
<td>$5,191,385</td>
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<tr>
<td>演出費 Performance fee</td>
<td>$222,661</td>
<td>$522,661</td>
</tr>
<tr>
<td>演出成本 Cost of performance</td>
<td>$(10,156,512)</td>
<td>$(9,600,740)</td>
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<tr>
<td>新剧 Staff costs</td>
<td>$(18,207,319)</td>
<td>$(18,369,729)</td>
</tr>
<tr>
<td>行政開支 Administrative expenses</td>
<td>$(3,714,364)</td>
<td>$(3,742,784)</td>
</tr>
<tr>
<td>损益虧損 Deficit on company activities</td>
<td>$(18,524,265)</td>
<td>$(19,913,208)</td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
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</thead>
<tbody>
<tr>
<td>香港藝術發展局撥款 Hong Kong Arts Development Council subventions</td>
<td>$13,436,000</td>
<td>$13,511,000</td>
</tr>
<tr>
<td>捐款及贊助 Donations and sponsorship</td>
<td>$1,355,000</td>
<td>$1,246,830</td>
</tr>
<tr>
<td>銀行存款利息及其他來源 Interest and sundry income</td>
<td>$884,421</td>
<td>$1,123,669</td>
</tr>
<tr>
<td>「芭蕾舞之友」 Surplus / (Deficit) on Friends' Committee activities</td>
<td>$(16,103)</td>
<td>$66,158</td>
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<tr>
<td>「籌款活動」盈餘 Surplus from fund raising activities</td>
<td>$3,751,072</td>
<td>$1,319,437</td>
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<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>本年度盈餘 / (虧損) Surplus / (Deficit) for the year</td>
<td>$889,125</td>
<td>$(2,646,114)</td>
</tr>
</tbody>
</table>

董事局於二零零七年十一月十二日批核
Approved and authorized for issue by the Board of Governors on 12 November 2007

主席: 梁達麟
Chairman: John J. Ying

司庫: 梁達麟
Honorary Treasurer: Winston Leong
Swing It!

Rock'n'Rollers: 马常青
作曲：Benny Goodman - "Sing Sing Sing".
Duke Ellington - "It's a Lonesome Town When You're Not Around".
Charlie Parker - "Stardust".

Choreography/Costume: 陈燕青-quing
Music: Benny Goodman - "Sing Sing Sing".
Duke Ellington - "It's a Lonesome Town When You're Not Around".
Charlie Parker - "Stardust".

There's a Fly in this Soup

 Lottery: 白宗一
Offenbach - "A Night in Paris" (Orpheus in the Underworld).
J. Brahms - "Hungarian - Latin Double Dance" (Hungarian Dances).

Choreography: 马常青
Offenbach - "A Night in Paris" (Orpheus in the Underworld).
J. Brahms - "Hungarian - Latin Double Dance" (Hungarian Dances).

Balanchine and Beyond

Drakes: 香港芭蕾舞團

Dances: 香港拉丁舞團

Choreographer: 乔治班切林
Music: Pyotr Ilyich Tchaikovsky
Set & Costume: 罗杰-克洛
Lighting: Bill Haycock
Production: Hong Kong Sinfonia

Orchestra: Hong Kong Sinfonia
Production Credits

2006-07 製作附錄

《胡桃夾子》
The Nutcracker

编舞/导演：史蒂芬·米尔斯
编曲：理查德·格莱弗
音乐：谢尔盖·拉赫玛尼诺夫
灯光：山崎孝一
舞美：前田刚
服装：长谷川浩
化妆：藤原冬美
道具：帯野理惠
音效：酒井一門
程式：松本隆司
Choreography: Stephen Mills
Music: Tchaikovsky
Lighting: Hiroshi Nakajima
Set & Costume: Atsushi Saito
Make-up: Kaori Sato
Properties: Rie筒井
Sound Design: Nobutake Sato

《雪夜/in the middle》

编舞：林颖及香港芭蕾舞团舞者
音乐：渡津一梦
灯光：山崎孝一
服装：长谷川浩
化妆：藤原冬美
道具：帯野理惠
音效：酒井一門
程式：松本隆司
Choreography: Yuki Ni
Music: Naotaka Wada
Lighting: Hiroshi Nakajima
Set & Costume: Atsushi Saito
Make-up: Kaori Sato
Properties: Rie筒井
Sound Design: Nobutake Sato

Music for yeah yeah 4 MEI QING commissioned by Hong Kong Ballet in 2006 with partial sponsorship from CASH Music Fund

13-15. 10. 2006
香港文化中心大剧院
Grand Theatre, Hong Kong Cultural Centre

《羅密歐與茱麗葉》
Romeo and Juliet

编舞：兼本雄一
音乐：Antonio Vivaldi
灯光：林颖及香港芭蕾舞团舞者
服装：长谷川浩
化妆：藤原冬美
道具：帯野理惠
音效：酒井一門
程式：松本隆司
Choreography: Koichi Mitomi
Music: Antonio Vivaldi
Lighting: Yuki Ni
Set & Costume: Atsushi Saito
Make-up: Kaori Sato
Properties: Rie筒井
Sound Design: Nobutake Sato

The Next Verse and When Romance is Dead is from "Superbthe" by The Beautiful South

Just do it!

编舞/服装：兼本雄一
音乐：Time from "Dark side of the moon" by Pink Floyd
灯光：山崎孝一
Choreography: Koichi Mitomi
Music: Time from "Dark side of the moon" by Pink Floyd

Audition: Tai Ping Hing Hall

23-25. 03. 2007
香港文化中心大剧院
Grand Theatre, Hong Kong Cultural Centre

Auditorium, Sze Tin Town Hall
香港芭蕾舞團謹向以下機構及人士致謝

Hong Kong Ballet wishes to thank the following organisations and people:

民政事務局
香港藝術發展局
康樂及文化事務署
香港芭蕾舞團
香港賽馬會
義務法律顧問：的近律師行、路偉律師所
舞團攝影師：羅弘毅
客席攝影師：加力·杜里高、胡興正、陸嘉夔
邀請顧問：白展成醫生
物理治療：Byrne & Hickman and Partners - 物理及運動創傷治療中心
演藝心理專家：Syren Johnstone
香港演藝學院為香港芭蕾舞團舞蹈員之主要訓練學院

Home Affairs Bureau
Hong Kong Arts Development Council
Leisure and Cultural Services Department for subsidising
a regular rehearsal base for the Company at the Hong Kong Cultural Centre
The Hong Kong Jockey Club
Honorary Legal Advisors: Deacons, Lovells
Company Photographer: Siu Wang-Ngai
Guest Photographers: Conrad Dy-Liacco, Wayne Hu, Tony Luk
Orthopaedic Advisor: Dr. Jason Brockwell
Physiotherapist: Byrne & Hickman and Partners - Physiotherapy and Sports Injuries Centre
Performance Psychologist: Syren Johnstone
The Hong Kong Academy for Performing Arts
as the principal training school for the dancers of Hong Kong Ballet