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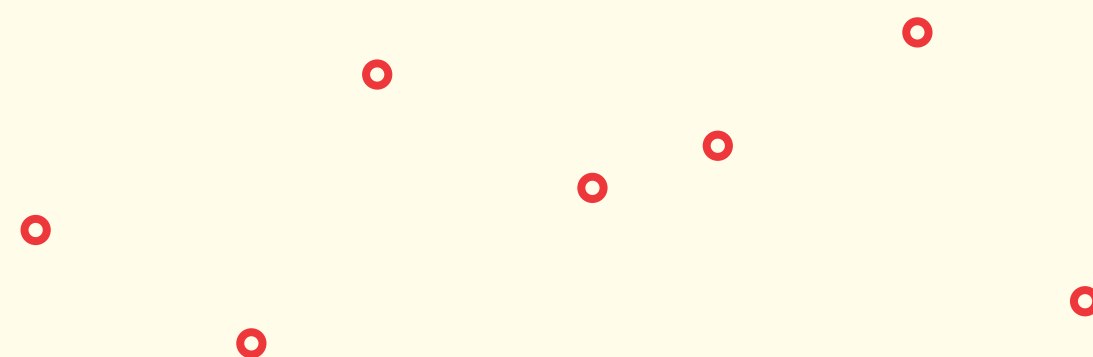
THE HONG KONG BALLET 香港芭蕾舞團 2008 ~ 2009 ANNUAL REPORT 年報



2008 ~ 2009

ANNUAL REPORT
年報

2 0 0 8 ~ 2 0 0 9 A N N U A L R E P O R T 年 報



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MISSION 宗旨

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

以超卓水準於香港及海外演出芭蕾舞，充份彰顯香港城市的獨特活力。

THE HONG KONG BALLET

香港芭蕾舞團

The Hong Kong Ballet is one of the premier classical ballet companies in Asia and continues to develop into a world-class institution with an identity that reflects the vitality of Hong Kong. Celebrating our 30th anniversary in 2009, the Company has evolved into a vibrant performing arts organization with a cohesive core of dancers and an expanding repertoire that reflects the highlights of celebrated choreographers as well as the work of nascent artists from Hong Kong and China.

Our artistic team and 43 dancers originate from nine countries — with a strong contingent of Chinese artists — and perform a repertoire that combines 19th and 20th century classical masterpieces, challenging contemporary works and special commissions. During the 2008-09 season, the Company's 37 performances of seven productions and educational and community outreach programmes reached an audience of 70,000.

Continuing to build its international profile, The Hong Kong Ballet conducted two critically acclaimed tours in China during 2008-09. Since 1997, The Hong Kong Ballet has concluded over 18 tours to 10 different countries in North America, Europe and Asia. The Company was invited to participate in the 2008 Shanghai International Arts Festival with *Giselle* as well as to debut at the Opera House of Beijing's National Centre for the Performing Arts with *Swan Lake* in January 2009. Joining The Hong Kong Ballet in May 2008, Guest Principal Dancer Tan Yuan Yuan toured with the Company for both of these invitations. Ms. Tan is a Principal Dancer of the San Francisco Ballet and will be splitting her time between the two cities.

Our repertoire reflects both the heritage and origin of ballet in Europe as well as contemporary influences from around the world. The Company performs full length ballet favourites, such as *Swan Lake*, *The Nutcracker* and *Giselle*, as well as the finest classical works of the 20th century, such as George Balanchine's *Concerto Barocco*, *Theme and Variations* and *Tchaikovsky Pas de Deux*, Rudi van Dantzig's *Romeo and Juliet*, Ronald Hynd's *The Merry Widow* and *Coppélia*. *Steptext*, the work of modern ballet master William Forsythe was added to our repertoire this year, while our special commissions supported local choreographers Yuri Ng and Eve Chan.

Educational and community outreach programmes form another key initiative of The Hong Kong Ballet. The talks and lectures, demonstrations, master classes and backstage tours, serve to increase awareness and deepen appreciation of ballet for the public, in particular for young people and students.

In recognition of the Company's efforts, we were the recipient of two Hong Kong Dance Awards in 2009: *Tricolor*, a collection of masterworks from 20th century ballet, and the original production *Evolution of Ballet*, which was credited for its informative and dynamic presentation of the art-form's history.

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

港芭的藝術人員及43名舞蹈員來自9個不同國家及地區，並以華人為主。每年製作多個精彩節目，包括19世紀長篇經典舞劇、20世紀名作及委約多個新創作。在2008-09舞季中，港芭為觀眾呈獻了7個製作，共37場演出，連同舉辦的教育及外展工作坊，共吸引70,000人次。

港芭致力加強其國際形象，在2008-09舞季中兩度參與國內演出，大獲好評。自1997年以來，舞團積極參與海外巡迴演出，曾於北美、歐洲及亞洲等10個國家演出逾18次。去年港芭應邀參與上海國際藝術節2008演出《吉賽爾》及於2009年1月首次在北京國家大劇院亮相演出《天鵝湖》，獲得高度讚譽。三藩市芭蕾舞團首席舞蹈員譚元元自2008年5月加入港芭成為客席首席舞蹈員後，經常往返兩地，更隨團參與上述兩個國內的演出。

港芭的劇碼同時反映歐洲傳統芭蕾及現代舞蹈元素。長篇芭蕾舞劇包括《天鵝湖》、《胡桃夾子》、《吉賽爾》，20世紀名作如喬治·巴蘭欽的《巴羅克協奏曲》、《主題與變奏》、《柴可夫斯基雙人舞》，盧狄·凡登士的《羅密歐與茱麗葉》，羅奈·海德的《風流寡婦》、《夢偶情緣》。現代作品如當代編舞大師威廉·科西的《舞極》，近期港芭委約作品就包括本地編舞家伍宇烈及陳基琮。

另外，香港芭蕾舞團舉辦不同類型教育及社區外展活動，包括：工作坊、演前導賞、示範講座、大師班及參觀後台等，以增加年青人對芭蕾舞的欣賞和認識，並將優雅的芭蕾舞藝術帶到社會每一角落。

香港芭蕾舞團的成就有目共睹。2009年的香港舞蹈年獎港芭分別獲得兩項獎項，包括揉合20世紀大師級作品的《舞若色》及加入藝術歷史等資訊性的全新製作《芭蕾舞進化論》。

THE BOARD AND THE COMMITTEES

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As of 31 March 2009 於2009年3月31日

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Mr. John J. Ying

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Ms. Judy Chen
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Ms. Wailee Chow
Ms. Gigi Fu
Ms. Daisy Ho
Ms. Wendy Hu
Mrs. Linda Fung King
Mr. Paul Strecker
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Dr. Dominic Wong
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Ms. Paula Lau

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應侯榮先生

董事
梁國偉先生
(義務司庫)
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張天愛小姐
周蕙禮女士
傅明憲女士
何超鳳女士
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馮雲黛女士
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趙汝衡女士

創辦人
基慧思女士
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(Chairman)
Ms. Wendy Hu
Mr. Winston Leong
Mr. Paul Strecker
Mrs. Deirdre Fu Tcheng
Mr. Jonathan Zhu

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Ms. Daisy Ho
(Chairman)
Ms. Judy Chen
Ms. Wailee Chow

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As of June 2009
Ms. Flora Zeta Cheong-Leen
(Co-chairman)
Mrs. Deirdre Fu Tcheng
(Co-chairman)
Mr. Anson Chan
Mr. Reynold Chan
Mrs. Louise Soloway Chan
Ms. Liat Chen
Mr. Elliott Choi
Mr. Jonathan Crockett
Ms. Gigi Fu
Mrs. Yama Chan Gaw
Dr. Wayne Hu
Mrs. Linda Fung King
Ms. Lavonne Lee
Ms. Mahnaz Lee
Mrs. Lisa Kung Ma
Mrs. Pamela Cheng Stannard
Ms. Vanessa Wong

財務委員會
Mr. Joseph Y. Bae
(主席)
鄒胡廣華女士
梁國偉先生
石澤楷先生
傅潔恩女士
竺稼先生

贊助事務委員會
何超鳳女士
(主席)
陳晴女士
周蕙禮女士

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於2009年6月
張天愛小姐
(聯合主席)
傅潔恩女士
(聯合主席)
陳耀璋先生
陳仕貴先生
Mrs. Louise Soloway Chan
陳靜儀女士
蔡家雄先生
柯強聲先生
傅明憲女士
陳雅文女士
胡興正醫生
馮雲黛女士
李蕊而女士
Ms. Mahnaz Lee
馬孔令琦女士
鄭恩萍女士
黃熙月女士

ARTISTIC MEMBERS

藝術人員

As of 31 March 2009 於2009年3月31日



Artistic Director
藝術總監
Madeleine Onne
區美蓮

(Announced on 24 March 2009
於2009年3月24日公佈)



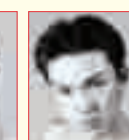
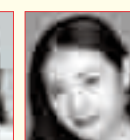
Senior Ballet Mistress
高級舞團導師
Lin Mei-fang
林美芳



Ballet Mistress
舞團導師
Cheung Yui-man
張睿紋



Ballet Master
舞團導師
Liang Jing
梁靖



Principal Dancers
首席舞蹈員
Jin Yao
金瑤

Tan Yuan
譚元元 *

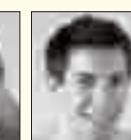
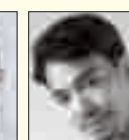
Kyoko Tomimura
富村京子

Nobuo Fujino
藤野暢央

Zhang Yao
張堯

Soloists
獨舞員
Chantel Elizabeth Roulston
羅卓桃

Camilla Vergotis
高美娜



Wu Fei-fei
吳菲菲

Kenji Hidaka
日高賢二

Huang Zhen
黃震

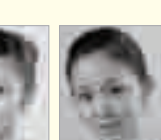
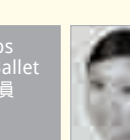
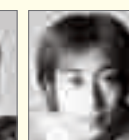
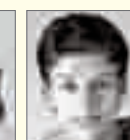
William Lin
林立峯

Carlo Pacis
白家樂

Brett Simon
布雷特

Wei Wei
魏巍

Coryphées
群舞領舞員
Eve Chan
陳基瑋



Liu Yu-yao
劉昱瑤

Jae-eun Park
朴載恩

Chen Qing
陳青

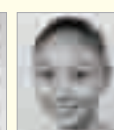
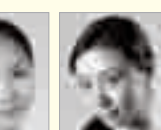
Izak David Claase
艾沙克大衛·卡拉斯

Hikota Taira
平良彥太

Chen Jin
陳津

Cui Chen
崔晨

Gao Shuai-nan
高帥男



Jung Ji-yong
鄭芝榮

Kim Ji-eun
金智恩

Kim Ji-sun
金智善

Aurora Kwong
鄺藹怡

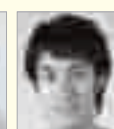
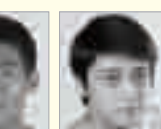
Catherine Lau
劉淑儀

Jenny Li
李婕

Li Jie
李潔

Li Ming
李茗

Li Yi-ran
李怡然



Ye Fei-fei
葉飛飛

Rebecca Zhu
朱晨麗

Yuh Egami
江上悠

Ricky Hu
胡頌威

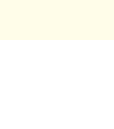
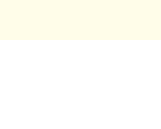
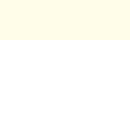
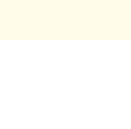
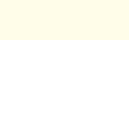
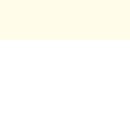
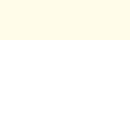
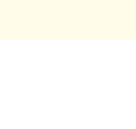
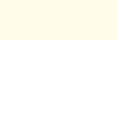
Kostyantyn Keshyshev
古思宇

Li Jia-bo
李嘉博

Lu Shuang
呂爽

Jonathan Mangosing
高瀚林

Shen Jie
沈杰



Ye Fei-fei
葉飛飛

Rebecca Zhu
朱晨麗

Yuh Egami
江上悠

Ricky Hu
胡頌威

Kostyantyn Keshyshev
古思宇

Li Jia-bo
李嘉博

Lu Shuang
呂爽

Jonathan Mangosing
高瀚林

Shen Jie
沈杰

CHAIRMAN'S OVERVIEW

董事局主席回顧



Entering its 30th anniversary year, The Hong Kong Ballet encountered several exciting milestones along its path of becoming internationally recognised as a major classical ballet company. Performing in the Hong Kong Arts Festival for the first time in 15 years, the Company debuted to full capacity audiences with programmes by three prominent ballet artists: William Forsythe, a highly acclaimed active choreographer; Wang Xin Peng, the most renowned Chinese choreographer; and George Balanchine, the greatest choreographer of the 20th century.

After a hiatus of four years, we resumed touring in China with two high profile invitations: as a participant in the Shanghai International Arts Festival and a debut at the National Centre for the Performing Arts in Beijing. Adding to our depth, the leading international Chinese ballerina, Tan Yuan Yuan, joined The Hong Kong Ballet as a Guest Principal Dancer in May 2008. Splitting her time between the U.S. and Asia, Ms. Tan danced three programmes with the Company: *Tricolor* in Hong Kong, *Giselle* in Shanghai and Hangzhou, and *Swan Lake* in Beijing.

Besides pursuing a vibrant approach to classical works, the Company continues to broaden and deepen its artistic range and capabilities by adding neo-classical and modern ballets to its repertoire, as well as commissioning new pieces by emerging Hong Kong talent. We showcased eight of our own dancers at a young choreographer's workshop, **Watch This Space**. Supporting these artistic initiatives, our audience remained stable during the 2008-09 Fiscal Year, with over 70,000 people attending our performances and educational outreach programmes in Hong Kong and China.

Despite stable box office and touring revenues, the financial position of The Hong Kong Ballet remained strained, however, with a \$4.3 million deficit recorded for Fiscal Year 2008-09. To a large extent, this shortfall was due to delaying our annual fund-raising event until the early part of Fiscal Year 2009-10. This year also marked the beginning of a new subvention structure for the Company, as well as the commencement of the Venue Partnership Scheme. These changes resulted in total subvention increases from the Hong Kong SAR Government of \$6.6 million, with offsetting increases in rental costs of \$5 million.

On the personnel side, we were delighted to welcome a new Artistic Director, Madeleine Onne, who joins us from Stockholm. As the former Artistic Director of the Royal Swedish Ballet, Ms. Onne brings considerable experience and expertise to Hong Kong. Our former Artistic Director, John Meehan, departed from the Company in January to return to the U.S. to become a professor. We would like to thank him for all the contributions he made to The Hong Kong Ballet and to wish him the best in academia. Additionally, our former Business Director, Evonne Tsui, became the Executive Director during the year, replacing Honorary CEO Stacey Morse. We would like to thank Mrs. Morse for her efforts and hard work.

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

今年是香港芭蕾舞團(港芭)30周年，在我們邁向國際級古典芭蕾舞團的行列之際，經歷了好些叫人興奮的里程碑。港芭於15年來首次參與香港藝術節的演出，首演3位著名編舞家的作品，包括活躍於舞蹈界、備受讚賞的威廉·科西、極受國際推崇的中國編舞家王新鵬和20世紀最偉大的編舞家喬治·巴蘭欽，反應熱烈，全院滿座。

與中國舞壇闊別4年後，港芭獲邀到內地演出兩項大型節目，分別是參與上海國際藝術節，和於北京國家大劇院首演。此外，著名的國際級芭蕾舞星譚元元於2008年5月成為港芭的客席首席舞蹈員，令我們的演出變得更精彩。奔走美國及亞洲兩地的譚氏，於港芭的3套製作中演出，分別是香港的《舞若色》、上海及杭州的《吉賽爾》和北京的《天鵝湖》。

除了積極演出古典芭蕾舞作品外，港芭亦致力擴闊藝術領域，進一步發掘各成員的才華，演出更多新古典及現代芭蕾舞作品，同時又委約本地芭蕾舞新貴編製新作，如在《十面埋伏》中邀請舞團8位年輕編舞家擔任編舞工作。在推動這些計劃的同時，港芭仍能於2008-09舞季維持穩定的觀眾數字——中港兩地的演出及教育與外展節目共吸引了超過70,000人次參與。

雖然票房和巡迴演出收入穩定，港芭仍財政緊絀，2008-09財政年度的赤字為430萬，當中的主要原因是我們把一年一度的籌款活動延至2009-10年度初舉行。港芭又在本年加入場地伙伴計劃，代表著我們從香港特區政府獲取的資助增加了660萬，抵銷場地租金增長的5百萬開支。

人事方面，我們很榮幸邀得來自斯德哥爾摩的區美蓮加入港芭成為新藝術總監。區美蓮是前瑞典皇家歌劇院芭蕾舞團的藝術總監，她的豐富經驗和專業知識讓港芭獲益良多。而前藝術總監米瀚文則於2009年1月離開港芭回美國擔任學府教授；我們感激他對港芭的貢獻，並在此衷心祝福他在學術界的發展一帆風順。前業務總監徐嘉鳴亦於本年出任行政總監，代替名譽行政總裁麥素賢。我們感謝麥氏的努力。

我謹代表港芭向香港特區政府和所有贊助者、支持者和顧問致意，感謝他們一直以來慷慨、體貼的支持。我更特別感謝各董事、委員、香港芭蕾舞團協會會員、藝術和管理團隊、各舞者和職員的付出，把芭蕾舞帶給香港每一個人。

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

LEADING THE WAY 率領團隊



Madeleine Onne Artistic Director In March 2009, The Hong Kong Ballet announced the appointment of a new Artistic Director, Madeleine Onne. With a dance career spanning 24 years, Ms. Onne served for six years as the Artistic Director of the 236 year-old Royal Swedish Ballet where she also was previously a Principal Dancer.

Ms. Onne was credited for elevating the artistic level of that company during her tenure and achieving strong box office revenues with her programming. As the first Artistic Director in The Hong Kong Ballet's 30 year history to have previously headed a major international ballet company, she will leverage her experience and expertise to lead the Company into the next era of its development.

In her dance career, Ms. Onne also founded and managed Stockholm 59 Degrees North, a dance company comprised of 15 of the Royal Swedish Ballet's most prominent dancers. Her artistic achievements were recognized by several distinguished awards: becoming only one of five women to have received the title of Royal Court Dancer

from HRM King Carl XVI Gustaf, receiving the prestigious royal medal Litteris et Artibus, and being awarded The Royal Swedish Opera's Gold Medal of Honour.

The former Artistic Director, John Meehan, departed The Hong Kong Ballet in January 2009 after two productive years to become a professor at a prominent U.S. university. Under his leadership, the Company expanded its artistic range and began collaborating with internationally recognized guest artists. In his programming, choreography by George Balanchine, William Forsythe, Ronald Hynd, Serge Lifar and Antony Tudor entered the Company's repertoire. Visiting artists such as Merrill Ashley and Sofiane Sylve brought an international perspective and their high standards of expertise to Hong Kong.

區美蓮 藝術總監 香港芭蕾舞團於2009年3月宣佈委任區美蓮為新一任的藝術總監。區美蓮在行內已有24年職業經驗，曾於擁有236年歷史的瑞典皇家歌劇院芭蕾舞團擔任首席舞蹈員，後來更出任該團藝術總監達6年。

區氏於瑞典皇家歌劇院芭蕾舞團期間，把舞團的藝術水準不斷提高，票房數字亦屢見佳績。作為港芭30年來首位具率領國際知名芭蕾舞團經驗的藝術總監，區氏將運用她豐富的經驗和專業知識帶領舞團進入新紀元。

區美蓮曾成立集合15位卓越的瑞典皇家歌劇院芭蕾舞團成員Stockholm 59 Degrees North，又率領舞團演出頂尖作品。她對藝術的貢獻備受讚揚，屢獲殊榮。她是5位獲瑞典國王卡爾十六世頒發「皇廷舞者」榮譽的女舞蹈家之一，又曾獲瑞典皇家勳章Litteris et Artibus，及瑞典皇家歌劇院的金獎榮譽。

前藝術總監米瀚文於2009年1月離任，前往美國著名學府任教。米瀚文在任兩年期間，擴闊了港芭的藝術領域，又為舞團安排與國際級藝術家合作。在他的領導下，港芭演出了由喬治·巴蘭欽、威廉·科西、羅海·海德、賈吉·里法和安東尼·都鐸的作品。客席藝術家如梅雪莉和西爾薇的來訪，為港芭帶來國際視野及提高舞團之專業水平。

Evonne Tsui Executive Director In January 2009, The Hong Kong Ballet announced the promotion of Evonne Tsui Ka Ming to become the Executive Director. Ms. Tsui joined the Company in the middle of 2008 as Business Director.

With a commercial career spanning 20 years, Ms. Tsui has experience in a diverse range of consumer and industrial businesses and held a number of senior executive positions in Hong Kong and Paris. Graduating from the École Nationale des Ponts et Chaussées, Paris with an MBA in International Business, her appreciation of visual arts and culture was first nurtured as a painter and jewelry designer during her years in Europe. She shares the vision of leading The Hong Kong Ballet to become an internationally recognized company and is a strong advocate of delivering best practices at all levels of the organization.

During her tenure, Ms. Tsui had led initiatives at The Hong Kong Ballet to improve the budgeting process, to upgrade accounting and reporting procedures, to improve medical and physiotherapy care for dancers and to increase the profile of the Company through touring opportunities, audience building projects and community outreach activities.



徐嘉鳴 行政總監 香港芭蕾舞團於2009年1月宣佈徐嘉鳴升任為行政總監。徐氏於2008年中加入港芭，出任業務總監。

徐氏於商界具20年經驗，曾任職於各類營銷和工業行業，於香港和巴黎擔任多個高級行政要職。徐氏於École Nationale des Ponts et Chaussées 考獲工商管理碩士學位，主修國際商務，而她對視覺藝術和文化的興趣更令她於歐洲期間成為畫家和珠寶設計師。徐氏將帶領港芭蜚聲國際，亦致力令機構上下運作更臻完美。

徐氏任職期間，曾領導港芭改善財政預算流程、提升會計和報告程序、改善舞蹈員醫療和物理治療服務，亦透過巡迴演出、觀眾拓展計劃和社區外展活動提升舞團知名度。



Lighting 燈光:
Yeung Tsz Yan 楊子欣

Ambush 《埋伏》

Choreography 編舞: Li Jia-bo 李嘉博
Music 音樂: Yo Yo Ma, *Ambush from Ten Sides*
馬友友 十面埋伏
Costume Design 服裝設計: Li Jia-bo, Li Wei-qun
李嘉博、李慰群

Bête Noire 《心魔》

Choreography 編舞: Brett Simon 布雷特
Music 音樂: Tom Waits & Kathleen Brennan,
selections from *Alice*
Costume Design 服裝設計:
Brett Simon, Wong Yuen Ching 布雷特、黃遠貞

Collage of One 《一一》

Choreography/ Set & Costume Design / Video Direction /
Editing 編舞/佈景及服裝設計/錄像編導/剪接:
Yuh Egami 江上悠
Music 音樂: Arvo Pärt, *Spiegel im Spiegel*
Video Lighting 錄像燈光: Wayne Wong 黃偉業

Déjalo Donde Estaba (Leave it Where It Was) 《順其自然》

Choreography / Video Design 編舞/錄像設計:
Carlo Pacis 白家樂
Music 音樂: Narciso Yepes, selections from *Recuerdos*
Costume Design 服裝設計:
Carlo Pacis, Izak David Claase
白家樂、艾沙克大衛·卡拉斯

Footprints 《不怕記不住，只怕忘不了》

Choreography 編舞: Selina Chau 周錦欣
Music 音樂: Joe Hisaishi, selections from *The Sun Also
Rises*; Ng Cheuk Yin, *March March*; Li Jia-bo,
arranger Ma Lap Yin, *Beautiful Solo River*
Set Design 佈景設計: Selina Chau 周錦欣
Costume Design 服裝設計: Selina Chau, Eve Chan
周錦欣、陳基瑋

Nothing 《零感覺》

Choreography / Set & Costume Design 編舞 /
佈景及服裝設計: Li Yi-ran 李怡燃
Music 音樂: Mika, *Love Today and Over My Shoulder*,
Klazz Brothers and Cuba Percussion, *Farandole*

Man Woman Man 《男女男》

Choreography / Set & Costume Design 編舞 /
佈景及服裝設計: Aurora Kwong 鄭蕤怡
Music 音樂: Forever Faithless, *Insomnia*

Yellow 《黃》

Choreography / Set & Costume Design 編舞 /
佈景及服裝設計: Jonathan Mangosing 高瀚林
Music 音樂: Jay Chou, *Wo Bu Pei*; Jon Brion,
Peer Pressure; Snow Patrol, *You Could be Happy*,
One Repulic featuring Timberland, *Appologize*

WATCH THIS SPACE 《十面舞伏》

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

18-19/4/2008 (7:30pm)
20/4/2008 (2:30pm)

Theatre, Sheung Wan Civic Centre
上環文娛中心劇院

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New Production 全新製作



An exciting showcase of eight short works by emerging choreographers in The Hong Kong Ballet, this programme aims to support the energetic choreographic talent of our dancers. A part of the Company's Choreographic Workshop, **Watch This Space** is set to a score of classical, pop and rock, reflecting the lives and loves of today's generation.

《十面舞伏》是香港芭蕾舞團「編舞工作坊」計劃的項目之一，目的為發掘舞蹈員編舞的天賦才華。港芭8位年輕編舞家的短作，在古典、流行和搖滾音樂的襯托下，訴說現代人的生命與愛情。

"The simplicity of Yuh Egami's **Collage of One** is worth our praising. Chen Qing danced with a projected image of Jin Yao which created an unexpectedly satisfactory effect. The live performance synched with the video perfectly."

The Hong Kong Economic Journal

「江上悠的《一一》簡樸得教人叫好。陳青與金瑤的影子跳舞，效果之佳令人喜出望外。現場演出和錄影片段配合得完美無瑕。」

《信報》



Tricolor 《舞若色》

Lighting Design 燈光設計: Leo Cheung 張國永
Conductor 指揮: Emil de Cou 庫艾曼
Orchestra 伴奏: Hong Kong Sinfonietta 香港小交響樂團

Suite en Blanc 《白色組曲》

Choreography 編舞: Serge Lifar 賽吉·里法
Music 音樂: Edouard Lalo, Selections from *Namounausic*
愛德華·拉羅《納慕娜》選段
Répétiteurs 排舞導師: Maina Gielgud, Paul DeMasson
梅娜·吉爾果、保羅·馬森

Jardin aux Lilas 《丁香園》

Choreography 編舞: Antony Tudor 安東尼·都鐸
Music 音樂: Ernest Chausson, *Poème Opus 25*
歐內斯·蕭頌 *Poème Opus 25*
Répétiteur 排舞導師: Donald Mahler 唐納·德馬勒
Set Design 佈景設計: Ewing Chan 陳友榮
Costume Design 服裝設計: Yuri Ng 伍宇烈
Violinist 小提琴: Natsuko Yoshimoto 吉本奈津子

White Swan Pas de Deux 《白天鵝雙人舞》

Choreography 編舞: Marius Petipa 佩蒂巴
Music 音樂: Pyotr Ilyich Tchaikovsky 柴可夫斯基

Rubies 《紅寶石》

Choreography 編舞: George Balanchine 喬治·巴蘭欽
Music 音樂: Igor Stravinsky, *Capriccio for Piano and Orchestra*
史特拉汶斯基 *Capriccio for Piano and Orchestra*
Répétiteurs 排舞導師: Sandra Jennings 珊迪·珍妮斯
佈景及服裝設計 Set & Costume Design:
Bill Haycock 夏國斌
鋼琴獨奏 Solo Piano: Helen Cha 查海倫

TRICOLOR 《舞若色》

13-15/6/2008 (7:30pm)

14-15/6/2008 (2:30pm)

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

6 / 0 8

New Production 全新製作



Based on colours of the French flag, The Hong Kong Ballet presented a collection of masterworks from 20th century ballets by Antony Tudor, Serge Lifar, George Balanchine and Marius Petipa.

Tudor's *Jardin aux Lilas*, an intense, psychological work, is in marked contrast to George Balanchine's *Rubies*, set to a jazzy Stravinsky score. The neo-classical, technical showpiece *Suite en Blanc* serves as a perfect accompaniment to the romanticism of the *White Swan pas de deux* from *Swan Lake*. Featuring Tan Yuan Yuan, Guest Principal Dancer of The Hong Kong Ballet and Sofiane Sylve, former Principal Dancer of the New York City Ballet, a Hong Kong Dance Award 2009 was awarded to *Tricolor* for the dancers' masterful performance and excellent production.

《舞若色》以法國國旗藍、白、紅3色為主調，為觀眾獻上安東尼·都鐸、賽吉·里法、喬治·巴蘭欽和佩蒂巴的20世紀芭蕾舞作品。

都鐸的《丁香園》探索人性的內心，表現豐富的感情，而巴蘭欽的《紅寶石》用了史特拉汶斯基的爵士音樂，二者產生鮮明的對比。具新古典風格、難度極高的《白色組曲》，則與《天鵝湖》中浪漫極致的《白天鵝雙人舞》配搭得完美無瑕。《舞若色》邀得舞團客席首席舞蹈員譚元元和前紐約市立芭蕾舞團首席舞蹈員索菲娜·西爾薇參與演出，各舞者精湛的舞藝和出色的製作更贏得了香港舞蹈年獎2009。

"The programme showed the stylistic and dramatic range of the Company's dancers, along with a new degree of technical assurance."

South China Morning Post

「《舞若色》顯示了香港芭蕾舞團舞蹈員的風格和戲劇層面，舞蹈技術充滿新的自信。」
《南華早報》



COPPÉLIA 《夢偶情緣》

22-24/8/2008 (7:30pm)

23-24/8/2008 (2:30pm)

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

8 / 0 8

New Production 全新製作



Originally created for the Paris Opera by Arthur Saint-Leon, our entertaining family programme **Coppélia** received a new treatment from world-famous British choreographer, Ronald Hynd, with sets and costumes by award-winning Italian designer, Roberta Guidi di Bagno.

Coppélia poses a challenge for the dancers, in particular the female lead, Swanilda. The three casts of The Hong Kong Ballet delivered a stunning interpretation of the roles.

《夢偶情緣》原為聖·里昂為巴黎歌劇院創作的作品，香港芭蕾舞團邀得國際知名的英國編舞家羅奈·海德重新編舞，及屢獲獎項的意大利設計師諾貝蒂·帕哥諾負責佈景和服裝設計。

《夢偶情緣》對舞蹈員來說是極大的挑戰，特別是擔任女主角絲維妮爾達的舞蹈員。港芭的3組演出陣容都有極出色的表現。

"Jin Yao was so convincing in her acting, and she made us laugh..."

Dance Journal

「金瑤的演繹十分精彩，令我們捧腹大笑...」

《舞蹈手札》

"Kyoko Tomimura is a natural soubrette... mischievous and feisty, but warm-hearted..."

South China Morning Post

「富村京子演活了她的角色，聰明伶俐、活潑調皮，又充滿同情心...」

《南華早報》

Choreography 編舞: Ronald Hynd after Marius Petipa

羅奈·海德 (改自佩蒂芭版本)

Music 音樂: Léo Delibes 利奧·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

Conductor 指揮: Yip Wing-sie 葉詠詩

Live Accompaniment 現場伴奏: Hong Kong Sinfonietta

香港小交響樂團



GISELLE 《吉賽爾》

28-30/11/2008 (8:00pm)
29-30/11/2008 (3:00pm)

Lyric Theatre,
The Hong Kong Academy for Performing Arts
香港演藝學院歌劇院

11 / 08

A touring production that travelled to Shanghai, Hangzhou and Ningbo, *Giselle* returned to Hong Kong for five more performances, reaching 80% house capacity. The show received favourable acclaim from Europe's premier dance magazine, *Dance Europe*, which called for comparison with other versions by major companies in London and New York.

《吉賽爾》於上海、杭州及寧波3個城市巡迴演出後，再在香港獻上5場表演，入座率達8成。《歐洲舞蹈雜誌》盛讚《吉賽爾》的演出，認為港芭的製作能夠媲美倫敦和紐約享負盛名的舞團。

"Especially memorable were the corps de ballet in Act II...the changes in direction were reminiscent of a spray of orchids unfurling in perfect synchronization."

Dance Europe

「特別令人難忘的是第2幕的群舞...場面就如無數的蘭花同時盛開一樣。」
《歐洲舞蹈雜誌》

Choreography 原編舞: After Jean Coralli / Jules Perrot / Marius Petipa 柯拉里/栢羅/佩蒂巴
Staged by 製作: John Meehan & Li Mei-fang 米瀚文、林美芳
Music 音樂: Adolphe Adam 亞杜夫·亞當
Set Design 佈景設計: Peter Farmer 彼得·科曼
Costume Design 服裝設計: Kim Baker 甘·碧嘉
Lighting Consultant 燈光顧問: Leo Cheung 張國永
Lighting Design 燈光設計: Wayne Wong 黃偉業
The recording of *Giselle* was made by Hong Kong Sinfonietta, conducted by Yip Wing-sie
音樂由翼詠詩小姐擔任指揮，香港小交響樂團錄製



Photo 攝影: Conrad Dy-Liacco (Page 20), Jimmy Chan (Page 21)



THE NUTCRACKER 《胡桃夾子》

19-21, 23-27/12/2008 (7:30pm)
20-21, 25-26/12/2008 (2:30pm)

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

12 / 08



The perennial Christmas favourite achieved near full capacity for the 12 shows. The six different principal casts dazzled in their roles, with the debut of young corp de ballet dancer, Kotyantyn Keshyshev, in the principal role as the Prince, especially memorable.

香港芭蕾舞團一年一度的聖誕巨獻《胡桃夾子》，一直廣受觀眾歡迎，12場演出接近全數爆滿。6組不同的演出陣容全都精彩絕倫，尤以年輕群舞員古思宇首次擔綱演出王子一角，令人印象最為深刻。

"The Hong Kong Ballet's version of *The Nutcracker* offers plenty of magical effects and comedy for children while catering to adults with demanding choreography."

Natasha Rogai, Ballet.co.uk

「香港芭蕾舞團的《胡桃夾子》既為小朋友提供大量夢幻般的舞台效果及喜劇元素，同時難度極高的編舞又能滿足成年觀眾的期望。」

Natasha Rogai, Ballet.co.uk

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



Clear 《空·色》

Choreography 編舞: Stanton Welch 斯坦頓·韋爾奇
Music 音樂: J.S. Bach 巴赫
Musicians 演奏者: Joseph Vickers, Huang Zheng, Matama Takahashi
戴豪逸、黃錚、高橋真珠
Lighting Design 燈光設計: Originated by Lisa Pinkham
麗莎·碧琳
Re-lit 燈光執行: Leo Cheung 張國永
Costume Design 服裝設計: Michael Kors 邁克·柯爾

Concerto Barocco 《巴羅克協奏曲》

Choreography 編舞: George Balanchine 喬治·巴蘭欽
Staged by 排練總監: Sandra Jennings 珊迪·珍妮斯
Music 音樂: J.S. Bach 巴赫
Musicians 演奏者: Sylvia Chow, Cai Ying-qiong
周惜分、蔡穎琮
Lighting Design 燈光設計: Leo Cheung 張國永

Steptext 《舞極》

Choreography 編舞: William Forsythe 威廉·科西
Lighting, Costume & Set Design 燈光/服裝/佈景設計: William Forsythe 威廉·科西
Rehearsal Directors 排練總監: Thierry Guiderdoni, Agnes Noltenius 蒂埃里·吉迪東尼、阿妮斯·洛婷妮斯
Music 音樂: J.S. Bach 巴赫
Musicians 演奏者: Sylvia Chow, Cai Ying-qiong
周惜分、蔡穎琮
Recording by Nathan Milstein 米爾斯坦錄音
Lighting Design 燈光設計: Leo Cheung 張國永
Re-lit 燈光執行: Leo Cheung 張國永

Mein Bach 《我的巴赫》

Choreography 編舞: Wang Xin Peng 王新鵬
Music 音樂: J.S. Bach, Arvo Pärt, David Morrow
巴赫、帕特及大衛·默羅
Dramatic Composition 戲劇作法: Christian Baier
克里斯蒂安·拜爾
Costume Design 服裝設計: Andrea Meyer 安德烈·瑪亞
Lighting Design 燈光設計: Leo Cheung 張國永

ALL BACH 《巴赫·芭蕾》

A 2009 Hong Kong Arts Festival Programme
2009年香港藝術節節目

13-14/2/2009 (8:00pm)
15/2/2009 (3:00pm)

Lyric Theatre,
The Hong Kong Academy for Performing Arts
香港演藝學院歌劇院

2 / 0 9
New Production 全新製作

37th Hong Kong Arts Festival
6.2-8.3.2009



A programme of the 37th Hong Kong Arts Festival, *All Bach* was made up of four innovative contemporary ballets — *Concerto Barocco*, *Clear*, *Steptext* and *Mein Bach*, performed to a glorious Baroque score by J. S. Bach. *Steptext* by William Forsythe, a technically thrilling and highly dramatic piece, made its premiere in the show. The production reached 93% house capacity.

《巴赫·芭蕾》是第37屆香港藝術節的節目之一，集4段極具創意的當代芭蕾舞於一身，《巴羅克協奏曲》、《空·色》、《舞極》和《我的巴赫》均配以巴赫美妙的巴羅克音樂，而威廉·科西既高難度又富戲劇性的《舞極》是舞團的首演作品。《巴赫·芭蕾》入座率高達九成三。

"There is nothing easy about this work for either dancers or audiences – it is as demanding intellectually as it is technically – and the dancers and guest répétiteurs are to be congratulated on a stunning performance."

South China Morning Post

「作品在技術和理解上都有極高要求，對舞者和觀眾來說十分艱深。舞者和客席排舞導師有如此出色的表現，實在可喜可賀。」

《南華早報》



SWAN LAKE 《天鵝湖》

26-28/3/2009 (8:00pm)
28-29/3/2009 (3:00pm)

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

3 / 0 9

At the invitation of Beijing's National Centre for Performing Arts, this classical production featured Guest Principal Dancer Tan Yuan Yuan and prominent Principal Dancer Jin Yao, winning critical acclaim. *Swan Lake* was presented at the Shatin Town Hall upon its return.

港芭被邀於北京國家大劇院上演的經典芭蕾舞劇《天鵝湖》由客席首席舞蹈員譚元元及首席舞蹈員金瑤主演，載譽歸來後於香港沙田大會堂公演。

"The dancers performed with great enthusiasm, stylistic discipline and perfect movements, and their skills were extraordinarily brought into full play. They not only danced in perfect unison, but also interpreted each piece of music with depth of feeling, touching the hearts of the audience."

Prof. Ou Jian-ping, Beijing's Dance Magazine

「舞者們以高漲的熱情、嚴謹的台風、規範的動作、超卓的發揮，不僅把每段舞蹈都跳得整齊劃一、爽心悅目，而且將每段音樂都跳得絲絲入扣、感人肺腑。」

北京資深舞評人歐建平《舞蹈》

Original Choreography 原編舞: Marius Petipa & Lev Ivanov
佩蒂巴及艾化李夫
Additional Choreography 附加編舞:
John Meehan, Carlo Pacis, Selina Chau
米瀚文、白家樂、周錦欣
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



Photo 攝影: Gordon Wong (Page 26-27)

WORLD-CLASS ARTISTS 世界級藝術家

The Hong Kong Ballet was delighted to welcome international guest artists of the highest calibre to work with the Company. Our collaborations with world-class practitioners in the ballet field deepened the Company's artistic development, as we benefited from new material in the repertoire.

After George Balanchine, the work of one of the great living ballet masters, William Forsythe, entered the Company's repertoire. Tan Yuan Yuan of San Francisco Ballet, one of the world's leading and most critically acclaimed ballerinas, joined The Hong Kong Ballet as Guest Principal Dancer from May 2008.

Some of the prominent guests included Sofiane Sylve, former New York City Ballet Principal Dancer, who performed several lead roles with our Company, including ***Tricolor***. Best-known Asian choreographer Wang Xin Peng presented his ballet ***Mein Bach***, while the highly reputed Ronald Hynd staged his comedy ***Coppélia***.

Marking their debut in Hong Kong to work with our dancers also included répétiteur Agnes Noltenius and Ballet Master, Thierry Guiderdoni, who came to stage ***Steptext*** in February 2009. Ms. Noltenius also conducted a Masterclass workshop on the choreographic process and improvisation technique of William Forsythe. Respected répétiteurs like Maina Gielgud, Paul DeMasson, Donald Mahler and Sandra Jennings, and set and costume designer Roberta Guidi di Bagno assisted The Hong Kong Ballet in realising our productions to high standards.



香港芭蕾舞團很榮幸與世界級的藝術家合作，藉著新元素加入舞劇當中，港芭在芭蕾舞藝術領域上不斷發展。

繼喬治·巴蘭欽後，當代芭蕾大師威廉·科西的作品亦加入港芭的劇目中。獲極高評價的世界級頂尖女芭蕾舞員、三藩市芭蕾舞團的譚元元由2008年5月起擔任港芭客席首席舞蹈員。

前紐約市芭蕾舞團首席舞蹈員索菲娜·西爾薇於港芭《舞若色》中擔綱。王新鵬親自把他的作品《我的巴赫》搬上舞台，而羅奈·海德則把他的喜劇《夢偶情緣》呈現於觀眾眼前。

排舞導師阿妮斯·洛婷妮斯和芭蕾大師蒂埃里·吉迪東尼首次來港為舞團排演《舞極》，洛婷妮斯還舉行了大師班，分析威廉·科西的編舞過程，讓學生了解科西的即興創作技巧。此外，著名排舞導師梅娜·吉爾果、保羅·馬森、唐納德·馬勒和珊迪·珍妮斯亦參與及協助港芭多個製作，令水準提高。舞團亦在本年度中邀得諾貝蒂·帕哥諾擔任佈景及服裝設計。

Photo 攝影: Philip Ye 葉澤敬 (left), Sheng Jia Peng 盛佳鵬 (right)

"The dancers were wonderful, extremely concentrated and pleasant. I was impressed by the level of the company. The performance of the first cast was of a very high standard. They understood the essence of William Forsythe's work. In the process of rehearsals, it became better and better each time. I would be very happy to work with the company again."

Agnes Noltenius, Rehearsal Director of ***Steptext***, former dancer of Forsythe's Frankfurt Ballet

「所有舞者都十分出色，工作時全神貫注，表現優秀。舞團的水準令人難忘，他們的演出富極高水平。舞者們都明白威廉·科西作品的精髓，排舞時一次比一次進步。我希望能再與港芭合作。」

《舞極》排練總監阿妮斯·洛婷妮斯，科西的法蘭克福芭蕾舞團前舞蹈員

"It was an amazing experience working with The Hong Kong Ballet. The dancers were so excellent and they really gave themselves over to learning Balanchine's difficult choreography! I am so proud of their work and look forward to working with, and seeing this wonderful company in the future!"

Sandra Jennings, Répétiteur of ***Rubies*** and ***Concerto Barocco***

「與香港芭蕾舞團合作是個愉快的經驗。舞者表現出色，熱衷學習巴蘭欽高難度的編舞。他們讓我引以為榮。我希望能再與港芭合作，再次看到他們的表演。」

《紅寶石》及《巴羅克協奏曲》排舞導師珊迪·珍妮斯



"I am sure that Mr. Tudor would have been so happy to see his wonderful work come to life!"

Donald Mahler, Répétiteur of ***Jardin aux Lilas***

「我想如果都鐸能看到這精彩的演出，都會十分高興！」
《丁香園》排舞導師唐納德·馬勒

"I am delighted to be here in Hong Kong, to stage the sensual feast ***Suite en Blanc***...The reputation of The Hong Kong Ballet overseas is very strong. Not only has it got world-class principals, but also there is depth of talent."

Maina Gielgud, Guest Répétiteur of ***Suite en Blanc***

「我很高興來到香港把令人賞心悅目的《白色組曲》搬上舞台...香港芭蕾舞團在海外的聲望很高，除首席舞者達到世界級的水平外，其他團員亦相當出眾。」

《白色組曲》排舞導師梅娜·吉爾果

Photo 攝影: Conrad Dy-Liacco

TRAVELLING OUT 巡迴及海外演出



Giselle and *Clear* 《吉賽爾》及《空·色》

The Hong Kong Ballet delivered five performances of *Giselle* and four performances of *Clear* in a 10-day tour, averaging over 80% in attendance. Featuring the Company's Guest Principal Dancer Tan Yuan Yuan and Principal Dancer Jin Yao, the sold-out performances at the Shanghai Oriental Art Centre were part of the distinguished Shanghai International Arts Festival.

香港芭蕾舞團於10天的行程中共演出了5場《吉賽爾》與4場《空·色》，平均入座率超過8成。其中由港芭客席首席舞蹈員譚元元及首席舞蹈員金瑤領銜主演，假上海東方藝術中心的數場演出更座無虛席，成為上海國際藝術節備受注目的節目之一。

Shanghai, Hangzhou and Ningbo
上海、杭州及寧波
23/10-1/11/2008

[on *Giselle*] "The exquisite sets and lighting gave depth to the stage, and the choreography is grand and magnificent. The company's dancers fully manifested their sophisticated dancing techniques and qualities, while Tan Yuan Yuan's performance captivated all the audience's attention, receiving great acclamation from the crowd...."

Taikungpao.com, 29 October 2008

「《吉賽爾》在舞蹈编排上具新意，而且運用了精緻的佈景和豐富的燈光，營造層次感極強的舞臺，編舞風格則高貴華麗。各舞者充分表現其頂尖舞藝和才華，譚元元的演出更是叫人嘆為觀止，令觀眾讚嘆不已....」

2008年10月29日《大公報》

Swan Lake 《天鵝湖》

The three performances of *Swan Lake* attracted audiences of over 5,000, averaging over 90% capacity. Guest Principal Dancer Tan Yuan Yuan and one of the Company's Lead Principal Dancers Jin Yao gained a rapturous response from the audience, and the opening night was attended by senior China and Hong Kong government officials, guests from the art circles and celebrities.

3場《天鵝湖》演出吸引了逾5,000名觀眾，入座率超過9成。客席首席舞蹈員譚元元及首席舞蹈員金瑤為觀眾帶來精彩演出，而中港高官、藝術界人士和各界名人皆為首場演出的座上客。

National Centre for the Performing Arts,
Beijing
北京國家大劇院
1-3/1/2009

"A world-class performance of this classic of all ballet classics".

Prof. Ou Jian-ping, dance critic and China correspondent, Dance Magazine (USA)

「把《天鵝湖》這部芭蕾舞經典中的經典，跳到了國際水準。」

舞評家、美國《舞蹈》雜誌駐中國通訊記者歐建平教授

Both China tours garnered extensive media coverage which greatly enhanced the profile of the Company on the mainland.

上述兩次中國巡迴演出均引來傳媒廣泛報道，大大提升香港芭蕾舞團於中國的知名度。



Photo 攝影: Philip Ye 葉謙敬



Photo 攝影: Sheng Jia Peng 盛佳鵬

Stars of Today Meet the Stars of Tomorrow 今日之星遇上明日之星

Principal Dancers Jin Yao and Huang Zhen made their New York debut as guest artists, performing at the prestigious New York City Centre. Their enchanting performance of **Grand Pas Classique** impressed dance professionals.

首席舞蹈員金瑤和黃震於著名的紐約市立中心擔任表演嘉賓，為兩位舞者於紐約的首演。他們在《古典雙人舞》中的精彩演出獲得專業舞者的賞識。

Youth America Grand Prix Gala
美國國際青少年舞蹈大賽頒獎禮
21/4/2008

"...Ms. Ueno [Ballerina with the American Ballet Theatre] confirmed the impression made earlier in the evening by Ms. Jin and Mr. Huang in their performance of Victor Gsovsky's **Grand Pas Classique**. Ballet is coming of age in Asia, shedding its slightly mechanistic air and becoming more fluid and organic. All three dancers were polite, precise, and stylish."

Joel Lobenthal, The Cream of the International Crop

「金氏和黃氏演繹葛索夫斯基的《古典雙人舞》，說明了芭蕾舞在亞洲已漸趨成熟，成功擺脫過去略嫌生硬的姿態，變得渾然天成。上野小姐（美國芭蕾舞團舞者）的演出再次印證了這一點；3位舞者都顯得風度翩翩，準確而風格突出。」

盧寶杜爾《國際匯萃》

Gala de Estrellas 芭蕾巨星匯演

Festival de Pas de Deux
Teatro Municipal de Santiago, Chile
智利聖地牙哥市立歌劇院
雙人舞舞蹈節
1-4/8/2008

Jin Yao and Zhang Yao, Principal Dancers of The Hong Kong Ballet were invited to perform in four performances of the final pas de deux from **Turandot** (by Australian choreographer Natalie Weir), and a one-act ballet, The **Butterfly Lovers**, specially created for the occasion by Eve Chan, a choreographic apprentice with The Hong Kong Ballet.

首席舞蹈員金瑤及張堯獲邀參與4場表演，演繹澳洲編舞家娜泰莉·維亞作品《杜蘭朵》中最後一段雙人舞，和港芭見習編舞陳基琮為是次表演度身訂造的獨幕芭蕾舞劇《梁祝》。



Photo 攝影: Gordon Wong



Photo 攝影: Conrad Dy-Liacco

EDUCATION AND OUTREACH 教育與外展

Ballet education for the community continues to play a leading role for The Hong Kong Ballet. Through projects like the Youth Intensive Programme, masterclass, backstage tours, ballet courses and pre-performance workshops, our artistic team is able to deliver young dancers and ballet goers with a complete learning experience and enhanced ballet appreciation.

香港芭蕾舞團一直重視社區舞蹈教育。透過我們藝術團隊策劃的一系列青少年計劃、舞蹈大師班、後台參觀、芭蕾工作坊和演前工作坊，年輕舞者和觀眾能夠體驗全面的學習過程，欣賞芭蕾藝術。



Pre-performance Workshop – *The Nutcracker* 2008
《胡桃夾子》演前工作坊2008



School Art Animateur Scheme 2008-09 *The Dance Journey of Peter Pan*
Creative Ballet Animateur Scheme
學校藝術培訓計劃2008-09創意芭蕾舞培訓計劃「舞裝小飛俠」



Youth Intensive Programme – *Ballet with the Stars!* 2008
香港芭蕾舞團青少年計劃 – 星的接觸2008

Gaining an Insider's View

As part of new audience building plan through Home Affairs Bureau's Venue Partnership Scheme, the Company presented four lectures at the Hong Kong Cultural Centre for the productions *Tricolor*, *Giselle*, *All Bach* and *Swan Lake*.

The series' aim is to deliver a range of ballet topics, from discussions on choosing a career in ballet, or exploring the artistic beauty of a production, to demonstrations by dancers. Guest hosts for the lectures included local dance critic Natasha Rogai and ballet expert, Graeme Collins, Head of Ballet, Hong Kong Academy for Performing Arts.

Another new outreach initiative was the pre-performance talk for each ballet presentation, giving audiences behind-the-scenes stories and enriching their appreciation of the works. The six talks reached over 500 participants.

深入探討

港芭致力透過民政事務局的場地夥伴計劃吸引新觀眾，於香港文化中心為《舞若色》、《吉賽爾》、《巴赫·芭蕾》和《天鵝湖》舉辦了4場講座。

此系列由本團前藝術總監米瀚文策動，涵蓋關於芭蕾的不同課題，包括討論芭蕾界事業發展、探討作品美學和舞者示範等。講座方面則邀得本地舞評人娜塔莎·羅佳和香港演藝學院芭蕾舞系主任高家森等作客席主講。

另一嶄新外展活動是為各個芭蕾節目舉行演前導賞，為觀眾獻上幕後花絮之餘，亦提升他們欣賞作品的能力。6場講座吸引了超過500名觀眾參與。

Reaching for the Community

In the 2008-09 Fiscal Year, Education and Outreach at The Hong Kong Ballet organized 743 activities including performances, lecture-demonstrations, classes and workshops, totalling over 26,000 participants.

One of the projects was the Creative Ballet Animateur Scheme *The Dance Journey of Peter Pan* for the School Arts Animateur Scheme 2008-09, a programme of the Leisure and Cultural Services Department (LCSD). Working with LCSD on the project for the ninth successive year, 10 primary and two special schools participated in the scheme, which included school tour performances, drama, ballet and visual arts workshops.

The Company also participated in LCSD's *School Culture Day* with a performance of *Giselle* in September 2008, and *Swan Lake* in March 2009, reaching close to 2,000 students.

Another project that The Hong Kong Ballet participated in was *Arts Experience Scheme*, a new programme encouraging senior secondary students in their understanding and appreciation of the performing arts. The initiative provided the opportunity to attend a performance with an in-depth, pre-performance talk. The productions *Giselle* and *All Bach* were selected for this scheme.

Open dress rehearsals serve as an ideal channel for The Hong Kong Ballet to contribute to the community. The two dress rehearsals offered to charitable organisations — Helping Hands and the Yan Oi Tong brought in 100 viewers.

In March 2008, a four-month *Sunday Ballet Course* was tailor-made for ballet students aged nine and above. Some 70 students received training from the Company's artistic members and guest teachers, learning dance combination and the ballet repertoire. The course helped to strengthen the students' ballet technique as well as broadening their dance knowledge.

Other outreach activities held in tandem with major productions included various university lectures and demonstrations, family activities and autograph sessions for *Coppélia*, *Giselle* and *The Nutcracker*.

走向社區

教育及外展部於2008-09財政年度一共舉辦了743場活動，包括演出、示範講座、課堂和工作坊，總參與人次超過26,000。

計劃包括創意芭蕾舞培訓計劃《舞裝小飛俠》，屬康樂及文化事務署的學校藝術培訓計劃。這個與康文署合作的計劃已踏入第九年，有10間小學和兩間特殊學校參加，活動包括學校巡迴演出、戲劇、芭蕾舞和視覺藝術工作坊。

港芭參與康文署的學校文化日，於2008年9月演出《吉賽爾》，2009年3月演出《天鵝湖》，吸引近2,000名學生觀賞。

另一計劃為全新的高中生藝術新體驗試驗計劃，旨在鼓勵高中生了解和欣賞表演藝術。計劃為他們安排觀賞表演和深入的演前導賞，獲選的演出包括《吉賽爾》和《巴赫·芭蕾》兩劇。

公開綵排實為港芭回饋社會的上佳途徑。港芭為兩個慈善團體 — 伸手助人協會和仁愛堂共100名觀眾舉行了兩場公開綵排。

港芭於2008年3月舉辦了為期4個月的週日芭蕾舞班。課程專為9歲或以上學生而設，由本團舞蹈員及客席老師教授，參與的70多名學生可學習到不同的舞步組合和芭蕾舞劇選段，提升他們的芭蕾舞技巧，以及對舞蹈的認識。

除主要演出外，港芭亦於製作《夢偶情緣》、《吉賽爾》和《胡桃夾子》期間，同時舉辦相關外展活動如大學講座及示範演出、家庭活動和簽名會等。

MOMENTS IN THE HONG KONG BALLET'S 30 YEARS 香港芭蕾舞團30年



1982
Pas de quatre performance 《四人舞》



1984
The Nutcracker 《胡桃夾子》



1988
Zhang Hua Fang and Mark Hawkins in
Romeo and Juliet 《羅密歐與茱麗葉》



1997
The Nutcracker 《胡桃夾子》



2002
The Sleeping Beauty 《睡美人》



2004
Swan Lake 《天鵝湖》



2006
Balanchine & Beyond 《巴蘭欽·舞越凡音》



2009
Galaxy - International Ballet Gala
《國際芭蕾舞匯演》

1979

Mrs. Mary Griffiths, Ms Kay-Cecile Jones and Ms. Paula Lau founded the Hong Kong Academy of Ballet. There were only five professional dancers. August Bournonville choreographed the Company's first classical work ***Napoli***.

基慧思女士、祈鍾士女士及劉佩華女士創立香港芭蕾舞。當時的專業舞蹈員只有5位。奧古斯特·布農維爾為創團首演經典劇目《拿波里》編舞。

1982

The number of professional dancers increased to 20.

專業舞蹈員人數增至20位。

1984

The Company acquired a new home, courtesy of the Royal Hong Kong Jockey Club which donated a premise in Blue Pool Road, Happy Valley. The Company took the name The Hong Kong Ballet.

Jonathan Thorpe's production of ***Madame Butterfly*** was the Company's first performance with live accompaniment.

舞團獲得當時的英國皇家香港賽馬會捐贈，於跑馬地藍塘道一處設立新的總部。舞團正式改名為香港芭蕾舞團。舞團首次以現場樂隊伴奏演出 Jonathan Thorpe 的作品《蝴蝶夫人》。

1987

Peter Darrell's ***The Nutcracker*** was presented, accompanied for the first time by the Hong Kong Philharmonic Orchestra, and in the presence of Dame Margot Fonteyn.

演出由 Peter Darrell 製作的《胡桃夾子》，並首次由香港管弦樂團現場伴奏及於瑪格·芳登女爵士前演出。

1997

The Company's long-running version of ***The Nutcracker*** by Stephen Jefferies debuted in 1997. 舞團的長壽劇目、由謝傑斐編排的《胡桃夾子》於本年作首演。

2000

The number of Company dancers increased to 42. 專業舞蹈員人數增至42位。

2004

Premiered ***Legend of the Great Archer***, the first full-length original ballet accompanied by Chinese music in celebrating The Hong Kong Ballet's 25th Anniversary.

為慶祝香港芭蕾舞團成立25周年、首齣以中樂伴奏的大型原創芭蕾舞劇《不死傳說》首演。

2006

Artistic Director John Meehan's first production ***Balanchine and Beyond*** premiered.

藝術總監米瀚文首次為舞團製作的《巴蘭欽·舞越凡音》首演。

2007

John Ying succeeded Cissy Pao Watari as Chairman. ***The Nutcracker*** achieved a record-breaking 180,000 audiences in 145 performances since 1997.

應侯榮接任上屆主席包陪麗，成為香港芭蕾舞團董事局主席。自1997年《胡桃夾子》累積入場達破紀錄的180,000人次。

2008

The Company had sold-out performances at the Shanghai International Arts Festival and debuted at the National Centre for the Performing Arts in Beijing in January 2009.

舞團於上海國際藝術節之演出全院滿座，另2009年1月於北京國家大劇院首演。

STEPS TOWARDS A PERFORMING HOME 場地伙伴計劃

Initiated by the Leisure and Cultural Services Department, the Venue Partnership Scheme aims to foster partnerships between performing arts groups and venues. In May 2008, The Hong Kong Ballet became working partners with the Hong Kong Cultural Centre (HKCC). This collaboration marked a stepping stone for the Company in its quest to acquire a permanent rehearsal and performance venue. HKCC will serve as a performing base for the Company, enabling the execution of more strategic programming to generate a broader audience base.

The strategies adopted include:

- Enhancing the image and character of The Hong Kong Ballet and the HKCC through the development of venue-based marketing concepts.
- Broadening the audience base by optimising the use of facilities through exhibitions, event receptions, lectures, pre-performance talks, workshops and other outreach activities, generating more than 1,300 participants during the period.
- Facilitating corporate and private sponsorships by making the venue available for events and other cross-promotion strategies.
- Encourage community participation in the arts through education and appreciation programmes.

Exhibitions on the ballet programmes *Tricolor*, *Coppélia* and *The Nutcracker*, and *The Hong Kong Ballet 30th Anniversary*, were mounted. Lectures and pre-performance talks were also delivered for programmes like *Giselle* and *All Bach, Swan Lake*, among others. A special Youth Intensive Programme, of which teenagers can experience the life of a professional dancer through a four-day creative ballet workshop, attracted applications from over 70 ballet students. Fifty-eight dancers were eventually selected.



The Hong Kong Cultural Centre, under the Venue Partnership Scheme, became a performing base for the Company
香港芭蕾舞團加入香港文化中心之場地伙伴計劃，成為港芭的主要演出場地

由康樂及文化事務署推廣的場地伙伴計劃旨在加強藝術團體和場地之間的合作。香港芭蕾舞團自2008年5月起與香港文化中心成為合作夥伴，這重要的里程碑也意味著香港文化中心將會成為港芭的主要演出及排練場地，透過更緊密的合作吸引更多不同層面的觀眾。

港芭的策略包括：

- 針對香港文化中心這個場地，發展市場策略，提升港芭及香港文化中心的形象，加強其特色；
- 運用場地設施以舉辦展覽、酒會、講座、演前導賞、工作坊和其他外展活動，以擴闊觀眾層面，期間吸引了超過1,300名參加者出席；
- 運用場地舉辦活動和其他聯合推廣計劃，吸引公司和私人贊助；
- 推出教育和導賞計劃，鼓勵社區參與藝術活動。

港芭曾舉辦《舞若色》、《夢偶情緣》、《胡桃夾子》及以香港芭蕾舞團30周年為主題展覽，而《吉賽爾》、《巴赫·芭蕾》和《天鵝湖》等則舉辦了講座和演前導賞。此外，港芭亦舉辦了青少年計劃，在70多位報名的芭蕾舞學生中選取了58人，讓他們在為期4天的創意芭蕾工作坊中體驗職業舞蹈員的生活。



ESTABLISHMENT OF THE HONG KONG BALLET GUILD 香港芭蕾舞團協會之成立

The Hong Kong Ballet Guild was founded in April 2008 to raise the public profile of, and increase support for, The Hong Kong Ballet. Members of the Guild act as ambassadors of The Hong Kong Ballet, and the Guild's mission is to promote the work and awareness of the Company.

Through hosting a number of performance-related, co-branding events each year, the Guild's focus is to build interest among the general public, and in particular seek support from those in the ballet community, the expatriate network, and also young business leaders. In doing so, the Guild aspires to engage the interest of people in Hong Kong in ballet, and to foster society's appreciation of this art form.

Events

The premiere gala of **Tricolor** in June was proudly sponsored by the fashion brand Dior through a \$500,000 cash sponsorship. The opening performance was followed by a gala supper with the ballet stars at the Intercontinental Hotel, hosted by The Hong Kong Ballet Guild. The premiere was attended by senior Hong Kong government officials and members of the arts circle. At the gala, three ballet shoes autographed by the Company's ballerinas were auctioned, with total proceeds donated to the relief efforts following the Sichuan earthquake.

The Hong Kong Ballet Guild also created an opening night cocktail reception for **All Bach** in February with handbag and leather goods brand Coach, followed by a party at the studio in its Central store. The ballet show and party attracted over 100 guests, including a wealth of celebrities and Hong Kong luminaries.



Ballet shoes auctioned in support of the Sichuan earthquake relief 為四川地震籌款拍賣之芭蕾舞鞋

香港芭蕾舞團協會於2008年4月成立，旨在提升舞團形象及提供支援。協會成員擔任港芭大使，協助宣傳港芭的形象。

協會每年舉辦與演出有關的共建品牌活動，吸引社區的關注，特別在芭蕾舞界、外籍人士和年輕商家中尋求支持，藉此提高市民對芭蕾的興趣和芭蕾在社會的地位。

活動

協會於2008年6月舉辦的《舞若色》首演活動榮獲時裝品牌Dior贊助50萬元現金。首演結束後，協會於洲際酒店舉辦了晚宴，邀請嘉賓與芭蕾舞星共進晚餐。出席的嘉賓包括政府高級官員和藝術界代表。此外，為關懷四川大地震災民，酒會上還即席舉行芭蕾舞鞋慈善拍賣活動，向在場出席之眾嘉賓拍賣由3位頂尖芭蕾舞家親筆簽名的芭蕾舞鞋，所得之款項全數撥捐以作賑災之用。協會又於2009年2月《巴赫·巴蕾》首場演出當晚與手袋及皮具用品高級品牌Coach合辦了雞尾酒會接待會，其後再於Coach位於中環的店舖舉行派對。當晚的演出和派對合共吸引了超過100名賓客出席，包括不少城中名人。



Honoured guests at the **Tricolor** Premiere Gala 《舞若色》首演出席嘉賓

MAJOR CONTRIBUTORS TO THE HONG KONG BALLET 香港芭蕾舞團主要贊助

As of 31 March 2009 於2009年3月31日

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療中心

BALANCE SHEET
資產負債表

Financial statements for the year ended 31 March 2009 收支表於2009年3月31日

	Expressed in Hong Kong dollars 以港元為單位	
	2009	2008
Non-current asset 不動資產		
Fixed assets 固定資產	64,883	1,267
Current assets 流動資產		
Inventories 存貨	27,541	41,530
Accounts receivables 應收賬號	1,030,143	544,081
Prepayments and deposits 預繳款項及按金	1,301,323	1,260,238
Other receivables 其他應收賬項	4,318	20,069
Cash and cash equivalents 銀行存款及現金	16,218,802	20,029,684
	18,582,127	21,895,602
Current liabilities 流動負債		
Accounts payables 應付賬項	1,255,206	719,192
Accruals and other payables 其他應付賬項	405,722	624,002
	1,660,928	1,343,194
Net current assets 流動資產淨值	16,921,199	20,552,408
Non-current liabilities 固定負債		
Provision for long service payments 長期服務金撥備	986,131	211,235
Net assets 資產淨值	15,999,951	20,342,440
Funds 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	1,307,906	1,376,567
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	3,167,471	7,441,299
	15,999,951	20,342,440

Approved and authorised for issue by the Board of Governors on 22 September 2009 董事局於2009年9月22日批核

INCOME AND EXPENDITURE ACCOUNT
收支表

Financial statements for the year ended 31 March 2009 收支表於2009年3月31日

	Expressed in Hong Kong dollars 以港元為單位	
	2009	2008
Income from performances 演出收益		
Arts Development Fund subventions 香港藝術發展局資助	354,000	-
Subsidies from Leisure and Cultural Services Department 康樂及文化事務署資助	-	293,910
Box office income 門票收益	8,532,877	8,992,548
Touring performance income 海外演出收入	412,117	-
	9,298,994	9,286,458
Total cost of performance 總演出成本		
Venue rental 場地租金	(2,972,624)	(3,106,604)
Venue Partnership Scheme expenses 場地伙伴計劃開支	(1,592,587)	-
Touring performance expenses 巡迴演出開支	(2,799,732)	-
Cost of performance 演出成本	(11,361,060)	(8,995,666)
Staff costs 薪金	(23,243,494)	(19,631,530)
Administrative expenses 行政開支		
Studio rental 場地租金	(1,951,755)	(2,186,910)
Cost of administration 行政成本	(3,732,853)	(3,035,603)
Deficit before subventions and fundraising 接受資助及捐款前虧損	(38,355,111)	(27,669,855)
Home Affairs Bureau subventions 民政事務處資助	31,490,175	24,918,000
Donations and sponsorship 捐款及贊助	1,509,002	652,875
Interest and sundry income 銀行存款利息及其他來源	1,018,824	1,570,611
Deficit after subventions before fundraising 扣除資助及捐款後虧損	(4,337,110)	(528,369)
Surplus on Friends' Committee activities 「芭蕾舞之友」盈餘	76,121	154,516
Surplus from fundraising activities 籌款後盈餘	-	7,837,002
(Deficit)/surplus for the year 本年度盈餘/虧損	(4,260,989)	7,463,149

STAFF REMUNERATION
員工薪酬

1st tier 首級	
\$750,001 or above, 3 employees	\$750,001或以上, 3位
Between \$500,001 and \$750,000, 1 employee	\$500,001至\$750,000, 1位
\$500,000 or below, 1 employee	\$500,000或之下, 1 位
2nd tier 第二級	
\$350,001 or above, 2 employees	\$350,001或以上, 2位
Between \$275,000 and \$350,000, 2 employees	\$275,000至\$350,000, 2位
3rd tier 第三級	
\$250,000 or above, 3 employees	\$250,000或以上, 3位

Current reporting of staff remuneration of The Hong Kong Ballet is subject to change after consultation with the Funding Committee for the Performing Arts of the Hong Kong SAR Government. Updates will be provided on The Hong Kong Ballet's website. 本團的新酬顯示方式將因應表演藝術資助委員會及香港特區政府的指引日後在本團之網頁更新。

INDEPENDENT AUDITOR'S REPORT

獨立核數師報告

To the members of The Hong Kong Ballet Limited

Incorporated in Hong Kong limited by guarantee

We have audited the financial statements of The Hong Kong Ballet Limited (“the company”), which comprise the balance sheet as at 31 March 2009, and the income and expenditure account, the statement of changes in fund and reserves and the cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes.

Governors' responsibility for the financial statements

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

Auditor's responsibility

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

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

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

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

Opinion

In our opinion, the financial statements give a true and fair view of the state of the company's affairs as at 31 March 2009 and of its surplus and cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards and have been properly prepared in accordance with the Hong Kong Companies Ordinance.

致香港芭蕾舞團有限公司全體會員

於香港註冊成主之無股本的擔保有限責任公司

本核數師行已完成審核財務表，包括於2009年3月31日的收支表、儲備金報告表、現金流量表，以及重大會計政策概要和其他說明附註。

董事就財務報表須承擔之責任

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

核數師之責任

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

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

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

本核數師相信所獲得的審核憑證是充足和適當地為吾等之審核意見提供基礎。

意見

本核數師認為此財務報表真實及公平地反映貴公司於2009年3月31日結算時之財務狀況，及截至該日止年度盈餘及現金流量，並按照香港財務報告準則、香港公司條例之規定妥為編製。

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

Hong Kong, 22 September 2009 香港2009年9月22日

MANAGEMENT AND STAFF
管理及行政人員

As of 31 March 2009 於2009年3月31日

Executive Director Personal Assistant to Executive Director	Evonne Tsui Vency Kwok	行政總監 行政總監私人助理	徐嘉鳴 郭敏絲
Administration Administration Manager Senior Administrative Officer Finance Manager Artistic Administrator Administrative Assistant Office Assistants	Idy Lai Joanne Chan Angelina Chan Kitty Lau Iris Hui Flora Hau Leung Siu-chun	行政部 行政經理 高級行政主任 財務經理 藝術行政主任 行政助理 寫字樓助理	黎潔譽 陳善明 陳鳳燕 劉潔怡 許天虹 侯惠琮 梁少珍
Development Development Manager Assistant Development Manager Assistant Development Officer Development Project Coordinator	Lucy Argo Bessie Mok Tanya Keller Tiffany Mok	拓展部 拓展部經理 助理拓展部經理 助理拓展部主任 拓展項目統籌	Lucy Argo 莫韻思 Tanya Keller 莫子霆
Education & Outreach Director of Education and Outreach Education and Outreach Co-ordinators	Shirley Loong Carol Wong Elena Wong	教育及外展部 教育及外展部總監 教育及外展統籌	龍世儀 黃嘉詠 黃盈芝
Marketing Public Relations & Marketing Manager Assistant Marketing Manager Marketing Officer Assistant Marketing Officers	Heidi Chik Irene So Chloe Kwung Mose Mak Wu Tsz-mei	推廣部 公關及推廣經理 助理推廣經理 推廣主任 助理推廣主任	戚永怡 蘇穎兒 江敏儀 麥慕思 胡梓媚
Programme Director of Programme Assistant Programme Manager	Wong Mei-yee Caroline Cheung	節目部 節目部總監 助理節目經理	黃美儀 張嘉明
Technical Technical Director Deputy Stage Managers Set Mistress Chief Electrician Technician	Tsui Tsz-yee Kathy Chan Annie Yim Carmen Cheng Wayne Wong Leung Kwok-hei	技術部 技術總監 執行舞台監督 佈景總管 總電機師 技術員	徐子宜 陳采琦 嚴雁翎 鄭慧瑩 黃偉業 梁國禧
Wardrobe Director of Wardrobe Wardrobe Coordinator Costume Cutters Seamstress	Wong Yuen-ching Shoei 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 縫紉師	黃遠貞 張淑儀 傅雅君 尹錦漢 黎潔蘭

ACKNOWLEDGEMENT
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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](#)



香港芭蕾舞團
HONG KONG BALLET

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