



合辦機構 Co-presented by

香港賽馬會音樂及舞蹈基金得獎者協會  
Hong Kong Jockey Club Music and Dance Fund Awardees Association



中華人民共和國香港特別行政區政府  
文化體育及旅遊局  
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香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust

## 香港賽馬會音樂及舞蹈基金得獎者協會簡介

### Hong Kong Jockey Club Music and Dance Fund Awardees Association Introduction

香港賽馬會音樂及舞蹈信託基金（基金）獲香港賽馬會慈善信託基金捐助，於1980年成立。基金的目標是藉著提供獎學金，推廣本港在音樂和舞蹈方面的教育和訓練，讓才華出眾的音樂家及舞蹈家繼續進修。

香港賽馬會音樂及舞蹈基金得獎者協會（協會）獲香港賽馬會慈善信託基金額外捐助，由基金的歷屆音樂及舞蹈獎學金得主於2016年1月成立，乃香港註冊之非牟利團體。現時協會已擁有超過170位會員，他們本著共同的理念，致力推廣本港的音樂和舞蹈及培育後進。我們期望協會將會發展成為一個積極和充滿活力的組織。

透過實行各項計劃，協會致力持續推動及發展本地的音樂和舞蹈，提供溝通平台讓會員就發展音樂和舞蹈事宜互相討論及交流意見，並積極聯繫歷屆獎學金得主及開拓溝通渠道；同時，向市民大眾介紹香港賽馬會音樂及舞蹈信託基金的獎學金計劃在支持音樂及舞蹈教育方面的貢獻，並就音樂和舞蹈發展提出專業意見和建議。

The Hong Kong Jockey Club Music and Dance Fund (the Fund) was set up in 1980 with a donation from The Hong Kong Jockey Club Charities Trust (the Trust). The objectives of the Fund are to promote training and education in music and dance in Hong Kong by way of conferring scholarships to enable musicians and dancers of outstanding calibre to pursue further studies in music and dance.

Hong Kong Jockey Club Music and Dance Fund Awardees Association (the Association) is a registered charitable organisation which, with funding support from the Trust, was founded in January 2016 by passionate music and dance scholarship awardees of the Fund. Currently, the Association has over 170 members who share the same goals of nurturing new generation of local artists and promoting music and dance in Hong Kong. The Association is envisioned to be expanded steadily to become an active and vibrant organisation in Hong Kong.

Through implementation of various initiatives, the Association aims to sustain the promotion and development of music and dance in Hong Kong, to provide platforms for scholars to exchange ideas for the advancement of music and dance, to foster effective networking and communication among scholars, to introduce to the public the contribution of the Fund's scholarship schemes in supporting music and dance education, as well as to provide professional opinions and suggestions on the development of music and dance.



Since its incorporation in 2016, the Hong Kong Jockey Club Music and Dance Fund Awardees Association has been striving to sustain the promotion and development of music and dance in Hong Kong. To this end, the Association has launched a series of community programmes with a view to inspiring and nurturing the new generation of local artists. The Gala Performance 2023 is an exemplary achievement of the Association in bringing together the awardees of various decades to dedicate concerted effort in showcasing their talents to the community.

The Board of Trustees of The Hong Kong Jockey Club Music and Dance Fund is most delighted to see that many of the awardees are, in addition to excelling in their respective disciplines, also making valuable contributions to the promotion and development of the art scenes in Hong Kong. This is indeed another good story of Hong Kong to tell and the Board of Trustees is proud to have a role to play in the story.

自 2016 年成立以來，香港賽馬會音樂及舞蹈基金得獎者協會一直致力推動及發展本地的音樂及舞蹈。為此，協會進行一系列的社區項目，以啟發及培育本地藝術新進。2023 年匯演正是協會積極凝聚過往得獎者的驕人成果，讓各屆得獎者的才華在匯演中盡情綻放。

香港賽馬會音樂及舞蹈信託基金受托人委員會樂見歷屆得獎者除了在各自藝術領域發光發亮外，亦在推動及發展本地藝術貢獻良多，為我們譜織香港好故事，受托人委員會在這故事中能出任一角色，也引以為傲。

我藉此機會，感謝香港賽馬會慈善信託基金的慷慨資助，支援音樂及舞蹈信託基金自 1980 年的運作；亦感謝受托人委員會歷任及現任的所有委員、全體評審和預審小組成員、以及秘書處多年來對基金的竭力支援及寶貴貢獻。

協會的執行委員會為是次盛事付出無比的精神及時間，我謹此向執行委員會各成員衷心致意。我深切相信 2023 年匯演《Interplay》是所有參演者一次難忘及享受的經驗，並會獲得各嘉賓及觀眾的欣賞及一致好評。

香港賽馬會音樂及舞蹈信託基金  
受托人委員會主席  
蘇彰德教授，BBS，JP

I would like to take this opportunity to thank The Hong Kong Jockey Club Charities Trust for its generous funding support to sustain the operation of the Fund since 1980. I also thank the past and current members of the Board of Trustees, the audition and pre-screening panelists, as well as the Secretariat for their unfailing support and invaluable contributions throughout the years.

My heartfelt appreciation goes to the Executive Committee of the Association for its members' time and effort devoted in presenting this mega event. I am sure that the Gala Performance 2023 "Interplay" will be a memorable and enjoyable experience for all participating artists, and be well received by the honourable guests and audiences.

Professor Douglas Cheung-tak SO, BBS, JP  
Chairman, Board of Trustees  
The Hong Kong Jockey Club Music and Dance Fund



It is truly beautiful to be able to present this live performance after the last challenging years. On behalf of the esteemed members of the Hong Kong Jockey Club Music and Dance Fund Awardees Association, it is my utmost pleasure to welcome you to our highly anticipated performance.

We are absolutely thrilled to have the opportunity to reconnect with the awardees from various years, and today's entire extraordinary programme is contributed by these talented performers. It is our sincere hope to share with you the remarkable experiences that have been made possible through our innovative and creative endeavours, which serve as a profound source of inspiration for all of us.

Before we unveil the curtain, I would like to take a moment to express our deepest gratitude to the dedicated working group whose unwavering commitment has been instrumental in making this event a reality. We would also like to extend our heartfelt appreciation to The Hong Kong Jockey Club Charities Trust for their remarkable support over the years. It is through their generosity that talented Hong Kong artists like us have been able to pursue our dreams and achieve remarkable milestones. This support has truly transformed many lives, including my own.

We hope that tonight's performance, titled "Interplay", will be a memorable and enriching experience for each and every one of you.

Professor Song-lam YIU  
Chairperson, Executive Committee  
Hong Kong Jockey Club Music and Dance Fund  
Awardees Association

在經歷了過去幾年充滿挑戰的歲月後，我們非常榮幸今天可以在這跟各位見面。我謹代表香港賽馬會音樂及舞蹈基金得獎者協會的優秀成員，歡迎大家今天蒞臨我們期待已久的演出。

我們非常高興能夠匯聚來自不同獲獎年份的得獎者，讓這群才華橫溢的表演藝術家為各位帶來今天精彩的節目。我們真誠地希望與各位分享通過努力創作及突破所獲得的難忘經驗，這些經歷對所有參與者都是深刻的創作靈感來源。

在揭開帷幕之前，我想再次感謝所有工作團隊，正是他們的堅毅努力使得這次演出得以實現。我們更衷心感謝香港賽馬會慈善信託基金多年來慷慨支持，使有才華的香港藝術家有機會追求夢想並取得卓越的里程碑。這份支持確實改變了許多人的生命。

我們衷心希望今天的演出《Interplay》能夠成為每一個人難忘而豐富的經歷。

香港賽馬會音樂及舞蹈基金得獎者協會  
執行委員會主席  
姚桑琳教授

香港賽馬會音樂及舞蹈基金得獎者協會

*Hong Kong Jockey Club Music and Dance Fund Awardees Association*

— 音樂及舞蹈匯演 *Music and Dance Gala Performance* —

# Interplay

Saturday 六  
16.12.2023 | 3:00 pm & 8:00 pm

香港大會堂劇院 *Theatre, Hong Kong City Hall*



節目網頁  
Programme web page

## 第一部分 P14

**宮嘉豪 x 李子朗 x 李幸臻 x 陸尉俊 x  
馬汶萱 x 吳樂熙 x 黃心浩 x 楊程皓**

### 草原秋思<sup>^</sup>

作曲：陸尉俊  
高胡：黃心浩\*  
二胡：李幸臻  
小阮：吳樂熙\*  
中阮：宮嘉豪  
古箏：楊程皓  
鋼琴：李子朗  
舞蹈 / 錄像：馬汶萱

<sup>^</sup> 由香港中樂團有限公司委約作曲  
\* 承蒙香港中樂團允許參與演出

## 第二部分 P18

**陳家濠 x 鍾有添 x 姚潔琪**

### 變色龍

編舞：姚潔琪  
錄像導演及攝影：鍾有添  
剪接：陳家濠

## 第三部分 P20

**梁國章 x 譚樂軒 x 王晞韻 x  
黃銘熙 x 余曉彤**

### 叁兩·倆

演出者：梁國章  
譚樂軒  
王晞韻  
黃銘熙  
余曉彤\*

\* 承蒙香港演藝學院允許參與演出

## 第四部分 P24

**陳基瓊 x 葉俊禧**

### 雙人舞選段《車站》

音樂：G 小調奏鳴曲：披斯托·西西利亞娜  
作曲：約翰·塞巴斯蒂安·巴赫  
編舞：陳基瓊\*  
舞蹈：摩根·赫斯特, 陳宗喬  
編曲及大提琴演奏：葉俊禧

\* 承蒙香港演藝學院允許參與演出

## 第五部分 P26

**陳珮珊 x 林穎穎 x 李子朗 x  
伍宇烈 x 譚樂軒**

### Three Little Maids From School

音樂：《胡桃夾子》、《蝴蝶夫人》、《拉克美》、  
《玫瑰騎士》和《天王》選段

作曲：柴可夫斯基、普契尼、德利貝斯、  
理查史特勞斯、吉爾伯特和薩利文

女高音：林穎穎

女高音：譚樂軒

女中音：陳珮珊

鋼琴：李子朗

概念：伍宇烈\*

\* 承蒙城市當代舞蹈團允許參與演出

## 第六部分 P30

**李芷晴 x 李國麒**

### 古樂組曲

作曲：Guillaume de Machaut (1300 - 1377)  
Anonymous (14<sup>th</sup> century)  
John Dowland (1563 - 1626)  
Claude Lapalme (b. 1962)  
直笛、長笛與小鼓、雙管樂器及口風琴：李芷晴  
直笛、口風琴及敲擊：李國麒

## 第七部分 P34

**許嘉晴 x 麥國輝**

### 佛蘭明高長笛幻想曲

作曲：Heman Beefink  
長笛：許嘉晴  
燈光設計：麥國輝

## 第八部分 P38

**夏恩蓓 x 王麗虹**

### 黑與白

舞蹈：王麗虹  
音效設計：夏恩蓓

## 第九部分 P40

**陳俊樂 x 何皓斐 x 甘穎昶 x  
廖智敏 x 黃蔚然**

### 史提夫·萊許——四重奏

作曲：史提夫·萊許  
顫音琴：廖智敏  
顫音琴：陳俊樂  
鋼琴：黃蔚然  
鋼琴：甘穎昶  
舞蹈：何皓斐\*

\* 承蒙香港舞蹈團允許參與演出

PART 1 P14

**Eddie KUNG x John LEE x  
LI Hang–tsun x Vincent LUK x  
Christy MA x Jason NG x  
WONG Sum–ho x Grammy YEUNG**

*Autumn Yearning On Steppe*<sup>^</sup>

Composer: LUK Wai Chun, Vincent  
GaoHu: WONG Sum Ho\*  
Erhu: LI Hang Tsun, Rachel  
Xiaoruan: NG Kai Hei\*  
Zhongruan: KUNG Ka Ho, Eddie  
Guzheng: YEUNG Ching Ho, Grammy  
Piano: LEE Tsz Long, John  
Dance/ Video: Christy MA

<sup>^</sup>commissioned by Hong Kong Chinese Orchestra  
\*by kind permission of Hong Kong Chinese Orchestra

PART 2 P18

**Gary CHAN x Henry CHUNG x  
Judy YIU**

**Chameleon Dance Film Documentary**

Choreography: YIU Kit Ki, Judy  
Film Director / Camera: Henry CHUNG HKSC  
Editing: Gary CHAN

PART 3 P 20

**Jacky LEUNG x Phoebe TAM x  
Rhythmie WONG x Ronny WONG x  
Heidi YU**

Three Two.Co

Performer: Jacky LEUNG  
Phoebe TAM  
Rhythmie WONG  
WONG Ming Hei, Ronny  
Heidi YU\*

\*by kind permission of The Hong Kong Academy  
for Performing Arts

PART 4 P24

**Eve CHAN x Eric YIP**

Duet From *Station*

Music: Sonata in G minor: Presto, Siciliana  
Composer: Johann Sebastian Bach  
Choreography: Eve CHAN\*  
Original dancers: Morgan HURST, CHEN Tsung Chiao  
Arrangement and cello performance: Eric YIP

\*by kind permission of The Hong Kong Academy  
for Performing Arts

PART 5 P26

**Anna CHAN x Colette LAM x  
John LEE x Yuri NG x Phoebe TAM**

Three Little Maids From School

Music: Excerpts from *The Nutcracker, Madama Butterfly,  
Lakmé, Der Rosenkavalier & The Mikado*

Composer: Tchaikovsky, Puccini, Delibes,  
R. Strauss, Gilbert & Sullivan  
Soprano: Colette LAM  
Soprano: Phoebe TAM  
Mezzo Soprano: CHAN Pui Shan, Anna  
Piano: John LEE  
Concept: Yuri NG\*

\*by kind permission of City Contemporary Dance Company

PART 6 P30

**Fiona LEE x Joseph LEE**

An Early Suite

Composer: Guillaume de Machaut (1300 - 1377)  
Anonymous (14<sup>th</sup> century)  
John Dowland (1563 - 1626)  
Claude Lapalme (b. 1962)  
Recorder, pipe and tabor,  
double recorder and organetto: Fiona Kizzie LEE  
Recorder, organetto and percussion: LEE Kwok Ki, Joseph

PART 7 P34

**Alice HUI x MAK Kwok Fai**

*Fantasia For Solo Flute "Flamenco"*

Composer: Hernan Beefink  
Flute: Alice HUI  
Lighting design: MAK Kwok Fai

PART 8 P38

**Candog HA x Paige WONG**

Negro Y Blanco

Dance: Paige WONG  
Sound design: Candog HA

PART 9 P40

**Alvin CHAN x HO Ho Fei x  
KAM Wing Chong x Elise LIU x  
Vanessa WONG**

Steve Reich *Quartet*

Composer: Steve Reich  
Vibraphone: Elise LIU  
Vibraphone: Alvin CHAN  
Piano: WONG Wai Yin, Vanessa  
Piano: KAM Wing Chong  
Dance: HO Ho Fei\*

\*by kind permission of Hong Kong Dance Company

# 好玩是 INTERPLAY 的精神

不時聽到藝術家說：「要打破框框，要怎樣越界創作！」聽起來，好像「離開本位」就是從事藝術的目標或者既定本質。然而事實，往往未能盡如人意。有人欠把火，有人欠東風，學成歸來滿身利刀了，都需要一個被看到的機會。

2023年匯演就是這樣一個舞台，協會今年更特別邀請了擅長將不同東西「撈埋」的伍宇烈，將舞蹈與音樂，甚至其他藝術元素撈埋一齊玩。這就是Interplay的起點，好玩是Interplay的精神。如果每人都能放下種種固有「原則」，純粹投入認真地玩，結果往往會意想不到。

執行監製

D：盧定彰 (Daniel Lo)

G：姚詠芝 (Gigi Yiu)

Y：伍宇烈 (Yuri Ng)

問：Interplay 名字聽似輕鬆，實際是怎樣玩法？

D：現在大家見到的十個項目，是十個 minishow，全部由 Yuri 跟不同 artists 由零開始，發展一些東西出來。其實很多 artists 本身是表演者，過往未必有機會「砌」一個表演出來。但今次因為 Yuri 的經驗，可以引起他們一些前所未有的想法。講真，除了 Yuri，我想不到什麼人能做到他做的東西，也不是能力問題，而是要有他那種 passion，我真的自愧不如。

Y：我覺得這是「玩」的一部分，當你覺得好玩，自然便會投入，樂在其中。

問：採排的時候，我聽到很多 artists 都興奮地說了同一句話：「好好玩，我第一次這樣做！」為何他們一直不去嘗試新方向，今次卻突然願意跳出 comfort zone?

D：因為「伍宇烈」三個字。

Y：我相信試婚，你要親身去見一見這些 artist，看看他們對你的提議有什麼反應。這也是一個互相 audition，他們大可以選擇，是否要跟我合作。如果感覺到他們的身體好像不太喜歡我的提議，不用放棄，我可以給他第二個 idea。然後有一刻，他們點頭說好了，你知道他們見到那個可能性。讓他們看到，是最重要的。想法不同不是問題，可以慢慢磨合。

G：我都看到你這能力，即使 artist 有時有些懷疑，你又有辦法令到他們不會再退，然後慢慢拉他們回來。

Y：因為我見到那個可能性，但要花時間去說服他們，去相信這個可能性。現在很多人不相信自己，限制了自己。

D：其實最初 Yuri 提議這種由零開始的做法，我都很有保留，但我又覺得他有道理，所以即管見步行步，看看做到幾多。之後每隔一段時間，我看到有些進度，好像又可以再走遠一點，然後走着走着，就走到現在這裏。

Y：其實最重要每個人清楚自己的身份，譬如他是彈琴，她是唱歌的。但我經常問一個問題，我是編舞，是否等於我只可以編舞？我不可以作曲的嗎？作曲的不可以跳舞嗎？現今社會，我們太肯定自己的位置了，不相信自己可以換位。結果做來做去都是同樣的東西，沒錯會愈做愈純熟，但也會愈做愈悶。所以我相信大家換吓位會好玩，所以下次我會去做票務。

D：的而且確，今次這班 artists 都很 open-minded，他們渴望有平台，讓他們試試新的東西。奈何這種平台不是很常出現。譬如色士風樂手想跟舞者合作，自己也想試試舞動，要實現這樣一台演出，談何容易？又譬如想在香港搬演 Steve Reich 那個《四重奏》作品，哪有可能？單是找個地方去容納兩個鋼琴兩組敲擊樂器去排練，已經很難。所以今次匯演有一個很重要的前提，是 artist 本身最想做什麼？現在他們的願望不單達成了，還可嘗試一些新的面向。

問：過去這幾個月，有沒有某個片刻，或者某個人的某句說話，令你很意外很難忘？

Y：當 Daniel 說願意嘗試做票務，我真的很 impressed，不是說笑，因為他看到自己在這個 project 的另一個位置。

D：哈哈，我真的 OK。

G：我好記得跟製作經理解釋這 project 時，他說：「無錢？個個都無錢？怎麼可能？不用食飯嗎？」不過，也正正是大家（獎學金得主）完全不計較錢，而是真心希望做這件事，才會那麼落力。當然，也有 artist 跟我說：「無錢？做到今時今日還是無錢？」，也有說「我已不再需要這個

平台。」有這樣想法的 artist，自然沒有在今次匯演出現。

Y：他們沒有錯，可能這個時間地點，不符合他們，他們有更重要的東西要做。

D：其實最正的地方，正正是大家不是為了錢，而是想試新嘢、想回饋、想認識其他人，或者其他原因，總之不為任何功名利祿，純粹為愛創作，那是很理想，很美好的。於香港從事藝術，其實就要這樣，你不會很有錢，也不會很有名，所以留下來繼續做的人，一定很有愛。

G：非常同意。我自己是一個很愛舞台，很熱愛表演的人，現在變成一個製作人，去成就別人，成就整個 production，自己都要放下很多東西。講真，比我勝任做 production 的人多的是。

問：你們最希望這個匯演，除了台上的表演，還會帶來什麼？

Y：有人後悔沒有參加。然後有人提出：「下次我想試吓。」這兩種反應，我都希望見到。

G：我希望可以將這個匯演帶到香港以外的地方。

Y：還有，個別參與的 artist，會因為這次經驗衍生出一些新的東西。

D：同意，我們這協會背負着一個培育的責任，除了技藝上的追求，還有其他各樣經驗，也可於不同 generation 之間分享。所以這次匯演的一大重點，是 artist 的發展，我希望透過這個演出，會讓他們被看見，然後把他們帶到另一個舞台，甚至帶來事業上的更大發展，這是最我希望做到的事情，而不是要 artist「拍硬檔」來演一首歌。因為他們很多都是剛剛畢業，或者處於事業的中段，所以如果可以讓他們走得更遠，十分重要。



# INTERPLAY IS MEANT TO BE FUN

From time to time, artists will say, "We have to break boundary! We have to create cross-disciplinary work!" "Stepping out of the box" seems to be the goal of creation or the quintessence of arts. In fact, things do not always go as planned. Some lack persistence, while others lack support, and some may be well equipped but all they need is a chance to shine.

The Hong Kong Jockey Club Charities Trust provides exactly such opportunity. This year, the Association invited Yuri Ng, who is passionate about interdisciplinary performance, collaborating across dance, music and others artistic disciplines. This marks the beginning of Interplay, and Interplay is meant to be fun. If everyone could leave their "principles" behind, just play hard and you could always expect the unexpected.



## Executive Producers

D: Daniel Lo G: Gigi Yiu Y: Yuri Ng

Interplay sounds lighthearted, what's your game?

D: The 10 programmes here is actually 10 minishows, Yuri created them with different artists from scratch. In fact, many artists are performers themselves, yet it may be their first time to produce a show in such way. With Yuri's guidance, new ideas emerged. To be honest, apart from Yuri, I can't think of anyone else who could have done it. It's not about ability, but Yuri's passion that almost intimidate me.

Y: I think this is part of the play. When you had fun, you will get involved and enjoy the process.

During the rehearsal, I heard many artists got very excited and keep saying the same thing, "It's so much fun! It's my first time doing this!" But why have they been reluctant to try new approach, but willing to step out of their comfort zone this time?

D: It's for the sake of "Yuri Ng"!

Y: I believe in the idea of trial marriage. You need to meet the artists in person to see how they react to your suggestions. The audition is a reciprocal process, they can also decide whether they feel right to work with us. If their body gestures show that they rejected my proposals, I won't give up yet, but could always offer something else, until it comes to a point that they nod and agree. You can see that they also realize such possibility in themselves. It's important that they see the possibility too, it's alright to think different, and we can always take time to work together.

G: I see your ability in which whenever artists have moments of doubt, you always have ways to stop them from retreating, to motivate them and get them back on track.

Y: Because I see their possibility, but it takes time to convince them, to believe in such possibility. Nowadays, many people do not believe in themselves and limit themselves in many ways.

D: In fact, when Yuri proposed this approach of starting to create from scratch, I was hesitate on one hand, but also found him convincing on the other hand, so I decided to embrace the journey one step at a time, and see how far we can go. From then on, I saw some progress every once in a while. It seems that we could go a little further and further, and we keep walking until where we are now.

Y: Actually it is important for everyone to know their place. For instance, he plays piano and she sings. But I often ask the question, I am a choreographer, does it means that I can only choreograph a dance? Can't I choreograph music? Can't a composer compose a dance? In the modern society, we are too certain about our position, and won't believe that can be changed. As a result, we keep doing the same thing over and over again. Of course, you get more proficient but get bored as well. So, I think it will be fun for everyone to switch places, and I will manage ticketing next time.

D: Definitely, the group of artists this time are all very open-minded. They are eager to try new things. Regretfully, this kind of platform doesn't happen very often. For instance, a saxophone player wishes to collaborate with a dancer may want to try dancing too. It's not easy to realize such proposal. And for example, I wish to stage a *Quartet* by Steve Reich

in Hong Kong, is that possible? It's so difficult just to find a rehearsal space to accommodate two pianos and two sets of percussion instruments. Hence, our gala performance this year has a very important proposition: What does the artists want? Now not only their dreams come true, they also have a chance to experiment new directions.

In the past few months, was there any moment, or someone saying something that surprise you or was memorable?

Y: When Daniel said he would like to try ticketing, I was really impressed, no kidding, it's great he found himself an alternative role in this project.

D: (Laughing) I'm really okay with that.

G: I remember explaining the project to the production manager, he asked, "No money? Everyone got no money? How could that be possible? Don't you have to put food on the table?" However, this precisely show how everyone (fund awardees) don't care about money at all but whole-heartedly committed to the project. Of course, there are artists telling me, "No money? It's been years, are you sure?" There are also others saying, "I don't need this platform anymore." If they think so, naturally they won't show up in this gala performance.

Y: There is nothing wrong with them. Perhaps it's the time and place that doesn't suit them and they have something else more important to do.

D: Actually the best part is that, all of us are not doing it for money, but to try something new, to be rewarded in a different way, to meet new people, or there could be other

reasons, definitely not for fame or fortune, only for the sake of art and creation, which is really ideal and beautiful. To make art in Hong Kong, it is like that. You won't be rich nor famous, but those who stay must have a lot of love and passion.

G: Totally agree. I love the stage and love performing. Now, as a producer, contributing to the success of others and of the whole production, I have to let go of a lot of things. To be honest, there are many others more qualified than me in the production job.

Apart from the shows on stage, what do you most hope to achieve from this gala performance?

Y: That someone feel regret for not participating and someone telling me, "I would like to participate next time." These are the two reactions I'm expecting.

G: I hope to bring this gala performance out of Hong Kong.

Y: Besides, I hope participating artists could develop something new after this creative experience.

D: Agree. Our association has the responsibility to nurture. In addition to technical pursuits, experiences could be shared among different generations of artists. In that sense, one main focus of this gala performance, is the development of artists. I hope that through the gala performance, they have a chance to shine and take a leap to the next stage and next phrase. This is what I wish to achieve, instead of owing everyone big-time, every time, for a piece of music. Many of them are fresh graduate, emerging artist or heading mid-career, it is important for them to keep moving on.



# 草原秋思

一改再改的好結果

藝術家對自己創作的作品，通常相當堅持。

「當我聽到中西樂結合呢個諗法，我再睇睇有興參與樂手嘅名單，就選擇咗《草原秋思》這首歌。佢本身係一首五重奏，我將佢重新編曲，又改變咗幾個演奏嘅樂器，變成咗而家呢個包含咗古箏、中阮、小阮、二胡、高胡，仲加入咗鋼琴嘅新版本。我覺得最重要係大家玩得開心，我唔介意將呢首歌一改再改。」作曲家陸尉俊（Vincent）說。

《草原秋思》是 Vincent 今年年初的作品，五月首演演過一次，聽過的人，沒有幾多。「我和 Jason（吳榮熙）首演時演奏過，這首歌最有趣嘅地方，係你聽聽吓，竟然出現一啲非常熟悉嘅旋律。」

黃心浩指的，是中樂樂曲中應該最無人不曉的一段：「落花滿天蔽月光……」

「呢個係《帝女花》《妝台秋思》嘅旋律，Vincent 將佢改放咗草原之上，四周有野馬追逐，感覺完全不同。」大家聽到的野馬聲，其中一匹，就是來自黃心浩的高胡。「至於呢個新版本，仲加咗咗鋼琴，聲音 modern 咗好多，好特別，好似時空不停穿梭。」

今次被委以重任的李子朗（John），是多年來首次將鋼琴加入中樂裏面，「我最初都好擔心，鋼琴嘅聲音究竟夾唔夾到。結果出嚟嘅效果，真係好特別，都比想像中容易 manage。亦都真係要咁嘅組合，先做到呢個效果。」

這個被 Vincent 稱為罕見的組合，除了上述兩位，還有負責古箏的楊程皓（Grammy）、二胡的李幸臻（Rachel）、小阮的吳榮熙，以及中阮的宮嘉豪（Eddie）。

「我啱啱今年先攞到獎學金，無論過頒獎嘅日，就被呢個匯演嘅負責人邀請我參加，哈哈！我梗係即刻應承。」Eddie 是團隊中最年輕的一位（其實每位都很年輕），心中那團火，似乎燒得特別旺盛！「我一直諗，呢個匯演一定有好多嘢玩，好好玩，亦會玩得好開心。最初無論過會有舞蹈，而家令我更加期待！」

《草原秋思》源於昭君出塞這故事。王昭君一個人去到外地，內心很不快，但 Vincent 希望改寫她的心情，說她其實很享受野外，快活地在草原騎馬跳舞。「我一直期待有一位舞者，想像佢會點樣將呢件事呈現出嚟。而 Christy 又真係去咗外地，到底佢同呢首音樂，會擦出啲咩火花？」訪問的時候，Vincent 還未見過馬汶萱（Christy）真人，她一直身處芬蘭，原本只打算在那裏製作一條 video，在舞台上播放。

「我 11 月中才突然決定返香港，既然返咗嚟，不如親身參與演出。」Christy 最初聽到昭君出塞這個概念，覺得跟自己很似，但她沒有編一隻什麼舞，反而在身處的異鄉，拍了連串「秋思」畫面。「拍攝嗰陣，芬蘭已經好凍。我好記得有一個畫面，係一塊秋葉，佢被強風不停吹打，但都無跌落嚟。我覺得好啱到嗰種人在異鄉，面對住重重困難，都要靠自己不斷堅持嘅感覺。」

Christy 指出，她特別喜歡這次這種合作模式，「我大概了解咗自己嘅部分，然後就俾空間我自由創作。我雖然係舞者，但除咗舞蹈，我仲可以加入其他元素。我覺得呢次合作，大家都平等地運用到自己嘅專業，作曲嘅 Vincent，又可以提出佢對音樂以外嘅想像。最初我都擔心自己無中樂嗰種韻味，會唔夠靚。但現場同音樂接觸了，我又多咗信心，很多時要靠咁樣碰撞，先會出現一啲意想不到嘅結果。」

## 關於《草原秋思》

《寧胡關氏王昭君》第二樂章《草原秋思》，原為陸尉俊受香港中樂團委約創作的絲弦五重奏作品，今次改編為高胡、二胡、小阮、中阮、古箏與鋼琴六重奏。

該樂章靈感來自漢代王昭君和親匈奴的故事，描繪了昭君於塞外草原的生活，抒發其歸漢之心切。此次中西器樂的版本，高胡在演奏中加入了蒙古長調的技法，小阮亦模仿在草原上的馬蹄聲，而鋼琴部分則為整首樂曲增加了張力。同時，舞蹈藝術家馬汶萱呼應音樂而創作的舞蹈和影像，亦借昭君的經歷來比擬香港藝術家因身處海外而產生對家鄉的思念和懷緬。

## Revision makes perfect

Artists are usually persistent about the work they create.

"Coming across the idea of combining Chinese and Western music, I flipped through the list of musicians interested in the project and picked *Autumn Yearning on Steppe*. It was originally a quintet, I rearranged it, changed the combination of musical instruments and rolled out the new version with guzheng, zhongruan, xiaoruan, erhu, gaohe and piano. I think it is important for everyone to have fun and I don't mind rearranging the song over and over again," said Vincent Luk, the composer.

*Autumn Yearning on Steppe* is Vincent's work early this year, premiered once in May, yet not many have heard it. "Jason Ng and I played it at the premiere, and what's most fascinating about the piece is the familiar melodies that gradually revealed itself."

Wong Sum Ho is referring to probably the most universally recognized Chinese music melody, with the lyric, "Night sky filled with falling petals that shaded the moon..."

"This is the famous tune of *Tragedy of the Emperor's Daughter - Autumn Yearning by the Dresser*, where Vincent depicted the steppe with wild horses chasing each other, creating a completely different musical impression." One of the wild horse's neigh was made by Wong Sum Ho's gaohe. "This version, with piano music added, created a contemporary twist to the sound, it's so special, as if we are travelling constantly through time and space."

Being entrusted to this important task, it is John Lee's first time playing piano among Chinese music musicians. "I was worried at first whether piano music goes well with Chinese ensemble. The result is really good, the whole piece is so special and it's easier to manage than I imagine. It's only this team that made it happen."

This team that Vincent considered rare, included not only the two members mentioned about, but also Grammy Yeung on guzheng, Rachel Lee on erhu, Jason Ng on xiaoruan and Eddie Kung on zhongruan.

"I won the scholarship this year and never imagined I'd be invited by the person-in-charge to join this gala

performance on the day of the awards ceremony! (laughing) Of course, I accepted right away!" Eddie is the youngest in the team (in fact everyone is young) and passion seems to grow strong! "I always believe that this gala performance must be fun, extremely fun and enjoyable. At first, I've never thought of collaborating with dancers, now I am so excited and very much looKING forward to it!"

*Autumn Yearning on Steppe* is inspired by the story of Zhaojun, the legendary beauty who left the border to marry the Xiongnu khan. Travelling alone to a foreign country, she must be upset, but Vincent hoped to brighten her up, describing her as having fun on the expedition, riding horse and dancing happily on the grassland. "I have been expecting a dancer, visualizing how she would interpret the story. And Christy had actually been abroad! I'm wondering, what kind of sparks will she create with this music?" During this interview, Vincent had never met Christy Ma in person. She was in Finland and originally planned to make a video there to be projected on stage.

"I suddenly decided to return Hong Kong, not until mid-November. As I'm back, it's better for me to perform live on

stage." Christy first hearing about Zhaojun's story thought that she had a lot in common with the character, she didn't choreograph a dance, but instead, filmed a series of scenes in the foreign land as she imagined her *Autumn Yearning on Steppe*. "It was already very cold in Finland when I started the shooting. An image that left an indelible impression was an autumn leaf, constantly blown by strong wind but still hanging on. I think it symbolised the situation of being alone in a foreign land, in face of difficulties, you have to remain steadfast."

Christy pointed out that she especially like this collaborative model, "I have a brief understanding of my own part, and was given enough space to create freely. Although I am a dancer, but apart from dance making, I feel comfortable enough to put in other elements. I think this collaboration let everyone contribute their expertise equally, and Vincent, the composer can express his imagination beyond music. At first, I was worried that I do not bear the essence of Chinese music and the performance may not be charming enough. But when I encountered the live music, my confident returned. We probably need to physically work together to allow something unexpected to happen."



# AUTUMN YEARNING ON STEPPE

### About *Autumn Yearning on Steppe*

The second movement of Hu-Pacifying Chief-Consort Wang Zhaojun: *Autumn Yearning on Steppe* was originally a string quintet composed by Vincent Luk commissioned by the Hong Kong Chinese Orchestra. This time, it was adapted into gaohe, erhu, xiaoruan, zhongruan, guzheng and piano sextet.

This piece is inspired by the story of Wang Zhaojun of the Han Dynasty who was sent to marry the Xiongnu khan to conclude peace by marriage. It depicted Zhaojun's life on the grasslands outside the Great Wall and expressed her eagerness to return to her homeland. This Chinese-Western instrumental version featured gaohe presenting the Mongolian long song element, xiaoruan imitating the sound of horse hooves on the steppe, and the piano contributing tension to the whole piece. At the same time, dance artists, Christy Ma created dance and screen images in response to the music and also expressed her longing for home as an Hong Kong artist overseas, through Zhaojun's story.

# 變色龍

## 多變的美麗

姚潔琪 (Judy) 由體操運動員變成舞者變成編舞再變成一位無邊界的舞蹈創作人，讓個人的舞蹈美學觀遍地開花。Interplay 精神早已扎根，多年來跟電影攝影師鍾有添 (Henry) 合作無間，製作多齣 3D 短片紀錄人生。

今次再下一城，「撈埋」數碼影像設計師陳家濠 (Gary) 以第三者角度重新編輯片段紀錄，嘗試從中發展出另一種詩意，讓觀眾更立體地認識像變色龍一樣多變的 Judy。

「我覺得自己似水，會將自己變到唔同狀態去適應唔同環境，好 flexible。呢種多變嘅態度，同我小時候做體操運動員，成為強烈對比。因為體操運動員必須聽從教練指示，需要不停重覆練習同一動作，務求取得滿分。」

從那時克制的體操環境，去到自由的現代舞蹈世界，對 Judy 來說，是一個思想的大開放。繼而接觸更多不同舞種，例如熱情的拉丁舞，更進一步打開了她的內斂性格。

「慢慢我發現，人可以有很多面，無對或者錯，每一方面都係你自己。學識點樣包容及跟自己相處，然後喺唔同時候展現唔同嘅自己，就係多變嘅美麗。咁樣唔等於喺唔同場合戴上唔同面具，而係懂得以什麼角色及態度去處事，令到喺每個地方，都可以展現到自己。」

### Beautiful transformation

Judy Yiu transformed from a gymnast to a dancer and then a multidisciplinary dance maker, enabling her dance aesthetic to transcend and blossom. The INTERPLAY spirit was deep-rooted long ago. Over the years, she had teamed up with cinematographer Henry Chung, producing many 3D short dance movies about herself.

This time, Gary Chan, the digital image designer joined the gang. He re-edited the moving images from a third-person's perspective, trying to develop another kind of poetry, allowing audience to have a vivid understanding of Judy, who is as changeable as a chameleon.

"I am like water. I will change myself into different form to adapt. I am very flexible. This adaptive attitude is actually

in opposition to my childhood as a gymnast, where gymnasts must follow the instructions of the coach all the time, and you need to practice the same skill over and over again until perfection."

Brought up in that restrained gymnastic world, the free wild world of modern dance is a mind opener for Judy. Next, she was exposed to different dance types, such as the passionate Latin dance, which further opened up her introvert personality.

"Gradually, I discovered that people can have multiple faces, there is no right or wrong, every aspect is you. I learnt how to live in harmony with myself and to present a different me at different time, this is the beauty of transformation. This doesn't mean a mask for every occasion, but knowing what role and attitude to deal with different situation, so you shine wherever you go."



# CHAMELEON DANCE FILM DOCUMENTARY

導演和監製：姚潔琪  
3D 電影攝影師 & 立體攝影師：鍾有添

編舞 & 舞蹈藝術家：Mahlysh Zhanna  
舞蹈藝術家：Jimmy Wong  
電影配樂：吳楚源

服裝及化妝由香港知專設計學院提供  
化妝及髮型組組長：Li Yu Ching  
化妝和人體彩繪師：  
Chan Nga Lee  
Cheung To Yuen  
Kae Kwan Hoi Zita  
Liu LOK Wa  
Wong LOK Yi  
Xu Wei Yan

演藝造型設計課程  
服裝設計師：李承鍵  
服裝及佈景人員：

蔡倩婷  
鄧卓瑤

攝影掌機師：  
鍾有添  
何善中  
鄧肇欣  
王展耘  
跟焦助手：黃卓銘  
製作特輯：王展耘

Director & Producer: Judy Yiu  
3D cinematographer & Stereographer: Henry Chung  
  
Choreographer & Dance artist: Mahlysh Zhanna  
Dance artist: Jimmy Wong  
Film score: Ng Chor Guan

Costume & make-up by Hong Kong Design Institute  
Makeup and Hair Team Leader: Li Yu Ching  
Makeup and body paint artists:  
Chan Nga Lee  
Cheung To Yuen  
Kae Kwan Hoi Zita  
Liu LOK Wa  
Wong LOK Yi  
Xu Wei Yan

Costume Design for Performance Programme  
Costume designer: Daniel Li Shing Kin  
Costume & set crew:  
Emily Choy Sin Ting  
Tang Cheuk Yiu, Inez

Camera Operators:  
Henry Chung  
Bernard Ho  
Smile Tang  
Jason Wong  
Focus puller & Camera Assistant:  
Wong Cheuk Ming  
Making of Video: Jason Wong

# 叁兩 · 倆

讓音樂人舞起來

江湖傳聞，《叁兩·倆》是這次匯演中最早成功組合，然後迅間度好概念，找到音樂，接着自動波開始緊密排練，既不用媒人撮合，也用不着專人催生。當別人還在起點徘徊，他們已經接近完成。

「因為 Phoebe 及 Jacky 兩個音樂人，第一日就舉手想試試跳舞，難得佢地興致勃勃，我和 Heidi 馬上將兩位拉咗入局，一拍即合。」黃銘熙 (Ronny) 和余曉彤 (Heidi) 二人均是演藝學院的舞蹈系講師，對培育「舞者」，自然義不容辭。

Jacky (梁國章) 是色士風樂手，即是那位在匯演海報上飛揚半空的男主角。Phoebe (譚樂軒) 是歌劇女高音，除了《叁兩·倆》，這次她還參與了另一個以演唱歌劇為主的項目。參與度之高，足見二人「恨玩」非常，完全乎合 interplay 的精神。

「我覺得每次排練都好似 playing，好開心，我每次都要忍笑。企喺兩個舞者中間，跟住佢地嘅呼吸，我覺得好似玩遊戲。」女高音排練時，表演得最多的，是哈哈大笑。

老實說，要一個音樂人跳出 comfort zone 跳舞，十居其九不肯。來到排練竟然識笑，除了因為個人心態，還很視乎編舞怎樣安排。「我明白對佢地嚟講，呢個係好唔同嘅表演模式，所以我俾佢地更多時間去試去記。因為最終目標，係搵一個大家都舒服，又有趣嘅模式去演出。」Ronny 說。

其實排練第一天已發現，兩位音樂人有那種毫不介意去試的態度，以及別具韻律的身體特質。既然如此，就要好好善用。「相對好多舞者，佢地反而更願意去嘗試唔同動作，

覺得得意，覺得好玩……舞者跳慣咗，可能有自己嘅顧忌。」Heidi 說。

於是這個演出，沒有慣常出現的十個八拍，幾位在台上舞動的表演者，都在感受彼此的呼吸與身體：樂手要回應舞者的簡單動作；舞者也要觀察樂手奏樂及演唱時的身體律動。

「真係比想像中舒服！」Jacky 過往演出，就有過要記住連串舞步的可怕經驗，「好似做錯咗就犯咗罪咁，好大壓力！這次不單無呢個感覺，反而每刻都期待，佢地又會俾啲咩挑戰我呢？今日可以做呢個動作，下次又可以呢個動作，每次都按照當下嘅狀態和感覺去郁，很好玩。」

這項名為《叁兩·倆》，是三個音樂人跟兩個舞者走在一起的意思。除了好動的 Jacky 和 Phoebe，還有一位靜靜地坐着彈琴的王晞韻 (Rhythmie)。「我都有郁少少嘍，雖然無佢地咁多。」即使坐回琴櫈，Rhythmie 都有一邊留意着幾位的動作與呼吸，一邊調教她彈琴的節奏。「有啲動作，佢地係跟據音樂中間嘅元素設計；然後啲動作出現咗，我又嘗試抽出某段音樂元素，去再創作音樂嘅結尾。」看着他們排練，就像乒乓對打那種有來有往的 interplay，出來的作品，就是一個音樂舞蹈兩者互動的創作。

說回這首包含了鋼琴、色士風和演唱的音樂 *Le chant du veilleur*，原來來自一首關於守夜人的詩。「我地嘅演出，雖然無特別跟呢首詩嘅內容，但暗地裏我覺得，我地作為前輩，其實可以點樣守護年輕的獎學金得主呢？或者可以點樣引導佢地嘅方向呢？我地可以係個盞黑夜裏嘅燈。」Ronny 為這音樂賦予一個大家沒想過的意義，其實在這首音樂都未被揀之前，他已經拿起了這盞燈。





## Let the musicians dance

Rumor has it, Three two.co is the first group successfully matched up for this gala performance, they agreed on their artistic direction at the speed of light, found themselves their music, motivated themselves to intensive rehearsals without any matchmaker, nor administrators to spur them on. When the other artists still hesitating and barely got started, they are almost done with their rehearsal.

"As the two musicians, Phoebe and Jacky raised their hands on the first day declaring that they wish to try dancing, Heidi and I appreciated their enthusiasm and dragged them in right away. It turns out a great match." Ronny Wong and Heidi Yu are both lecturers of the HKAPA Dance School and are keen to train "dancers".

Jacky Leung is a saxophonist, who is also the guy floating in mid-air in this year's gala performance's poster. Phoebe Tam is a soprano opera singer, apart from Three two.co, she is also singing in another programme. Their eager involvement shows that they are really hungry for fun, which fits well with our INTERPLAY spirit.

"Every rehearsal feels like play to me, I'm so happy, every time I have to stop myself from laughing. Standing between the dancers, following their breathing, it's like a game." Ms. Soprano often laughed at her rehearsals and her laughter is practically her performance.

To be honest, most musicians would never agree to jump out of their comfort zone to dance. When they rehearse, I'm surprised to see them smiling. Apart from their attitude, it also depends on the arrangement of the choreographer. "I understand that for them, this is a very different performance model, so I offer them more time to try and to memorise. Because at the end of the day, we are looking for a performance model that everyone feels comfortable and interesting," Ronny said.

In fact, on the first day of rehearsal, both musicians had uncovered their can-do attitude for their willingness to try, and their unique rhythmic physical qualities. Thus, we must make good use of it. "Compared to many dancers, they are even more willing to try different moves, they found

it amusing and fun...whereas dancers' bodies could be habitual and may have their own concerns," Heidi said.

So this performance, do not have the usual dance sequence, performers made movement on stage synchronised with each other's respiratory rhythm and body energy: Musicians must respond to the dancers' simple movement; while dancers must observe musicians' body rhythm while they sing or play music.

"It's more comfortable than I have imagined!" Jacky had some terrible experience with memorising dance steps in his previous performance, "I felt like committing a crime if I made a mistake. It's so stressful! But this time, not only did I not feel this way, but I looked forward to their challenge and wondered what will they do next? Today, I can do this move and the next time I can do something else, movements shaped by my inner-state and emotion every time, it's fun."

This project named Three two.co means 3 musicians and 2 dancers getting together. Apart from the exuberant Jacky and Phoebe, there is also Rhythmie Wong who sits quietly playing her piano. "I move a little bit too, although much less than the others." Even when she sat back on the piano bench, Rhythmie paid attention to others' movement and breathing while adjusting the rhythm of her piano playing. "Some movement, they design with the musical elements; when those movements appeared, I tried to extract some musical elements to create the ending of the piece." Watching them rehearsal was like a table tennis match, they INTERPLAY and the result is a music-dance interactive creation.

Let's talk about the music *Le chant du veilleur*, which includes piano, saxophone and singing, originally from a poem about a night watchman. "Although our performance has not much to do with the content of the poem, but somehow, I wonder, as a veteran, how could we protect the younger awardees? Or how could we inspire them? We could be their light in the darkness." Ronny gave this music a meaning that no one had thought of. And actually, before the piece was chosen, he was already holding the lamp.

# 車站

再遇上

《車站》原於 2010 年編創，它象徵着陳基瓊 (Eve) 舞蹈生涯的新起點：它是她首次在異地接觸到的地方，是她靈感創作的第一個當代作品，與當地的年輕舞者的首次合作，也是她對另一種舞蹈文化和風格的初次體驗。

其概念靈感源於紐約中央車站以及與巴赫音樂的聯繫。就像人們往來於車站之間一樣，其中展開的事情，可以將人們聚集在一起，也可以推動他們踏上新的開始。

經過十一年的旅途，就像每個旅客一樣，現在她回到香港，《車站》再次呈現了一個中轉站的意義。為了是次匯演，她重編了這作品，並找來葉俊禧 (Eric) 以大提琴重新演繹了錄像中的巴赫《第一號小提琴奏鳴曲》。同一首樂曲，以不同樂器現奏，象徵音樂跟舞蹈再次匯聚，情感、故事和藝術表達在此和諧交匯。

## Re-encounter

*Station* was originally created in 2010. It represented the new beginning of Eve Chan's dance career: *Station* is the first place she came in contact with, in a foreign country; it inspired her to create and it's her first contemporary dance piece; it's a work that she collaborated with local young dancers for the first time; it was also her first experience of a different dance style and culture.

The creative concept was inspired by Grand Central Terminal, New York and its connection to Bach music. Just as people travelling between stations that unfold

stories, that bring people together and that drive them towards new beginnings.

After 11 years on the road, like every traveller, now she returned to her home, Hong Kong, and *Station* once again revealed itself as a transit station. She rearranged this work for the gala performance and invited Eric Yip, the cellist, to re-interpret the video clip of Bach's Violin Sonata No. 1. The same piece of music played with different instrument, symbolised the re-encounter of music and dance, where emotion, stories and artistic expressions harmoniously intersect.

## DUET FROM *STATION*



# THREE LITTLE MAIDS FROM SCHOOL



## 越過紅線 將歌劇斬件上

當伍宇烈提出將幾首與花相關的唱劇串連起來，三位歌劇演唱家譚樂軒 (Phoebe)、林穎穎 (Colette) 及 (陳珮珊) Anna 先是互相對望，然後三張本來像在乖乖聽書的且臉，不約而同露出一個 wow 的表情。

「佢呢個破格嘅建議，同我地平日嘅演出方式好唔同。我地邊夠膽將歌劇裏面嘅歌斬開，肯定被人鬧死！」Colette 說。

伍宇烈流着舞蹈的血，這次膽敢向三位演唱家「獻計」，自然有備而來。他提出了三隻來自三齣不同歌劇的樂曲：包括《拉克美》(Lakmé) 的 Flower Duet、《玫瑰騎士》(Der Rosenkavalier) 的一段合唱，以及《天皇》(The Mikado) 的其中一段，原來統統是他的心頭好。

「呢三首歌都好好聽，另外仲有《蝴蝶夫人》(Madama Butterfly) 的 Cio Cio San and Suzuki duet，呢段又好合切合花嘅主題，我地都好好想唱。」Phoebe 說。

歌劇有歌劇的規矩，過去試過有人將同一齣劇的幾首歌串成 medley，已算十分創舉。這次將不同劇目斬件再串連，不單越過了某些不明文的紅線，演唱的幾位也要性格分裂，明明這句飾演的是蝴蝶夫人，下一句變成了拉克美，難度之高可以想像，「但我個人覺得好正！哈哈！」Colette 是三位中資歷最深的一位，彷彿即使任何問題出現，她都有辦法笑着唱過，不成問題。

「其實講故事可以快講，也可以慢講，我地習慣咗收放感情，所以都唔難控制。」旁邊的 Anna 補充。

雖然大家詣藝非凡，但歌劇的角色，不是高低音都分得清清楚楚的嗎？誰演這，誰演那，絕非能夠隨隨便便看心情決定。「今次我地考慮咗多個因素，互相遷就。例如 Anna 雖然係 mezzo (女中音)，但如果所有低音都由她唱，會太辛苦。另外 Phoebe 當晚嘅另一個項目要唱低音，如果要她又高又低，又很難。」所以是次演出，出現了很多不常見的 integration。難得可以這樣同台，試問還有什麼值得介意？

然而歌劇不能清唱，即使概念更絕，三位歌唱技藝更出色，要是沒有人把幾段本來沒關係的樂章結合，三花難以合一。

「我係臨時被人召喚加入！」他是鋼琴樂手李子朗 (John)。第一次來排練，猶如進入試場，四個人左一句右一句，希望他解答一條又一條的高難度試題。他點了幾下頭，沒多說話，然後看看樂譜，便將各人的要求逐一以琴鍵回應。

「真係幾特別，試過有人將古典音樂同流行曲疊起來彈奏，但歌劇真係很少。要將啲歌合理地串埋，真係要諗吓辦法！伏？唔會呀，我覺得幾好玩。」好玩就對了。Interplay 的精神，就是要一齊玩，撈亂玩，開心地玩。



## Breaching the red line, chopping opera music into pieces

When Yuri Ng proposed to create a mashup of arias about flowers, the three opera singers, Phoebe Tam, Colette Lam and Anna Chan looked at each other in silence, and then their courteous and attentive faces all turned into a speechless "wow" expression.

"Such unconventional suggestion is very different from our usual performance. If I dare to chop up the opera songs like that, I would definitely be scolded to death!" Colette said.

Yuri with dance in his blood daring to "offer advice" to the three singers, was well prepared. He proposed three opera songs from three different operas: *Lakmé's* Flower Duet, a chorus from *Der Rosenkavalier* and an excerpt from *The Mikado*, all of which are his favorites.

"These three songs are all beautiful. There is also the Cio Cio San and Suzuki duet from *Madama Butterfly*, often known as The Flower Duet. I really love to sing them too," said Phoebe.

"Opera has its own rules. In the past, someone tried to put together several songs from the same opera into a medley, which was already very innovative. This time, combining songs from different operas in a mashup, not only crossed some unspoken red lines, but the singers themselves required multiple personalities too. After singing this phrase as Madame Butterfly, she has to become Lakmé right away. You can imagine how difficult it would be, but I personally think this is brilliant!" said Colette with a laugh. She is the most experienced among the three. It seems that even if any problem arises, she would be singing with a smile and find a way to make it through.

"Actually you can tell a story fast or slow, I'm used to control my emotion, so it's not difficult to manage," Anna added.

Although everyone has extraordinary talents, but in opera, there are distinct gendered vocal roles to represent the characters. The voice type does not just swing with your mood. "This time, we have to consider many factors and make adjustments. For example, although Anna sings mezzo soprano, but it would be impossible for her to sing all contralto voice range. As for Phoebe, she has to sing in another programme as contralto that night, it would be very difficult for her to adjust her voice type between high and low in the same night. In order to adapt, a lot of unusual integrations would appear in this performance. It's a rare opportunity to shape our performance like that, why not give it a shot?" explained Colette.

Opera cannot be sung without music. Even if the concept is brilliant, the three singers are technically proficient, if there is no one to consolidate these unrelated music into one piece, the three flowers will be difficult to unite and blossom.

"I was invited to join last minute!" John Lee, the piano player said. Attending the rehearsal for the first time was like entering an examination room. The four members threw him one difficult question after another. He nodded, didn't say anything, looked at the score and responded everyone's requests one by one on the piano keys.

"This is really unique. Some people have tried to combine classical music with pop songs, but very few have tried playing with operas. If you want to make a good mashup, you really need to think hard! Dodgy? No! I don't think so. It's really fun!" Fun is good. That's the INTERPLAY spirit. We play together, we go wild and we have fun!



# 古樂組曲

糖藕豆父女檔 帶來千多年前的音樂

對很多人來說，兩父女同台演出，十分出奇。「主要係無咩人可以揀，哈哈……因為喺香港玩早期音樂嘅人實在太少了。所以基本上我喺香港嘅演出，都係同 Joseph 一齊。」說到工作，早期音樂家林芷晴（Fiona）就是這樣以 Joseph（李國麒）稱呼爸爸。

上一次 Fiona 跟 Joseph 同台，其實不過大半年前。那次演出，他們廿多年來一直扮演着的角色，開始有所改變。「以前所有演出，都由 Joseph 安排及主導。但疫情嗰幾年咩演出停了，而我又喺幾年喺瑞士完成咗兩個演奏碩士，所以嗰次演出，大部分變成由我主導，而呢個轉變，其實都幾正常。」

Joseph 是一個非常熱愛音樂的人，玩音樂、讀音樂、做音樂，推廣音樂，連教女，他也是用音樂。

「以前佢日日喺屋企玩六個鐘，仔女一係會好鍾意，一係就好憎音樂。而我就變到非常鍾意。」Fiona 說。

「以前我經常催佢練習，佢就話『我聽你吹完，咪已經練咗囉！』好似係我代佢練習咁，然後她就將我嘅功夫全部袋咗入袋，吖！咁佢又 OK，表現得唔錯。」Joseph 說。

看着這對父女，很難不又羨慕又妒忌。父親毫不吝嗇把所有物質上精神上技能上的支持，還有無限的愛給子女兒，女兒不單全部好好接收了，然後將得到的不斷昇華。「爸爸俾我嘅支持，係長時間無間斷。賽馬會嘅獎學金確實令我好安心去英國讀書，但嗰段時期，爸爸依然俾我龐大嘅支持，佢唔單止同我一起去英國 settle down，陪我辦妥所有手續，即使喺樂器店做嗰份兼職，都係佢間接幫我搵，哈哈。佢之後每隔兩個月又過嚟，好似陪我一齊讀書。後來再去瑞士讀碩士，由於沒獎學金了，經濟上都係由佢支持。」

所以，今次 Fiona 學成歸來參與匯演，台上的拍檔，都沒可能是其他人吧！「如果佢返嚟香港演出唔搵我，我會黐佢！」身為爸爸，有什麼比看到女兒成長及有所成就開心。我們隔着個 mon，都看得出他的心甜到漏。「呢次演出，全部由佢主導，佢需要啲咩，我就做咩。開心係真嘅，我可以退居一半幕後支持佢，俾佢做主角。」

Fiona 與 Joseph 的《古樂組曲》演奏，包括了五首中世紀和文藝復興時期的經典。為配合音樂與舞蹈的 Interplay 主題，所以選曲都以舞曲為主。

「1600 年以前嘅音樂，喺香港甚少聽到，而且我相信咁多年嚟，我係唯一一個讀早期音樂嘅獎學金得主，所以我更加希望將呢種音樂搬上呢個舞台，將所有拿手武器全部拿出來，俾大家認識中世紀舞曲，原來係咁。」

大家對表演使用的樂器可能有點陌生。在中世紀和文藝復興時期，木笛是圓柱形的，與現代或巴洛克時期的版本頗不同。雙木笛由兩支中世紀木笛組合而成，供一位演奏者同時使用。笛鼓將三孔笛子和小鼓結合在一起，讓獨奏者同時演奏旋律，並用小鼓節奏為自己伴奏。

另外，小風琴是置於演奏者的膝蓋上彈奏，演奏者用右手敲擊琴鍵，以左手操縱風箱，對獨奏者來說，十分方便，無需像其他中世紀樂器般需請求他人控制風箱。

「以一個十分鐘二人演出嚟講，呢個數目嘅樂器，已算相當多了。大家見到我地換樂器時會可能手忙腳亂，哈哈！所以即使呢幾首歌我地已經吹到滾瓜爛熟，但很多轉接位我地都需要好好排練。」Fiona 說。「OK 呀！佢係專家，佢係老細，佢想點樣玩，我都照做！」Joseph 說。



# AN EARLY SUITE



## Sweet Father-Daughter Duo bringing you music a thousand years back

For many, it is strange for a father and daughter to perform on stage together. "Actually, the main reason is that there is no one else, haha...as early music musicians are rare in Hong Kong. So basically all my performances in Hong Kong are with Joseph." At work, early music specialist Fiona Lam calls her father Joseph (Joseph Lee).

The last time Fiona and Joseph shared the stage was actually only half a year ago. During that performance, the roles they had played for more than 20 years began to change. "In the past, all performances were arranged and led by Joseph. However, performances were suspended during the pandemic, when I completed two master's degrees in performance in Switzerland. So for that performance, it's rather normal to make such changes and that I become the lead."

Joseph is a passionate music lover. He played music, studied music, made music and promoted music and even used music to teach his daughter.

"He used to play six hours a day at home, every day. His kids either love music or hate it. And I am the one who loved it," said Fiona.

"I used to urge her to practice and she would say, 'I've already finished practicing when I'm listening to yours.' It seems like I was practicing on her behalf, and then she pocketed all my skills! Well, look how far she has come," said Joseph.

Their father-daughter relationship is the connection many of us desired. The father is generous in giving all materials, spiritual and technical supports, and also infinite love to his daughter. She accepted everything, put in good use in pursuit of the sublime. "My father's support has been long-term and uninterrupted. The Jockey Club scholarship made me feel at ease to go to the UK to study, but during that period, my father still offered me enormous support. He not only went to the UK to help me settle down, accompanied me in all the procedures, but even helped me indirectly to secure a part-time job in a musical instrument store, haha. He came over every two months to pay me a visit, as if he was studying with me. Later I went to Switzerland to study a master's degree, since I'm done with my scholarship, he supported me financially too."

Therefore, this time, Fiona comes back from her studies and participate in the performance, it's impossible for her partner to be anyone else! "If she returns and doesn't invite me to perform, I will be mad at her!" As a Father, all he could hope for is seeing his daughter growing up with remarkable achievement. We can see how happy he is, even on the screen. "She is the one leading this show, and whatever she needs, I'll be there. I don't mind stepping back to make space, to support her and let her take the lead."

Fiona and Joseph's An Early Suite includes five classics from the Middle Ages and the Renaissance. In order to match the interplay theme of music and dance, the music selection is mainly dance music.

"Music from 1600 years ago is rarely heard of in Hong Kong and I believe that over the years, I am the only

scholarship awardee to study early music, so I hope I could have more chances to put this kind of music on stage, flaunt my skills and show you medieval dance music."

You may be a little unacquainted with the instruments used in the performance. During the Middle Ages and Renaissance, recorders were cylindrical, quite different from the modern or Baroque versions. A double recorder is an amalgam made of two medieval records played simultaneously by one player. The pipe and tabor combines a three-hole pipe and a tabor drum, allowing the soloist to simultaneously play the melody and accompany oneself with the drum rhythm.

In addition, the organetto is placed on the player's knee, the player strikes the keys with her right hand and controls the bellows with her left hand. This is very convenient for the soloist, as there is no need to ask an assistant to control the bellow like other medieval instruments.

"Based on a duo that lasts for ten minutes, this collection of instruments is quite a lot. Audience may find us always on the go in swapping instruments, haha! So even though we are familiar with the works, we will need a lot of transition rehearsals for the switching of the instruments," Fiona said. "It's OKay! She is the expert, she is the boss, I'll do whatever she tells me to do," Joseph said.



# 佛蘭明高長笛幻想曲

## 一個樂手的生命

這首曲，對長笛樂手許嘉晴（Alice）來說，像述說着一個舞者的生命。開始時溫柔沉穩，像舞者一個人孤獨地練習跳舞；然後有天踏上舞台，整個人會馬上升溫，渾身熱情彷彿要一次爆發出來；然後熱情過後，音樂再次慢了下來，就像舞者返回排練室，面對鏡子靜靜反思。「其實樂手嘅生命，都係一樣。」

這首《佛蘭明高長笛幻想曲》，來歷有點不明。「哈哈，呢首歌來自一位還在世嘅作曲家（作曲家大多死後才較為人認識），最初我喺 Spotify 聽到佢嘅音樂，發現佢寫咗唔少長笛作品，而且好多都很易入耳。於是我開始不停聽佢嘅作品，聽到呢首歌，可以好全神地捕捉佛蘭明高嘅熱情感覺，同時又表現到一種較深沉嘅情緒，非常吸引我。」

即使不懂音樂，只要看着 Alice 吹奏這曲，那種音調變化之多及快，那明明好像上氣不接下氣但不知怎的最後又成功接上了的瞬間，馬上讓人感受到它的難度。「呢個都係我選擇佢嘅原因，因為我要俾大家見到，我擺咗獎學金後學成歸來，技藝已提升到一定程度，而且呢首歌又可以表現出一個舞者或者樂手，喺藝術路上嘅成長過程。」

獨奏天生孤獨，但說好要 interplay 嘛，伍宇烈還是不會放過 Alice，要拉着她一起玩。「長笛獨奏十分靜止，而音樂就好似飄浮喺半空中，我就諗，有咩嘢可令到畫面或者空間更流動？舞者未必適合，我見到光能夠做到呢個效果。」於是伍宇烈找來了燈光設計師麥國輝（一輝）。

「我唔係經常可以迅速從音樂中見到畫面，但今天我現場聽完，好多畫面即刻浮現出來。然後聽到 Alice 嘅喜好，仲有佢嘅故事，我會利用燈光將更多『她』呈現出來，讓觀眾見到。」一輝看罷 Alice 排練說。

Alice 喜歡長笛，除了因為靚，還因為它的聲音，有種持久不散的張力。「而家加埋燈光，我相信可以將整件事昇華。嗰啲我喺音樂中見到嘅畫面，而家可以透過燈光呈現，俾觀眾都見到。我第一次咁樣同燈光合作，真係很興奮。」



# FANTASIA FOR SOLO FLUTE "FLAMENCO"



## The life of a musician

For flutist Alice Hui, this piece is like telling the life story of a dancer. It's gentle and serene at the beginning, like a dancer practicing on her own; then one day, she stepped on stage, everything got heated with a burst of enthusiasm ready to explode; and then, everything cooled down, music gradually got slower, as if the dancer returning to the rehearsal room, quietly reflecting in front of the mirror. "Actually life of a musician is just the same."

*The Fantasia for Solo Flute "Flamenco"* is quite an unknown piece of music. Alice laughed, "This piece comes from a composer who is still alive (usually they are known only after they are dead). I first heard his music on Spotify, and discovered that he wrote quite a number of flute music and all rather easy listen. Then I listened to his music non-stop, until I heard this one. It fully captured the passion of flamenco, and at the same time, showed a deeper emotion, which was very attractive to me."

Even if you don't understand music, when you see Alice playing this piece, that rapid shift of tone and pace, at one moment seems out of breath but instantly connected to the next, you can feel its complexity. "This is why I chose this piece, as I would like to let audience witness what I have achieved after returning from my study abroad as an awardee, my technique refined, and this music could show the growth and development of dancers and musicians in their pursuit of arts."

Soloists are solitary in nature, but as we called for interplay, Yuri Ng won't let Alice go and dragged her along to play. "The flute solo is tranquil and the melody seems to be floating in the air. Then I wonder, what could be done to the stage or the space to increase fluidity? Dance may not be appropriate but I perceive that lighting design can create such visual impact." So Yuri got Mak KwOK-fai, the lighting designer on board.

"I don't often conjure up visual imagery in music quickly, but after listening to the rehearsal today, many visual images immediately emerged. Then I discussed with Alice and heard about her favourite things and her stories, I decided to use lighting to express the Alice that I imagined." Fai said, after watching Alice's rehearsal.

Alice loves flute, not only because of its beauty, but its sound and its resonance. "Integrating the lighting design, I believe the whole thing transcend. Images of the music that I visualised are vividly presented through the lighting, so the audience can see as well. It's my first time to work with lighting design like that, I'm very excited."



# 黑與白

## 一個人對話

「最初聽到要跟聲音合演，我好抗拒，完全唔知點搞！但當聽到音響設計師 Candog 話，佢可以將我嘅腳踏聲造成一種自我對話嘅效果，我好鍾意，我真係好鍾意！」王麗虹 (Paige) 說。

由跳現代舞轉到跳佛蘭明高，對是 Paige 來說，香港賽馬會音樂及舞蹈信託基金是一個重要契機。「在香港，佛蘭明高算係較小眾和冷門嘅舞蹈，所以我好想藉着匯演呢個舞台，將這種舞蹈帶給香港觀眾。而且我攞呢個獎學金也差不多十年，我都希望找緊呢個機會，審視一下自己喺呢個佛蘭明高嘅世界有啲咩改變。」

她要審視自己，因此選了「黑與白」作主題，一種代表着她這個人的對比。「我個人就係咁樣非黑即白，無咩中間。」

佛蘭明高節奏強烈，腳跟敲擊地面所發出的響亮節拍，彷彿就是舞者要吐出的心底話。而舞台上的聲效，可以把腳踏聲的方向改變，把出現頻率改變，甚至可以將舞者一個人的心底話，變成對話。

「要同自己有咩對話？我暫時未諗到。但我知道呢種呈現方法，可以令我嘅編舞更有生命，令到呢個黑白對比，更加清晰。」一個內心充滿對比的人，確實很需要不時跟自己對話。這次舞台燈光把對話放大，不但讓觀眾看得更清楚佛蘭明高和 Paige，也許同時讓她更清楚看到自己。



## NEGRO Y BLANCO

### Conversation alone

"When I first heard about the idea to interplay with sound, I was reluctant, totally lost and don't know what to do! But when Candog, the sound designer told me that she could turn my foot tapping sound into a conversation with myself, I'm impressed and really loved it!" Paige said.

For Paige, The Hong Kong Jockey Club Music and Dance Fund is her important career turning point from contemporary dance to flamenco. "In Hong Kong, flamenco is a niche and unpopular dance, so I really wish to bring this dance to the Hong Kong audience through

the gala performance. I was an awardee almost ten years ago and I hope to seize this opportunity to examine what changes I have experienced in this flamenco dance world."

As she wishes to examine herself, she chose "black and white" as the theme, such contrast is her representation too. "I'm a very black and white person and nothing in between."

The rhythm of flamenco is so intense, its distinctive beats made by heels striking against the dance floor, almost sounds like the dancer pouring her heart out. The sound effect on stage alter the foot stepping sound to different

directions, changing the frequency of occurrence, and even turning the dancer's deepest thoughts into a dialogue.

"What do I have to say to myself? I have no idea yet. But I believe this presentation approach could make my choreography livelier, and make the black and white contrast more distinct." As someone who cares about clearly defined principles, talking to oneself from time to time is necessary. The stage lighting also amplified this conversation, not only allowing the audience to see flamenco and Paige more clearly, but perhaps also allowing her to see herself more clearly.

# 史提夫·萊許——四重奏

要由頭到尾口噏

香港應該沒有幾多人聽過史提夫·萊許 (Steve Reich) 的《四重奏》(Quartet)。首先，它屬於當代音樂，當代音樂在香港十分小眾，它跟我們聽慣很旋律性的樂曲，好像扯不上太大關係。雖然這首《四重奏》已經較易入耳，但它牽涉兩部鋼琴和兩個顫音琴，在這個充滿土地問題在香港，樂手要思考什麼地方可以排練，已經想爆腦袋。

「之前喺瑞士讀書，已經對 Steve Reich 很感興趣，又跟同學一齊練習過這首《四重奏》，但始終未有機會將佢搬上舞台演出。」敲擊樂手廖智敏 (Elise)，是今次這四人組合中，唯一認識這首樂曲的樂手。「據我所知，呢首歌香港應該未曾有人演過，而且我知道今次有好高水平嘅獎學金得主參與，所以就大膽提出，要搬演呢首歌。」

這曲的另一大特色，是難。它的節奏急促，拍子弔詭，四個人合奏，最考的是默契。Elise 說：「每一個部分都好難，不分高低，所以四個人要付出同樣嘅努力。雖然第一次合作，但我對佢地三位都很有信心。」

她今次三位「隊友」，包括同樣演奏顫音琴的陳俊樂 (Alvin)，以及兩位鋼琴樂手甘穎昶和黃蔚然 (Vanessa)。「呢位作曲家以 minimalism (極簡主義) 出名，我地全部都被 minimalism 呢個字呢咗，哈哈！」甘穎昶說。原來最初 Elise 跟三位介紹這首曲，只讓他們聽了 Spotify 的音樂，樂譜則在他們答應了才到手，怎料一看……

「無諗過咁複雜！即使每人各自演奏嘅部分唔算好難，但

要四個人結合起來，難度就非常之高。所以我地練習時，會不時停落嚟，跟各人對住樂譜，將每位音捉番嚟。就算聽住旋律，我地都需要好小心數拍子，真係要由頭數到尾。演出時觀眾可能會見到我地不停『口噏』數拍子，哈哈！所以可能戴上口罩會好啲！」甘穎昶說。

「佢跟我地平時彈嘅獨奏樂章，有好大對比。」Vanessa 指出，這首曲對鋼琴的最大要求，是拍子，它驅動了整首音樂的前進。「相對我地平時彈奏，嗰啲抒發感情嘅樂曲，非常之唔同。」

雖說拍子做了主角，但這曲之所以被介定為較易入耳，是它加入了當代音樂中不太常見的「動聽」元素，Alvin 說：「雖然難玩，但我幾鍾意第三個 movement，呢段有好多旋律性嘅 lines，穿插其中。」「係呀！不過經歷咗頭兩個 movement，精神同體力上已經消耗咗好多，然後最後這個 movement 再高潮迭起，真係幾叻。」Elise 補充。

《四重奏》首次在港搬演，為隆重其事，伍宇烈特別安排了舞者何皓斐，走上台近距離欣賞，並以身體將音樂再呈現，讓觀眾從一些特別角度「看見」音樂。

「其實彈奏時，我地身體嘅動作可以幫助大家打拍子，或者去 cue 大家，而家有舞者加入，可能可以加強呢個力量。不過始終呢首歌我地需要高度集中，可能中間較慢嘅部分，佢可以舞動多啲，多啲我地中間穿插；到咗較快嘅部分，動作就要輕一啲。」何皓斐除了在樂手間舞動，舞台上他還身負另一重任。到底是什麼？大家拭目以待。



# STEVE REICH QUARTET

## Human metronome

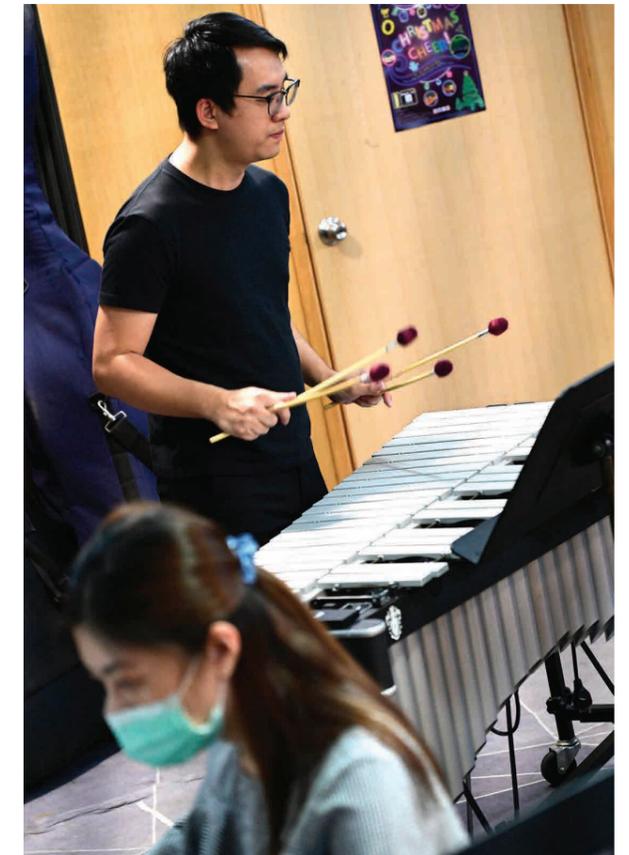
In Hong Kong, probably not many have heard of Steve Reich's *Quartet*. First of all, it is contemporary music and has niche market in Hong Kong. It's also far from our melodic listening habits. Although *Quartet* is relatively easy-listen, but it involved two pianos and two vibraphones, which is a big issue for musicians to find an adequate rehearsal space, in face of the land scarcity problem of Hong Kong.

"When I was studying in Switzerland, I was already very interested in Steve Reich, I practiced this *Quartet* with my classmates, but never have a chance to perform it on stage." Percussionist Elise Liu is the only one who knows this piece among the four. "As far as I know, this piece has never been performed in Hong Kong, and as I learnt that there are many high calibre scholarship awardees participating this time, I boldly proposed to perform this piece."

Another most distinct feature of this piece is its difficulty. Its tempo is fast, its rhythm is ambiguous and it's a challenge for the four of us to calibrate. Elise said, "It's demanding in every part, everyone have to pay the same effort. Although it's our first time to collaborate, I have confident in all three of them."

Her three "teammates" this time include Alvin Chan, also on vibraphone and two pianists, Kam Wing Chong and Vanessa Wong. "This composer is known for his minimalism, but minimalism doesn't always lead to simplicity, haha!" said Kam. At the beginning, Elise first introduced this piece to the three of them through Spotify and they received the sheet music only after they agreed, it turns out that when they look at the music...

"I never expect it to be so complicated! It's not difficult for everyone to play their own part, but when the four of us combined, it's extremely challenging. When we practice, I will stop from time to time to compare each other's music and catch each note. Even listening to the melody, I need to count the beats carefully, from the beginning to the end."



So when I perform, audience may see me mouthing the count to stay on beat! Haha! So it may be better for me to wear a mask." Kam said.

"It is very different from my usual solo recital," Vanessa pointed out that the most demanding part is the rhythm counting. The rhythmic pattern push the music forward. "The piece is nothing like the sentimental piano music I usually played."

Although the rhythm patterns plays a leading role to Reich's phase-shifting compositions, this piece is considered easy-listen as it has the melodic element that are not common for contemporary music. Alvin said, "Although the piece is difficult but I really like its third movement, there is a lot of melodic lines interspersed in this section." "Yes! But after the first two movements, I am exhausted, and then the last movement, it's really a blast and I'm completely drained." Elise added.

*Quartet* is performed in Hong Kong for the first time. To mark the occasion, Yuri Ng arranged dancer Ho Ho-fei to come on stage to enjoy the performance up close and interpret the music with his body, allowing audience to visualise the music in a unique angle.

"Bodies moving along with the music actually helped everyone keep the beat, or to make cue, dancer's participation empowered the music too. However, this piece required intense concentration, he could make more dance movement in the middle of the piece when the rhythm got slower and he could move in and out between us; when it came to the faster part, he has to control his movement." Apart from dancing among the musicians, Ho Ho-fei also has another important task on stage. What is it exactly? Stay tuned.

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Joseph Lee



余曉彤  
Heidi Yu



宮嘉豪  
Eddie Kung



陳俊樂  
Alvin Chan



譚樂軒  
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廖智敏  
Elise Liu



王晞韻  
Rhythmie Wong



許嘉晴  
Alice Hui



林穎穎  
Colette Lam



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本計劃旨在讓才華出眾的申請人前赴海外，在世界知名院校接受音樂或舞蹈方面的專業訓練，修讀正規以外的課程、參與專題計劃或創意工作。

Scholarship Scheme (Non-local studies)

The scheme is to enable candidates of outstanding calibre to pursue professional training in music or dance at world-renowned institutions or to undertake less formal studies, projects or creative work outside Hong Kong.

獎學金計劃（本地進修）

本計劃旨在讓才華出眾的申請人在本港的學位頒授專上教育院校，修讀音樂或舞蹈深造課程（研究式或修課式課程）。此計劃接受報讀音樂或舞蹈教育課程的申請。

Scholarship Scheme (Local studies)

The scheme is to enable candidates of outstanding calibre to pursue post-graduate studies (taught or research programmes) in music or dance at degree-awarding tertiary education institutions in Hong Kong. Applications for pursuing music or dance education will be accepted under this scheme.

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申請表格及詳情  
Application form and details  
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