



舒舒舒...舒伯特!

Sschh...Schubert!

You are your own hero.

Introduction of Production



In *Sschh...Schubert!*, the audience experiences a series of fantastical events that bring them through a magical painting into the 19th century Europe. An extraordinary encounter with the friends and music of Franz Schubert, *Sschh...Schubert!* is an inspirational theatre production which encourages young audiences to contemplate important topics, and to channel positive energy into the community.

《舒舒舒...舒伯特！》講述一個平平無奇的現代青年遇見一幅神奇的油畫，並被引領進栩栩如生的十九世紀室內音樂世界。Music for Community (MfC) 希望透過此音樂舞台製作，讓年輕的觀眾沐浴於極具感染力的古典音樂之餘，更可啟發年青人對生命的反思，明白每個人都是自己生命中的英雄主角，從而為他們的生活注入正能量。

Rebranding of Classical Music

Music for Community (MfC) takes the experimental road by combining classical music with theatre, where music is given a voice in the dialogue. The professional music trio, DREI, will bring the scene to life with 19th century cello, flute and piano chamber music. Also on set will be a performance from actors, Chan Chit-man and Bon Tong, who provide thought-provoking dialogues that transcend through time and generations.

In line with previous projects, *Sschrh...Schubert!* is filled with original visual content endorsed by the team of artists at MfC. The highlight this time lies in the conceptualization of the key visual with a postmodern spin, as well as the costume design that re-interprets the flairs from Schubert's historical period.

古典的變革

MfC 將古典音樂元素融入戲劇，以藝術手法令古典音樂化身為劇中的旁白，引導觀眾利用嶄新的角度欣賞舒伯特和古典音樂。室樂三人組 DREI 會以大提琴、長笛和鋼琴演奏劇中的十九世紀的室內音樂。再配合專業演員的演出，道出一段耐人尋味的心靈對話。

一如以往，MfC 的創作團隊結合多元化的視覺藝術特色並為《舒舒舒...舒伯特！》增添色彩。尤其借後現代的玩味放進多方面的視覺設計之上，使看似嚴肅的古典音樂不再枯燥，重新釋繹「古典」一詞，使觀眾擁有煥然一新的體會。

Where Music Meets Multimedia

Emerging musical talent, Anna Lo, also the Music Director of MfC, is responsible for arranging and conducting the music programme for *Sschrh...Schubert!* Anna graduated from MIT and Berklee, where she received both classical and contemporary music training. She teams up with the MfC creative crew in *Sschrh...Schubert!* to produce a wondrous performance that integrates dance, drama and visuals.

音樂與藝術媒體的火花

MfC 的音樂總監盧宜均畢業於麻省理工學院，亦曾在美國 Berklee 音樂學院進修，接受過傳統古典及現代音樂的專業訓練。她不但跟其餘的創作團隊緊密合作，更親自執導改編《舒舒舒...舒伯特！》的曲目，極力揉合音樂、舞蹈、多媒體藝術和戲劇建造一個精彩的舞台表演。

“I jumped at the chance of using Schubert’s lieder for this show because of its compactness and relative straight-forwardness, and it’s more relatable and palpable theatrically.”

「因為Lieder歌曲的緊湊而直接的特質，所以我選取這種形式來放大戲劇成分，令故事說得淺白並容易跟觀眾連繫，彷如樂中自有詩意之境。」

— 盧宜均 · 音樂總監

As you will obviously see, our production does not feature singers, despite all the music having been written for singers. Instead, I have rearranged the lieder to be performed by our flute-cello-piano trio Drei. You will find that in this new arrangement the music does not actually lose its power even though the lyrics now will not be heard. In choosing our repertoire therefore, I did not neglect the lyrics, and was careful to choose pieces that thematically also linked up with and could enhance our storytelling. Our opening piece "Frühlingsglaube" for example, which translates to "Spring Faith", is a piece about fresh sounds, sights and scents being awakened in spring, and the accompanying inevitable changes that one must not be afraid of. This reflects and foreshadows our protagonist's journey of self-discovery through our story. In our adaptation for flute, cello and piano, we were also fortunate to have 3 instruments of very distinct colors, and I was able to use their contrasting ranges and colors to dramatize characters and themes to some extent. This is perhaps most evident in "Erlkönig", in which the singer would originally portray alternately the narrator, the boy, the father, and the elf king. In our rearrangement, the flute now takes on the character of the boy, and the cello, in its different ranges take on the other 3 characters. The elf king, most notably, is played in the highest register of the cello, to help give a sense of eeriness and grotesqueness.

雖然所有樂曲都是寫來唱的，但是我們的製作當中顯然沒有安排任何歌手演唱。這個歌手的角色經過改編之後變成由 DREI 的長笛、鋼琴和大提琴取代。不過歌詞的部分也沒有因此被忽略或失去本色，反而我們更精心挑選曲目，務求提升故事的內涵及主題的連貫性。故事由Frühlingsglaube 開展序幕。德文Frühlingsglaube 解作春天的信仰，是一件充滿春日氣息、鳥語花香的作品。它不但帶出無懼迎接無常變幻的訊息，更為後來故事主人翁找尋自我的經歷埋下伏線。我們透過長笛、鋼琴和大提琴各自獨特的音色，強化角色和主題的戲劇性。這尤其在Erlkönig 一曲可見。由原本以旁白、男孩、父親和精靈國王的角色唱出的歌曲，轉變成由長笛表達男孩的心聲，而其他角色則由大提琴分演，特別是以大提琴最高的音域描繪出精靈的怪誕和醜陋形象。

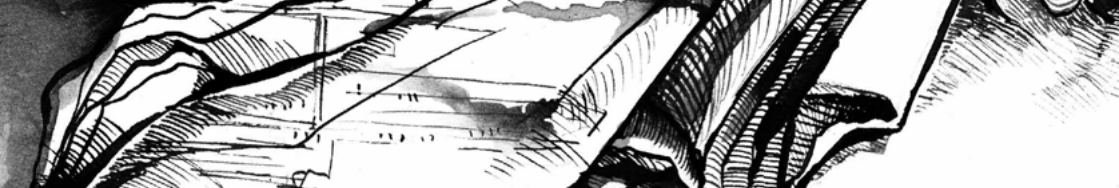


Why Lieder?

In a show about Schubert, surely we cannot neglect his vast output of lieder, can we? He is after all the King of Songs and highly important in the world of lieder. The reason why I jumped at the chance of using this musical form for this show was because of its compactness and relative straight-forwardness, and it's more relatable and palpable theatrically. The shorter form and more obvious subject matter of the lieder do make the music more accessible and comprehensible, it is after all a setting of words of a poem to music.

Perhaps as a function of this form, in which the composer is not spending as much time developing from one musical theme to another (like you would find in symphonies or sonatas for example), we often end up with music that is more tuneful and more easily recognizable in the musical form that is the lied. This tunefulness makes for an excellent gateway for audiences who do not usually listen to classical music. In Hong Kong, where perhaps classical singing or its related forms are not as popular as say the piano or the violin, I am excited to be able to use this lesser-showcased but potentially more enticing musical form to introduce classical music to our audience.





為什麼用「歌曲」？

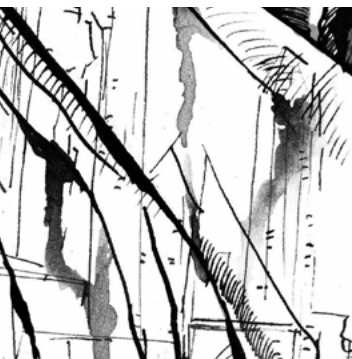
在一個有關舒伯特的製作當中，我們總不能忽視他豐富的歌曲產量。他可謂樂壇舉足輕重的大人物，有「歌曲之王」之稱的美譽。我就是基於它的緊湊而直接的特質所以選取這種形式來放大戲劇成分，令故事說得淺白容易跟觀眾連繫，彷如樂中自有詩意之境。

如果以這種形式表達相比起其他交響樂和奏鳴曲而言，那麼作曲家隨心的節奏便會讓歌曲變得動聽之餘，亦往往對較少接觸古典音樂的觀眾來得容易理解欣賞。在香港這個急速繁華的社會之中，古典音樂並不受吹捧所以會花心思雅興欣賞的人亦可謂少之又少。但是我很高興今次的製作能夠重新介紹這種少人接觸卻又滿載魅力的古典音樂給予觀眾。



1 Frühlingsglaube 春天的信仰

Oh fresh fragrance, oh new sound!
Now, poor heart, do not be afraid
Now everything, everything must change...
You cannot know what is still to come



2a Der Tod und das Mädchen 死亡與女孩

Give me your hand...
I am a friend, and I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep softly in my arms.

2b Litanei auf das Fest Aller Seelen 靈魂盛宴的聖詩

Rest in peace, all souls
who have had done with anxious torment,
who have had done with sweet dreams,
who, sated with life and hardly born,
have departed from this world:
all souls rest in piece!

3a Die Forelle 鱒魚樂

In a clear little brook
There darted about in happy haste
the capricious trout...
A fisherman with his gear
Came to stand on the bank
And watched with cold blood
As the little fish weaved here and there.
But as long as the water remains clear,
I thought, No worry,
He'll never catch the trout with his hook.

3b Die Sterne 恆星使者

They wander high above in the form of angels,
They light the pilgrim's way through
meadow and woodland.
They hover like messengers of love,
And often bear kisses far across the sea.

4 Der Pilgrim 躊躇的朝聖者

I was still in the springtime of my life
When I set off on my travels,
Leaving the happy dances of youth behind
in my father's house.
I threw away all my inheritance and belongings
in happy confidence,
And leaning on my light pilgrim's staff
I set out with my childlike mind.
For I was urged onward by a mighty hope
and an obscure message of faith.

6 Der Erlkönig 魔王

Father, don't you see the Erlking?
The Erlking with crown and flowing robe?
My father, my father, and do you not hear
What the Erlking promises me so softly?
My father, my father, and do you not see over there,
Erlking's daughters in that dark place?

7 Wiegenlied 搖籃曲

Sleep, sleep, sweet lovely boy;
Gently rocked by your mother's hand...
All her wishes, all her possessions,
shall shelter you from harm.

5 Liebesbotschaft 情詩

Rushing brook
So pretty and clear,
Will you hurry to my sweetheart
So cheerful and quick?
Ah, dear little brook,
Be my messenger;
Bring greetings
To her from afar.

8 Halt! 等等！

I see a mill glinting
From among the alder trees,
The rushing and singing
Are pierced by the roar of wheels

Ah welcome, ah welcome,
Sweet song of the mill!
And the house, how cozy!
And the windows, how shiny!


And the sun, how brightly
It glows in the sky!
Oh brook, dear brook,
Was this what you meant?



**Eric Yip**

Beginning at the age of eight, Yip received early musical training under the Instrumental Music Training Scheme of Music Office. He then graduated with the Bachelor of Music degree from the Hong Kong Academy for Performing Arts and a Master degree of Music from the Chicago College of Performing Arts (CCPA) with Hong Kong Jockey Club Dance and Music Fund. Throughout his study of music, Yip was recognized by several reputable professors of Strings such as Ray Wang, John Sharp and Richard Hirschl.

Also Yip is a very enthusiastic musician who affiliates with multiple orchestras, Civic Orchestra of Chicago, Hong Kong Sinfonietta, Hong Kong Philharmonic Orchestra and the Macao Orchestra for examples. He participated in various music festivals as well. Not only took part in the International Menuhin Music Academy, the Asian Youth Orchestra, the Canton International Summer Music Academy and the Kirishima Music Festival, but he is also the principal cellist in Pacific Music Festival 2010. As an active chamber musician and soloist, he co-founded DREI and the Romer String Quartet with other musicians.



***“Schubert is a genius in
composing melodies.
His songs sound like the
pop music of his time.”***

「舒伯特是個創作美妙旋律的天才。
他的樂曲就如十九世紀的流行音樂。」

— 葉俊禧 · 大提琴

自他八歲開始音樂訓練，葉俊禧於香港演藝學院畢業。傑出表現讓他獲得香港賽馬會音樂及舞蹈信託基金頒發獎學金，並前往芝加哥演藝學院繼續深造音樂碩士。他跟隨過多位音樂界弦樂名師，當中包括香港著名指揮家齊漢芳、大提琴家王磊、美國羅斯福大學教授 John Sharp 和 Richard Hirschl。

葉氏不但於2010年太平洋音樂節交響樂團中擔任大提琴首席成員，其後更加入了芝加哥市域樂團。他同時是國際曼奴軒音樂學院、亞洲青年交響樂團等成員之一。此外，葉俊禧積極曾參與多個國際音樂節，如霧島國際音樂節和廣東國際音樂節的夏令營。他亦曾以獨奏家的身份在台灣與香港凝樂團合作演出。不但身為 DREI 其中一位創辦人，葉俊禧也是 DREI、羅曼四重奏及香港小交響樂團中的大提琴手。去年 DREI 的日本東京和鹿兒島音樂巡迴表演更大獲好評。他今夏更將應康樂及文化事務署邀請擔任香港青年音樂營大師班導師。

Grew up in Canada, collaborative pianist Cheung enjoys a versatile career as a soloist, accompanist, vocal coach and conductor. He was a scholarship recipient for Songfest 2012 in Los Angeles where he attended masterclasses. Cheung was also coached by some of the most honorably distinguished artists including Margo Garrett (Juilliard), Martin Katz (Michigan), and Graham Johnson. Cheung was a student of Nico Castel who is a legendary figure in language and diction coaching and French vocal experts François LeRoux and Rosemary Langry. He currently collaborates with plenty of musical groups like Hong Kong Philharmonic Orchestra, Hong Kong Academy of Performing Arts, Opera Hong Kong, Opera Society of Hong Kong, the Yip's Children's Choir of Hong Kong and Musica Viva.

生於加拿大的張頌欣是一位多才多藝的鋼琴家。他的專業除了獨奏及伴奏以外，也是一名聲樂指導和語言發音指導。他於2012年獲獎金到美國洛杉磯參與Songfest 2012音樂節，並師隨茱莉亞學校Margo Garrett教授，被紐約時報譽為「伴奏家的黃金標準」的Martin Katz和曾獲女王封號英帝國勳章的Graham Johnson。另外張頌欣在加拿大埃德蒙頓曾跟隨聲樂語言傳奇人物Nico Castel學習，亦曾在溫哥華卑詩大學參與法語聲樂專家François LeRoux和Rosemary Langry的課程和大師班。現時他參與的合作機構有香港演藝學院、香港管弦樂團、香港演藝學院、香港歌劇院、香港歌劇社、非凡美樂和葉氏兒童合唱團。

「舒伯特不但創造了一個新時代的藝術曲，
他豐富的音樂作品更為後世帶來龐大的激勵回響。」

— 張頌欣 · 鋼琴家

“Sch

his creativity is gre



Ronald Cheung

*Hubert created a new era of art song.
— With his prolific output of Lieder,
greatly influential to his descendants.”*



Izumi Chloe Nikaido

二階堂泉・長 / 短笛演奏家



Izumi has been playing music since a very young age. She learnt piano by three and self-taught piccolo by 11. After she moved from Kagoshima city to Tokyo with her family, Izumi started learning flute. She was educated at Kagoshima Junior College, Royal Academy of Music, Hong Kong Academy for Performing Arts and L'ecole Normale Musique de Paris. As a talented musician, Izumi was the assistant principal flute of Guangzhou Symphony orchestra for six years and acting flute/piccolo of Hong Kong Sinfonietta for two years. She collaborated with different orchestras such as Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, the Norrkoping Symphony Orchestra (SON) and Hong Kong New Music Ensemble etc, as a freelance orchestra/ensemble flute player. Not only did she perform in numerous concerts and events in Hong Kong and Japan as the flute player at Duo Fluxion, but she has also become the flutist at Drei and Trio Mazedo since 2014.

出生在日本鹿兒島的二階堂泉自幼便對音樂產生濃厚的興趣。她三歲開始學習鋼琴，十一歲自學短笛。自從跟隨家人搬遷到日本東京，她又開始學習長笛。二階曾在鹿兒島短期大學、皇家音樂學院、香港演藝學院以及法國巴黎皇家音樂學院鑽研音樂。她也於曾廣州交響樂團中擔任首席長笛達六年之久，並身任兩年香港小交響樂團的行事長及短笛。她同時以自由職業樂團或合奏的長笛演奏家身份跟多間音樂團體合作過，當中有香港管弦樂團、香港小交響樂團、諾爾雪平的交響樂團 (SON) 和香港新音樂團等等。作為 Duo Fluxion 的一員，二階於香港和日本擁有無數的音樂會及其他多項活動中演出經驗。自去年起，她又加入了 DREI 和 Trio Mazedo 成為組合中長笛演奏家。


Sschh...Schubert! is an ambitious attempt to infuse contemporary visual elements with late-Classical period music. Franz Schubert was a productive music genius whose work transcended and gave birth to the new groundwork of popular music to-date. Regardless of his life stories, the notion per se is inspiring and provocative. Schubert made the piano the centrepiece of many of the “lieder” (“songs” in German) — a practice that in the world of visual art would have called “appropriation” — taking existing objects or images with little or no transformation applied to them when presented.

Sschh...Schubert!, as a theatrical production, strives to pay tribute to this *modus operandi* that parallels to the composer’s work. The production is a re-interpretation of the great composer’s work via chamber music, while at the same time, the 2-D visual presentation embarks with another layer of appropriation with a Barbara Kruger touch: *Sschh...Schubert!* is making a statement with imagery and text. The three dimensional elements, namely the stage elements, are therefore working as Kruger’s black and white imageries backing up the red-hot texts. *Sschh...Schubert!* is therefore, a production of NOW hammering home the message for an audience of NOW.

“A production of NOW hammering home the message for an audience of NOW.”

「一個將古典音樂訊息帶給現代觀眾的現代製作。」

—吳焯妮 · 美術總監



《舒舒舒…舒伯特！》是一個具野性嘗試的舞台製作。它試圖將現代的視覺效果注入晚期的古典音樂之中。舒伯特不但是個生產力澎湃的音樂天才，而且他的音樂創作為現代的流行曲奠下基礎。縱使舒伯特一生命途坎坷，但他由外到內都是個極具啟發性的靈魂人物。舒伯特擅長利用鋼琴為「歌曲」的創作中心——於視覺藝術的世界裏有一種手法稱為「挪用」——一種呈現最少或甚至沒有修飾事物的表達手法。

《舒舒舒…舒伯特！》作為一個舞台製作，致力對舒伯特這異曲同工之呈現手法作出致敬。這次的製作除了運用室內樂重新奏出舒伯特的作品，同時它又混合了現代藝術家Barbara Kruger的靈感風格，讓《舒舒舒…舒伯特！》這部製作增添一層大膽的文字與意象體現。若然劇中的舞台元素跟意境就是Kruger設計中的背景，那麼舒伯特的音樂就是那層被狠狠地襯托出來紅白大字！因此，《舒舒舒…舒伯特！》是一個將古典音樂訊息帶給現代觀眾的現代製作。

Andrew Choi

Branding and Design Chief / Stage Design

蔡臻灝 · 品牌及設計主管及舞台設計

With years of solid experience in brand building and design, Andrew dedicates to work with MfC beginning 2014 on MfC's theatrical and usual projects. This time with *Sschh...Schubert!* Andrew is also one of the stage design production members.

蔡臻灝在品牌形象建立及設計方面有豐富經驗。自去年起，他開始跟 MfC 合作負責舞台及多個項目製作。他亦是這次《舒舒舒…舒伯特！》舞台製作組的成員之一。





Novita Permatasari

Illustrator / Stage Design

曾琬珍 · 插畫師及舞台設計

Permatasari is an Indonesian-Chinese artist born 1993 in Jakarta, Indonesia. She moved to Hong Kong to pursue degree in Bachelor of Fine Arts at Savannah College of Art and Design with concentration in painting. Novita's usual expression of intricate patterns and three dimensional forms adds value to MFC's stage design and production.

生於印尼雅加達的曾琬珍是印尼籍華人。她移居香港後獲得薩凡納藝術設計學院美術學士學位，主修繪畫。她擅長繪畫出細緻複雜的紋理及製作立體物件，為 MFC 的舞台設計及製作加添獨特美感。

Kawing Leung

Graphic Designer

梁嘉詠 · 平面設計師

Kawing is a graphic designer whose passion is about branding, typography and print design. She received a Graphic Design (B.F.A) degree at Savannah College of Art and Design and currently works at a branding agency. She is also a food lover and book collector.

梁嘉詠是一位對品牌推廣、字型學及印刷設計甚感興趣的平面設計師。她取得薩凡納藝術設計學院的平面設計學士學位並現任於品牌代理公司。她同時是個美食愛好者和書籍收藏家。

It's pure coincidence that I have become this director-cum-actor of "*Sschh...Schubert!*".

Probably because it's been a while, that I've grown itchy to act on stage again, that I didn't give a moment of thought when a friend told me that this non-profit performance was looking for actors. But since I come to meet the friends of Music for Community, I've only become more certain that I have made the right choice. For, in them, I seem to re-live the fire that once lived when I was still pursuing theatre on amateurish interest, that we could go without sleep and even empty-stomached just to get our performance right.

It's really unimportant whether we own the aura of being an "artist", or manage to live on art professionally. What's of utmost importance is the fire that lives in us! For genius like Schubert, surely, even though he couldn't enjoy his deserved glory in his lifetime, he could still exert tremendous influence on his future generations. But even for common people, for people without his kind of genius or talent, is it still not wonderful that we can live our own life to fully embrace the art that we truly love and enjoy?

導和演《舒舒舒…舒伯特！》完完全全是一個偶然。

大概由於已經好一陣子沒上台，「戲癮」起了，所以當朋友說有這麼一個非牟利的小演出找人時，我不假思索便答應了。而自從認識了Music for Community的這群朋友以來，我更加確定我的選擇正確，因為從他們的身上，我似乎重溫了當年仍在業餘時期，但為了搞好一個演出卻能廢寢忘餐的那團火。

其實，無論我們是否以藝術為業，我們的頭頂有否所謂「藝術家」的光環，但在人生的旅途上最重要的，仍是我們心中的那團火！沒錯，天才如舒伯特，即使在生時沒能享受尊榮，但死後仍能對後世發生影響。但就算沒他那種天份與才能的，但若能在一生中完完全全的擁抱自己熱愛的藝術的話，那試問還有何憾？



Chan Chit Man 陳哲民

Chan Chit Man 陳哲民

ChitMan received his Master of Fine Art in theatre, majoring in acting, at Brooklyn College, City University of New York, after receiving his Ph.D. in digital media from the University of Hong Kong. He is a veteran actor, director and coach who has worked in 30 movies, several hundred episodes of TV drama, and countless theatre productions in Greater China and North America. His memorable performance in *Eve and the Fire Horse* earned him a "Nomination for Best Actor in a Supporting Role" in the 27th Genie Awards of the Academy of Canadian Cinema and Television. He coached the cast and acted as Raymond the boy-friend in Ang Lee's Oscar-nominated film *Eat Drink Man Woman* in 1994. His many other films and television dramas were nominated and awarded in numerous international film festivals. On stage, he appeared in one of the most demanding roles in theatre, James Leeds, in *Children of a Lesser God* for the Hong Kong Repertory Theatre by performing simultaneously in Mandarin and sign language, which toured Hong Kong and Beijing as the Opening performance of the First Chinese Drama Festival. As director and writer, his recent credits include the multimedia WWII epic on stage, *Tearless Honour 2014*, which is a revision of his well-received earlier work, *Tearless Honour*. He also wrote, directed and acted in a television drama, *Fission*, for the Radio Television Hong Kong. He serves the public as an assessor in Drama, and Film & Media Art for the Hong Kong Arts Development Council, while offering his production and training services through his own company.

哲民為資深演員、導演及導師，畢業於紐約市立大學布魯克林學院，獲戲劇表演藝術碩士，主修表演；前此，於香港大學獲電機電子工程博士。哲民曾參與近三十齣電影、數百集電視劇及無數舞台劇的製作，足跡遍及大中華區及北美。他憑電影《Eve and the Fire Horse》獲提名2007年加拿大電影電視學院「Genie Awards 最佳男配角」，於1994年奧斯卡最佳外語片提名電影《飲食男女》中任表演培訓及飾演男朋友雷蒙。他監製及演出的其他多齣電影亦於不少國際電影節中獲獎或獲提名。哲民曾演出舞台上其中一個最難演的角色，以國語及手語為香港話劇團主演《次神的兒女》中的男主角詹姆斯。該劇巡迴京港，於第一屆華文戲劇節中作揭幕演出。哲民近年的舞台編、導作品包括講述二戰的多媒體史詩劇《歌聲無淚2014》，及深獲觀眾歡迎的前作《歌聲無淚》。此外，亦為香港電台電視部編、導、演電視單元劇《撕裂》。他現香港藝術發展局擔任戲劇，和電影及媒體藝術評審員，另自組公司製作戲劇及提供培訓服務。

Bon Tong graduated from The Hong Kong Academy for Performing Arts in 2012 with a Bachelor of Fine Arts (Honours) degree in Acting. During his study, he was awarded ExxonMobil Scholarships and The Hongkong Bank Foundation - Hong Kong Mainland Exchange Scholarship, as well as the Outstanding Actor Award. Already an active actor at school, he has appeared in HKAPA production such as The Book, Stars in the Morning Sky, The Oresteia, Dying Lavinia, Rubik's Cube and its aftermath, FAME, Rope of Love and The Visit. Recent highlights of his professional stage performances include Hello Dolly, The Island of Golden Fish, Field of Dream – A Musical for Hong Kong Repertory Theatre, Warrior LanLing – in Battle for The tumbling Wei, Tearless Honour 2014 for Hong Kong Movie TV Theatrical Society, DOGs, The Legend of Hua Tuo, Age of Aquarius and I am Chairman Mao's Bitch! and several other musicals. Tong is currently a freelance actor, drama tutor, dubbing and emcee.

2012 年畢業於香港演藝學院戲劇學院，獲藝術學士(榮譽)學位，主修表演。在學期間獲埃克森美孚獎學金及匯豐銀行慈善基金 — 香港與內地學生交流獎學金，並於畢業時獲頒優異演員獎。他校內演出無數，包括《書籍》、《早上的繁星》、《血還血 — 復仇三部曲》、《拉維妮亞的葬禮》、《魔方•變奏》、《我要高飛》、《縛•愛》及《老婦還鄉》等。而且近年的舞台劇演出眾，有香港話劇團的《俏紅娘》、《金魚之島》及《頂頭鎚》、《蘭陵王•高長恭》、《歌聲無淚2014》、《DOGs》、心靈客棧《華陀六頂記》、《我的快樂時代》及《江青和她的丈夫們》。唐現為自由身演員、戲劇導師、配音員及司儀。



Tong Xiao Feng, Bon 唐曉楓



Choreographer

編舞



Gloria Lam

I have never gave a thought on why I dance. It all began with classical ballet at 6 and I have not stopped dancing since then. I was never forced to do it, so the motivation actually comes naturally from the bottom of my heart and so I keep doing it. There is so much enjoyment and I treasure every moment when I'm dancing regardless of styles. The only thing I could feel is my emotions and sensations flow through freely, so that I become intoxicated and thereof connected to the audiences through dance. I just simply love it.

It is an entirely new experience for me to work with Schubert's melodious and elegant classical pieces. Such amazing music should not be bounded to only an instrumental presentation, but a wholesome visualisation via dancing. In my choreography, I'm hoping to bring this wholesome experience to the audience, who would get connected with the specific pieces just like how our dancers are able to connect to the dances.

我從未仔細想過我跳舞的原因。自從六歲開始學古典芭蕾，我便一直沒有放棄過跳舞，也沒有嘗過被迫去跳的滋味。跳舞就是我打從心中一直最想做，因此從未間斷。縱然是隨意擺動身體，毫不在乎的跳，我亦十分珍惜每一刻帶來的享受。我的所有情感和感動都由身軀帶動而自然流露，於是我想沉醉跳舞當中之時，也可以跟觀眾產生聯繫。我就是單純的熱愛跳舞。

這次合作對於我來說可說是全新的體驗。若要演繹舒伯特悠揚典雅的古典作品，單純的樂器演奏可要配上一些舞藝的視覺刺激才能使表演更加精彩完美。為此，我在編排舞蹈方面下了一番心思，期望觀眾能夠像舞者一般與音樂有深刻的呼應回響。

Adi Cheng

Dancing has pushed me to grow by taking me through the ups and downs and turnabouts since I was 6. I'm still struggling with it most of the time, but the challenges have definitely made me a better person. It is my honour this time to be part of this performance where I hope to inspire everyone who is watching, instead of providing an answer to what we intend to say. I believe Music and Dance could bring the community a resort, help us to stay away from the complicated and hectic world so that we are able to adopt a new perspective in viewing the world.

跳舞對我來說有著重大意義。自從六歲起，舞蹈一直推動我成長，讓我經歷一切高低起伏和人生轉捩點。種種的困難挑戰都會將我塑造成一個更好的人。有幸能參與今次的表演，我希望可以為所有觀眾帶來一點啟發，給予他們空間找尋自己的目標和解答人生的疑問。我深信音樂及舞蹈能夠化為一間渡假屋。除了讓世人可以於繁忙複雜的生活之中偷閒歇息，然後重獲觀望世界的新角度。

Angel Wong

After 10 years of stage experience, I can recall my love of dancing began at the age of 3. I was first introduced to ballet then later jazz funk and hip hop. As experience accumulates, my passion in dance builds up and thereafter I have choreographed numerous corporate events and wedding. For me, it's not all about the outcome; it's about the experience, the joy dancing brings to me and how much I can grow from it.

縱使有逾十年舞台經驗，我三歲開始愛上跳舞的回憶依然歷歷在目。首先由芭蕾舞著手，再而接觸爵士放克與嘻哈舞。我也曾為無數的團體活動及婚禮編排舞蹈。然而透過日積月累的演出經驗，我對舞蹈的熱情卻是有增無減。我對舞蹈的追求並非它帶來的結果或掌聲，反而是當中的喜悅和成長的體驗。



Adi Cheng



Angel Wong

Elaine Lu

Elaine Lu

Music and dance, to me is the connection to the soul of the universe. The two art forms, together will create an emotional quotient reflected in our movements. This dance is the most natural outcome of Schubert's masterpieces. It brings beauty and hope out of despair and uncertainty. I've been tremendously inspired.

音樂與舞蹈於我，是傳遞宇宙間萬物精髓的載體。音律與舞姿的奇妙結合，譜寫出一段段人類情感與心聲的奏鳴曲。這場美麗的劇目，源於舒伯特的巨作。她將帶給觀眾心靈與視覺的盛宴，你將從絕望與無常中體會到質樸之美及希望之光，這一一使我深受震撼。

"Every age, every culture, every custom and tradition has its own character, its own weakness and its own strength, its beauties and ugliness; accepts certain sufferings as matters of course, puts up patiently with certain evils. Human life is reduced to real suffering, to hell, only when two ages, two cultures and religions overlap... Now there are times when a whole generation is caught in this way between two ages, two modes of life, with the consequence that it loses all power to understand itself and has no standard, no security, no simple acquiescence."

— Hermann Hesse, *Steppenwolf*

An excerpt from one of my favorite books has seeded the idea for this script. It had long occurred to us that Music for Community needed a piece of work that resonated with and sparked conversations amongst the community we were facing. We thought about the youth of Hong Kong today, a generation that is quite possibly caught between the "two ages and two modes of life", though many not afraid to question and fight this void they are in. Such determination is inspiring for every person in society to recollect their awareness on what is the most important to them, and dialogues have opened to expose all kinds of unreconciled strivings, most notably from one generation to another. We have dramatized this dialogue by creating one that transcends two centuries, made possible by giving timeless music a voice, and provoking imaginations on universal topics such as success, and love. We hope the audience can enjoy both the dissonance and harmony in the musical dialogue on stage.

"We hope the audience can find both dissonance and harmony in the musical dialogue on stage."

「每一個時代、每一種文化、每一個習俗和傳統都有各自的個性，各自的軟弱和優勢，各自的美與醜；每一個時代都可以接受某些苦難是理所當然的，也可以耐心地忍受某種程度上的罪惡。可是當兩個時代或兩種文化重疊時，人往往會感受到莫大的痛苦...有的時候整整一代人都被夾在兩個時代之間，或兩種生活模式之間，後果是它失去了所有的力量去了解自己，沒有標準、沒有安全感，也沒有簡單的默許。」

— 赫爾曼·黑塞，荒原狼

劇本創作的靈感來自於我喜愛的一本書。我們 MfC 一直認為我們需要一個能引發社會共鳴的一個作品。我們想起了今天的香港青年，陷入「兩個時代或兩種生活模式」之間的一代人，他們當中有許多毫無畏懼的去質問這一個裂口。這樣的決心是發人深省的，喚醒每一個人去思考什麼對他們來說是最重要的。對話已經打開，呈現出各種未取得一致的理念。我們將這樣的對話徹底戲劇化，展開一個超越兩個世紀的心靈交流，而音樂是對話裡永恆的聲音。當我們探討成功與愛情的時候，我們希望觀眾能在這個音樂劇本裡同時尋找到不和諧與和諧。

Annie Liang



Credits



Producer 監製

Annie Liang

Director 導演

Chan Chit-man

Playwright 編劇

Annie Liang

Music Director 音樂總監

Anna Lo

Technical Director 技術指導

Jon Lee

Musician 音樂家

DREI — Ronald Cheung (Piano)
Izumi Nikaido (Flute)
Eric Yip (Cello)

Actors 演員

Chan Chit-man
Tong Xiao Feng, Bon

Lighting Design 燈光設計

Zoocy Li Yao

Videographer 攝錄

Ed Lo @ Spirit Photography

Makeup 化妝

German Yeung
Persis Wong
Cheryl Ng

Project Admin 項目行政

Karen Mok

Art Director 美術總監

Cheryl Ng

Opening Video 開幕影片

HAUS Production
Director 導演 — Frank Shek
Producer 監製 — Suzanne Tung

Choreographer 編舞

Gloria Lam

Dancer 舞蹈員

Adi Cheng
Angel Wong
Elaine Lu

Costume 服裝設計

Cheryl Ng

Hair 髮型設計

Styling Team @ Hair Corner

Production Executive 製作執行

Keith Zou



Special Thanks 特別鳴謝



香港兆基創意書院

HKICC Lee Shau Kee School of Creativity

About Us 關於我們

Music for Community is a registered charity that strives to promote the appreciation of classical music by “rebranding” classical music via innovative multimedia productions to appeal to young people, especially those who have not yet had the chance to be exposed to it. Since April 2013, MfC has organised 9 concerts of different scales. MfC operates through a project-based model, and each music production engages a diverse group of musicians and creatives.

MfC beholds that “Music brings joy to life”, and is determined to develop into a vibrant arts platform where both professional and amateur musicians and artists can collaborate.

Music for Community (MfC)是個註冊慈善藝術機構，致力透過跨媒體藝術重新改造古典音樂嚴肅的形象，將古典音樂欣賞帶入社區之餘，同時免費提供多元化藝術體驗給予離藝術資源較遠的年輕人。自2013年4月創辦以來，MfC已經製作過9個不同規模的音樂會。MfC以不同項目為運作基礎，透過每個獨一無二的音樂製作去結合不同音樂人及創作人，從而為觀眾帶來獨一無二的原創音樂表演。

MfC堅持「音樂帶給生命歡樂」的理念。因此，MfC亦是個專業及業餘音樂家志願參與的平台，將教育及文化的價值以音樂承傳下一代。

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