

**2020/21**  
**賽馬會藝壇**  
**新勢力**

**JOCKEY CLUB**  
**New Arts Power**  
**2020/21**

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香港鰗魚涌英皇道1063號10樓  
10/F, 1063 King's Road, Quarry Bay, Hong Kong

電話 Tel  
2827 8786

傳真 Fax  
2970 3809

電郵 E-mail  
hkadc@hkadc.org.hk

網址 Website  
www.hkadc.org.hk

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## 創意不斷線： 賽馬會藝壇新勢力展演新模式

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由香港賽馬會慈善信託基金捐助的「賽馬會藝壇新勢力」，一直以來為本地觀眾呈獻多個名揚海外的藝術創作。自去年九月開展以來，第四屆藝術節靈活運用「線上線下並行」的手法，既回應疫情下的「展演新常態」，同時開拓本地創作和表演的另類可能，努力維持藝術家與觀眾的連結，讓創意不斷線。

Funded by the Hong Kong Jockey Club Charities Trust, *JOCKEY CLUB New Arts Power* (JCNAP) has been dedicated to bring internationally acclaimed works back to Hong Kong. The fourth edition of JCNAP has been flexible in its "simultaneous online and offline" presence since its launch in September last year. The approach certainly responded to the new norms of exhibitions and performances during the pandemic. At the same time, the arts festival pioneered new possibilities in local productions, striving to stay connected with artists and audience while enabling creativity to continue without skipping a beat.



《當莫扎特遇上達·龐蒂》  
When Mozart Meets Da Ponte

### 從線下到線上的連結 Connection from Offline to Online

緊貼全球表演藝術界「線上線下聯動互補」的大趨勢，「賽馬會藝壇新勢力」的參與藝術家於限聚、場地關閉等情況下，開拓全新的展演模式，以藝術撫慰人心。

今屆藝術節的節目涵蓋舞蹈、戲劇、音樂、戲曲、多媒體以及視覺藝術。美聲匯《當莫扎特遇上達·龐蒂》就是其中一個移師網上的節目。「美聲匯」音樂總監柯大衛既親自操刀為古典歌劇曲目加入搖滾、爵士和無伴奏合唱等元素，更結合廣東話對白，以幽默手法吸引觀眾；創作團隊又跟攝製團隊緊密溝通，以近距離拍攝、精準的編排和剪輯，保留完美音色，同時增加豐富的視覺畫面，為線上展演帶來傳統音樂會以外的視聽體驗。

Keeping abreast of the global trend of "complement and exchange between online and offline" for the performing arts sector, the participating artists of JCNAP pioneered new modes of exhibitions and performances. Even under the constraints of social gatherings and venue closures, the artists continued to nourish people's mind and lift their spirits through arts.

The current edition of the arts festival features programmes that include dance, theatre, music, *xiqu*, multimedia and visual arts exhibition. *When Mozart Meets Da Ponte* by Bel Canto Singers was one of the programmes originally created for live on stage performance but turned to pre-recorded streaming instead. Bel Canto Singers' Music Director, David Quah, took the baton and rearranged classic operatic songs to different styles including pop, rock, jazz, acapella. Infused with Cantonese dialogue, the witty show is filled with fun and laughter for the audience. The creative team worked closely with the filming crew for the video production. Shot at close range with precise arrangements and deft editing, the online streaming bridged the best audio quality on screen while adding cinematic experience that extended beyond traditional concert performances.



經歷一年的居家防疫，大眾對社交及空間的「距離」別有感受。藝術家梁志和的展覽《家·不家》審視人與家的關係，探究「家」的非物質和不確定意義，選址香港逸東酒店，將酒店大堂及房間轉化成「擬家」卻「不家」的場所，恰好對應疫情下大眾的隔離及社交新經驗。無奈，實體展覽中途因應政府的防疫措施，須停止招待現場觀眾；雖然如此，藝術節旋即改以線上形式，讓觀眾以虛擬展覽模式參觀，增添虛實交錯的趣味。

After a year of staying home due to the pandemic, people probably have new notions on social and spatial "distances". The exhibition *Home and Nonhome* by artist Leung Chi-wo examined the relationship between people and home as well as the immaterial and vacillating notion of "home". The exhibition took place at Eaton HK, with Leung transforming hotel rooms and lobby into spaces that "simulated home" yet "non-home" in nature, resonating with people's experiences of isolation and quarantine due to the pandemic. However, physical visits to the exhibition were cancelled midway in line with the government's precautionary measures. The arts festival quickly offered a 3D virtual tour available online, allowing audience virtually walk through the exhibition with an added dimension of fascination.

《家·不家》展覽房間

Installation view of *Home and Nonhome*



《家·不家》虛擬展覽

Virtual tour of *Home and Nonhome* exhibition

沙畫師海潮的《沙兵馬將》學校巡演活動，雖然在疫情下未能如期進行所有巡演，團隊跟「賽馬會藝壇新勢力」特別製作多項多媒體內容，如製作導賞手冊及教育影片，方便學校老師進行視像播放，學生亦可以安坐家中欣賞精彩演出，讓創意延伸日常。

Some of the school tour events of *Brothers of War* produced by sand painting artist Hoi Chiu could not proceed due to the pandemic. Nevertheless, the creative team and JCNAP found alternative and utilised multimedia resources including production of appreciation guide and educational video. These arrangements supported school teachers to run virtual classrooms effectively while students could enjoy the exciting performances at the comfort of their own homes, allowing creativity to be part of everyday life.



學校專場活動導賞手冊  
Appreciation guide for school programmes



《沙兵馬將》學校巡演活動

*Brothers of War* school programmes



## 小型親切的交流活動

### Scaled-down yet Intimate Exchange Activities

2020年9月至12月期間，不加鎖舞蹈館於「#非關舞蹈」社區連繫工作坊中，率領一眾來自不同背景及不同年齡的參加者發揮創意，將常見的膠袋與身體互動，打破以技巧為本的舞蹈想像，發掘個人身體的獨特性、感受自己與舞伴的肢體互動，從而獲取更獨特的舞蹈體驗。透過工作坊給創意播下種子，於疫境中分享片刻暖意。

From September to December 2020, Unlock Dancing Plaza held *#danceless* Community Workshop, a series of workshops with participants from a variety of backgrounds and age groups. During the workshops, they interacted with their body through mundane objects such as plastic bags through which every individual can acknowledge one's corporal uniqueness rather than techniques. They enjoyed unique dance experiences through interactions with dance partners, sowing seeds of creativity and enjoying moments of warmth together amid the pandemic.



「#非關舞蹈」社區連繫工作坊  
#danceless Community Workshop

《流徙之女》演後交流活動

Post-performance gathering of *Sweet Mandarin*



藝術節同時舉辦各類加料藝術體驗，讓藝術家與觀眾有更深入的交流。戲劇《流徙之女》演後交流活動以午間飯局形式舉行，參照《流徙之女》移民家庭三代探索身份的故事，團隊與文化平台《文化者》合作，邀請「留家廚房」父子劉健威及劉晉設計菜單，透過家傳焗魚腸、沙薑雞等傳統菜式，跟觀眾笑談食物典故及對照劇中人的生命處境，從五感出發感受中西飲食文化差異、生活環境異同等話題。

The arts festival also offered a variety of events allowing more visceral experiences of the arts and exchange between artists and audience. The post-performance gathering activity of the theatre programme *Sweet Mandarin* took place in the form of a luncheon that resonates with the immigrant family story theme of the play. The team collaborated with the cultural platform "The Culturist" in inviting father-and-son duo Lau Kin-wai and Lau Chun of Kin's Kitchen to design the event's menu. Across the table filled with traditional dishes including baked fish intestine with egg and sand ginger chicken, the participants shared on topics about the differences in food cultures and living environments between east and west.

### 節目詳情 Programme Details

網頁 Website: [www.newartspower.hk](http://www.newartspower.hk)

[f newartspower](#) [@ newartspower](#)



## 以藝術回應社會 「新常態」下創出新機遇

### Arts Under the “New Normal”

去年因應新冠肺炎肆虐全球，各地的藝術活動被迫延期或取消，香港的藝文活動亦不能倖免，本地的藝術表演場地需要暫時關閉。幸獲香港賽馬會慈善信託基金捐助，香港藝術發展局（藝發局）推出「Arts Go Digital 藝術數碼平台計劃」，促進藝術界及科技界的合作，資助藝術家以數碼、虛擬形式創作，並於網上平台展示作品，繼續與觀眾交流。同時，藝發局亦致力推廣社區藝術發展，推動學校與藝團合作，希望藉此向全球傳遞正面訊息，鼓勵藝術家及大眾於挑戰中尋找新機遇。

Due to the pandemic, many arts activities around the world were inevitably postponed or cancelled. Hong Kong is no exception with temporary closures of local performing venues. With the generous support of the Hong Kong Jockey Club Charities Trust, The Hong Kong Arts Development Council (HKADC) initiated the “Arts Go Digital Platform Scheme” to encourage collaborations between the arts and technology sector, and support artists and arts groups to develop digital or virtual programmes. These projects will be showcased on a digital platform to promote interaction with audiences to deliver a positive message to the world while encouraging artists and the public to discover new and exciting opportunities amid the current challenges.

### 藝術數碼平台計劃 激發創意

「Arts Go Digital 藝術數碼平台計劃」資助了68個項目，分為六個類型，包括：以觀賞及教育方式回應疫情的「睇多D」、「好學D」；跳出框框，探索與觀眾互動的線上藝術內容的「出奇D」、「投入D」；以及以本土特色促進社會共融的「香港D」、「靠近D」。項目涵蓋不同藝術形式，揉合數碼製作，為大眾提供不同的藝術體驗，不少項目已於今年1月開始推出，所有項目計劃於6月全部推出。

率先推出的項目有「《大海撈音》書信寫作及聲演計劃」，文學藝術團體水煮魚文化製作有限公司以有聲書的方式，邀請作家及有興趣人士寫信，經挑選的書信會由專業的話劇演員聲演，錄音聲帶更會上載到網站，供公眾聆聽欣賞，以文學回應社會當下。而音樂節目「邊廝樂樂」就邀請了六位本地音樂創作人，通過原創作品唱說新界東北有關邊境、多民族與宗教的歷史故事，希望喚起社會對香港新界東北邊境地區的關注。創作團隊還會利用360全景攝影技術，讓觀眾有身歷其境的感覺。計劃更設有即時手語傳譯員，方便聽障人士觀賞。電影及媒體藝術方面就有節目「八方識字閣」，透過短片介紹不同少數族裔的用語和文字，配合廣東話和英語翻譯，鼓勵本地和不同族裔的人士向朋友表達關心與問候。其他藝術範疇也會陸續推出各式各樣，囊括線上及線下的活動及節目，如遊戲、網上導賞、工作坊等，既豐富又多元化，如希望了解更多計劃內容，可瀏覽計劃網頁<https://www.artsgodigital.hk/>。



電影及媒體藝術方面節目「八方識字閣」  
Film and media arts programme “Octagon Language Corner”

### Arts Go Digital Creativity Sparkles

The Arts Go Digital Platform Scheme supports a total of 68 projects promoted in six categories: “Glimpse” and “Learn” respond to the pandemic via arts education and appreciation. “Amazed” and “Involved” promote unconventional and interactive arts experiences, whereas “In Hong Kong” and “Together” highlight distinctive local cultural features and foster social inclusion. The scheme encompasses a wide variety of art forms and offers to the public fresh experiences in arts. Many of the projects have been launched since January this year, and all the projects are scheduled to be launched by June.

One of the first projects launched was “Floating Letters – Letter Writing and Voice Acting Programme”. Echoing the idea of audio books, Spicy Fish, a literary arts group invited writers and interested participants to write letters, with the selected pieces rendered on air by professional theatre artists. These recordings are made available online to the public as a timely response to the society through literature. In the music project “Whispering the Frontier”, six local composers were invited to create music which narrates the history, religion and mixed background inhabitants from the north-eastern border communities of Hong Kong to arouse the community’s attention towards these areas. The creative team also employed panoramic video technology so that the audience can immerse themselves in the ambience via the 360-degree images of the landscape and buildings. Simultaneous sign language interpretation is also available for hearing impaired viewers. In the film and media arts, there is the “Octagon Language Corner” programme in which simple conversation of various ethnic minorities were shot. Facilitated with Cantonese and English subtitles, locals and everyone including those of different nationalities and ethnicities can learn to greet and care for each other. The line-ups from other art forms comprise a rich variety of activities and programmes both online and offline including games, online guided tours and workshops. To learn more about the projects, please visit the project website at <https://www.artsgodigital.hk/>.



文學藝術節目「《大海撈音》書信寫作及聲演計劃」  
Literary arts programme: “Floating Letters – Letter Writing and Voice Acting Programme”



## 疫情反覆 無阻藝術前行

在去年疫情稍為緩和的時候，大埔藝術中心首次舉辦了開放日，於10月底至11月初的兩個周末開放藝術工作室，為大眾呈獻豐富的藝術活動，包括舞蹈、戲劇及音樂等表演藝術體驗班、工作坊和展覽，拉近大眾與藝術的距離。為期四日的開放日成功吸引超過3,400人次進場參觀。當中，耀鳴聲劇團為藝術工作室開放日準備了七場節目，透過活動讓參加者親身學習使用纓槍和演出戲曲的基本功。劇團成員分享：「雖然學習粵劇並不簡單，但當中的樂趣以及滿足感是難能可貴的。」當天更有部份粵劇愛好者立刻報讀恆常粵劇班，希望可以持之以恆地學習。

而茶茶茶藝術工作室就舉辦印度傳統戲劇體驗工作坊，為參加者提供了多元文化及戲劇體驗。活動包括由印度舞者介紹印度傳統戲劇形式、舞蹈類型和動作。參加者除了跟舞者一起隨着印度音樂起舞外，亦有機會試戴傳統印度頭飾，活動大受歡迎。此外，香港管樂合奏團就舉辦了音樂交流活動「鼓你唔到」，內容包括以節奏及敲擊樂為主題的親子音樂體驗，讓小孩與父母一起學習數拍子，又嘗試爵士鼓、鋼琴及其他敲擊樂器，並跟男爵樂團指揮及其他成員交流，為不少家庭帶來了嶄新的音樂體驗。

大埔藝術中心雖然因為疫情關係一度需要關閉，但進駐的藝術家和團體仍然堅守崗位，不定期於線上舉辦藝文活動推廣藝術。歡迎隨時瀏覽大埔藝術中心的網頁<https://tpac.hk/tc/event-list>，了解各個單位的藝術工作和活動。



參加者學習使用纓槍  
Participants learning fundamentals of the tasseled spears

## Arts Continue to Flourish During Volatile Epidemic Situations

Given the easing situation last year, Tai Po Arts Centre presented its first-ever Open Studio event during two consecutive weekends from late October to early November. The event offered a lot of programmes and activities including exhibitions and beginner classes/workshops in dance, drama and music, which are designed to bring the audience closer to arts and to feel joy from first-hand experiences in arts. The successful four-day event attracted an attendance of over 3,400. Among the activities, Yiu Ming Sing Cantonese Opera prepared seven sessions of programmes during the Open Studio event for participants to enjoy learning fundamental skills with tasseled spears and opera singing. Members of the troupe also shared about their experiences: "Although learning Cantonese opera is far from simple, there is great joy in acquiring the craft and in the sense of satisfaction during the process." Some Cantonese opera lovers even started to enroll in classes on the spot so they could continue practising what they learned.

Teacup Productions presented an experiencing workshop that glimpses into traditional Indian theatrical forms and styles, offering a multicultural and theatre experience for participants. The session included an introduction by Indian dancers about Indian theatre forms, dance movements as well as expressions and gestures. The popular event also allowed participants to wear traditional headgears. Hong Kong Wind Ensemble held a music exchange programme offering parent-child music experiencing of rhythm and percussion music. The participating children learned to count the beat with their parents, and had an opportunity to play jazz drum, celesta, and other percussion instruments. They also exchanged conversations with the leader and members of Men in Jazz, with the activity providing unprecedented experience in music for many families.

Although the Tai Po Arts Centre was closed temporarily because of the pandemic, the resident artists and arts groups continued with their dedication and organised arts promotion activities from time to time. Please visit Tai Po Arts Center's website at <https://tpac.hk/tc/event-list> to learn more about the artistic endeavours and latest activities from the arts studios.



小朋友試戴傳統印度頭飾  
Children wearing traditional Indian headgears

## 走出課室 繼續學習

由於學校停課，不少實體活動均須要取消，但這亦無阻藝術家發揮創意，以嶄新形式鼓勵學生於線上繼續學習。「學校與藝團伙伴計劃」的參與伙伴亦本着停課不停學的精神，無間斷地推出不同的活動，讓學生在家也可拓闊藝術視野。

香港兒童音樂劇團有限公司及基督教神召會梁省德小學就於疫情期間舉行了線上音樂劇演出加導賞及工作坊，推出「祖孫親子情」DIY音樂劇場——網上版，鼓勵父母與孩子一同觀賞，透過此劇場喚起兒時記憶，增進親子關係。同時，劇團亦提供DIY材料包給每位學生，讓他們一邊觀賞演出，一邊做小手工。而軸物行者創造社及匡智屯門晨輝學校就舉行了環保回收活動，透過進行專題回收及共同二創，讓學生了解推行環保的重要性。又鼓勵學生嘗試將舊物件的功能性與藝術作一個結合，展現舊物未被發掘的可能性，吸引不少學生參與。

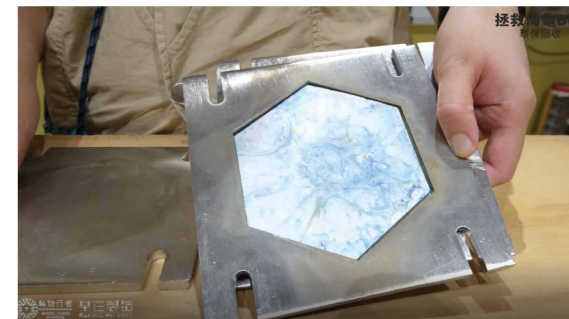


香港兒童音樂劇團於線上舉行音樂劇  
Online musical performance by Hong Kong Children's Musical Theatre

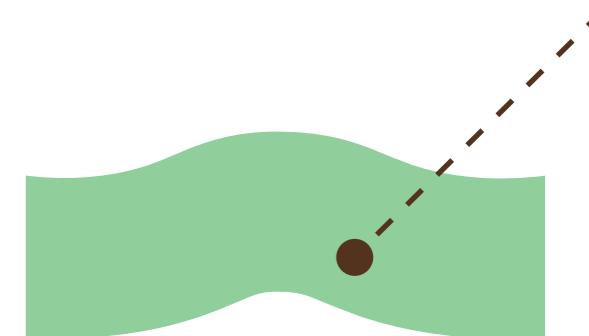
## Continued Learning Outside Classrooms

Due to school suspension, a large number of physical activities had to be cancelled. Moreover, it did not hinder the artists to continue their creation and inspire students to learn online in an innovative way. The partners in "Arts-in-School Partnership Scheme" maintained the same spirit of continued learning by launching different activities for the students to continue broadening their artistic visions at the comfort of their own homes.

During the pandemic, Hong Kong Children's Musical Theatre and Assembly of God Leung Sing Tak Primary School presented the online musical performance "Granny-And-Me Story Time" along with workshops and appreciation sessions. Both parents and children were encouraged to watch this online version of DIY music theatre together, reminding viewers of their childhood memories while enhancing parent-child relationships. The theatre group also provided DIY material for participating students so that they could enjoy crafts while watching the performance. Wheel Thing Makers Creative Society and Hong Chi Morninghope School, Tuen Mun organised a recycling event together. Through themed recycling activity and "recycling to recreate" together, students learned about the importance of environmental protection. They were also encouraged to integrate the functionality of old objects with art to explore the untapped potential of these used objects, and the event was well received.



同學以舊物創作的藝術品  
Students use old objects for artistic creation





## 新設舞蹈及戲曲資助計劃 培訓人才提升水平

### New Dance and *Xiqu* Grant Schemes

#### Nurture Talents and Enhance Competence



藝發局一直透過推行不同的資助計劃，支持及培育本地中小型藝術團體及藝術工作者卓越成長。有見藝術教育、在職培訓及研究工作越趨重要，今年，本局分別於舞蹈及戲曲界別計劃資助的框架中各撥出\$300,000及\$700,000設立「舞蹈藝術教育/創作研究整理資助計劃」及「專項培訓先導計劃」，希望為業界培育更多專業人才，提升藝術水平，推動藝術持續發展，期望為社會帶來更多優秀的藝術作品。

HKADC has been committed to nurture local small and medium-sized arts groups and arts practitioners towards artistic excellence through a variety of grant schemes. In view of the increasing importance of arts education, on-job training and research, HKADC allocates \$300,000 and \$700,000 respectively from the Dance and *Xiqu* project grant funding to establish the "Dance Arts Education/Research Collation Grant" and the "*Xiqu* Professional Training Pilot Scheme". Both schemes aim to cultivate more professional talents for the sectors, elevate the artistic standards, promote the sustainable development of arts and in turn present more outstanding work.

「舞蹈藝術教育/創作研究整理資助計劃」透過資助本地舞蹈藝術表演創作/教育工作者、舞蹈研究學者整理長期及可持續發展的舞蹈藝術教材或舞蹈創作研究保存等計劃，以鼓勵業界積極整理及保存相關的教材及資料。

舞蹈組主席楊春江表示：「今年度的計劃資助，特別設立強調過往較被忽略的『研究/保存/評論/出版』新主導計劃。除希望為將來全面整存的『香港舞蹈資料庫』奠下重要的根基，亦同時希望以專業觀點，特別照顧於今年因疫症關係，期間未能教學、以及未能演出製作等的專業舞蹈工作者，透過在這段空檔期，轉化他們的動力，重新整理教材或教學/創作研究等，發展成可在不同線上或實體平台展覽庫，以不同形式延展其創作及教學更廣泛分享的意義。繼往開來！為香港日後舞蹈的多元化專業發展，重新出發！」

而戲曲界別推出的「專項培訓先導計劃」則鼓勵具在職專業演出經驗的演員申請，超過20年專業演出的經驗者更會獲優先考慮。每位獲資助者可獲得最多\$60,000的款額，按其個人藝術培訓需要擬定具針對性的訓練課程或活動。

戲曲組主席劉惠鳴強調：「我留意到現時各資助機構均缺乏為有經驗的在職戲曲演員提供藝術增值的資助。這些對藝術充滿抱負的演員，半生努力為香港戲曲發展作出貢獻，縱然有心維持恆常訓練或提升各項技能，卻為了起班、購置私伙、繳付倉租等必須開支，漸漸欠缺資源投放於自我增值的培訓上。所以，今年，戲曲組將首次在戲曲界別計劃資助的框架中推出「專項培訓先導計劃」，期望透過此計劃為有經驗的在職戲曲演員提供個人度身培訓資助，協助提升藝術水平，從而推動整個業界的持續性發展。」

如欲了解以上兩項計劃的詳情，可瀏覽藝發局網頁：<https://www.hkadc.org.hk/grants-and-scholarship/grants/project-grant>

The "Dance Arts Education/Research Collation Grant" subsidises projects initiated by local dance arts practitioners/educators/researchers for the consolidation of long-term and sustainable arts teaching materials or dance creation research and preservation, etc. in order to encourage proactive consolidation and preservation relevant to dance teaching and archival materials for the dance sector.

Yeung Chun-kong, Daniel, Chairman of the Dance Art Form Group, commented: "This year's project grant places emphasis on establishing new proactive projects on 'research/archiving/critique/publication' which are areas relatively overlooked before. They serve as an important foundation for a comprehensive 'Hong Kong Dance Database' in future. It is also an initiative from a professional perspective to engage professional dance practitioners that were unable to teach or perform due to the pandemic. Their expertise could be deployed to re-organising teaching materials or educational/creative research, etc. which can be developed into material stored in various online or physical platforms. Extended to various formats through this initiative, their creations and teachings will be more poignant by casting a wider influence and paving the way for the new generation. This contributes to the diversified and professional development of Hong Kong's dance sector in future."

The "*Xiqu* Professional Training Pilot Scheme" welcomes applications from professional *xiqu* performers. Priority will be given to those with more than 20 years of professional performing experience. Each successful applicant may receive a maximum of \$60,000 in grant to develop customised training courses or activities tailored to the person's individual needs in artistic training.

Lau Wai-ming, Chairman of the *Xiqu* Art Form Group, emphasised: "It has come to my attention that there is a lack of support from funding agencies in enhancing the artistic capabilities of experienced and active *xiqu* performers. Filled with artistic aspirations, these performers devoted half their lifetime towards the development of *xiqu* in Hong Kong. They face essential expenses such as forming a troupe, purchasing costumes and accessories, paying for storage. Gradually, they lack the resources to further enhance their skills. In view of this, the *Xiqu* Group launch the '*Xiqu* Professional Training Pilot Scheme' to support experienced and active *xiqu* performers for tailor-made training, leading towards further elevation of their artistic levels and the sustainable development of the overall sector."

For details of the two schemes, please visit the HKADC website: <https://www.hkadc.org.hk/grants-and-scholarship/grants/project-grant>



# 柯大衛 美聲匯

## David Quah

### Bel Canto Singers



「表演者要前膽靈活，觀眾也得包容開放，兩者方可互相支撐，推動聲樂的長遠發展。」  
 "Performers with vision and flexibility, coupled with an inclusive and open-minded audience, support and invigorate each other to promote the long-term development of vocal music."

原籍馬來西亞的柯大衛為「美聲匯基金」創辦人及藝術總監，1993年畢業於香港演藝學院音樂學院，主修聲樂。早年與昆士蘭歌劇團合作，於莫札特的《唐喬望尼》飾演唐奧塔維奧，自此踏上專業演出舞台。2000年開始於演藝學院教授聲樂，並曾為各大音樂會、音樂劇及舞台劇作曲及編曲，以及監製包括「Musical Moments」及「Classical Moments」音樂會系列。

Malaysian born David Quah is the Founder and Artistic Director of the "Bel Canto Singers Foundation". He graduated from the School of Music at Hong Kong Academy for Performing Arts (HKAPA) in 1993, majoring in vocal music. Quah made his professional debut with Opera Queensland, performing the role of Don Ottavio in Mozart's *Don Giovanni*. Starting in 2000, Quah joined the HKAPA as a lecturer in vocal music. He is responsible for music composition and arrangement in numerous concerts, musicals and stage works. Quah is also the producer for the "Musical Moments" and "Classical Moments" concert series.

#### 01 生於馬來西亞檳城的你，當年為何選擇來港學習聲樂？ Born in Penang, Malaysia, what prompted you to study vocal music in Hong Kong?

聲樂既重視音樂性也講求語言運用的藝術，表演者要對德意法英等語言，掌握一定的概念及技巧。香港多元的文化語境正是當年我選擇來學習聲樂的主要原因。

在90年代，香港演藝學院院長親自到檳城選拔具潛質的年青人入讀，我很幸運地考獲獎學金入讀演藝學院修讀聲樂。後來，我前往澳洲及英國進修，並曾短期旅居台灣。曾在多個地方生活，我認為香港是一個東西文化匯萃的國際都市，政府和各大院校都願意投放資源培育古典音樂人才，於是我在2000年決定返回母校任教，並跟志同道合的朋友創辦「美聲匯」推動華人聲樂發展。

Vocal music emphasises on both musicality and the art of applying language. Performers have to master certain concepts and skills in an array of languages including German, Italian, French and English. Hong Kong's multilingual context is indeed a major reason for me to study vocal music here.

In the 1990s, the Director of HKAPA came to Penang in person to screen prospective students with potential, and I was fortunate enough to receive a scholarship to study vocal music at HKAPA. I subsequently studied in Australia and the United Kingdom, lived in Taiwan for a short time as well as many other places. Hong Kong is truly an international city with a rich blend of Eastern and Western culture. Both the government and tertiary institutions are willing to allocate resources to cultivate talents in classical music. Therefore, I decided to return and teach at my Alma Mater in 2000. To promote the development of Chinese vocal music, I co-founded "Bel Canto Singers" with friends having the same vision.







《當莫扎特遇上達·龐蒂》  
When Mozart Meets Da Ponte

## 02

### 經歷新冠肺炎疫情影響，你和團隊如何調整發展方向？ With the impact of the COVID-19, how do you and your team adjust the direction of development?

今年受到疫情的打擊，無數演出延期或取消，直接影響從業員的生計。幸好，我早已開始研究網上展演的條件、需要及內容，所以，在疫情爆發初期，我們能迅速調整發展方向，推出網上展演模式，開拓新的演出平台。儘管現時場館關閉，我們仍然能靈活調配相關演出。

Due to the pandemic, numerous performances had to be postponed or cancelled, directly affecting the livelihoods of many practitioners in the arts sector. Luckily, I have started quite early on exploring the needs and contents required for online performances. Consequently, we were able to swiftly change our directions, launching online performances and pioneering new performance platforms at the beginning of the pandemic. Although performance venues remain closed at the moment, we could still have flexibility and continue with our performances.

## 03

### 有何建議給有志投身聲樂的年青人？ Any advice for young people intent on a career in vocal music?

我建議立志投身聲樂的年青人，要努力拓闊眼界及知識領域，無論前路有多困難，也別怕跌倒。

For young people hoping to devote themselves in vocal music, I suggest that they work hard to broaden their horizons and knowledge, no matter how difficult the road ahead is, and not to be afraid of failure.

我亦想鼓勵觀眾要跳出固有框架，多接觸各領域的文藝，不論音樂、文學、影像、流行或古典，都各有趣味。我深信具包容力和開放心態的觀眾，是支撐表演者的重要力量。

I also want to encourage the audience to be broad-minded and to appreciate the beauty of different art forms. Whether it is music, literature, video art, pop or classical music, all are interesting. I firmly believe that an inclusive and open-minded audience in turn provides a strong support for performers.

## 04

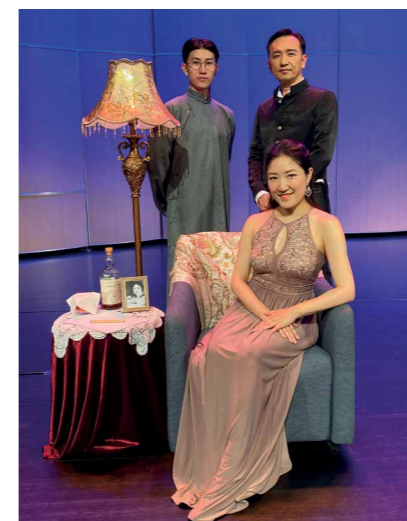
### 你和團隊怎樣看網上展演這種模式？ How do you and your team view online performances?

在網上平台演出，絕非想像般那麼簡單，我們需要聘請導演、設計師、製作團隊及攝影師負責計劃及執行整個拍攝流程，演員也不能如常對台下觀眾一氣呵成地演出，他們必須學習適應在唱和演、對白和歌詞之間的位置轉換、如何配合攝影機的位置等，甚至要如何處理停頓和NG的情況，這些都使整體演出的難度倍增。

Performing on an online platform is not as simple as imagined. We need to hire director, designer, production team and videographer in planning and executing the entire filming process. Instead of delivering the performances on one go while facing an audience in a physical venue, performers now need to adapt to changes in positions between singing and acting, and between dialogues and lyrics. They have to coordinate with the camera's position, or even deal with situations like pauses and retakes. All these factors make performances considerably more difficult.

在創作上，為配合觀眾在網上平台觀看演出的模式，作品的編排和剪輯需要更精準。我喜歡跨領域的創意，所以於原創「流行歌劇」《當莫扎特遇上達·龐蒂》中加入搖滾、爵士和無伴奏合唱等元素，以幽默的流行風格吸引觀眾；我又在舒伯特的《天鵝之歌》中大膽加入中國詩人徐志摩「愛與癡」的詩詞，希望能與當中的14首歌曲互相作出呼應。此外，我亦於近期的「流行歌劇」《摯愛》中加入廣東話的俚語、諺語，以至潮語，增添趣味。

When creating our works while considering audiences from online platforms, the arrangement and editing need to be more precise. I am also partial to cross-disciplinary creativity. Therefore, the songs in the original "pop opera" *When Mozart Meets Da Ponte* are rearranged with styles including rock, jazz and acappella. The show creates a humorous and modern-day atmosphere to attract the audience. In Schubert's *Schwanengesang*, I boldly pair excerpts from Chinese poet Xu Zhimo's works, interweaving and resonating with Schubert's fourteen songs. In addition, a lot of Cantonese slangs, idioms and even trendy phrases are incorporated in the recent "pop opera" *My Beloved* to make it more interesting.



《天鵝之歌》  
Schwanengesang



《天鵝之歌》  
Schwanengesang

## 藝發局全新網頁登場

### HKADC Website Makes a Facelift

藝發局官方網頁現已換上全新面貌，網頁設計簡單清晰，以藝發局標誌的紅、黑為主要色調，配以本地藝團的演出及活動相片，豐富畫面。網頁的當眼位置設有不同的捷徑及連結，讓使用者能夠更快捷地獲得各項最新資訊，更有不少關鍵詞及篩選等功能，節省使用者搜尋資料的時間。網頁亦採用無障礙設計，推動建立和諧共融的社會。

請即登入藝發局的網頁[www.hkadc.org.hk](http://www.hkadc.org.hk)，體驗全新的瀏覽經驗。如有任何意見，歡迎電郵至[hkadc@hkadc.org.hk](mailto:hkadc@hkadc.org.hk)。

The official HKADC website is given a facelift. The new layout is sleek and clear with the colour of red and black identical to the HKADC logo. The rich visual blend is complemented by images of performances and activities by local arts groups. Various shortcuts and links are located at noticeable positions for easy navigation for visitors to have quicker access to the latest information. This is coupled with keyword filtering to facilitate quicker and more concise searches. The website also promotes an inclusive society by adopting web accessibility design.

Please visit the HKADC webpage [www.hkadc.org.hk](http://www.hkadc.org.hk) and enjoy a brand new browsing experience. Your feedback is welcomed via email to [hkadc@hkadc.org.hk](mailto:hkadc@hkadc.org.hk).

