



CHINESE OPERA FESTIVAL
19.6-2.8



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department



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 Cultural Presentations Section 文化節目組 | 

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序言

戲曲文化廣大浩瀚，踏入第六屆的中國戲曲節，將細意呈現不同時空的戲曲藝術面貌，從村落演到宮廷、由古代步至現代，與觀眾一同「穿越」一回！

上海京劇院為戲曲節揭開序幕，國寶級京劇藝術家尚長榮與優秀梅派演員史依弘演出全本《霸王別姬》、麒派藝術名家陳少雲主演劇力萬鈞的《狸貓換太子》、大型神話京劇《孫悟空大戰盤絲洞》風格新穎獨特，盡顯海派京劇極盡視聽之娛的超凡本領。

目連戲是中國最古老的戲曲活化石，唱白古樸，表演穿插特技武術等豐富元素，地方色彩濃厚。戲曲節今年特別安排了目連戲系列，邀請三隊各具特色的團體，分別有技藝出眾的福建泉州市吳天乙打城戲傳承中心首次來港，演出打城戲保留承傳的傳統目連折子戲。目連戲為祁劇高腔之祖，湖南省祁劇保護傳承中心（原湖南省祁劇院）重臨香江演出技驚四座的高腔本戲《目連救母》及傳統折子戲。目連戲文化既源於民間風俗，戲曲節特別邀請安徽祁門縣栗木村和歷溪村的村民暫緩農務，首次來港分享在村中祠堂得見的祖傳目連小戲，簡樸傳統風貌的演出，別具韻味。

新編粵劇《武皇陛下》由粵劇紅伶尹飛燕、阮兆輝、鄧美玲、溫玉瑜等聯同優秀青年演員傾力演出。珍貴的嶺南八大曲餘韻繼續傳承，由粵曲唱腔名家梁素琴擔任藝術總監，重新整理《辨才釋妖》曲本，由粵劇紅伶羅家英、吳仟峰、梁之潔、鄭詠梅等參與演出，重現傳統精湛古腔藝術。

北京京劇院資深京劇專家從珍貴清宮秘本中精選復原的《昭代簫韶》，從舞台配置至唱唸表演皆尋源歸根，由著名乾旦表演藝術家溫如華、胡文閣及譚派藝術家譚孝曾等以原聲嚴謹演繹，再現京劇初創時的本色。香港京崑劇場鄧宛霞、耿天元夥拍山東省京劇院合演名劇《狀元媒》及京崑折子戲。江蘇省蘇州崑劇院及蘇劇團首次在港呈獻蘇劇並同時展演崑劇經典劇目，由優秀表演藝術家王芳、趙文林及俞玖林等攜手主演，實是難得。

除了舞台演出，戲曲節繼續安排多項藝術導賞活動，包括講座、舞台參觀、戲曲電影欣賞、藝人談及展覽等；為配合目連戲系列邀請各地資深學者專家參與「戲曲與祭祀」論壇，深度認識和理解戲曲文化藝術淵源。

康樂及文化事務署
文化節目組

Foreword

Chinese opera is notable for its profundity and long history. Entering its sixth edition in 2015, the Chinese Opera Festival travels through time and space to explore the beauty of operas from different ages and regions of China. Through an intriguing juxtaposition of village and palace, tradition and innovation, the Festival brings audience to their feet with a series of dazzling performances.

The Festival opens with three spectacular performances by the highly acclaimed Shanghai Peking Opera Troupe. *Farewell My Concubine* will be staged in complete edition and played by maestro Shang Changrong and the accomplished actress Shi Yihong. Virtuoso Chen Xiaoyun will play the lead in all-time classic *How a Dead Cat was Substituted for a New-born Prince*. Prepare to be amused by the gorgeous *Sun Wukong's Battle at the Spider's Web Grotto*, a classy and innovative rendition of the tale of the Monkey King.

Marked by a brilliant combination of opera, dances, acrobatics and martial arts, Mulian opera is one of the oldest repertoires in China with a strong regional flavour. This year, the Festival introduces the Mulian Opera Series by featuring three distinctly different troupes. Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian will make their debut in Hong Kong by performing classic Mulian episodes on three evenings. The Centre for Preservation of Qi Opera of Hunan (formerly the Qi Opera Theatre of Hunan) returns to Hong Kong to stage their *gaoqiang* version of *Monk Mulian Rescues His Mother* and other excerpts. The opera troupes from Limu and Lixi Villages of Qimen, Anhui Province, will impress the audience with their simplicity and authenticity by staging playlets normally watched at rural venues.

A new Cantonese Opera, *Her Majesty Wu Zetian*, will be performed by renowned artists Wan Fai-yin, Yuen Siu-fai, Tang Mi-ling and Wan Yuk-yu. Supported by budding talents, the strong cast promises a superb performance which fans fervently look forward to. *Monk Biancai Releases the Demon* from the Eight Classic Pieces sung in South China is re-arranged by veteran singer Leung So-kam who returns again as the Artistic Director, and performed by Cantonese Opera stars Law Kar-ying, Ng Chin-fung, Leung Chi-kit and Cheng Wing-mui to revive the charm of the archaic singing style on the verge of disappearing.

The Peking Opera Theatre of Beijing will bring a faithful rendition of *Elegant Sounds of Good Times*, based on the rare and exclusive scripts preserved in the Forbidden City. Theatre's experts strive to restore Peking Opera in its pristine form that every detail, ranging from stage setting to performing style, is meticulously attended to. The austere performance of Wen Ruhua, Hu Wenge and Tan Xiaozeng is just part of that faithfulness. Tang Yuen-ha and Geng Tianyuan of the Jingkun Theatre from Hong Kong will join the Shandong Peking Opera Theatre to present *The Number One Scholar as the Matchmaker* and excerpts from Peking Opera and Kunqu Opera. Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage the Su Opera for the first time in Hong Kong alongside with the Kunqu Opera classics. Famed actress Wang Fang will join Zhao Wenlin in *Scepters Piling on the Couch* and Yu Jiulin in *The Story of the Most Famous Beauty* to give enchanting performances.

In addition to stage performances, the Festival will continue launching extension activities this year including seminar, stage tour, film screenings, talks and exhibitions. To complement the Mulian Opera Series, a forum on Chinese Opera and Sacrificial Offering will be held among scholars and experts to examine the origin of Chinese opera.

Cultural Presentations Section
Leisure and Cultural Services Department

京劇界向有「京派」與「海派」之說。海派京劇追求戲劇藝術的綜合性，注重故事完整和緊湊節奏，對做工（表演）要求很高。上海京劇院為戲曲節開幕精選三台各具特色的海派劇目，呈現京劇藝術一道豐潤鮮明的風景。《霸王別姬》為京劇傳統經典劇目，於上世紀初首演，至近代只常演〈別姬〉一折。劇院集合老藝術家精雕細琢，以《梅蘭芳演出劇本選集》（1959年出版）載《霸王別姬》劇本為基礎進行整理，重現久別舞台全本《霸王別姬》，由國寶級京劇藝術家尚長榮、優秀梅（蘭芳）派青衣史依弘與劇院一線演員聯袂演出，陣容強大。麒（麟童）派藝術名家陳少雲主演極具代表性的海派劇目《狸貓換太子》上本，情感真摯細膩，劇力扣人心弦。亮麗武打是海派京劇一大特色，神話武戲《孫悟空大戰盤絲洞》創新技巧高難明快，舞台美術標新立異，劇場效果強烈，在傳統京劇技藝上加入新穎獨特的表演元素而不失京劇韻律，出型出格，自上世紀八十年代演出至今超過六百場，充分表現海派京劇極盡視聽之娛的超凡本領。

In Peking Opera, there is a distinction between the so-called Peking Style and Shanghai Style. Shanghai Style emphasizes the dramatic integrity and rhythm of the play as an organic whole, particularly demanding in terms of acting and performing. In the opening programme of the Chinese Opera Festival this year, the Shanghai Peking Opera Troupe is staging three Shanghai-style plays to shed light on this distinctive dimension to Peking Opera. All-time Peking Opera classic *Farewell My Concubine* was premiered in the early years of the 20th century, and in recent decades, it appeared on stage chiefly as an excerpt. The Shanghai Peking Opera Troupe brought together a group of veterans in re-creating this full-length version which has long eluded today's audiences, based on the script in *Collected Plays of Mei Lanfang* published in 1959. The stellar cast features Shang Changrong, a Peking Opera great widely acclaimed as a "national treasure"; Shi Yihong, an accomplished *dan* (female) actor of the Mei (Lanfang) school; and other major actors from the Troupe. Chen Shaoyun, master of the Qi (Lintong) school, is starring in *How a Dead Cat was Substituted for a New-born Prince* (Part I), another signature piece of Shanghai-style Peking Opera. His nuanced portrayal of a selfless man in this stirring story is sure to amaze. Shanghai-style Peking Opera is known for its acrobatic feats. *Sun Wukong's Battle at the Spider's Web Grotto* is an acrobatic fantasy tale featuring highly stylized, challenging and creative stunts, coupled with exceptionally original and daring stage effects, promises a theatrical experience that sets itself apart. Elements old and new are put together in a way that serves to accentuate the essence of traditional Chinese theatre, offering a glimpse of the extraordinary riches of Shanghai-style Peking Opera which always goes the extra mile to please our senses and boasts a remarkable run of over 600 performances since its premiere in the 1980s.

尚長榮
Shang Changrong

史依弘
Shi Yihong



開幕節目 Opening Programme

19/6 全本《霸王別姬》 Farewell My Concubine (Complete Edition)

主要演員 尚長榮、楊東虎(分飾項羽)；史依弘、藍天、李軍、徐建忠、金喜全、傅希如、任廣平
Main Cast Shang Changrong, Yang Donghu (both act as King Chu); Shi Yihong, Lan Tian, Li Jun, Xu Jianzhong, Jin Xiquan, Fu Xiru, Ren Guangping

20/6 《狸貓換太子》上本 How a Dead Cat was Substituted for a New-born Prince (Part I)

主要演員 陳少雲、史依弘、嚴海鷹、胡璇、熊明霞、唐元才、徐建忠、任廣平、畢璽璽、嚴慶谷、虞偉
Main Cast Chen Shaoyun, Shi Yihong, Yan Haiying, Hu Xuan, Xiong Mingxia, Tang Yuancai, Xu Jianzhong, Ren Guangping, Bi Xixi, Yan Qinggu, Yu Wei

21/6 《孫悟空大戰盤絲洞》 Sun Wukong's Battle at the Spider's Web Grotto

主要演員 馮蘊、郝杰、傅希如、虞偉、楊東虎、胡麗莎
Main Cast Feng Yun, Hao Jie, Fu Xiru, Yu Wei, Yang Donghu, Hu Lisha



19-21/6 五至日
Fri-Sun 晚上 7:30pm

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

● \$420 ● \$320 ● \$220 ● \$120*

*部分座位視線受阻
Some seats have restricted view



陳少雲
Chen Shaoyun

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English surtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約2小時，包括中場休息15分鐘
Each performance lasts approx. 2 hours with a 15-minute intermission.



《孫悟空大戰盤絲洞》
Sun Wukong's Battle at the Spider's Web Grotto

目連戲 *Mulian Opera*

目連救母故事的搬演可追溯至北宋，距今已近千年，是中國戲劇史上最古老的劇目之一。目連救母故事源自佛家經典，民間演出幾近覆蓋整個中國，一直與宗教活動、祭祀儀式和民情風俗有密切關係。中國傳統文化中，祭禮屬禮儀之首。目連戲演出常配合盂蘭盆會、佛事、道場活動，或在中元節、喪事時舉行，用以超度亡魂；也有在天災人禍、瘟疫發生時搬演，期以驅邪鎮鬼，又有因連年風調雨順而每年搬演。目連戲演出前後多有儀式，雖未必與劇情有直接關係，卻是目連戲的重要部份。儀式與表演的結合，形成了目連戲特殊而富民俗色彩的演出形態。

明萬曆年間，安徽祁門文人鄭之珍借戲曲宣揚佛理，勸人為善，並於1579年據民間雜劇演出本編撰了《新編目連救母勸善戲文》（又稱《勸善戲文》），被廣泛搬演流傳，成為明代民間戲曲興盛時期的目連戲代表作品之一。在明朝三教合一的時代背景下，鄭之珍改編本將儒家精神融入佛教故事中，弘揚孝道的同時，添墨闡釋儒家的忠與孝關係，並宣揚佛教因果輪迴和道教「陰陽二氣」、「天命」等觀念，三教教義融會貫通，內容幾乎囊括了當時傳統社會宣導的意識形態。時至清代仍有目連戲演出的記載，甚至出現了宮廷改編本《勸善金科》。其後民間目連戲曾被清廷禁演，但鄉間仍保留酬神賽會演目連戲的傳統。時至今日香港每年仍有上演的粵劇著名儀式劇目《香花山大賀壽》，和明代鄭之珍《勸善戲文》第九齣〈觀音生日〉關係密切，保留了其中「觀音十八變」的傳統舞台演出方式。

目連戲演出內容和表演形式博大紛繁，強調肖真寫實，追求的不是生活戲劇化，卻是戲劇生活化。在目連救母的故事主線下，目連戲吸收了不少民間小戲、山歌、舞蹈、雜耍、武術、特技甚至紙扎工藝作表演，有記載北宋時期已可連演七八天，明初時期甚至半月方能演完。內容龐雜的目連戲經常穿插滑稽小戲或插科打諢，主要是庶民的娛樂，但其中諷刺又往往對鬼神或道德有尖刻的嘲諷，目連戲的教化目的與世俗本質既矛盾卻又相映成趣，顯示了中國庶民文化的豐富內涵和廣大包容性。

The staging of the Chinese folklore, *Monk Mulian Rescues His Mother*, dates back to more than a millennium, to the time of Northern Song (960-1127). It is one of the oldest repertoires in Chinese theatre. It has its origin in Buddhist scriptures, but as a popular form of entertainment, it was found in almost every part of China. Its popularity ran parallel to religious activities, rituals and folk culture. In traditional Chinese literature, sacrificial rituals topped all forms of rites and etiquettes. Mulian opera is therefore performed on the fairgrounds of the Yulan (Ullambana) Festival, at Buddhist and Taoist services, funerals and during the Hungry Ghost Festival to expiate the sins of the dead and deliver them from purgatory. Often, when disaster strikes, whether as a cause of Man or nature, staging the Mulian opera is believed to have the power of expelling evil and returning calm to

the land. On the other hand, if the land has enjoyed clement weather and bumper harvests for years, staging such plays is a way of thanksgiving. There are rituals to be performed before and after the core performance, which may not form part of the storyline, but they make up a holistic experience for the audience attending the Mulian opera. The integration of ritual and performance therefore sets the Mulian opera apart from other performing art forms with its rich vernacular colour.

During the Wanli years of Ming (1573-1620), a literati Zheng Zhizhen of Anhui set out to propagate Buddhism via traditional theatre, with the purpose of guiding people to good. He compiled and wrote *Monk Mulian Rescues His Mother – Script to Guide People to be Good and Benevolent* in 1579. It was soon used for staging in various parts of China and became one of the most representative works of folk theatre of the Ming Dynasty. It was a time when Buddhism, Taoism and Confucianism were equally practiced and honoured by the government, so Zheng's adaptation was a perfect amalgamation of the doctrines of the three. The Confucian spirit was introduced to the Buddhist stories, the concept of filial piety was upheld, the Confucian advocacy of loyalty and filial piety was highlighted, while the Buddhist concepts of karma and reincarnation, the Taoist concepts of *yin* and *yang*, 'mandate of heaven' etc., all fitted into this convenient vehicle to inculcate the masses. By the Qing period, there were still records of the Mulian opera being performed. There was even an 'official' collection coming from the palaces, entitled *Golden Rules Exhorting Goodness (Quan shan jin ke)*. Although later Mulian opera was banned by the Qing court, the tradition existed in the rural areas and the playlets were performed in thanksgiving fairs. Even to this day, the ritual performance *A Gathering of Immortals for the Goddess of Mercy* is often performed in Cantonese Opera in Hong Kong. The play is related to *The Birthday of the Goddess of Mercy*, which is the ninth episode of Zheng Zhizhen's *Scripts to Guide People to be Good and Benevolent* of the Ming Dynasty. In it, the Goddess would show a number of incarnations.

The series encompasses an incredible range, whether in terms of content or performing format. The emphasis is on being as close to life as possible - but rather than dramatizing everyday life, it sets out to make this form of theatre part of everyday life. The core of the story, that of Monk Mulian going into Hell to save his mother, links up all sorts of art forms - playlets, folk songs, dance, acrobatics, martial arts, stunts, and even demonstration of making paper figurines. Past records show that during the Northern Song period (960-1127), a performance could last for seven or eight days. By early Ming, its length could cover up to fifteen days. The diversity of the Mulian opera, interspersed with burlesques, farce and even lampoons, was typical of plebeian entertainment. While they create laughter, they were also poking fun at supernatural powers and the highly moralistic stance of society. The conflicting nature and juxtaposition of the didactic purpose and the humanism of Mulian opera produce an interesting revelation of its rich content, as well as the tolerant attitudes of the plebeian social culture.

「目連戲系列」節目蒙國家文化部協助統籌。

Coordination of the Mulian Opera Series is assisted by the Ministry of Culture of China.

參考資料：

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Translated by KCL Language Consultancy Ltd.

「打城」原是僧道法事的儀式，約於清道光年間被搬上舞台，發展成中國為數極少的宗教劇種之一，故名「打城戲」（又名「和尚戲」、「師公戲」、「法事戲」）。從最初的科儀表演，打城戲不斷吸收各種元素以豐富演出，如技巧之一「耍鏡鉞」本為法事雜技、科步是仿羅漢型態而衍化、武打源於南少林拳技、音樂由道情佛曲融合南音和傀儡曲調，逐漸形成打城戲技藝出眾而不脫宗教色彩的獨特藝術風格，演出別開生面。

打城戲傳統劇目多以神話宗教為主，其祖傳《目連救母》本有七十四齣，可連演四天四夜，情節與明代鄭之珍版本頗有不同，保留多種傳統的開台儀式及「吃火吐火」、「吃紙拉腸」、「耍鏡鉞」等精彩的表演特技。現時打城戲演出已瀕臨滅絕，碩果僅存的福建泉州市吳天乙打城戲傳承中心由打城戲唯一國家級傳承人吳天乙重組帶領首度來港，特地為戲曲節精選傳統目連折子戲作三晚連本演出，實屬難能可貴！

Dacheng Opera was originally part of the Buddhist and Taoist memorial rituals, but it found its way to the stage during the reign of Emperor Daoguang of Qing (r.1821-1850) and became one of the rare liturgical theatrical genres in China. Evolving from the early ritual performances, the exotic genre assimilated many elements to enrich its content. For example, the "juggling cymbals" routine was an acrobatic segment in a memorial service, while the stylized walking gait came from the poses of *arhat* statues and the martial art routines originated from the southern school of Shaolin Boxing. The music was a mixture of *Daoqing* sung music, Buddhist chants, *nanyin* and tunes from puppet shows. All these elements have gradually shaped the unique art Dacheng Opera, which is recognized for the masterly skills and the unmistakable liturgical touch.

The traditional repertory of Dacheng Opera consists of stories based on myths and religion. *Monk Mulian Rescues His Mother* series of playlets, which numbers 74, has been passed down by many generations. In the olden days, it took four full days and nights to perform all 74 of them. The stories are different from the Ming version by Zheng Zhizhen as it has kept many of the traditional "show opening rituals" and masterly skills such as "fire eating and spitting", "eating paper and pulling out guts", "juggling cymbals" etc., which provide thrill and excitement for the audience. Today, the exotic genre of Dacheng Opera is on the verge of extinction. The Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian will be in Hong Kong to perform on three evenings some of the most representative episodes of the Monk Mulian story.



〈鬥虎〉耍鏡鉞
Fighting the Tiger

〈雙挑〉
Two for the Road

福建泉州市吳天乙打城戲傳承中心

Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

23/6 《目連救母》上本 Monk Mulian Rescues His Mother (Part One)

開台儀式：〈靈官掃台〉

〈開葷做生日〉、〈三步拜、掠魂〉、
〈托夢〉、〈速報審〉

Show-opening Ritual: Purging of the Stage by the Spirit Medium
A Meat Fast Broken on Her Birthday, Making Kowtow
Penance and Her Spirit Seized by Ghosts, Appearing in Her
Son's Dream, Trial in Purgatory

24/6 《目連救母》中本 Monk Mulian Rescues His Mother (Part Two)

〈四海龍王賀壽〉、〈羅卜守墓〉、
〈雙挑、鬥虎〉、〈良女試雷有聲〉

The Dragons' Birthday Visit to the Goddess of Mercy,
Keeping Vigil by His Mother's Grave, Two for the Road and
Fighting the Tiger, Lei Yousheng's Purity of Heart Tested

25/6 《目連救母》下本 Monk Mulian Rescues His Mother (Part Three)

開台儀式：〈天官賜福〉

〈觀音試羅卜〉、〈見大佛〉、
〈訴血湖〉、〈酷刑、升天〉

Show-opening Ritual: Blessings from the Three Gods
Fu Luobu's Purity of Heart Tested, Mahāmaudgalyāyana's
Transformation, The Lake of Blood, Taking the Punishments
on His Mother's Behalf and Delivery from Purgatory



〈速報審〉
Trial in Purgatory

主要演員 林慶龍、吳曉軍、林婷婷、鄭清來、夏克敬、吳金筆
Main Cast Lin Qinglong, Wu Xiaojun, Lin Tingting, Zheng Qinglai,
Xia Kejing, Wu Jinbi

舞台 Stage 23-25/6 二至四
Tue-Thu 晚上 7:30pm



香港大會堂劇院
Theatre, Hong Kong City Hall

● \$260 ● \$180 ● \$120

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English subtitles. Please refer to P.24-30 for
details of extension activities.

每場演出長約2小時30分鐘，包括中場休息15分鐘
Each performance lasts approx. 2 hours and
30 minutes with a 15-minute intermission.



〈酷刑〉吃紙拉腸
Taking the Punishments
on His Mother's Behalf



肖笑波
Xiao Xiaobo

自古祁陽之地信鬼好祀，多有百戲雜技之藝。明末清初，祁劇高腔盛行於湖南地域，清嘉慶年間彈腔傳入，形成高、崑、彈兼唱的祁劇。祁劇高腔源自弋陽腔，據載明嘉靖時期弋陽腔傳入湖南，目連戲亦隨之而至，故祁劇藝人奉目連戲為祁劇高腔之祖，《目連傳》為連台大本高腔戲之冠。2011年戲曲節首次邀請劇團來港演出，高腔本戲《目連救母》演出技驚四座，好評如潮，惟向隅者眾。今年戲曲節藉目連戲系列，再次邀約劇團優秀演員劉登雄、肖笑波等傾力演出《目連救母》及目連折子戲《佛貶桂枝》、《辭庵》、《雙下山》，讓更多觀眾欣賞到祁劇目連戲的精妙技藝。除此之外，劇團亦帶來多齣精選傳統祁劇折子戲：花臉戲《秦府抵命》全劇無一唱詞，演員只通過道白、動作表現喪子悲痛，運用「撲桌」技巧刻劃人物性格；《醉打山門》運用眼功、臉子功、腿功、肚皮功等各種技法演出，單靠一條腿支撐的十八羅漢造型，活靈活現。祁劇《昭君出塞》曾風靡全國，唱腔設計豐富流麗，傑作當前，絕對值得一看再看。

Since the dawn of history, the Qiyang region has had a strong tradition of worshipping deities and ghosts, which gave rise to acrobatic performances such as *baixi*. At the turn of the Ming and Qing eras, Qi Opera, characterized by the *gaoqiang*, was all the rage across the Hunan area; with the advent of the *tanqiang* later in the days of the Qing Emperor Jiaqing, Qi Opera evolved into a hybrid of multiple singing styles. Plays centering around Monk Mulian followed hot on *gaoqiang*'s heels, so they are widely considered as the forebears of Qi Opera and, subsequently, *The Legend of Mulian* the premier full-scale play in its repertoire. In Chinese Opera Festival 2011, the Centre for the Preservation of Qi Opera of Hunan (Formerly: Qi Opera Theatre of Hunan) made its debut in Hong Kong, staging the full-length *Monk Mulian Rescues His Mother* to critical acclaim. Since it was missed by many, the troupe is invited for a rerun in this year's Mulian Opera Series, again by its most outstanding actors. The programme lineup also features other Mulian excerpts, such as *Arhat Guizhi Banished to the Mortal World*, *Leaving the Monastery* and *A Novice Monk and a Young Nun Revoking Their Vows*. Alongside Mulian plays, the troupe is bringing to us some of its signature works in several excerpts. In *Risking One's Life at the Qin Residence*, an all-acting *hualian* (painted face) vehicle, actors rely solely on dialogue and action to visualize the grief of bereavement; stunts like "desk-leaping" are employed as well to portray their characters. *The Drunken Lu Zhishen Wreaking Havoc at the Monastery* parades acrobatic moves using different body parts such as eyes, face, legs, and stomach; the 18 Arhats who all stand on one leg literally make them stand out. *Lady Zhaojun Going Beyond the Great Wall* used to be a nationwide success – a richly crafted, sumptuously wrought classic that is well worth revisiting.

27/6 折子戲 Excerpts

《辭庵》、《雙下山》、《昭君出塞》、
《女盜洞房》、《司馬洗宮》、《打棍開箱》

Leaving the Monastery, A Novice Monk and a Young Nun Revoking Their Vows, Lady Zhaojun Going Beyond the Great Wall, The Female Thief at the Bridal Chamber, Sima Shi Purges the Court, Fan Zhongyu Beaten and Thrown into a Crate

28/6 折子戲 Excerpts

《佛貶桂枝》、《柳剛打井》、《醉打山門》、
《搶傘》、《秦府抵命》、《黃忠帶箭》

Arhat Guizhi Banished to the Mortal World, Liu Gang Lamenting by the Well, The Drunken Lu Zhishen Wreaking Havoc at the Monastery, Under the Umbrella, Risking One's Life at the Qin Residence, Huang Zhong Wounded by an Arrow

29/6 高腔本戲《目連救母》

Monk Mulian Rescues His Mother

主要演員 劉登雄、肖笑波、李軍、官國興、袁杰

Main Cast Liu Dengxiong, Xiao Xiaobo, Li Jun, Guan Guoxing, Yuan Jie

劉登雄
Liu Dengxiong



《司馬洗宮》
Sima Shi Purges the Court

舞台 Stage



27-29/6 六至一 Sat-Mon 晚上 7:30pm

香港大會堂劇院
Theatre, Hong Kong City Hall

● \$260 ● \$180 ● \$120

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English subtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約2小時，包括中場休息15分鐘
Each performance lasts approx. 2 hours with a 15-minute intermission.



《目連救母》
Monk Mulian Rescues His Mother

目連戲文化起源於民間生活風俗，戲曲節特地帶觀眾一睹民間戲曲活動原有的質樸風貌。安徽祁門縣栗木村和歷溪村的村民應邀暫緩農務，首次來港分享本只在村中祠堂得見的祖傳目連小戲。

祁門目連戲流傳至今已有四百多年，最早組織班社演出的是祁門西鄉的栗木村。演出文本以明代鄭之珍《新編目連救母勸善戲文》為源，各戲班傳承有自己的演出本。其戲文不避俚俗、深入淺出，廣用民間土語、諺語，反映平民百姓對目連戲道德教化內容的率真理解與演繹。音樂以鼓擊節，鑼鈸伴奏，不用管弦，上壽時則用嗩吶，唱腔保留滾唱、滾白，連唱帶白。祁門目連戲由鄉村祠堂、田野、林中小路到庵堂廟宇都可演出，演出時間一般與廟會、迎神、祭祀等活動配合，每逢夏曆閏年或遇天災人禍，村民也會以此消災納吉。這次演出的首折《跑猖》包含了傳統開場儀式「祭猖」，表現五猖出動，驅獸祈安的情景。祁門目連戲中的砌末、戲服以至穿戴、化妝均由村民一手包辦，在現今習慣觀賞專業演出的觀眾眼中，也許顯得原始和粗獷，然而正是此坦率直爽之氣，顯出一種城市價值觀外的情真意摯。

Mulian opera originated from folk culture. The Festival specially invited residents of the villages of Limu and Lixi of Qimen County of Anhui to put aside their farm work, and come to Hong Kong to recreate performances that they would put up in ancestral halls.

The Mulian plays of Qimen have a history of over 400 years, with the earliest opera troupe formed in Limu Village. The script is traced to Zheng Zhizhen's version of the Ming Dynasty, with various troupes following their own adaptations of the original script. Its libretti do not shy away from slangs and colloquial usages though the underlying meaning may be deep. They are characterised by the general use of local vernaculars and idioms, which reflect the common folks' honest and direct understanding and interpretation of the moral and edifying nature of Mulian plays. The music's rhythm and pace are set by the drum with accompaniment by the gong and cymbals; no strings are used. For birthday celebrations, the *suona* is used. The plays can be given in village ancestral halls, in the fields, on woodland paths and even in nunneries and temples, and usually coincide with temple fairs, god-welcoming ceremonies and sacrificial offerings. Also, villagers would use opera performances to ward off disasters and invite good fortune when they encounter a summer leap month or disasters natural or human. The opening playlet, *Five Celestials Pacifying the Land*, is traditionally taken to have the effect of invoking blessings for the rest of the show and warding off evil for the locals. The symbolic props, costumes, accessories and make-up are all done by the villagers themselves. For our audience members who are accustomed to professional performances, this may appear rather primitive and coarse. Yet it is this honest, unpretentious quality, with the genuine, heartfelt warmth, that set them interestingly apart from the urbanized versions we are so used to.



2/7 目連折子戲 Mulian Opera Excerpts

《跑獵》、《傳相濟貧》、《劉氏飲宴》、
《三曹議事》、《孤幽捉劉氏》、
《挑經挑母》、《目連坐禪》、《六殿見母》

Five Celestials Pacifying the Land, Esquire Fu Gives Alms, Liu Breaks the Meat Fast, The Kitchen God, Land God and Door God Meet, Messengers of Death Coming for Liu, Buddhist Scriptures and the Picture of His Mother on His Shoulder, Mulian in Transcendental Meditation, Reunion in the Sixth Level of Hell

演員 祁門縣歷溪村村民

Cast Villagers of Lixi Village, Qimen County

3/7 目連折子戲 Mulian Opera Excerpts

《上壽》、《遣三等》、《三殿》、
《小放牛》、《顛倒顛》、《鬧會》、
《一枝梅》、《苦竹林》

Praying for His Parents' Longevity, A Lesson on Karma, Trial at Purgatory, The Little Cowherd, Ditty: What Good Deeds Can Do, Ditty: The Ten Sins of Mortals, Alms for a Disabled Couple, The Miracle in the Bitter Bamboo Grove

演員 祁門縣栗木村村民

Cast Villagers of Limu Village, Qimen County



《遣三等》

A Lesson on Karma



2-3/7 四至五 晚上 7:30pm
Thu-Fri



油麻地戲院劇院
Theatre, Yau Ma Tei Theatre

● \$260 ● \$180 ● \$120

附中英文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English subtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約2小時，不設中場休息
Each performance lasts approx. 2 hours without intermission.



嶺南八大曲為粵曲唱腔寶庫，由戲台班本刪去說白，保留及聯成各節的歌曲而成，先後完成十一本，現存八本，包括《辨才釋妖》、《棄楚歸漢》、《魯智深出家》、《百里奚會妻》、《六郎罪子》、《黛玉葬花》、《附薦何文秀》及《雪中賢》。繼去年戲曲節選演八大曲之《六郎罪子》後，著名粵曲唱腔藝術家梁素琴繼續重新整理八大曲另一曲本《辨才釋妖》，致力保存這項幾近失傳的藝術。八大曲保留昔日十大行當的演繹，其中《辨才釋妖》是「公腳」行當擔綱的戲。故事講述宋代大儒蘇東坡訪其摯友陶篆，其子陶鳳官被柳樹妖精迷惑，遂求高僧辨才和尚解救。劇中人物各有特色：陶篆和辨才和尚（公腳）以蒼勁沉邁的「老喉」演唱；蘇東坡（總生）和陶鳳官（小生）則以高亢清亮的「生喉」演繹；陶夫人（正旦）和柳青娘（花旦），以及四大金剛（二花面）分別以「子喉」及「大喉」演唱，復現古腔韻味。由粵劇紅伶羅家英、吳仟峰，以及梁之潔、鄭詠梅、李沛妍和宋洪波等重新將經典古腔活現舞台。

羅家英
Law Kar-ying



吳仟峰
Ng Chin-fung

藝術總監：梁素琴

Artistic Director: Leung So-kam

製作統籌：李奇峰

Producer: Danny Li

節目策劃：譚榮邦、吳鳳平、李奇峰

Programme Curators: Tam Wing-pong, Ng Fung-ping, Danny Li

主要演員 羅家英、吳仟峰、梁之潔、鄭詠梅、
李沛妍、宋洪波、盧麗斯、黃學超

Main Cast Law Kar-ying, Ng Chin-fung, Leung Chi-kit,
Cheng Wing-mui, Li Pui-yan, Song Hongbo,
Lo Lai-see, Wong Hok-chiu



5/7 日 Sun 晚上 7:30pm



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

● \$360 ● \$280 ● \$200 ● \$120



6-7/7 一至二 Mon-Tue 晚上 7:30pm



高山劇場劇院
Theatre, Ko Shan Theatre

● \$360 ● \$280 ● \$200 ● \$120

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English subtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約3小時，包括中場休息15分鐘
Each performance lasts approx. 3 hours with a 15-minute intermission.

「嶺南餘韻」八大曲之《辨才釋妖》

Reverberating Notes from South China Highlights of the Eight Classic Pieces *Monk Biancai Releases the Demon*

Hailed as the treasures of Cantonese arias, the South China Eight Classic Pieces are compiled from the scores of Cantonese Opera by omitting the dialogues and joining the singing parts together. A total of eleven pieces have been compiled but only eight are left now. Following the presentation of *Lulang Reprimands His Son* last Festival, renowned Cantonese aria singer Leung So-kam continues to re-arrange another classic piece *Monk Biancai Releases the Demon* this year in an effort to preserve this invaluable art from falling into oblivion. The Eight Classic Pieces maintain the interpretation of the ten role types in Cantonese Opera. *Monk Biancai Releases the Demon* is a piece written for the *gongjiao* (bearded old male) role. The story tells of how Su Dongpo, the famous poet in Song Dynasty tries to seek help from monk Biancai to help save his friend Tao Zhuan's son Fengguan who has been bewitched by a willow dryad. Each of the characters in the piece sings in his/her unique style. Tao Zhuan and monk Biancai sing in a vigorous and profound *laosheng* (old male) vocal style while Su Dongpo (*zongsheng*, bearded male) and Tao Fengguan (*xiaosheng*, young male) sing in a clear and resounding *sheng* (male) style whereas Madam Tao (*zhengdan*, virtuous female), Liu Qingniang (*huadan*, young female) and the Four Guardian Spirits (*hualian*, painted face) sing in *zihou* (falsetto voice) and *dahou* (heroic voice) respectively to recapture the flavor of the ancient vocal styles. Famous Cantonese Opera stars Law Kar-ying, Ng Chin-fung, together with Leung Chi-kit, Cheng Wing-mui, Li Pui-yan and Song Hongbo will re-enact this classic piece on stage.

梁之潔
Leung Chi-kit

鄭詠梅
Cheng Wing-mui

宋洪波
Song Hongbo

李沛妍
Li Pui-yan

「昭代」指政治清明的時代，「簫韶」泛指樂器、樂曲，代表合於禮之藝術，「昭代簫韶」就是盛世雅樂的意思。清乾隆年間，宮廷編寫了多部崑曲大戲，《昭代簫韶》為其中之一，故事取材自《楊家將演義》，光緒年間慈禧命昇平署改編為亂彈劇本，即京劇劇本。北京京劇院這次演出的戲文根據宮廷劇本、排練及穿戴提綱、歷史圖照、文物及記錄，逐一研究，修舊復原，由資深京劇專家和藝術家從一百二十一本清宮秘本中，精選有關驢驢馬的情節編輯而成：一本講述郡主瓊娥念與楊四郎夫婦之情而助孟良盜馬，二本講奸臣以試驢驢為名圖害天波樓，佘太君令人痛打謝廷芳。演出從「守舊」式舞台幕帳、出入場挑簾技巧、擺台掃台儀式、簡約樂隊配置、「大開臉」化妝，以至唱唸表演的尋源歸根，皆為追溯百餘年前的京劇精粹。著名乾旦表演藝術家溫如華、胡文閣；譚派藝術家譚孝曾、張澍、韓巨明及劇院優秀演員以原聲嚴謹演繹，再次呈現京劇初創時的本色。

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排練教習：孫元意、楊少春、**常貴祥**

Chief Coordinator and Literary Editor: Wu Jiang

Rehearsal Instructors: Sun Yuanyi, Yang Shaochun, **Chang Guixiang**



溫如華
Wen Ruhua

譚孝曾
Tan Xiaozeng

胡文閣
Hu Wenge

The Chinese title of *Elegant Sounds of Good Times* "Zhaodai Xiaoshao" literally means "an era of political stability and prosperity" and "music and instruments of an artistic genre that conform to the rites", and more specifically, refers to a Qing court opera. During the Qianlong reign (1735-1796), the imperial court compiled a number of Kunqu Operas, of which *Elegant Sounds of Good Times* is one. It is a story based on the novella *Saga of the Yang Family of Generals*. Later, during the Guangxu reign (1875-1908), the Empress Dowager Cixi ordered the Office for Theatre Performances to adapt the drama to "luantan", a Peking Opera version. The script of the present performance by the Peking Opera Theatre of Beijing is based upon this palace version: the original script, notes on rehearsals and costumes, historical graphics, relics and records, etc., all in the palace archives, were meticulously restored by seasoned Peking Opera experts and veteran artists, who went through a total of 121 scripts to



北京京劇院

Peking Opera Theatre of Beijing

17/7 《昭代簫韶》一本 Elegant Sounds of Good Times (Volume I)

主要演員 溫如華、胡文閣、譚孝曾、韓巨明、梅慶羊、孫震
Main Cast Wen Ruhua, Hu Wenge, Tan Xiaozeng, Han Juming, Mei Qingyang, Sun Zhen

18/7 《昭代簫韶》二本 Elegant Sounds of Good Times (Volume II)

主要演員 張澍、韓巨明、孫震、宋昊宇、劉明哲、魏學雷、王曉麗
Main Cast Zhang Shu, Han Juming, Sun Zhen, Song Haoyu, Liu Mingzhe, Wei Xuelei, Wang Xiaoli



張澍

Zhang Shu

韓巨明

Han Juming

pick material related to the "sushuang horse" for compilation. The present play consists of two episodes. The first tells how Princess Qiong'e and Yang Silang (fourth son of the Yang family) help Meng Liang to steal a thoroughbred meant for tribute, and the second, how the evil courtiers try to use the pretext of trying out the sushuang horse in order to incriminate all those at the Yang Residence, resulting in Dowager She beating up Xie Tingfang. Every effort is made to re-enact the true essence of Peking Opera that graced the theatre over a hundred years ago: from the symbolic-suggestive stage curtains, entry and exit curtain-lifting routines, the ritual of setting up stage and removal, the pared-down ensemble placement, the "full mask" make-up, to tracing original features of singing, speech delivery and performing skills. The solid cast of the company will perform with natural vocal projection in order to showcase the original qualities and spirit of nascent Peking Opera of yore.



17-18/7 五至六 晚上 7:30pm
Fri-Sat



高山劇場新翼演藝廳
Auditorium, Ko Shan Theatre New Wing

\$380

\$240

\$120*

*部分座位視線受阻
Some seats have restricted view

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English subtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約2小時，不設中場休息
Each performance lasts approx. 2 hours without intermission.



《武皇陞下》以中國唯一一位女皇帝武則天為骨幹，從女性的角度詮釋武氏不安於命運，卻憑才智謀略君臨天下。著名粵劇花旦尹飛燕演而優則導，將重塑武則天這位千古爭議的歷史人物，詮釋她如何在波譎雲詭的男性社會中攀登高位、在爾虞我詐的後宮中掙扎求存的心路歷程。這將是尹飛燕藝術生涯中令觀眾眼前一亮的破格演出。

由粵劇紅伶尹飛燕、阮兆輝、鄧美玲，聯同藍天佑、阮德鏘、鄭雅琪、溫玉瑜、宋洪波等傾力演出，加上精心設計的現代舞台調度，展開一場舞台角力。

故事由武媚在感業寺開始，至武曌禪位李顯為止，重點演繹武氏由「禍劫才人」、「廢兒專政」至「納諫釋賢」、「神龍起變」的傳奇一生。

Set against the story on the only female emperor in the history of China, Wu Zetian, this opera attempts to interpret from a woman's perspective how Wu, driven by her unwillingness to submit to fate, strives to rise up to power with her wits and ruses. Renowned Cantonese Opera actress Wan Fai-yin will take up both the direction and leading role to reconstruct this controversial historical figure onstage, to explore how Wu rises to power in a changing male society and to reveal her mentality in struggling to survive in the intrigue-filled royal harem. It will be an exceptional performance in Wan's artistic career that promises to amaze the audience.

Famous actress Wan Fai-yin, Yuen Siu-fai, Tang Mi-ling, together with Lam Tin-yau, Johnson Yuen, Cheng Nga-kei, Wan Yuk-yu and Song Hongbo will join hands to present a remarkable performance with ingeniously designed modern stage setting.

The story starts with Wu's being consigned to Ganye Temple and ends at her abdication to Li Xian with highlights on the parts "Chosen as concubine", "Removing her son to seize power", "Adopting advices" and "Rise to sovereignty" to portray Wu's legendary life.



新編粵劇《武皇陛下》

A New Cantonese Opera *Her Majesty Wu Zetian*



尹飛燕
Wan Fai-yin

監製、導演：尹飛燕
Producer / Director: Wan Fai-yin

編劇：尹飛燕、周潔萍
Screenplay: Wan Fai-yin, Chow Kit-ping

執行導演：阮德鏘
Deputy Director: Johnson Yuen

擊樂領導 / 鑼鼓設計：高永熙
Percussion Leader / Gong and Drum Design: Ko Wing-hei

音樂領導 / 音樂設計：陳志江
Music Director / Music Design: Chan Chi-kong

主要演員 尹飛燕、阮兆輝、鄧美玲、藍天佑、
阮德鏘、鄭雅琪、溫玉瑜、宋洪波

Main Cast Wan Fai-yin, Yuen Siu-fai, Tang Mi-ling,
Lam Tin-yau, Johnson Yuen, Cheng
Nga-kei, Wan Yuk-yu, Song Hongbo

舞台 Stage



21-23/7 二至四 晚上 7:30pm
Tue-Thu

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

● \$360 ● \$280 ● \$200 ● \$120

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English surtitles. Please refer to P.24-30 for
details of extension activities.

每場演出長約3小時，包括中場休息15分鐘
Each performance lasts approx. 3 hours with a 15-minute intermission.



鄧宛霞
Tang Yuen-ha

香港京崑表演藝術家鄧宛霞、耿天元聯同崑劇表演藝術家陸永昌及山東省京劇院優秀演員，將為戲曲節觀眾帶來多齣經典京崑劇目。京劇《狀元媒》又名《銅台陣》，1960年由葉德霖改編，張君秋首演，為其代表作之一。此劇要求表演者具皇家風範氣派，兼帶少女矜持羞澀。唸白行腔音質寬厚，華麗而不失莊重，旖旎而不失豪放。折子戲《八大錘》由武生、武小生應工，演者頭戴翎尾、足登厚底靴，必須練就極高難度腰腿功夫，每番輪戰，皆借精巧之雙槍技藝，展示陸文龍洋洋得意、將強敵操控於股掌之間的情態。《將相和》要求唱唸做表既要規範老練，又須情意盎然，方能將廉頗之驕橫與悔恨，藺相如之持重與敬才，表達得淋漓盡致。崑劇《琵琶記·描容、別墳》表演含蓄深情、扣動人心，唱腔盡顯「水磨腔」之迤邐與細膩，亦考驗演者吐字行腔之純正功力。

Tang Yuen-ha and Geng Tianyuan, two virtuosos of Peking Opera and Kunqu Opera from Hong Kong, will be joined by Lu Yongchang, a Kunqu veteran, and the artists of the Shandong Peking Opera Theatre, to bring us some of the classics in the Peking Opera and Kunqu stock repertoires. *The Number One Scholar as the Matchmaker*, also known as *The Invincible Formation*, was adapted by Ye Deling in 1960 and featured Zhang Junqiu at its premiere. *The Number One Scholar as the Matchmaker* is from Zhang's prized repertoire and is a challenging piece for the performer who must have regal airs and at the same time, the shy reserve of a young girl. The delivery of lines and tonal changes require the performer to have a broad range and rich voice, a flamboyant yet elegant flair, and some coy charm mingled with some forthright appeal. Excerpt *The Eight Mallets* features actors in *wusheng* (military male) and *wuxiaosheng* (young military male) roles. While the costume requires the wearing of a long-feather headgear and thick-soled boots, the actor needs to be highly athletic in his torso movements and legwork. The fighting routines also involve adept wielding of the double spears to demonstrate the young Lu Wenlong's smug, confident airs as he knows he can beat the opponent. In *The General Reconciles with the Prime Minister*, the actor who plays the prideful veteran general, Lian Po, who is later filled with regret, needs to demonstrate orthodox, sophisticated skills in singing, delivery of lines, acting and facial expressions. The actor who plays the prime minister, Lin Xiangru, must also demonstrate his generosity of heart and respect for able colleagues. The singing in the two excerpts, *Painting the Portrait* and *Bidding Farewell at the Grave* from *The Story of the Lute* is an excellent example of the art of the *shuimoqiang* in Kunqu, where the actors need to sing with a delicate, lyrical voice, excellent enunciation and delivery of the fluid, long drawn-out tones.



陸永昌
Lu Yongchang

京崑劇場與山東省京劇院

Jingkun Theatre and Shandong Peking Opera Theatre

29/7

京劇《狀元媒》

Peking Opera *The Number One Scholar as the Matchmaker*

30/7

折子戲 Excerpts

京劇《八大錘》

Peking Opera *The Eight Mallets*

京劇《將相和》

Peking Opera *The General Reconciles with the Prime Minister*

崑劇《琵琶記·描容、別墳》

Kunqu Opera *Painting the Portrait and Bidding Farewell at the Grave from The Story of the Lute*

主要演員 鄧宛霞、陸永昌、耿天元、
劉建傑、張國輝、宋柏瓏

Main Cast Tang Yuen-ha, Lu Yongchang, Geng Tianyuan,
Liu Jianjie, Zhang Guohui, Song Bailong



《八大錘》

The Eight Mallets

《將相和》

The General Reconciles with the Prime Minister



舞台 Stage

29-30/7 三至四 晚上 7:30pm
Wed-Thu

高山劇場新翼演藝廳
Auditorium, Ko Shan Theatre New Wing

● \$380

● \$240

● \$120*

*部分座位視線受阻
Some seats have restricted view

附中英文字幕

With Chinese and English surtitles

每場演出長約2小時50分鐘，包括中場休息15分鐘

Each performance lasts approx. 2 hours and 50 minutes with a 15-minute intermission.

蘇劇源於蘇州地區，由花鼓灘簧與南詞、崑曲合流而成，伴奏以二胡為主，兼用江南絲竹，主要唱腔太平調源自前身蘇灘。蘇劇與崑劇發展關係密切，首個蘇劇團由蘇灘藝人朱國樑和崑劇藝人周傳瑛、王傳淞等在上世紀四十年代組成。蘇劇唱腔帶彈詞的圓潤軟糯，音樂和表演吸收崑劇的細麗清婉，同時保留蘇灘通俗流暢的格調。劇院為戲曲節首次在港同時呈獻蘇、崑劇，旦角表演藝術家王芳曾得第一代蘇灘老藝人親授，與同是蘇、崑兼擅的著名小生俞玖林合演蘇劇經典《花魁記》，令人期待。劇院優秀青年演員演出傳統蘇劇及崑劇折子戲，是一次觀賞兩個劇種的難得機會。王芳與生角表演藝術家趙文林合演的崑劇《滿床笏》，復排自傳字輩老藝術家倪傳鉞親傳折子戲，以〈龔壽〉、〈納妾〉、〈跪門〉、〈求子〉、〈後納〉五折連成，結構佈局完整，人物描繪細膩，充分表現劇中主人翁師氏為人雖然莊敬自重、心思細密，仍難逃傳統社會觀念壓抑的無奈處境。王芳傾注心力的演繹，「一推、一抹、一抖」道盡師氏內心的波瀾起伏，觸動人心。最後出人意料的結局深化全劇主題，引人深思。



俞玖林
Yu Jiulin



王芳
Wang Fang

Originates from Suzhou, Su Opera is formed by merging flower drum *tanhuang*, *nanci*, and *Kunqu*. The music accompaniment is provided mainly by *erhu* and supplemented by other Jiangnan silk and bamboo instruments. Its development is closely related to that of *Kunqu* Opera. The first Su Opera troupe was formed in the 1940s by *sutan* (Suzhou *tanhuang*) artiste Zhu Guoliang and *Kunqu* artiste Zhou Chuanying, Wang Chuansong and others. The major vocal style *taipingdao* is derived from *sutan*, which carries the soft and smoothness of *tanci* while assimilating the exquisite refinement of *Kunqu* and maintaining the popular charm of *sutan* in its music and presentation.

For the first time in Hong Kong, the troupe will present in the Festival both Su Opera and *Kunqu* Opera. *Dan* role actress Wang Fang who has been personally coached by the first generation of *sutan* artiste in her refined techniques, will join hands with famous *sheng* actor Yu Jiulin who is equally conversant in both genres to perform the classic Su Opera *The Story of the Most Famous Beauty*. It is going to be a highly awaited performance. Fine young actors and actresses from the troupe will present excerpts from traditional Su Opera and *Kunqu* Opera. It is a rare chance for audience to see both genres in one performance. Wang Fang and *sheng* actor Zhao Wenlin will play in *Kunqu* Opera *Scepters Piling on the Couch*, a reconstruction from the excerpts personally passed down by veteran artist Ni Chuanyue. Joining together five excerpts; *Birthday banquet*, *Taking a concubine*, *Kneeling at the door*, *Begging for a son* and *Return of the concubine* in an intact story with refined characterization, it tells of the inability of the protagonist to escape from the pressure of traditional society values despite being upright and thoughtful. Wang Fang's remarkable interpretation and enactment of the character's internal conflict is incredibly touching. The unexpected ending further reinforces the theme which inspires much thought.

江蘇省蘇州崑劇院及蘇劇團

Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe

1/8 7:30pm

崑劇《滿床笏》 Kunqu Opera Scepters Piling on the Couch

主要演員 王芳、趙文林

Main Cast Wang Fang, Zhao Wenlin

2/8 2:30pm 折子戲 Excerpts

蘇劇《岳雷招親》、崑劇《繡襦記·打子》、
蘇劇《玉蜻蜓·庵堂認母》、崑劇《水滸記·借茶》

Su Opera Yue Lei Looking for a Wife, Kunqu Opera Beating the Son from The Story of Li Wa, Su Opera Reunion with the Mother from Jade Dragonfly, Kunqu Opera Requesting Tea from The Water Margin

主要演員 周靜玥、劉益、趙曉惠、陳豔漪、周雪峰、
屈斌斌、屠靜亞、徐嵐、呂佳、柳春林

Main Cast Zhou Jingyue, Liu Yi, Zhao Xiaohui, Chen Yanyi, Zhou Xuefeng, Qu Binbin, Tu Jingya, Xu Lan, Lu Jia, Liu Chunlin

2/8 7:30pm

蘇劇《花魁記》

Su Opera The Story of the Most Famous Beauty

主要演員 王芳、俞玖林

Main Cast Wang Fang, Yu Jiulin



《水滸記·借茶》

Requesting Tea from The Water Margin



趙文林
Zhao Wenlin

舞台 Stage



1-2/8 六至日 Sat-Sun 晚上 7:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

● \$420 ● \$320 ● \$220 ● \$120

2/8 日 Sun 下午 2:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

● \$280 ● \$200 ● \$140 ● \$100

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-30頁
With Chinese and English surtitles. Please refer to P.24-30 for details of extension activities.

每場演出長約2小時15分鐘，包括中場休息15分鐘
Each performance lasts approx. 2 hours and 15 minutes with a 15-minute intermission.

特備節目 Special Programme

海派京劇藝術分享會
Sharing Session on the Art of Peking Opera in Shanghai Style

講者：尚長榮、陳少雲
Speakers: Shang Changrong, Chen Shaoyun

主持：譚榮邦
Moderator: Tam Wing-pong

普通話主講 In Putonghua

免費入場，座位有限，先到先得，額滿即止。
Free admission. Limited seats available on a first-come-first-served basis.

16/4 四 Thu 晚上 7:30pm

香港文化中心演藝大樓4樓大堂
Foyer, Level 4, Auditoria Building, Hong Kong Cultural Centre

導賞講座 Guided Talks

僧道融合觀打城
The Development and Distinctive Features of Dacheng Opera of Fujian

1/5 五 Fri 晚上 7:30pm

重臨湖南賞祁劇
The Development and Distinctive Features of Qi Opera of Hunan

8/5 五 Fri 晚上 7:30pm

歷遍皖南看目連
The Development and Distinctive Features of Mulian Opera of Anhui

15/5 五 Fri 晚上 7:30pm

遨遊江蘇訪蘇劇
The Development and Distinctive Features of Su Opera of Suzhou

22/5 五 Fri 晚上 7:30pm

講者：塵紓（資深劇評人）
Speaker: Chen Shu (Critic of Chinese opera)

粵語主講 In Cantonese

免費入場，座位有限，先到先得，額滿即止。
Free admission. Limited seats available on a first-come-first-served basis.

香港文化中心行政大樓4樓1號會議室
ACI, Level 4, Administration Building, Hong Kong Cultural Centre

京劇發展歷史講座 Talks on the Development History of Peking Opera

清宮內廷戲劇 Court Theatre of Qing

23/5 六 Sat 下午 2:30pm

宮廷戲劇與京劇形成之關係
The Relation between Court Theatre and the Inchoation of Peking Opera

23/5 六 Sat 晚上 7:30pm

講者：吳江（國家一級編劇，北京京劇院《昭代簫韶》總策劃及文學編輯）
Speaker: Wu Jiang (National Class One Scenarist, Chief Consultant and Literary Editor of Peking Opera Theatre of Beijing - *Elegant Sounds of Good Times*)

普通話主講 In Putonghua

免費入場，座位有限，先到先得，額滿即止。
Free admission. Limited seats available on a first-come-first-served basis.

香港文化中心行政大樓4樓1號會議室
ACI, Level 4, Administration Building, Hong Kong Cultural Centre

戲曲電影欣賞 Chinese Opera Film Shows

粵劇電影《無情寶劍有情天》

Cantonese Opera Film *The Revenge Battle*

主演：林家聲、陳好逑、靚次伯、半日安

Starring: Lam Kar-sing, Chan Ho-kau, Lan Chi-pak, Poon Yat-on

29/5 五 Fri 晚上 7:30pm

京劇電影《麒麟樂府之斬經堂》

Peking Opera Film *Murder in the Oratory*

主演：周信芳、袁美雲、張德祿、湯桂芳、趙志秋

Starring: Zhou Xinfang, Yuan Meiyun, Zhang Delu, Tang Guifang, Zhao Zhiqiu

5/6 五 Fri 晚上 7:30pm

京劇電影《鬧天宮》

Peking Opera Film *The Monkey King Wreaks Havoc in Heaven*

主演：王鳴仲、吳鈺璋、劉元漢、鈕鳳華

Starring: Wang Mingzhong, Wu Yuzhang, Liu Yuanhan, Niu Fenghua

6/6 六 Sat 晚上 7:30pm

京劇電影《真假美猴王》

Peking Opera Film *The Monkey King and His Double*

主演：王金柱、徐大松、趙宇良、陳建軍、劉鎮進

Starring: Wang Jinzhu, Xu Dasong, Zhao Yuliang, Chen Jianjun, Liu Zhenjin

12/6 五 Fri 晚上 7:30pm

粵劇電影《三戰定江山》

Cantonese Opera Film *Three Battles to Secure Peace for Nation*

主演：麥炳榮、鳳凰女、林家聲、陳好逑、半日安

Starring: Mak Bing-wing, Fung Wong-nui, Lam Kar-sing, Chan Ho-kau, Poon Yat-on

10/7 五 Fri 晚上 7:30pm

粵劇電影《神蛇飛虎救正宮》

Cantonese Opera Film *Holy Snake and Flying Tiger*

主演：余麗珍、林家聲、半日安

Starring: Yu Lai-zhen, Lam Kar-sing, Poon Yat-on

11/7 六 Sat 晚上 7:30pm

京劇電影《轅門斬子》

Peking Opera Film *Son to be Killed*

主演：王玉馨、王伯華、張敏、高奎芳、武忠亭、方金鈴

Starring: Wang Yuxin, Wang Bohua, Zhang Min, Gao Kuifang, Wu Zhongting, Fang Jinling

12/7 日 Sun 晚上 7:30pm

粵劇電影《金鑼怒碎銀安殿》

Cantonese Opera Film *Riot in the Palace*

主演：任劍輝、余麗珍、靚次伯

Starring: Yam Kim-fai, Yu Lai-zhen, Lan Chi-pak

19/7 日 Sun 晚上 7:30pm

票價 Ticket : \$40 (每場Per screening)

香港太空館演講廳
Lecture Hall, Hong Kong Space Museum

崑曲唱腔與表演賞析講座系列 Talks on the Vocal and Performing Styles of Kunqu

小生唱腔與表演藝術
The Vocal and Performing Techniques of Xiaosheng Roles

17/5 日 Sun 下午 2:30pm

正旦唱腔與表演藝術
The Vocal and Performing Techniques of Zhengdan Roles

24/5 日 Sun 下午 2:30pm

老生唱腔與表演藝術
The Vocal and Performing Techniques of Laosheng Roles

25/5 一 Mon 下午 2:30pm

閨門旦唱腔與表演藝術
The Vocal and Performing Techniques of Guimendan Roles

7/6 日 Sun 下午 2:30pm

大官生唱腔與表演藝術
The Vocal and Performing Techniques of Daguansheng Roles

14/6 日 Sun 下午 2:30pm

講者：張麗真（資深崑曲藝術研究者）
Speaker: Cheung Lai-chun (Seasoned Kunqu researcher)

粵語主講 In Cantonese

票價 Ticket：\$50 (每講Per talk)

香港文化中心行政大樓4樓2號會議室
AC2, Level 4, Administration Building, Hong Kong Cultural Centre

座談會：香港粵劇發展的路－從神功戲說起 Seminar: From Ritual of Thanksgiving to Full-fledged Genre — On Shengongxi and Cantonese Opera

講者：陳守仁（前香港中文大學音樂系教授）
陳鴻進（資深粵劇演員）

主持：容世誠（新加坡國立大學中文系副教授）

Speakers: Chan Sau-yan (Former Professor, Department of Music, The Chinese University of Hong Kong)
Chan Hung-chun (Veteran Cantonese Opera performer)

Moderator: Yung Sai-shing (Associate Professor, Department of Chinese Studies, National University of Singapore)

粵語主講 In Cantonese

免費入場，座位有限，先到先得，額滿即止。
Free admission. Limited seats available on a first-come-first-served basis.

4/7 六 Sat 晚上 7:30pm

香港文化中心行政大樓4樓1號會議室
AC1, Level 4, Administration Building, Hong Kong Cultural Centre

戲曲與祭祀論壇 Forum on Chinese Traditional Theatre in Relation to Sacrificial Rituals

傳統戲曲一直在民間信仰祭祀活動中扮演重要角色，兼具酬神娛人的作用。戲曲藝術與庶民宗教風俗的脈絡交織，具深刻的文化意義與象徵。戲曲節誠邀多個地區及本地的專家學者，以戲曲音樂、目連戲及香港神功戲文化作切入，介紹和探討戲曲文化與民間信仰、祭祀及儀式間密切而微妙的關係。

Chinese traditional theatre has always played an important role in folk religions, rites and rituals, serving the dual function as offering thanks to the gods and providing entertainment for the people. Such a theatrical art form is closely linked to the religious practices in plebeian society. We have invited experts and academics from Hong Kong and other regions to talk about the close connection between Chinese traditional theatre, folk religions and sacrificial rituals by exploring such aspects as Chinese operatic music, Mulian opera, and the thanksgiving genre of shengongxi in Hong Kong.

戲曲與祭祀音樂 Chinese Traditional Theatre and Sacrificial Music

4/7 六 Sat

講者：高潤權（資深粵劇擊樂領導）
高潤鴻（資深粵劇音樂領導）
陳子晉（香港中文大學哲學博士研究生（民族音樂學））
主持：余少華（PhD, JP）

下午 2:30pm 至 4:30pm

油麻地戲院劇院
Theatre, Yau Ma Tei Theatre

Speakers: Ko Yun-kuen (Veteran Cantonese Opera Percussion Leader)
Ko Yun-hung (Veteran Cantonese Opera Ensemble Leader)
Chan Chi-chun (PhD Candidate in Ethnomusicology, The Chinese University of Hong Kong)
Moderator: Yu Siu-wah (PhD, JP)

目連戲 Mulian Opera *

5/7 日 Sun

講者：劉禎（中國藝術研究院研究員及博士生導師、梅蘭芳紀念館副館長）
陳琪（安徽大學徽學中心特聘研究員、安徽師範大學碩士生導師、
中國徽州文化博物館館長）
楊榕（福建省藝術研究院研究員）
鄭莉（廈門大學民間歷史文獻研究中心助理教授）
劉錫林（國家一級導演、湖南祁劇《目連救母》導演）
主持：容世誠（新加坡國立大學中文系副教授）

下午 2:00pm 至 3:45pm

油麻地戲院劇院
Theatre, Yau Ma Tei Theatre

Speakers: Liu Zhen (Research Fellow and Supervisor on the doctoral degree programme, Chinese National Academy of Arts, and Deputy Curator of the Mei Lanfang Memorial Hall)
Chen Qi (Distinguished Research Fellow of the Centre for Hui Studies of Anhui University, Supervisor on the Master's degree programme, Anhui Normal University, and Curator of the China Huizhou Culture Museum)
Yang Rong (Researcher, Fujian Arts Research Institute)
Zheng Li (Assistant Professor, Centre for Local Documents, Xiamen University)
Liu Xilin (National Class One Director, Director of the Hunan Qi Opera *Monk Mulian Rescues His Mother*)
Moderator: Yung Sai-shing (Associate Professor, Department of Chinese Studies, National University of Singapore)

神功戲 Ritual Performances as an Act of Thanksgiving to the Deities (Shengongxi)

5/7 日 Sun

講者：陳守仁（前香港中文大學音樂系教授）
蔡志祥（香港中文大學歷史系教授）
李奇峰（資深粵劇統籌）

主持：容世誠

下午 4:00pm 至 5:45pm

油麻地戲院劇院
Theatre, Yau Ma Tei Theatre

Speakers: Chan Sau-yan (Former Professor, Department of Music, The Chinese University of Hong Kong)
Choi Chi-cheung (Professor, Department of History, The Chinese University of Hong Kong)
Danny Li (Veteran Cantonese Opera coordinator)
Moderator: Yung Sai-shing

*普通話主講，其他以粵語主講 In Putonghua. Other sessions in Cantonese.

免費入場，座位有限，先到先得，額滿即止。
Free admission. Limited seats available on a first-come-first-served basis.

藝人談 Artists on Their Art

海派京劇藝術特色

The Art of Peking Opera, Shanghai Style

講者：單躍進（上海京劇院院長）、上海京劇院演員

Speakers: Shan Yuejin (Dean of Shanghai Peking Opera Troupe), performers of Shanghai Peking Opera Troupe

主持：陳春苗（戲曲藝術研究者）

Moderator: Chan Chun-miu (Chinese opera researcher)

18/6

四 Thu

晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

泉州打城戲技藝示範講座

Demonstration Talk on the Performing Art of Quanzhou Dacheng Opera

講者：吳天乙

Speaker: Wu Tianyi

示範：福建泉州市吳天乙打城戲傳承中心演員

Demonstrators: The cast of the Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

主持：陳春苗

Moderator: Chan Chun-miu

22/6

一 Mon

晚上 7:30pm

香港文化中心行政大樓4樓2號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

目連戲的宗教特色

The Religious Overtones of the Mulian Opera

講者：劉錫林、仇榮華、劉登雄、肖笑波

Speakers: Liu Xilin, Chou Ronghua, Liu Dengxiong, Xiao Xiaobo

主持：陳春苗

Moderator: Chan Chun-miu

26/6

五 Fri

晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

安徽祁門目連戲歷史源流

On the History and Provenance of Qimen Mulian Opera of Anhui

講者：陳琪

Speaker: Chen Qi

主持：陳春苗

Moderator: Chan Chun-miu

1/7

三 Wed

晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

「嶺南餘韻」八大曲之《辨才釋妖》演出前座談會*

Pre-performance Talk on Reverberating Notes from South China Highlights of the Eight Classic Pieces Monk Biancai Releases the Demon*

講者：李奇峰、梁之潔

Speakers: Danny Li, Leung Chi-kit

2/7

四 Thu

晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

「嶺南餘韻」八大曲之《辨才釋妖》演出後座談會*

Post-performance Talk on Reverberating Notes from South China Highlights of the Eight Classic Pieces Monk Biancai Releases the Demon*

講者：李奇峰、梁之潔

Speakers: Danny Li, Leung Chi-kit

9/7

四 Thu

晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

新編粵劇《武皇陛下》演出前座談會*

Pre-performance Talk on A New Cantonese Opera *Her Majesty Wu Zetian**

講者：尹飛燕、阮德鏘、周潔萍

Speakers: Wan Fai-yin, Johnson Yuen, Chow Kit-ping

14/7 二 Tue 晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

京劇《昭代簫韶》藝術特色

The Art of Peking Opera *Elegant Sounds of Good Times*

講者：溫如華、胡文閣、譚孝曾、張澍、韓巨明

Speakers: Wen Ruhua, Hu Wenge, Tan Xiaozeng, Zhang Shu, Han Juming

主持：陳春苗

Moderator: Chan Chun-miu

16/7 四 Thu 晚上 7:30pm

香港文化中心行政大樓4樓2號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

新編粵劇《武皇陛下》演出後座談會*

Post-performance Talk on A New Cantonese Opera *Her Majesty Wu Zetian**

講者：尹飛燕、阮德鏘、周潔萍

Speakers: Wan Fai-yin, Johnson Yuen, Chow Kit-ping

25/7 六 Sat 下午 2:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

談崑劇、蘇劇的表演與承傳

On Kunqu Opera and Su Opera – Staging, Performance and Their Legacy

講者：王芳、趙文林、范繼信

Speakers: Wang Fang, Zhao Wenlin, Fan Jixin

主持：陳春苗

Moderator: Chan Chun-miu

31/7 五 Fri 晚上 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

*粵語主講，其他以普通話主講 In Cantonese. Other sessions in Putonghua.

免費入場，座位有限，先到先得，額滿即止。

Free admission. Limited seats available on a first-come-first-served basis.

京劇《昭代簫韶》舞台參觀 Stage Tour of Peking Opera *Elegant Sounds of Good Times*

普通話及粵語主講 In Putonghua and Cantonese.

名額20人 Quota: 20

免費活動，歡迎12歲或以上有興趣人士參加，請把姓名、聯絡電話及電郵資料，電郵至 cp2@lcsd.gov.hk 登記，標題註明「參加中國戲曲節2015舞台參觀」。名額有限，額滿即止。

Participation is free of charge. Aged 12 or above are welcome. Please register by providing your name in full, contact number and email address to cp2@lcsd.gov.hk, under the subject of 'Chinese Opera Festival 2015 - Stage Tour'.

Number of participants is limited and available on a first-come-first-served basis.

18/7 六 Sat

下午 5:00pm 至 6:00pm

高山劇場新翼演藝廳

Auditorium, Ko Shan Theatre New Wing

展覽 Exhibitions

中國戲曲節 2015 — 藝術展・演
Chinese Opera Festival 2015 –
The Art Form and the Repertory

9 – 21/6
23/6 – 19/7

香港文化中心展覽場地
Foyer Exhibition Area, Hong Kong Cultural Centre
高山劇場新翼展覽廳
Exhibition Gallery, Ko Shan Theatre New Wing

書籍介紹：細說京劇
Book Display on The Stories of Peking Opera

1 – 31/5

香港中央圖書館十樓藝術資源中心
Arts Resource Centre,
10/F, Hong Kong Central Library

戲曲與祭祀
Chinese Traditional Theatre in Relation to Sacrificial Rituals

1/5 – 30/6

香港中央圖書館十樓藝術資源中心
Arts Resource Centre,
10/F, Hong Kong Central Library

8 – 16/6

香港文化中心展覽場地
Foyer Exhibition Area, Hong Kong Cultural Centre

12 – 29/6

香港大會堂大堂
Foyer, Hong Kong City Hall

16 – 28/6

葵青劇院大堂
Foyer, Kwai Tsing Theatre

細說京劇
The Stories of Peking Opera

10 – 15/5
25/5 – 14/6
30/5 – 11/6

香港文化中心展覽場地
Foyer Exhibition Area, Hong Kong Cultural Centre
葵青劇院大堂
Foyer, Kwai Tsing Theatre
香港大會堂大堂
Foyer, Hong Kong City Hall

崑劇與蘇劇藝術淵源
Artistic Origin of Kunqu Opera and Su Opera

29/6 – 3/7
30/6 – 23/7
14 – 26/7

香港文化中心展覽場地
Foyer Exhibition Area, Hong Kong Cultural Centre
葵青劇院大堂
Foyer, Kwai Tsing Theatre
元朗劇院大堂展覽場地
Exhibition Corner, Yuen Long Theatre

購票指南

中國戲曲節各場節目門票將由四月十七日起於城市售票網發售。所有城市售票網售票處均接受現金、信用卡（匯財卡、萬事達卡或美國運通卡）或銀聯卡（以港元結算）付款。每名購票人士每次最多可購票共四十張。所有門票於演出前一小時內，只在該表演場地之售票處發售。

網上購票：www.urbtix.hk

（四月十七日起至演出前一小時止）

所有節目門票可於網上購買。購票手續費為每張門票港幣八元。顧客可以信用卡（匯財卡、萬事達卡、美國運通卡或大來信用證）或銀聯在線支付（只適用於由內地銀行發出的銀聯卡）付款。每次購票最多可購買門票共四十張。顧客須清楚輸入姓名及信用卡資料。購票結果會即時於網上核實，如顧客提供電郵地址，亦會收到電郵確認通知。顧客可選擇帶同於網上購票時所使用的信用卡，到任何購票通自助取票機或城市售票網售票處的售票櫃檯領取門票，或以郵遞/速遞方式將門票送遞至所提供之地址。郵遞/速遞服務提供至演出前七天至三十天止（視乎選擇之送遞方式），顧客選擇郵遞/速遞須另付費用。所有已收取的手續費及門票送遞費用將不獲發還。

（服務手續費及門票送遞費用會不時作出調整，以城市售票網公佈為準。）

信用卡電話購票：2111 5999

（四月十七日起至演出前一小時止，每日上午十時至晚上八時）

所有節目門票可透過信用卡電話購票服務購買。顧客必須以信用卡（匯財卡、萬事達卡、美國運通卡或大來信用證）付款。購票手續費為每張門票港幣八元。購票獲接納後，有關款項將從顧客的信用卡戶口扣除。每次購票最多可購買門票共四十張。顧客可選擇帶同於電話購票時所使用的信用卡，到任何購票通自助取票機或城市售票處的售票櫃檯領取門票，或以郵遞/速遞方式將門票送遞至所提供之地址。郵遞/速遞服務提供至演出前七天至三十天止（視乎選擇之送遞方式），顧客選擇郵遞/速遞須另付費用。所有已收取的手續費及門票送遞費用將不獲發還。

（服務手續費及門票送遞費用會不時作出調整，以城市售票網公佈為準。）

流動購票應用程式：MyURBTIX

（四月十七日起至演出前一小時止）

顧客可於 Google Play 或 Apple App Store 下載適用版本的城市售票網流動購票應用程式 My URB TIX，使用智能手機購票。購票手續費為每張門票港幣八元。顧客可以信用卡（匯財卡、萬事達卡、美國運通卡或大來信用證）付款。每次購票最多可購買門票共四十張。顧客須清楚輸入姓名及信用卡資料。購票結果會即時於手機上核實，如顧客提供電郵地址，亦會收到電郵確認通知。顧客可選擇帶同於網上購票時所使用的信用卡，到任何購票通自助取票機或城市售票網售票處的售票櫃檯領取門票，或以郵遞/速遞方式將門票送遞至所提供之地址。郵遞/速遞服務提供至演出前七天至三十天止（視乎選擇之送遞方式），顧客選擇郵遞/速遞須另付費用。所有已收取的手續費及門票送遞費用將不獲發還。

（服務手續費及門票送遞費用會不時作出調整，以城市售票網公佈為準。）

查詢

票務：**3761 6661**（每日上午十時至晚上八時）
節目：**2268 7325**（星期一至五：上午八時四十五分至下午一時，下午二時至六時，公眾假期除外）
購票通顧客服務：**2314 4228**（每日上午十時至晚上八時）
網址：www.cof.gov.hk

優惠購票計劃

全日制學生、高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士優惠

全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠。全日制學生及綜援受惠人士優惠票數量有限，先到先得，額滿即止。優惠票持有人入場時，必須出示可以證明身份或年齡的有效證件。

團體購票優惠*

每次購買四至九張正價門票，可獲九折優惠。
每次購買十至十九張正價門票，可獲八五折優惠。
每次購買二十張或以上正價門票，可獲八折優惠。

套票優惠*

每次購買三至四場不同場次的正價門票，可獲九折優惠。
每次購買五至九場不同場次的正價門票，可獲八五折優惠。
每次購買十場或以上不同場次的正價門票，可獲八折優惠。

*不適用於購買延伸活動「崑曲唱腔與表演賞析講座系列」、「戲曲電影欣賞」之門票。

備註

- 香港太空館及油麻地戲院只發售於該館演出之門票。
- 歡迎六歲或以上人士入場，未滿六歲之小童恕不招待。
- 每票只限一人進場。
- 顧客每購買一張殘疾人士優惠門票，即可同時以相同優惠購買一張門票予看護人。
- 每張門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。
- 購買每張門票，只可享用以上其中一種購票優惠，購買優惠票的顧客請於購票時通知票務人員優惠種類。
- 若節目開始前三小時，天文台發出八號或以上之風球或黑色暴雨警告，或有關風球或警告仍然生效，該節目一般會取消。持票者可致電2268 7325或登入網頁www.cof.gov.hk查詢節目是否如期舉行及有關退款事宜。
- 如遇特殊情況，主辦機構保留更換節目及表演者的權利。
- 節目內容並不反映康樂及文化事務署的意見。
- 觀眾務請準時入場，遲到人士須待適當時候或中場休息方可進場。

Booking Guide

Tickets for all programmes of the **Chinese Opera Festival** will be available at URB-TIX from **17 April** onwards. All box offices accept cash, credit cards (VISA, MasterCard or American Express) or China UnionPay cards (in Hong Kong currency only). Patrons can purchase up to a maximum of 40 tickets per transaction. One hour before the performance, tickets will only be available at the performance venue.

Internet Booking: www.urbtix.hk

(From 17 April up to 1 hour prior to the performance)

Tickets for all programmes are available on the internet. There is a service fee of HK\$8 per ticket. VISA, MasterCard, American Express, Diners Club and UnionPay Online Payment (applicable to China UnionPay cards issued by banks in the mainland only) are accepted for payment. Patrons can purchase up to a maximum of 40 tickets per transaction. Please make sure that your name and credit card details are clearly filled in. Bookings will be confirmed online as well as by e-mail if customers provide e-mail address. Customers may choose to collect tickets at any Cityline Ticket Dispensing Machines or at the sales counter at any URB-TIX outlets upon presentation of the credit card used for online booking or by mail/courier to the customer's designated address. Mail/Courier delivery is available until 7 to 30 days before a performance (depending on the delivery method). An extra service fee will be charged for mail/courier delivery. All service and mailing/delivery fees collected are non-refundable.

(Service and mailing/delivery fees are subject to change from time to time in accordance with the announcement of URB-TIX.)

Credit Card Telephone Booking Hotline: 2111 5999

(From 17 April up to 1 hour prior to the performance, 10am – 8pm daily)

Patrons can order tickets via telephone booking with payment charged to your credit card accounts. Only VISA, MasterCard, American Express or Diners Club are accepted for payment. There is a service fee of HK\$8 per ticket. Patrons can purchase up to a maximum of 40 tickets per transaction. Customers may choose to collect tickets at any Cityline Ticket Dispensing Machines or at the sales counter at any URB-TIX outlets upon presentation of the credit card used for telephone booking or by mail/courier to the customer's designated address. Mail/Courier delivery is available until 7 to 30 days before a performance (depending on the delivery method). An extra service fee will be charged for mail/courier delivery. All service and mailing/delivery fees collected are non-refundable.

(Service and mailing/delivery fees are subject to change from time to time in accordance with the announcement of URB-TIX.)

Mobile Ticketing App: **My URB-TIX**

(From 17 April up to 1 hour prior to the performance)

Patrons can download appropriate version of the mobile ticketing app My URB-TIX to buy tickets by using their smartphones. There is a service fee of HK\$8 per ticket. VISA MasterCard, American Express or Diners Club are accepted for payment. Patrons can purchase up to a maximum of 40 tickets per transaction. Please make sure that your name and credit card details are clearly filled in. Bookings will be confirmed online as well as by e-mail if customers provide e-mail address. Customers may choose to collect tickets at any Cityline Ticket Dispensing Machines or at the sales counter at any URB-TIX outlets upon presentation of the credit card used for mobile device booking or by mail/courier to the customer's designated address. Mail/Courier delivery is available until 7 to 30 days before a performance (depending on the delivery method). An extra service fee will be charged for mail/courier delivery. All service and mailing/delivery fees collected are non-refundable.

(Service and mailing/delivery fees are subject to change from time to time in accordance with the announcement of URB-TIX.)

Enquiries

Ticketing: **3761 6661** (10am – 8pm daily)
Programme: **2268 7325** (Monday – Friday: 8:45am – 1:00pm,
2:00 pm – 6:00pm,
except public holidays)

Cityline customer service: **2314 4228** (10am – 8pm daily)

Website: www.cof.gov.hk

Discount Schemes

Concessionary Discounts for Full-time Students, Senior Citizens, People with Disabilities and the Minder and Comprehensive Social Security Assistance Recipients

Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder, Comprehensive Social Security Assistance (CSSA) recipients. Tickets for students and CSSA recipients are available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.

Group Booking Discount *

10% discount for each purchase of 4-9 full-price tickets;
15% discount for each purchase of 10-19 full-price tickets;
20% discount for each purchase of 20 full-price tickets or more.

Package Booking Discount *

10% discount on full-price tickets for each purchase of 3-4 different performances;
15% discount on full-price tickets for each purchase of 5-9 different performances;
20% discount on full-price tickets for each purchase of 10 different performances or more.

**Not applicable to tickets for Extension Activities 'Talks on the Vocal and Performing Styles of Kunqu' and 'Chinese Opera Film Shows'.*

Special Notes

- The box office of Hong Kong Space Museum and Yau Ma Tei Theatre only sells tickets for programmes performed at the venue.
- Audience members aged 6 and above are welcome. Children under the age of 6 will not be admitted.
- Each ticket admits one person only.
- For purchase of each concessionary ticket for people with disabilities, the customer can purchase one ticket with the same concession for a minder.
- The price of each discount ticket will be rounded up to the nearest dollar.
- Patrons can enjoy only one of the above discount schemes for each ticket purchased. For purchase of discount tickets, please inform the box office staff of the eligible discount type at the time of purchase.
- Programmes will normally be cancelled when typhoon signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect 3 hours before the performance's starting time. Ticket holders are advised to call 2268 7325 or visit the website www.cof.gov.hk for details of programme schedule changes and refund arrangements.
- The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.
- The contents of the programmes do not represent the views of the Leisure and Cultural Services Department.
- **Audience members are strongly advised to arrive punctually. Latecomers will only be admitted when there is a suitable break in the performance or at the interval.**

節目表

Programme Calendar

六月 June	19 五 Fri	上海京劇院 Shanghai Peking Opera Troupe 19-21/6 7:30pm R4-5	香港大會堂劇院 Theatre, Hong Kong City Hall	高山劇場劇院 Theatre, Ko Shan Theatre	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	沙田大會堂演藝廳 Auditorium, Sha Tin Town Hall	
	20 六 Sat								
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七月 July	25 四 Thu	目連戲系列： 福建泉州市吳天乙 打城戲傳承中心 Quanzhou Wu Tianyi Centre for Daicheng Opera Heritage of Fujian 23-25/6 7:30pm R8-9 目連戲系列： 湖南省祁劇保護傳承中心 Mulan Opera Series; Centre for the Preservation of Qi Opera of Hunan 27-29/6 7:30pm R10-11	目連戲系列： 安徽祁門目連戲班 Qimen Mulan Opera Troupe of Anhui 2-3/7 7:30pm R12-13 「戲曲與祭祀」論壇 Forum on Chinese Traditional Theatre in Relation to Sacrificial Rituals 4-5/7 R27	北京京劇院 Peking Opera Theatre of Beijing 17-18/7 7:30pm R16-17 京劇《昭代簫韶》舞台參觀 Sage Tour of Peking Opera Elegant Sounds of Good Times 18/7 5:00pm R29 京崑劇場與山東省京劇院 Jingkun Theatre and Shandong Peking Opera Theatre 29-30/7 7:30pm R20-21	「嶺南餘韻」八大曲之 《辨才釋妖》 Reverberating Notes from South China Highlights of the Eight Classic Pieces Mark Bancal Releases the Demon 6-7/7 7:30pm R14-15	「嶺南餘韻」八大曲之 《辨才釋妖》 Reverberating Notes from South China Highlights of the Eight Classic Pieces Mark Bancal Releases the Demon 5/7 7:30pm R14-15	新編粵劇《武皇陛下》 A New Cantonese Opera Her Majesty Wu Zetian 21-23/7 7:30pm R18-19	葵青劇院 Kwai Tsing Theatre 12 Hing Ning Road Kwai Chung, New Territories 2408 0128	沙田大會堂 Sha Tin Town Hall 新界沙田源禾路1號 New Territories 2694 2509
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八月 August	1 三 Wed	江蘇省蘇州崑劇院及蘇劇團 Jiangsu Kunqu Opera Theatre of Jiangsu and Su Opera Troupe 1-2/8 7:30pm R22-23 2/8 2:30pm	香港大會堂 Hong Kong City Hall 香港中環愛丁堡廣場5號 5 Edinburgh Place, Central, Hong Kong 2921 2840	油麻地戲院 Yau Ma Tei Theatre 九龍油麻地彌打老道6號 6 Waterloo Road Yau Ma Tei, Kowloon 2264 8108	葵青劇院 Kwai Tsing Theatre 12 Hing Ning Road Kwai Chung, New Territories 2408 0128	沙田大會堂 Sha Tin Town Hall 新界沙田源禾路1號 New Territories 2694 2509	葵青劇院 Kwai Tsing Theatre 12 Hing Ning Road Kwai Chung, New Territories 2408 0128	沙田大會堂 Sha Tin Town Hall 新界沙田源禾路1號 New Territories 2694 2509	
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文化節目組
Cultural Presentations Section