



CHINESE OPERA FESTIVAL  
19.6-2.8

新編粵劇

武皇陛下

A NEW CANTONESE OPERA  
HER MAJESTY WU ZETIAN

21-23.7.2015

葵青劇院演藝廳  
Auditorium, Kwai Tsing Theatre



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



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The content of this programme does not represent the views of the Leisure and Cultural Services Department

新編粵劇  
《武皇陛下》  
A New Cantonese Opera *Her Majesty Wu Zetian*

21-23.7.2015 (星期二至四 Tue - Thu) 7:30pm

演出長約3小時 (中場休息15分鐘)

Programme duration is about 3 hours with a 15-minute intermission



延伸活動  
Extension Activities

演出前座談會  
Pre-performance Talk

14.7.2015 (星期二 Tue) 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, 4/F, Administration Building, Hong Kong Cultural Centre

演出後座談會  
Post-performance Talk

25.7.2015 (星期六 Sat) 2:30pm

香港文化中心行政大樓4樓1號會議室

AC1, 4/F, Administration Building, Hong Kong Cultural Centre

講者：尹飛燕、阮德鏘、周潔萍

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

(粵語主講 In Cantonese)

## 獻辭



康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，轉瞬已踏入第六屆。今屆戲曲節帶領觀眾跨越地域、穿梭時空，欣賞優秀傳統與非凡創意，細味各地戲曲不同的魅力。

上海京劇院由尚長榮、陳少雲、史依弘領軍，以鼎盛陣容為戲曲節揭開序幕。粵曲名家梁素琴整理嶺南八大曲之一的《辨才釋妖》，由羅家英、吳仟峰等名伶主演，讓這種幾近失傳的古腔藝術再放異彩。粵劇紅伶尹飛燕演而優則導，聯同阮兆輝、鄧美玲等多位老倌傾力演出新劇《武皇陛下》。北京京劇院根據清宮秘本重新整理宮廷大戲《昭代簫韶》，從舞台配置到表演形式皆追本溯源。

香港京崑劇場與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同台演出崑蘇兩個劇種。

今屆戲曲節有廣為觀眾熟悉的京劇、粵劇、崑劇，更安排福建、湖南、安徽三地的團隊演出一系列極具特色的地方目連戲。此外，戲曲節還舉辦四十多項延伸活動，包括配合目連戲系列的「戲曲與祭祀」論壇，邀請各地學者專家參與，探討戲曲藝術的淵源。

「中國戲曲節」薈萃內地及本港戲曲界的精英，為戲迷帶來連場好戲。期望戲曲節繼續獲各方鼎力支持，讓燦爛的中華文化得以薪火相傳。

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長

## Message

First launched in 2010 and now entering its sixth edition, the Chinese Opera Festival is an intriguing juxtaposition of tradition and innovation and leads the audience to explore the beauty of regional operas through a series of enchanting performances.

This year's Festival opens with a richly diverse programme by the star-studded cast of the Shanghai Peking Opera Troupe including Shang Changrong, Chen Shaoyun and Shi Yihong. Re-arranged by veteran singer Leung So-kam and performed by Cantonese Opera virtuosi Law Kar-ying, Ng Chin-fung and others, *Monk Biancai Releases the Demon* from The Eight Classic Pieces of South China revives the charm of the archaic singing style. Renowned artist Wan Fai-yin will take the title role with Cantonese Opera stars Yuen Siu-fai, Tang Mi-ling and others and make her debut as a director in the new Cantonese Opera, *Her Majesty Wu Zetian*. Based on the imperial copy of *Elegant Sounds of Good Times*, the Peking Opera Theatre of Beijing restores Peking Opera in its pristine form and attends to every detail ranging from stage setting to performing style. 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 while Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage Su Opera for the first time in Hong Kong in conjunction with Kunqu Opera.

Apart from the more popular genres like Peking Opera, Cantonese Opera and Kunqu Opera, the audience will have the opportunity to watch the Mulian Opera Series by three distinctly different troupes from Fujian, Hunan and Anhui regions showcasing their unique artistry. In addition to stage performances, the Festival will be launching over 40 extension activities this year. 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.

The strong line-up of the Chinese Opera Festival promises an array of captivating performances. I look forward to your warm support to sustain our efforts in passing on Chinese culture.

My best wishes for a successful festival!

Ms Michelle LI  
Director of Leisure and Cultural Services

## 編者的話 Librettist's Note

非常感激尹飛燕小姐的提拔，對我委以重任！

《武皇陛下》的編寫，經歷了兩年的時間。一開始，我有著無從入手的失措，因為，如何在三個小時裡，讓武則天的一生活現於粵劇舞台；如何使觀眾明瞭劇情又不致要生吞活剝一大堆史料；同時又要顧及演員們有一定的戲份和發揮，的確是一項莫大的挑戰！

多謝燕姐提供了故事的構思、分場、曲牌、寫作方向與意念等等的意見，並且，領導我們一夥七人工作組(還包括阮德鏘、林司敏、袁學慧和兩位中、西樂師傅)，不斷提供意見與支援，我才得以一幕一幕地完成下去。

武則天是一位極具爭議的歷史人物，我們無意為她立下定論，而是從漫長的歷史中，揀選出一些關鍵的事件和涉及的關鍵人物，以人性的角度—包括武則天的親情、理性甚至情慾，反映她如何在父系社會裡爭扎求存、攀登帝位。

衷心感謝阮兆輝先生提出了寶貴的意見，使劇本在後期的整理上，故事更具張力，情理更為扎實，使我獲益良多！

最後，非常感謝母親、家人以及同事們的體諒與支持！還有，這十多年間陪著我走向寫作成長路的一夥朋友，感謝您們對我寫作期間孤僻離群、情緒飄忽的包容！

周潔萍

I am indebted to Ms Wan Fai-yin for trusting me with this writing project.

The entire creative process for the script and libretto of *Her Majesty Wu Zetian* took two whole years. I was at a loss at the beginning, because three hours on stage would definitely not suffice to tell the life story of Wu Zetian in a Cantonese Opera. It was a tremendous challenge indeed to tell a succinct story to the audience without glossing over historical facts, and with consideration for the acting roles and their respective thespian gratification.

I want to thank Fai-yin for her creative input, vis-à-vis the storyline, the scenes, the set tunes that can be used, the writing in general, and the dramatic concept overall. In particular, I want to thank her for leading our 'task force of seven' (Johnson Yuen, Lam Sze-man, Yuen Hok-wai and the two musicians playing Western and Chinese music) by offering her invaluable support and ideas which sustained me to write scene after scene.

Wu Zetian is a controversial figure in history. We do not want to make conclusive opinions or remarks about her, but by looking with historical perspective, given the centuries down the ages, we can pick out key incidents and key figures that would enable us to see her from more humanistic angles – her concern for her family, her rational, sensible even-headedness, and even her love life – for a better understanding of how a woman who struggled to become a monarch in a male-oriented society.

I would also like to thank Mr Yuen Siu-fai for his valuable opinions in helping me with the scriptwriting, particularly towards the last stages, by shaping it, adding to the dramatic tension, and rationalizing the plot flow. I have truly benefitted a lot from his expert views.

Lastly, I want to thank my mother, my family and my colleagues for putting up with me and lending me their support regardless. And to my friends who have accompanied me for the last decade or more in my writing career – thanks for putting up with me when I was such a self-imposed social outcast, and for my not too infrequent tantrums!

Chow Kit-ping

## 劇目簡介 Synopsis

故事由武媚年少進宮開始，至武嬰禪位李顯止。唐貞觀年間，後宮才人武則天與太子李治暗通私情。太宗駕崩，武則天須依宮例入感業寺削髮為尼。王皇后素惡後宮蕭淑妃之專寵，故暗中安排武氏蓄髮進宮，意欲聯手對抗蕭氏。一日，皇后設宴宮中，李治驚見武則天竟在其中，互訴纏綿，李治對之愛惜有加，隨後進封武則天為後宮昭儀。後武昭儀殺兒誣陷，王皇后與蕭淑妃被殺，武氏立為皇后。高宗素體弱，不能奏章批閱，每委武后代勞。一日，有太監告密，指武后圖謀厭勝。高宗遂與宰相上官儀商議，上官儀指武后日漸專橫，威脅王權，請立詔廢之，事為武后知悉，先發制人，高宗性本怯懦，此際驚惶失措，武后軟硬兼施，迫令與高宗同朝聽政，從此二聖臨朝，江山在掌。

武皇求才若渴，起用國老狄仁傑。狄敢言直諫，深得武皇信任。時武皇力扶皇侄武承嗣、武三思輔政，並重用男寵新貴張易之、張昌宗兄弟。武、張兄弟狼狽為奸，每跟狄抗衡。武、張兄弟逐與酷吏勾結，誣告狄謀反，將其逮捕下獄。後武皇查悉，辨釋賢才，重用狄如昔，後武皇復立李顯為太子。狄病故，自此，武皇健康每況愈下。此時，侍奉武皇身邊者，只得張氏兄弟。張氏兄弟有恃無恐，致使朝廷忠良為之側目。後宰相張柬之起兵變，率禁軍入宮殺張氏兄弟，迫武皇禪位李顯。禪位駕崩中宗復辟，尊武氏為「則天大聖皇帝」。最後，武氏彌留之際，回顧一生，慨嘆贏盡天下，卻原來失 所有。

The story begins with Wu Mei entering the palace as a young girl, up to the point when she, as monarch, Wu Zhao, abdicates in favour of Li Xian. During the Zhenguan reign of the Tang Dynasty, Wu Zetian, a concubine in the rank of *cairen* in the harem of Emperor Taizong, has an affair with the Crown Prince, Li Zhi. When Emperor Taizong dies, according to palace regulations, Wu has to shave her head and become a nun at the Ganye Temple. But there is a power struggle in the harem of Li Zhi, now Emperor Gaozong. His empress, Wang, has always held a grudge against Lady Xiao for being his favourite, so she secretly arranges for Wu to retain her hair and enter the palace, so that she and Wu can form a united front against Xiao. Then Wang holds a banquet in the palace, and as expected, the new emperor is stunned to see Wu again. Love is rekindled between the two, and the doting emperor confers upon her the title of royal concubine in the rank of *zhaoyi*. Later Wu frames Empress Wang and Lady Xiao by killing her own baby, resulting in their death and her being made the empress. The physically weak emperor does not have the stamina to peruse the memorials presented by his courtiers, and relegates the task to Wu. One day, a eunuch informs on Wu, alleging her for plotting to usurp the emperor's power. Gaozong confers with Prime Minister Shangguan Yi, who points out that the empress is becoming despotic and a threat to the emperor's power, and should therefore be stripped of her title. When Wu learns about it, she preempts their move by half-forcing and half-cajoling the weak and timid Gaozong to allow her to preside over the court with him. She is closer to becoming a monarch by officially sharing the power of decision on her throne.

In her eagerness to recruit talent, she appoints the veteran courtier Di Renjie. Di is not afraid of admonishing the empress and thus wins her trust. At the same time, Wu empowers her own nephews, Wu Chengsi and Wu Sansi, to rule the court, and appoints her pet courtiers the brothers Zhang Yizhi and Zhang Changzong to high office. The Wu and Zhang brothers form an alliance to counter the decisions made by Di, going so far as to collude with prison officials to smear Di with treason and incarcerate him. Upon investigation, the empress exonerates the good courtier Di Renjie and reinstates him to his previous high office. She also re-instates Li Xian as the Crown Prince. After Di dies from an illness, Wu's health takes a bad turn. By now she is only served by her pet courtiers the Zhang brothers. The Zhang brothers are so brazen that good courtiers are indignant. Later Prime Minister Zhang Jianzhi stages a coup and leads the imperial guards to storm the palace. They kill the Zhang brothers and force Wu to abdicate in favour of Li Xian. When Wu dies, Li Xian is re-instated as Emperor Zhongzong. He confers on Wu the title of "Zetian the Great Saint Empress". In the end, when Wu looks back on her life in her last moments, she finds that she has won the world but lost what she had in life.

## 分場本事

### Synopsis by Scenes

#### 第一場 禍劫才人

唐貞觀年間，後宮才人武則天與太子李治暗通私情。太宗駕崩，武則天須依宮例入感業寺削髮為尼。

#### 第二場 蓄髮進宮

王皇后素惡後宮蕭淑妃之專寵，故暗中安排武氏蓄髮進宮，意欲聯手對抗蕭氏。一日，高宗退朝，皇后設宴宮中，酒食半酣，后命宮女起舞，舞蹈間，李治驚見武則天竟在其中，皇后屏退眾人，使李治與武則天獨對，兩人卿卿我我，互訴纏綿。李治對之愛惜有加，隨後進封武則天為後宮昭儀。

#### 第三場 殺兒誣陷

蕭淑妃既失專寵，王皇后亦無得著，二人同病相憐。武昭儀年前已誕下皇子，此時，又剛產下公主，萬千寵愛於一身。一日，皇后探望小公主，武氏覬覦皇后之位，與宮女合謀，殺女兒嫁禍皇后，高宗至，尋蛛絲馬跡，疑為皇后所為，此際，又傳來皇后、淑妃合謀厭勝，高宗大怒，即下詔廢皇后與蕭淑妃為庶人。

#### 第四場 並掌江山

王皇后與蕭淑妃不久被殺，武氏立為皇后。高宗素體弱，並患頭眩之症，不能目視，奏章批閱，每委武后代勞。一夕，有太監告密，指武后圖謀厭勝，高宗遂與宰相上官儀商議，上官儀指武后日漸專橫，威脅王權，請立詔廢之，事為武后知悉，先發制人，高宗性本怯懦，此際驚惶失措，武后軟硬兼施，迫令與高宗同朝聽政，從此二聖臨朝，江山在掌。

#### 第五場 廢兒專政

弘道元年，高宗病逝，太子李顯即位中宗，武太后攝政，軍政大權實操於武太后手中。越年，李顯立韋氏為后，並欲借韋后外戚之力，擺脫武太后操控。武太后大怒，遂廢中宗為廬陵王，遷房州。後立四子李旦，武太后垂簾聽政，獨攬朝政大權，形同皇帝。

#### 第六場 明堂登極

有鳳鳥自明堂出，武則天應群臣所請，於明堂登基，稱神聖皇帝，改國號為周。群臣恭賀，歌舞歡騰。

#### 第七場 威武不驚

邊疆契丹孫萬榮起兵叛變，兵擾營州。武皇從容不迫，擁男寵行樂後苑，談笑用兵，先派王孝傑出征兵敗，再派婁師德等平定之。

#### 第八場 金殿爭鋒

武皇求才若渴，廣納賢才，起用國老狄仁傑。狄敢言直諫，深得武皇信任。時武皇力扶皇侄武承嗣、武三思輔政；並重用男寵新貴張易之、張昌宗兄弟。武、張兄弟狼狽為奸，每每跟狄抗衡，兩者勢同水火。武、張兄弟視之為眼中刺，必除之而後快，遂與酷吏勾結，誣告狄謀反，將其逮捕下獄。

#### 第九場 納諫釋賢

狄鄴鑄入獄，竟立刻招罪曰：「反是實！」，生死之際，褥帛書冤，武皇查悉，明智決斷，辨釋賢才，重用狄如昔，並聽納其言。狄薦張柬之為相，又力勸武皇立唐嗣為太子，曰：「立子，則千秋萬歲後配食太廟，承繼無窮；立侄，則未聞侄為天子而附姑於廟者也。」武皇遂復立李顯為太子。

#### 第十場 神龍起變

狄病故，武皇泣謂「朝堂空也」。自此，武皇健康每況愈下。此時，侍奉武皇身邊者，只得男寵張氏兄弟。張氏兄弟有恃無恐，放恣橫行，致使朝廷忠良為之側目。神龍元年(705年)正月，宰相張柬之起兵變，率禁軍入宮殺張氏兄弟，迫武皇禪位李顯。

#### 第十一場 禪位駕崩

中宗復辟，尊武氏為「則天大聖皇帝」，移居上陽宮。過數月，武氏彌留之際，回顧一生，慨嘆贏盡天下，卻原來失 所有，只博得眾叛親離，一切歸於平淡。十一月二十六日，崩於上陽宮仙居殿，遺詔去帝號，稱「則天大聖皇后」，立碑無字，葬乾陵。

- 中場休息十五分鐘 -

### Scene 1 *Chosen as concubine*

The story begins during the Zhenguan reign of Emperor Taizong of Tang. Wu Zetian, a royal concubine in the rank of *cairen* of Emperor Taizong, has an affair with the Crown Prince, Li Zhi. When Emperor Taizong dies, according to palace regulations, Wu has to shave her head and become a nun at the Ganye Temple.

### Scene 2 *Re-entering the palace*

There is a power struggle in the palace chambers of Li Zhi, now Emperor Gaozong. His empress, Wang, has always held a grudge against Lady Xiao for being his favourite, so she secretly arranges for Wu to have her hair grown back and be brought back to the palace, so that she and Wu can form a united front against Xiao. One day, after the Emperor has retired from his daily audience with his court, the Empress holds a banquet in the palace for him. Half way through the wining and dining, she orders for a dance performance by the palace maids. Li is stunned to see Wu among the dancers. The Empress sends everyone away so as to leave Li and Wu alone. Love is immediately rekindled between the two as they tell how much they have missed each other. The doting Emperor confers upon her the title of royal concubine in the rank of *zhaoyi*.

### Scene 3 *Framing rivals by killing her own baby*

Although the Empress has achieved the aim of ousting Lady Xiao, she still cannot claim favour from the Emperor. Sharing the same plight, the two former foes are now friends. Now Wu, who has already given birth to a prince, finds further favour by giving birth to a princess, and cements the Emperor's sole attention as well as love. One day, the Empress comes to visit the baby princess. Wu has long wanted to take her position, so she seizes the chance and conspires with a palace maid to kill her daughter, then frames the Empress by leaving traces. The Emperor arrives, sees all those suspicious signs, and suspects that the Empress is the culprit. Just at that moment, he hears reports that the Empress and Lady Xiao are using shamanism to try to gain his favours, so he is totally enraged. He orders the Empress and Lady Xiao to be stripped of their titles.

### Scene 4 *Becoming the co-ruler*

Wang and Xiao are later killed and Wu is made empress. The Emperor has always been physically weak. Whenever he is hit by a dizziness spell, he cannot even open his eyes. So he relegates the task of perusing the memorials presented by his courtiers to Wu. One evening, a eunuch secretly informs the Emperor that the Empress is in a conspiracy, and has been consulting shamans. The Emperor confers with Prime Minister Shangguan Yi, who points out that the Empress is becoming despotic and a threat to the Emperor's power, and should therefore be stripped of her title. When Wu learns about it, she preempts their move by half-forcing and half-cajoling the weak and timid Gaozong to allow her to preside over the court with him. She is closer to becoming a monarch by officially sharing the power of decision on her throne.

### Scene 5 *Removing her son to seize power*

Emperor Gaozong dies and his crown prince, Li Xian, ascends the throne. Wu, now Empress Dowager, assumes the position as regent, but actually holds all the powers of decision in her hands. The following year, Li Xian makes Lady Wei his empress, with the intention of using her family's connections and influence to take down the Empress Dowager. This causes Wu great ire, so she dethrones Xian, gives him the title as Prince Luling, with residence in Fangzhou, away from the capital. Then she makes her fourth son, Li Dan, emperor, while she continues to rule next to him. She is the virtual monarch except without the title.

### Scene 6 *Ascending the throne at the Hall of Brightness*

A phoenix is spotted flying out of the Hall of Brightness. Wu accepts the petition of her court to ascend the throne at the Hall. She is crowned Empress Regnant, with the official title of "Sacred and Divine Empress Regnant". She names her dynasty as "Zhou". The court is jubilant, and celebrates with rousing song and dance.

— Intermission of 15 minutes —

### Scene 7 *Dauntless in dire situations*

The Khitans are invading the border, followed by uprisings. The rebel force is attacking Yingzhou. But Wu is unperturbed. She continues to hold parties with her male consorts in the imperial palace, but at the same time, sends out forces led by Wang Xiaojie & Lou Shide to crush the enemies.

### Scene 8 *Contention for power*

In her eagerness to recruit talent, Wu appoints the veteran courtier Di Renjie. Di is not afraid of admonishing the Empress and thus wins her trust. At the same time, Wu empowers her own nephews, Wu Chengsi and Wu Sansi, to rule the court, and appoints her pet courtiers the brothers Zhang Yizhi and Zhang Changzong to high office. The Wu and Zhang brothers regard Di as their top enemy who needs to be taken down. The four form an alliance to counter the decisions made by Di, going so far as to collude with prison officials to smear Di with treason and incarcerate him.

### Scene 9 *Adopting sagacious advice*

When Di is thrown into the cell, he brazenly admits to "being a rebel". With his life at stake, he tears down the bedding to write memorials to Wu stating his stance and begs for justice. Upon investigation, Wu exonerates Di and reinstates him to his previous high office. She also accepts his advice to appoint Zhang Jianzhi as prime minister, and to re-instate her son Li Xian as the Crown Prince. His argument is this, "the son of the Tang line, on his death, would be installed at the Imperial Ancestral Temple, and the line continues. But if you put your nephew on the throne, you should know that never in history has there been a record of a nephew gaining his place in the Imperial Ancestral Temple through his relation with his aunt."

### Scene 10 *The restoration*

Di dies from an illness, and Wu is devastated. She mourns him with such words, "My court is depleted." From that point on, Wu's health takes a bad turn. By now she is only served by her pet courtiers the Zhang brothers, who are so brazen and obnoxious in their deeds that good courtiers are indignant. In the first lunar month of 705, Prime Minister Zhang Jianzhi stages a coup and leads the imperial guards to storm the palace. They kill the Zhang brothers and force Wu to abdicate in favour of Li Xian.

### Scene 11 *The abdication and her demise*

Li Xian is re-instated as Emperor Zhongzong. He confers on Wu the title of "Zetian the Great Sacred Empress Regnant", and moves her residence to Shangyang Palace. A few months later, Wu is on the brink of death. When she looks back on her life in her last moments, she finds that she has won the world but lost what she had in life. She has no close ones by her side, and all her achievements have come to naught. On 26<sup>th</sup> November, she passes away at the Hall of Celestial Abode in the Shangyang Palace. She has left a will that when she passes away, her "Empress Regnant" title should be taken away, and she should be retitled "Zetian the Great Sacred Empress"; that her tombstone should be unmarked; and that she should be buried in the Qian Mausoleum.

#### 主演

尹飛燕 飾 武則天  
阮兆輝 飾 狄仁傑  
鄧美玲 飾 王皇后  
藍天佑 飾 李治  
阮德鏘 飾 上官儀  
鄭雅琪 飾 上官婉兒  
溫玉瑜 飾 武承嗣  
宋洪波 飾 張易之  
詹浩鋒 飾 李顯  
林子青 飾 翠屏  
譚穎倫 飾 武三思  
司徒翠英 飾 張柬之

#### Cast

Wan Fai-yin : Wu Zetian  
Yuen Siu-fai : Di Renjie  
Tang Mi-ling : Empress Wang  
Lam Tin-yau : Crown Prince Li Zhi, later Emperor Gaozong  
Johnson Yuen : Shangguan Yi  
Cheng Nga-kei : Shangguan Wan'er  
Wan Yuk-yu : Wu Chengsi  
Song Hongbo : Zhang Yizhi  
Jim Ho-fung : Li Xian  
Lam Tsz-ching : Cuiping  
Tam Wing-lun : Wu Sansi  
Szeto Chui-ying : Zhang Jianzhi

聯合演出( 排名按筆劃序)

|     |                       |
|-----|-----------------------|
| 王希穎 | 飾 尼姑/舞者/宮娥            |
| 文軒  | 飾 羽林軍/太監/將軍/李多祚       |
| 文華  | 飾 羽林軍/舞者/將士/文官        |
| 吳立熙 | 飾 羽林軍/太監/舞者/<br>將軍/獄卒 |
| 芳映雪 | 飾 才人/尼姑/舞者/宮娥         |
| 陳澤蕾 | 飾 張昌宗/宣旨太監            |
| 梁非同 | 飾 才人/尼姑/舞者/宮娥         |
| 喬靖藍 | 飾 舞者/將士/羽林軍/文官        |
| 鍾一鳴 | 飾 王伏勝/舞者/文官/羽林軍       |
| 鄭紫煌 | 飾 沖頭太監/傳令將士/文官        |

配戲演員( 排名按筆劃序)

|      |               |
|------|---------------|
| 白玉麒  | 飾 太監          |
| 司徒凱誼 | 飾 尼姑/舞者/宮娥    |
| 吳倩衡  | 飾 羽林軍/甲將士     |
| 李晴茵  | 飾 舞者/宮娥       |
| 李嫻恩  | 飾 太監          |
| 何寶華  | 飾 宮娥          |
| 陳玉卿  | 飾 尼姑/舞者/宮娥    |
| 陳珮樞  | 飾 宮娥          |
| 袁學慧  | 飾 才人/尼姑/舞者/宮娥 |
| 許家琪  | 飾 太監          |
| 張鳳儀  | 飾 宮娥          |
| 馮彩雲  | 飾 太監          |
| 黃瑞顏  | 飾 宮娥          |
| 溫子雄  | 飾 太監/文官/羽林軍   |
| 鳳綺翎  | 飾 老尼姑/宮娥      |
| 黎子樂  | 飾 太監          |
| 蔡可怡  | 飾 尼姑/舞者/宮娥    |
| 羅惠華  | 飾 宮娥          |

Other Cast (in alphabetical order)

|                |  |
|----------------|--|
| Wong Hai-wing  | : Nun / Dancer / Palace maid                                   |
| Man Hin        | : Imperial guard / Eunuch /<br>General / Li Duo-zuo            |
| Man Wah        | : Imperial guard / Dancer / Soldier / Officer                  |
| Ng Lap-hei     | : Imperial guard / Eunuch / Dancer /<br>General / Prison guard |
| Fong Ying-suet | : <i>Cairen</i> / Nun / Dancer / Palace maid                   |
| Chan Chak-lui  | : Zhang Changzong / Eunuch                                     |
| Leung Fei-tung | : <i>Cairen</i> / Nun / Dancer / Palace maid                   |
| Kiu Ching-nam  | : Dancer / Soldier / Imperial guard / Officer                  |
| Chung Yat-ming | : Wang Fusheng / Dancer / Officer /<br>Imperial guard          |
| Kwong Tsz-wong | : Eunuch / Soldier / Officer                                   |

Supporting Cast (in alphabetical order)

|                      |  |
|----------------------|--|
| Pai Yuk-ki           | : Eunuch                                     |
| Szeto Hoi-ye         | : Nun / Dancer / Palace maid                 |
| Ng Sin-hang          | : Imperial guard / Soldier                   |
| Lee Ching-yan        | : Dancer / Palace maid                       |
| Lee Blanche          | : Eunuch                                     |
| Ho Po-wa             | : Palace maid                                |
| Chan Yuk-hing        | : Nun / Dancer / Palace maid                 |
| Chan Tan-tung        | : Palace maid                                |
| Yuen Hok-wai         | : <i>Cairen</i> / Nun / Dancer / Palace maid |
| Hui Ka-ki            | : Eunuch                                     |
| Cheung Fung-ye Penny | : Palace maid                                |
| Fung Choi-wan Vikki  | : Eunuch                                     |
| Wong Shui-ngan       | : Palace maid                                |
| Wan Chi-hung         | : Eunuch / Officer / Imperial guard          |
| Ng Chi-wai           | : Nun / Palace maid                          |
| Lai Tsz-lok          | : Eunuch                                     |
| Choi Ho-ye           | : Nun / Dancer / Palace maid                 |
| Law Wai-wa           | : Palace maid                                |

編劇  
Librettist



尹飛燕 Wan Fai-yin

曾拜著名音樂家王粵生為師學習唱腔，後得吳惜衣、吳公俠及譚珊珊等教授功架身段，並獲任大勳及馬玉琪指導武打身段，又隨劉洵學習北派。曾演出新編粵劇《英雄叛國》、《鐵弓緣》、《花木蘭》、《孝莊皇后》等，備受讚賞。二一二年獲香港特別行區政府頒發榮譽勳章，以及香港藝術發展局頒發年度最佳藝術家獎（戲曲）。

Wan Fai-yin received vocal training under the famous musician, Wong Yuet-sang, and later learned stylized movements under Ng Sik-yi, Ng Kung-hap and Tam San-san, martial arts and movements under Yam Tai-fun and the Peking Opera veteran Ma Yuqi, as well as the stylistic martial arts school of the Northern Peking Opera school under the famous Peking Opera actor, Liu Xun. She won critical acclaim with her insightful interpretations in some new Cantonese Opera productions, *Macbeth* (Cantonese Opera version), *The Iron Bow as Matchmaker*, *Hua Mulan* and *Empress Xiaozhuang*. She received a Medal of Honour from the Hong Kong SAR Government in 2012, and was presented the Award for Best Artist (*Xiqu*) by the Hong Kong Arts Development Council.



周潔萍 Chow Kit-ping

二一八至二一一年度入讀香港八和粵劇學院粵劇編劇班，二一九年獲香港藝術發展局「戲曲新編劇本指導及演出計劃」資助，創作劇本《碾玉緣》，該劇於二一一年由錦昇輝劇團演出。同年再獲資助，創作劇本《郵亭詩話》，由名伶尹飛燕、阮兆輝、新劍郎演出。

Chow Kit-ping enrolled in the Cantonese Opera script-writing course of the Cantonese Opera Academy of Hong Kong and trained between 2008 and 2010. With a grant from the *Xiqu* Playwright Mentoring and New Play Performance Project of the Hong Kong Arts Development Council in 2009, she wrote the script *The Jade Crafter*. The new play was performed by Kam Sing Fai Cantonese Opera Troupe in 2011. She received another grant the same year, and wrote a second play, *Poetics of the Postal Pavilion*, which featured a stellar cast of Wan Fai-yin, Yuen Siu-fai and Sun Kim-long.

## 主要演員 Performers

尹飛燕 Wan Fai-yin  
簡介請見第11頁。

Please refer to P.11.



阮兆輝 Yuen Siu-fai

初隨名宿新丁香耀學習粵劇，後拜名伶麥炳榮為師。一九九一年獲香港藝術家年獎、九二年獲頒授勳銜，二〇〇三年再獲香港藝術發展局藝術成就獎，又曾應邀赴倫敦作御前演出。致力推廣傳統戲曲，曾製作《趙氏孤兒》、《十五貫》等名劇，以及編寫《長坡》、《四進士》、《呂蒙正·評雪辨蹤》、《文姬歸漢》等。現任香港八和會館副主席。一二年獲香港教育學院頒授榮譽院士。一四年帶領多位專業

精英所編的舞台劇《戲裡戲外看戲班》參與英國愛丁堡國際藝穗節，向世界推廣粵劇藝術，廣獲認同，同年獲香港特別行政區政府頒授銅紫荊星章。

Yuen began his training under the tutelage of the renowned performer Sun Ting Heung-yiu. He later became a student of the famous Cantonese Opera actor Mak Bing-wing. A recipient of the annual Hong Kong Artist Award and other honours, he had been to London to give a Royal Command Performance for Queen Elizabeth II. He has devoted himself to the promotion of the art of traditional operas and was the producer of *The Orphan of Zhao* and *Fifteen Strings of Cash*. He also wrote *The Long Slope Hill*, *The Four Imperial Students*, *Tracking in the Snow* and *The Return of Cai Wenji*. Yuen is currently vice-chairman of the Chinese Artists Association of Hong Kong. He was granted an honorary fellowship by the Hong Kong Institute of Education in 2012. In 2014, Yuen and his troupe performed *Backstage* in Edinburgh Festival Fringe to promote Cantonese Opera, and were highly recognized. He was awarded the Bronze Bauhinia Star (BBS) by the Hong Kong Special Administrative Region Government in the same year.



鄧美玲 Tang Mi-ling

生長於粵劇世家，自幼受家中長輩梁漢威、梁少芯、文千歲等薰陶，矢志投身粵劇。受訓於香港八和粵劇學院及漢風粵劇研究院，得到王粵生等多位粵劇名宿悉心教導，及後又隨京崑表演藝術家胡芝風等深造。扮相俏麗，聲線甜美，唱腔古雅。近年致力製作新劇，包括《還魂記夢》、《劍膽琴心巾幗情》、《翰墨丹青繫赤繩》、《李清照》、《新編倩女幽魂》及《孔子之周遊列國》等，皆獲好評。

Tang Mi-ling was born into a family of artists steeped in Cantonese Opera. Influenced by family elders such as Leung Hon-wai, Leung Siu-sum and Man Chin-sui, she picked Cantonese Opera as her career when she was very young. She trained at the Cantonese Opera Academy of Hong Kong and the Hon Fung Cantonese Opera Institute, and was personally coached by veterans in the field such as Wong Yuet-sang and many others. Later she also received further training from artist in Peking Opera and *Kunqu* Hu Zhifeng and some others. She has a pretty stage persona, a sweet voice, and a quaintly elegant style of singing. In recent years, she has devoted herself to production work, having produced new original Cantonese Operas *Recollection of Dreams*, *Heroines*, *For the Love of Painting*, *Li Qingzhao*, *A Ghost Story Retold* and *The Peregrinations of Confucius*.



藍天佑 Lam Tin-yau

畢業於香港演藝學院，工生角。曾代表演藝學院出訪歐洲多國作藝術交流訪問。二〇〇七年加入香港青苗粵劇團，跟隨李龍學藝，藝術視野和戲路得以擴闊。近年獲林家聲博士執手相教，藝術水平更進一步提升。藍氏熱愛武術，允文允武。主演劇目有《雷鳴金鼓戰笳聲》、《樓台會》、《林冲》、《白龍關》、《英雄罪》等，演出廣獲好評。

Lam Tin-yau trained in *sheng* (male) role at The Hong Kong Academy for Performing Arts. He has represented the APA on many artistic exchanges and visits to Europe. He joined the Hong Kong Young Talent Opera Troupe in 2007 to hone his art under Lee Lung. As a result, he has broadened his vista and virtuosity in roles. In recent years, he has benefitted from the personal coaching of Maestro Lam Kar-sing and has made tremendous improvements in his art. He is interested in martial arts and can command both the civil and the military roles. He is the lead actor in several widely acclaimed productions, such as *Battling Sounds*, *Meating in the Pavilion*, *The Story of Lin Chong*, *The White Dragon Pass*, and *A Warrior's Guilt*.



阮德鏘 Johnson Yuen

生於梨園世家，七歲時應邀首踏台板。十餘歲赴北京隨胡學禮習長靠、花臉及鬚生，返港後分別隨蔣世平及高潤權學習粵劇唱腔及鑼鼓運用。演出經驗豐富，經常參與大型粵劇演出。除幕前演出外，亦負責不少幕後的策劃及製作的工作，曾擔任《孝莊皇后》、《一捧雪》、《郵亭詩話》的製作總監；更為香港電台粵劇資訊節目擔任節目主持及製作編導。

Born into a family with a strong Chinese opera tradition, Johnson Yuen made his debut at the age of seven. In his teens, he went to Beijing to receive training in *changkao* (fighting in full armour), *hualian* (painted face) and *susheng* (bearded male) roles under Hu Xueli of the China Peking Opera Theatre Company. On returning to Hong Kong, he trained in Cantonese Opera singing under Cheung Sai-ping and percussive points under Ko Yun-kuen. Yuen has a wide-ranging performing career, having appeared in many major Cantonese Opera productions. But apart from that, he has also worked in coordination and production, such as serving as Production Director of *Empress Xiaozhuang*, *A Handful of Snow* and *Poetics of the Postal Pavilion*. He is also the programme host and producer of RTHK's programme on Cantonese Opera.



鄭雅琪 Cheng Nga-kei

習旦角，十四歲跟隨國寶級藝術家裴艷玲學藝。修畢香港演藝學院中國戲曲粵劇課程。曾隨劉洵、關世振、韓燕明等名師學藝。現為香港青苗粵劇團及頌先聲粵劇團之正印花旦。在二〇一三及一四年香港藝術節中，分別夥拍阮兆輝演出《雙仙拜月亭》及與藍天佑合演《穿金寶扇》。

Cheng Nga-kei trained in *dan* (female) roles since she was fourteen, under the tutelage of Maestro Pei Yanling, a virtuoso of "National Treasure" standing. She completed the Cantonese Opera course at The Hong Kong Academy for Performing Arts, and has also received training under Liu Xun, Guan Shizhen and Hon Yin-ming. She is currently the female lead and principal of two Cantonese Opera troupes, the Hong Kong Young Talent Opera Troupe and the Chung Sin Sing Cantonese Opera Troupe. During the 2013 and 2014 Hong Kong Arts Festival, she partnered with Yuen Siu-fai in *Praying to the Moon* and Lam Tin-yau in *The Gilded Fan* respectively in two Cantonese Opera productions.





### 溫玉瑜 Wan Yuk-yu

隨粵劇名宿陳覺非學藝，及後向羅家英和李寶瑩執弟子禮，深得二師薰陶，於上世紀八、九十年代親自領班於星、馬、越南等地表演。回港發展後，乃各大班台柱之一，近年更在藝術上多作突破性嘗試，轉任丑生及武生，甚受觀眾歡迎。

Wan Yuk-yu trained in Cantonese Opera under the famous virtuoso, Chan Kok-fei. He also received coaching from Law Kar-ying and Lee Po-ying, and has been deeply influenced by them. During the 1980's and 1990's, he led operatic troupes on tour to Singapore, Malaysia and Vietnam and won popular acclaim. On returning to Hong Kong, he has become one of the principals of various Cantonese Opera troupes. In recent years, he has forayed into new role types such as *chousheng* (comic male) and *wusheng* (military male) roles, and won a firm following.



### 宋洪波 Song Hongbo

修畢香港演藝學院全日制深造文憑（粵劇）課程，師承劉洵、許堅信、張世傑等。曾擔演《群英會》、《呂布與貂蟬》、《甘露寺》，亦曾參與《乾坤鏡》、《盜御馬》等大型製作，並多次隨院團外訪演出。近年參與各大劇團演出，備受好評。

Song Hongbo holds an Advanced Diploma in Cantonese Opera from The Hong Kong Academy for Performing Arts, where he studied under Liu Xun, Hui Kin-shun and Cheung Sai-kit. He was a lead actor in *A Meeting of Heroes*, *Lu Bu and Diaochan*, *The Temple of Sweet Dew*, and appeared in major Cantonese Opera productions *The Cosmic Mirror* and *Stealing the Imperial Horse*. Song has been on tour to many places as cast member of troupes. In recent years, he has appeared with various major companies and won critical acclaim.



### 詹浩鋒 Jim Ho-fung

工武生、小生。畢業於湛江小孔雀粵劇學校，曾為湛江粵劇團、順德羅家寶粵劇團、廣東粵劇院青年粵劇團演員，來港後在香港演藝學院深造，畢業後獲阮兆輝賞識，收為入室義子。曾擔演《十奏嚴嵩》、《百戰榮歸迎彩鳳》、《孫悟空三打白骨精》及《擋馬》等。

Jim Ho-fung specialized in *wusheng* (military male) and *xiaosheng* (young civil male) roles. He has been a member of the Zhanjiang Cantonese Opera Troupe, Luo Jiabao Cantonese Opera Troupe of Shunde and the Youth Cantonese Opera Troupe of the Cantonese Opera Academy of Guangdong after completing his training at the Xiaokongque Cantonese Opera School in Zhanjiang, Guangdong Province. He later came to Hong Kong to further his training at The Hong Kong Academy for Performing Arts. Upon completion of his course, he was handpicked by Yuen Siu-fai to be his mentee and foster son. He has since been in starring roles in *The Impeachment of Yan Song*, *The Victorious Homecoming*, *The Monkey King Thrice Beats the Boney Ghost* and *Waylaying the Horse*.



### 林子青 Lam Tsz-ching

習旦角，修畢香港演藝學院中國戲曲演藝深造文憑（粵劇）課程，師承劉洵、許堅信、鄭文瑛。扮相俏麗，聲音甜美，在校期間曾參演劇目《呂布與貂蟬》、《打神》、《拾玉鐲》、《打金枝》、長劇《桃花扇》等。二、四年參與香港演藝學院二十周年校慶演出《震天弓》，並隨學院赴德國參加柏林亞太週，演出《孫悟空三打白骨精》。現經常參與龍嘉鳳劇團及各大劇團之演出。

Lam Tsz-ching holds an Advanced Diploma in Cantonese Opera from The Hong Kong Academy for Performing Arts where she trained in *dan* (female) roles under Liu Xun, Hui Kin-shun and Cheng Man-ying. Lam has a pretty stage persona and sings with a sweet voice. While at the Academy, she has appeared in several productions, including *Lu Bu and Diaochan*, *Reprimanding the Gods*, *Picking up the Jade Bangle*, *Chastising the Princess* and the full-length production, *The Peach Blossom Fan*. In 2004, she appeared in *The Herculean Bow*, a production in celebration of the 20<sup>th</sup> anniversary of the Academy, and went on tour as part of the Academy's delegation to "Asia Pacific Weeks" in Berlin, Germany, performing *The Monkey King Thrice Beats the Boney Ghost*. Lam is an active figure on stage, often appearing in the productions of major troupes, including the Dragon and Phoenix Cantonese Opera Troupe.



### 譚穎倫 Tam Wing-lun

三歲起師承張寶華、傅月華、王家玲、彭曉新、鄭詠梅習基本功，伍卓忠、何孟良習古老排場，呂洪廣、林錦堂、陳汝騫習唱科。經常到新加坡及馬來西亞演出，獲得好評，為慶鳳鳴劇團和日月星劇團之基本演員。二、一二年起為香港八和會館「粵劇新秀演出系列」—油麻地戲院駐場演員，一三年獲香港藝術發展獎藝術新秀獎（戲曲）。

Tam Wing-lun began his elementary training when he was three under Cheung Po-wah, Fu Yuet-wah, Wong Ka-ling, Pang Hiu-sun and Cheng Wing-mui, and continued to learn the ancient "formulaic plays" (*paichang*) under Ng Cheuk-chung and Ho Mang-leung, and vocal skills under Lui Hung-kwong, Lam Kam-tong and Chan Yu-hin. His regular tours to Singapore and Malaysia have won him critical acclaim. Tam is on the resident cast of Hing Fung Ming Opera Troupe and Sun Moon Star Cantonese Opera Troupe. Tam becomes a resident actor in the Cantonese Opera Young Talent Showcase under the Chinese Artists Association of Hong Kong - Yau Ma Tei Theatre Venue Partnership Scheme from 2012. In 2013, he won the Award for Young Artists (*Xiqu*) of the Hong Kong Arts Development Awards presented by the Hong Kong Arts Development Council.



### 司徒翠英 Szeto Chui-ying

修畢香港演藝學院全日制中國戲曲（粵劇）課程，工生角，曾三度獲獎學金，成績優異。現為香港八和會館「粵劇新秀演出系列」—油麻地戲院駐場演員。早前曾隨任大勳、楊劍華及何家耀等習藝，亦隨賴天生與鍾雲山習唱。後加入由音樂領導劉建榮擔任顧問之粵韻新聲曲藝社習唱，及向擊樂領導陳小龍學習粵劇鑼鼓，後隨上海崑劇表演藝術家岳美緹習小生。曾參與多個專業劇團的演出，作不同行當的嘗試，

均獲好評。Szeto Chui-ying completed a full-time course in Chinese Opera (Cantonese Opera) at The Hong Kong Academy for Performing Arts with a specialism in *sheng* (male) roles, during which she was awarded scholarships three times for her outstanding performance. She is currently a resident actor in the Cantonese Opera Young Talent Showcase under the Chinese Artists Association of Hong Kong - Yau Ma Tei Theatre Venue Partnership Scheme. She was coached in performing techniques by Yam Tai-fan, Yeung Kim-wah and Ho Ka-yiu, and vocals by Lai Tin-sang and Chung Wan-shan. Later she joined the New Sounds Song Art Club, of which the ensemble leader Lau Kin-wing was an adviser, to practise singing. She also learned percussive points in Cantonese Opera under the percussion leader, Chan Siu-lung, and some operatic excerpts for *xiaosheng* (young civil male) roles in *Kunqu* under the famous virtuoso of the genre in Shanghai, Yue Meiti. She has also performed with many professional troupes and won critical acclaim for her attempts at different roles.

## 製作人員 Production Team



### 舞蹈編排顧問：伍宇烈

Choreography Consultant: Yuri Ng

現任無伴奏合唱劇團「一舖清唱」聯合藝術總監。二〇一一至一三年曾擔任香港小交響樂團駐團藝術家。一九九八年憑舞蹈作品《男生》獲法國Bagnolet編舞獎，於二〇一二年香港舞蹈年獎中獲傑出成就獎，及於一三年獲香港藝術發展局頒發年度最佳藝術家獎（舞蹈）。

主要劇場作品包括：一舖清唱 x 香港中樂團《中藥還需中樂醫》、任白慈善基金製作《西樓錯夢》及香港小交響樂團《士兵的故事》。

Yuri Ng is currently the Co-Artistic Director of a cappella theatre company, Yat Po Singers. He was Hong Kong Sinfonietta's Artist Associate from 2011-2013. He was awarded Prix D'ateur at the 6th Rencontres Choreographiques Internationales de Seine-St-Denis (Bagnolet) with his choreography of Boy Story in 1998. He also received the Outstanding Achievement Award at the Hong Kong Dance Awards in 2012. In 2013, Yuri received the Award for Best Artist (Dance) from the Hong Kong Arts Development Council. Recent creations include *Herbal, Vocal or Motional?* for Yat Po Singers (in collaboration of Hong Kong Chinese Orchestra); *Dream of the West Chamber* for Yam Kim Fai & Pak Suet Sin Charitable Foundation; *A Soldier's Story* for Hong Kong Sinfonietta.



### 執行舞蹈編排：熊德敏

Choreography (Execution): Selina Hung

香港演藝學院首屆中國舞系畢業生，一九八八年代表香港參加「全國藝術院校第二屆中國舞桃李杯比賽」，獲頒榮譽獎狀，同年加入香港舞蹈團。除表演外，曾參與排練、編舞及藝術統籌等工作。原創作品包括《飛絮》、《如風》、《夢裏夢外》、《舞出新天地》等。現為工俱舞蹈團藝術總監及香港舞蹈聯會委任執行委員。

Selina Hung was among the first batch of graduates in Chinese Dance at The Hong Kong Academy for Performing Arts. In 1988, she represented Hong Kong at the 2nd 'Taoli Cup' Chinese Dance Competition for Arts Institutes in China and was awarded a Certificate of Honour. She joined the Hong Kong Dance Company in the same year. Apart from performing on stage, she also participated in rehearsal work and choreography. Her choreography can be seen in *Flying Catkins*, *Like Wind*, *Dreams and Beyond*, *Dance to a New Age* etc. Hung is currently Artistic Director of the Dancing Group of Workers' Club and an Executive Committee Member of the Association of Hong Kong Dance Organisations.



### 擊樂領導 / 擊樂設計：高永熙

Percussion Leader / Gong and Drum Design: Ko Wing-hei

出身粵劇擊樂世家，師承父親高潤權，以及廣東粵劇學校粵劇科科長蘇學成。畢業於廣東粵劇學校（現廣東舞蹈戲曲藝術職業學院）。二〇〇五年赴廣東粵劇學校學習粵劇，一〇〇一年回港接受父親的教導，曾在艷陽天粵劇坊、紫迎楓劇團、東昇劇團及香港八和會館「粵劇新秀演出系列」等擔任掌板。

Ko Wing-hei comes from a family of percussionists in Cantonese Opera, trained by his father Ko Yun-kuen and Su Xuecheng, Head of Cantonese Opera, of the former Guangdong Cantonese Opera School (now Guangdong Dance and Drama College). He enrolled in the School in 2005, and upon graduation, returned to Hong Kong in 2010 to receive further training under his father. He was the percussion leader for the Sunny Cantonese Opera Troupe, Purple Maple Chinese Opera, Tung Sing Cantonese Opera Troupe and the Cantonese Opera Young Talent Showcase under the Yau Ma Tei Theatre Venue Partnership Scheme, presented by the Chinese Artists Association of Hong Kong.



### 音樂領導 / 音樂設計：劉國瑛

Music Director / Music Design: Martin Lau

自小深受父親的影響，熱愛粵劇，是已故粵劇紅伶劉月峰先生之子，著名音樂領導梁權師傅之誼子。近年有幸得到林家聲的賞識，於二〇一二年灌錄了全新製作的《林家聲粵劇承傳博精深新》精選系列之（二）（三）的專輯。現於龍嘉鳳劇團、青苗粵劇團擔任音樂領導，亦經常為不同團體擔任音樂領導、中樂領導之職。為發揚粵劇文化，

不遺餘力。

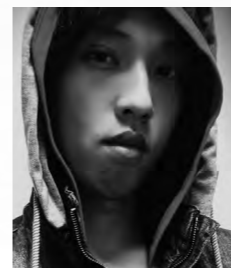
Martin Lau developed a keen interest in Cantonese Opera at a young age under the influence of his father, the late Cantonese Opera actor Lau Yuet-fung. He is also the godson of the famous ensemble leader, Leung Kuen. In 2012, he was handpicked by Maestro Lam Kar-sing in his new recording series. Lau is currently the ensemble leader of Dragon and Phoenix Cantonese Opera Troupe and the Hong Kong Young Talent Opera Troupe, but also leads ensembles or serves as Chinese music lead player for various groups. Many outstanding artists in Cantonese Opera have been trained by him through his diligent efforts to promote the art form over the years.

### 服裝設計：梁月慧

Costume Design: Leung Yuet-wai

一九八一至九一年間，擔任無線電視台主任設計師，曾參與製作包括《蝶海情僧》、《金玉觀世音》及《聊齋驚夢》等。

Leung Yuet-wai was Head Designer with HKTVB between 1981 and 1991 before she set up her own costume design company. She has designed for *Lovers' Butterfly Concerto*, *Golden Jade Goddess of Mercy* and *A Dream of Ghosts and Wizards*.



### 燈光設計：羅瑞麟

Lighting Designer: Wheel Lo

畢業於香港演藝學院獲藝術（榮譽）學士學位，主修舞台燈光設計，連續兩年獲頒演藝學院友誼社獎學金，至今已參與超過一百個演出製作。現為香港演藝學院演藝進修學院 – 舞台燈光設計基礎課程講師。

Wheel Lo obtained Bachelor of Fine Arts degree from The Hong Kong Academy for Performing Arts in 2007, majoring in Theatre Lighting Design. He was awarded the scholarship by Society of Academy for Performing Arts for two consecutive years. He worked for over 100 productions since graduated, major for lighting design. Lo gives lectures for the continuing education course on stage lighting design at The Hong Kong Academy for Performing Arts.

## 樂師 Musicians

鼓樂顧問：香港鼓藝團

Percussion Design Consultant: Hong Kong Drum Ensemble

香港鼓藝團於一九九八年五月由錢國偉創辦，經常策劃慈善活動及定期舉辦鼓樂音樂會，以義務性質參與社會不同的公益活動及探訪老人院、特殊學校等。鼓藝團亦經常參與大型慶典活動的演出，二〇一七年參與香港回歸十周年文藝晚會演出，一二年五月亦為北角新光戲院大劇院重光開幕典禮作表演嘉賓等。鼓藝團曾三次赴澳門演出及廣東三水作鼓樂交流，鼓藝團團員亦赴西安、山西絳州、太原等地學習傳統鼓樂技巧。

The Hong Kong Drum Ensemble was founded by Ronald Chin in May, 1998. Since then it has been organizing regular charity functions, drum concerts, visits to homes for the aged and special schools etc. as part of its voluntary work. The Ensemble has also appeared in gala events such as the variety show celebrating the 10th Anniversary of the Hong Kong SAR. In May 2012, it was a guest performer at the re-opening of the Sunbeam Theatre in North Point. The Ensemble has toured to Macau to perform on three occasions and to Sanshui of Guangdong for drum music exchange. Its members have gone on tours to Xian, Jiangzhou and Taiyuan of Shanxi etc. to learn traditional drum music techniques.

領鼓手：李嘉晉 Leader: Li Ka-chun

演出團員：戴旻熹 Players: Tai Man-hei

戴旻恩 Tai Man-yan

黃可翹 Wong Ho-kiu



(排名按筆劃序 in alphabetical order)



笛子：王嘉偉  
Dizi: Wong Ka-wai



倍大提琴：文潤儀  
Double Bass: Jacky Man



大鈸：朱智明  
Cymbals: Zhu Zhi-ming



中胡 / 二胡：朱智聰  
Zhonghu/Erhu: Zhu Zhi-cong



嗩吶：吳泳霖  
Suona: Ng Wing-lam Vanessa



中胡 / 二胡：吳家寶  
Zhonghu/Erhu: Ng Ka-po



古箏：何綺雯  
Guzheng: Yimen Ho



揚琴：林楚欣  
Yangqin: Lam Chor-yun



三弦：周熾楷  
Sanxian: Kent Chau



喉管 / 短筒：陳勳  
Houguan/Duantong: Chen Fen



大鑼：麥嘉威  
Daluo (Large Gong): Mai Jiawei



琵琶：葉要蓮  
Pipa: Ye Yaolian



電阮：鍾紹椿  
Electric Ruan: Rocky Chung Siu-chun



大提琴：鍾鵬瑞  
Cello: Chung Pang-sui

## 製作人員

### Production Team

監製 /導演：尹飛燕

編劇：尹飛燕 /周潔萍

執行導演 /舞台監督：阮德鏘

服裝設計：梁月慧

節目統籌：林司敏

文書校對：林司敏 /袁學慧

佈景：新港興舞台佈景製作有限公司

服裝：藝聲服裝

舞台機械：黃宇正

舞蹈編排顧問：伍宇烈

執行舞蹈編排：熊德敏

燈光設計：羅瑞麟

武術指導：韓燕明

助理舞台監督：高文謙 /陳愛蓮

總務：陳健一

錄影：盧氏影音製作公司

運輸：明益貨車

字幕翻譯：格致語言顧問有限公司

### 佈景工作人員（排名按筆劃序）

李貴華

陳子詠

陳子嶠

陳玉全

張超淵

曾偉華

黃國華

董智立

### 服裝工作人員（排名按筆劃序）

王根娣

江穎紅

余儀

陳瑞萍

梁惠芳

黃淑儀

黃雅雯

楊軍豪

楊奕衡

### 武師（排名按筆劃序）

尹威權

吳國華

袁龍驅

區榮顯

曹德寶

寧哲輝

鍾愛民

Producer / Director : Wan Fai-yin

Librettist : Wan Fai-yin / Chow Kit-ping

Deputy Director / Stage Director : Johnson Yuen

Costume Design : Leung Yuet-wai

Programme Coordinator : Lam Sze-man

Proofreading : Lam Sze-man / Yuen Hok-wai

Set Construction : Sun Kong Hing Stage Set Production Co.Ltd.

Costume : Yee Shing Costume Company

Stage Mechanics: Alfredo Wong

Choreography Consultant : Yuri Ng

Choreography (Execution) : Selina Hung

Lighting Designer : Wheel Lo

Martial Arts Director : Hon Yin-ming

Assistant Stage Director : Ko Man-him / Chan Oi-lin

Production Management: Kenone

Filming: Lo’s Digital Video

Transport: Ming Yick Lorry

Surtitles Translation: KCL Language Consultancy Ltd.

### Stage Art Team (in alphabetical order)

Lee Kwai-wah

Chan Tsz-wing

Chan Tsz-kiu

Chan Yuk-chuen

Cheung Chiu-yuen

Tsang Wai-wah

Wong Kwok-wah

Tung Chi-lap

### Costume & Makeup Team (in alphabetical order)

Wang Caneti

Kong Wing-hong

Yu Wui-yee

Chen Sui-ping

Leung Wai-fong

Wong Suk-yee

Wong Nga-man

Yeung Kwan-ho

Yeung Yik-hang

### Martial Arts Team (in alphabetical order)

Wan Wai-kuen

Ng Kwok-wah

Yuen Lung-kui

Au Wing-hin

Cho Tak-po

Ling Chit-fai

Chung Oi-man

謝謝蒞臨欣賞「中國戲曲節2015：新編粵劇《武皇陛下》」。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

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Your valuable opinion will facilitate our future planning of Chinese Opera programmes. Thank you.

| 21 / 7 (二 Tue) 7:30pm | 22 / 7 (三 Wed) 7:30pm | 23 / 7 (四 Thu) 7:30pm |
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Chinese operatic genre you admire ( you can choose more than one item )：

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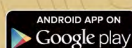
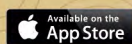
**越劇** Yue Opera  **潮劇** Chiu Chow Opera **其他劇種** Others（請註明 Please specify）：\_\_\_\_\_

| 節目 Programme  | 日期 Date      | 時間 Time          | 地點 Venue   |
|---|--------------|------------------|--|
| <b>開幕節目 Opening Programme</b>   |              |                  |  |
| 上海京劇院<br>Shanghai Peking Opera Troupe   | 19-21/6      | 7:30pm           | 香港文化中心大劇院<br>Grand Theatre,<br>Hong Kong Cultural Centre |
| 目連戲系列之一：<br>福建泉州市吳天乙打城戲傳承中心<br>Mulian Opera Series 1: Quanzhou Wu Tianyi Centre<br>for Dacheng Opera Heritage of Fujian | 23-25/6      | 7:30pm           | 香港大會堂劇院<br>Theatre, Hong Kong City Hall                  |
| 目連戲系列之二：<br>湖南省祁劇保護傳承中心<br>Mulian Opera Series 2: Centre for the Preservation of<br>Qi Opera of Hunan                   | 27-29/6      | 7:30pm           | 香港大會堂劇院<br>Theatre, Hong Kong City Hall                  |
| 目連戲系列之三：<br>安徽祁門目連戲班<br>Mulian Opera Series 3: Qimen Mulian Opera Troupe of<br>Anhui                                    | 2-3/7        | 7:30pm           | 油麻地戲院劇院<br>Theatre, Yau Ma Tei Theatre                   |
| 古腔粵劇<br>「嶺南餘韻」八大曲之《辨才釋妖》<br>Cantonese Opera recapturing ancient vocal style<br>Reverberating Notes from South China     | 5/7          | 7:30pm           | 沙田大會堂演奏廳<br>Auditorium, Sha Tin Town Hall                |
| Highlights of the Eight Classic Pieces<br>Monk Biancai Releases the Demon   | 6-7/7        | 7:30pm           | 高山劇場劇院<br>Theatre, Ko Shan Theatre                       |
| 北京京劇院<br>Peking Opera Theatre of Beijing  | 17-18/7      | 7:30pm           | 高山劇場新翼演藝廳<br>Auditorium,<br>Ko Shan Theatre New Wing     |
| 新編粵劇《武皇陛下》<br>A New Cantonese Opera <i>Her Majesty Wu Zetian</i>  | 21-23/7      | 7:30pm           | 葵青劇院演藝廳<br>Auditorium, Kwai Tsing Theatre                |
| 京崑劇場與山東省京劇院<br>Jingkun Theatre and Shandong Peking Opera Theatre  | 29-30/7      | 7:30pm           | 高山劇場新翼演藝廳<br>Auditorium,<br>Ko Shan Theatre New Wing     |
| 江蘇省蘇州崑劇院及蘇劇團<br>Suzhou Kunqu Opera Theatre of Jiangsu and<br>Su Opera Troupe  | 1-2/8<br>2/8 | 7:30pm<br>2:30pm | 香港文化中心大劇院<br>Grand Theatre,<br>Hong Kong Cultural Centre |

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