



CHINESE OPERA FESTIVAL

19.6-2.8

上海



SHANGHAI PEKING OPERA TROUPE

京劇院

19-21.6.2015

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



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



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上海京劇院

Shanghai Peking Opera Troupe

19.6.2015 (星期五 Fri) 7:30pm

全本《霸王別姬》

Farewell My Concubine (Complete Edition)

20.6.2015 (星期六 Sat) 7:30pm

《狸貓換太子》上本

How a Dead Cat was Substituted for a New-born Prince (Part I)

21.6.2015 (星期日 Sun) 7:30pm

《孫悟空大戰盤絲洞》

Sun Wukong's Battle at the Spider's Web Grotto

演出長約 2 小時 (中場休息 15 分鐘)

Programme duration is about 2 hours with a 15-minute intermission

延伸活動 Extension Activities

海派京劇藝術分享會

Sharing Session on the Art of Peking Opera in Shanghai Style

16.4.2015 (星期四 Thu) 7:30pm

香港文化中心演藝大樓四樓大堂

Foyer, Level 4, Auditoria Building, Hong Kong Cultural Centre

講者：尚長榮、陳少雲

Speakers: Shang Changrong, Chen Shaoyun

主持：譚榮邦

Moderator: Tam Wing-pong

細說京劇－書籍介紹

Book Display on the Stories of Peking Opera

1.5 – 31.5.2015

香港中央圖書館十樓藝術資源中心

Arts Resource Centre, 10/F, Hong Kong Central Library

(香港公共圖書館活動 Hong Kong Public Libraries activities)

藝人談：海派京劇藝術特色

Artists on Their Art: The Art of Peking Opera, Shanghai Style

18.6.2015 (星期四 Thu) 7:30pm

香港文化中心行政大樓四樓一號會議室

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

講者：單躍進、史依弘、李軍

Speakers: Shan Yuejin, Shi Yihong, Li Jun

主持：陳春苗

Moderator: Chan Chun-miu

展覽：細說京劇

Exhibition on the Stories of Peking Opera

10.5 – 15.5.2015

香港文化中心展覽場地

Foyer Exhibition Area, Hong Kong Cultural Centre

25.5 – 14.6.2015

葵青劇院大堂 Foyer, Kwai Tsing Theatre

30.5 – 11.6.2015

香港大會堂大堂 Foyer, Hong Kong City Hall

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

李美嫦

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

上海京劇院

Shanghai Peking Opera Troupe

(Shanghai Jingju Theatre Company)

上海京劇院成立於 1955 年，首任院長為京劇藝術大師周信芳，現任院長為單躍進。六十年來，劇院人才薈萃、劇目紛繁。《曹操與楊修》、《貞觀盛事》、《廉吏于成龍》、《成敗蕭何》、《孫悟空大戰盤絲洞》等經典劇目，囊括國家舞台藝術精品工程、中國藝術節大獎、文華大獎、中國戲劇獎、中國京劇藝術節金獎、中宣部五個一工程獎、中國戲曲學會獎等藝術桂冠。劇院屢赴歐、美、亞二十多個國家和港、台地區演出，蜚聲海外。

Shanghai Peking Opera Troupe (Shanghai Jingju Theatre Company) was established in 1955, and the founding president was the Peking Opera legend, Zhou Xinfang. The current president is Shan Yuejin. During six decades, the troupe has garnered a wealth of talents who helped build its repertory, which include not only the traditional but also new original productions. It has won the highest and most esteemed accolades and laurels in China, including the National Fine Stage Arts Project Award, the China Arts Festival Grand Prix, the Wenhua Grand Prix, the China Theatre Award, the Peking Opera Festival of China Gold Award, the Five 'One' Project Award, the China Xiqu Society Award, and many more. The Troupe gives frequent tours to Europe, America and Asia, covering more than twenty countries as well as Hong Kong and Taiwan.

海派京劇

京劇界向有「京派」與「海派」之說。「海派」指以上海為代表的南方各地京劇藝術，又稱「外江派」，成形於清末時期。其主要特點是勇於革新創造，善於吸收新鮮事物，例如西洋傳入的話劇、電影等，並是最早加入西方科技的戲曲表演之一，能及時反映現實生活，對京劇藝術的革新創造頗有貢獻。

有載同治五年（1866 年）英籍華人羅逸卿在上海建造仿京式戲園滿庭芳茶園，把京劇引進了上海。當時的上海舞台隨著徽、崑和梆子各有部份藝人改演京劇，這些劇種中某些固有的技藝特長，慢慢融入成為京劇表演的組成部份。周鳳林、邱阿增、姜善珍等崑班名伶改演京劇後，將崑曲優美的舞蹈身段、運腔技巧等表演程式技法移植到京劇中，上海京劇的表演逐漸融合了多個劇種的長處，深受上海觀眾追捧歡迎。

注重視覺享受

海派京劇一大特色是著重視覺享受，善於根據不同人物、不同規定情景，靈活地運用程式塑造人物，從生活出發創造新的表現方式。重視表演藝術的整體性，即重視給觀眾「看戲」，而不單純是「聽戲」。

海派京劇對舞台美術、道具的設計講究虛實結合，視覺衝擊力大。例如《狸貓換太子》（上本）火燒冷宮一場，上海京劇院的舞台美術人員學習現代舞台製作的表現技巧，利用燈光、煙霧，配合可以倒塌的舞台裝置，真實地呈現火災的場面。海派京劇還擅於學習其他藝術以為劇情服務。如《孫悟空大戰盤絲洞》中豬八戒面對女妖，手中的武器釘耙會自動軟下來、豬八戒的身體被妖怪截為兩段，這些技術便是從魔術中學習而來。

融合不同唱腔

海派京劇唱腔原以西皮、二黃為主，後以王鴻壽為代表的徽班名角帶着他們的看家戲轉向京劇舞台，自此吹腔、高撥子、徽調二黃加入唱腔，成了海派京劇的特色。海派京劇保留了徽調的唱腔特色，在板式節拍和節奏方面以簡潔著稱，以唱腔的氣勢和乾脆淋漓見長。同時也注意音樂的戲劇性，在傳統唱腔板式基礎上創造了稱為「聯彈」的演唱方式，即由多人接唱、連唱的演唱模式，表現戲劇矛盾和衝突。

戲劇性與出色做功

海派京劇文本注重懸念的設置，此特點從《狸貓換太子》（上本）劇情安排中可見一斑：大內總管陳琳將遭劉妃陷害的太子藏匿在妝盒的第三層偷出內宮，偏偏遇到劉妃嚴加盤問。陳琳謊稱盒內是皇上命摘的桃子，當妝盒一層層被打開時，觀眾的心也被緊緊地揪了上來，故事在一環套一環的懸念中完成。

《狸貓換太子》上本

How a Dead Cat was Substituted for a New-born Prince (Part I)



海派京劇向以做功出色著稱，無論是動作還是表情方面都精益求精。受西方話劇、電視、電影等影響，海派京劇較重視寫實，追求節奏明快，劇情激情緊湊。大量連台本戲中，海派演員們把唸和做密切結合起來，令故事情節更具吸引力。當年山陝梆子（秦腔）和直隸梆子藝人如李春來、李桂春等，將大批梆子劇目移植為京劇，該劇種中諸如帽翅功、耍眼珠、鬚口功、甩水髮等傳統絕技亦隨之被沿襲運用，從而豐富和提高了做功技藝。

海派京劇的武戲吸收了徽班、梆子；紹劇武戲的火爆、勇猛、激烈特點之餘，也執著創造新技巧，鑽研各種專屬的絕活。南方武戲主要流派如李春來的李派、蓋叫天的蓋派，都是以真功夫和新穎獨特的武打特技著稱。

海派武生奠基人李春來苦練一身絕招，包括欄杆上的後壓、捲簾；上兩張半拿頂、旱水；演《花蝴蝶》中穿厚底靴從三張高桌翻下、在空中抽拔背後之刀；《白水灘》中扔草帽圈、耍甩髮、紮槍吊毛、複雜棍花；《伐子都》中硬靠虎跳前撲、倒叉虎、穿蟒竄撲虎過桌子等等，皆是一時絕活。

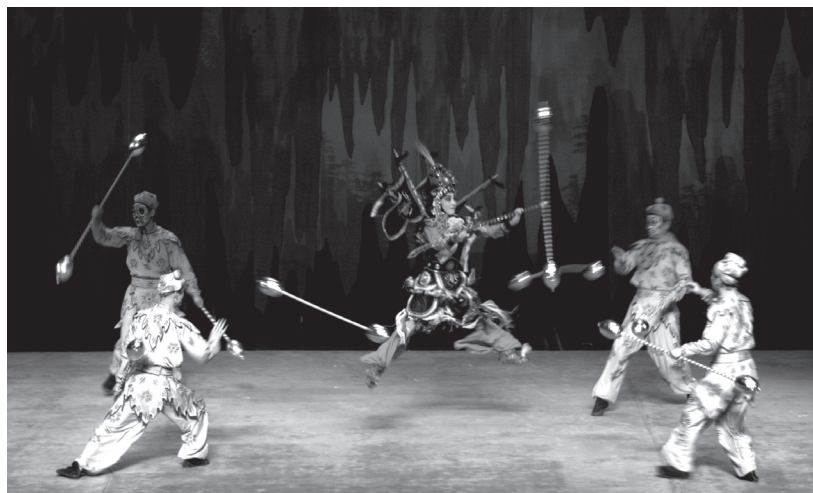
清末蓋叫天在丹桂第一台演出時，也創造了各種武打動作及刀槍把子，如「寶劍出鞘」和飛回劍鞘的「寶劍入鞘」，甚至雙劍同時入鞘。名武旦白玉豔、張美娟從踢四杆槍發展至踢十二杆槍，都是精彩成功的技藝。



蓋叫天在《惡虎村》展示身段「鷹展翅」

The stylised movement called 'the eagle spreads its wings', as demonstrated by Gai Jiaotian in *The Ferocious Tiger Village*

發展至近代的海派京劇武戲仍然別出心裁，《孫悟空大戰盤絲洞》便加入大量出色技巧。無數妖怪的兵器從空中拋出，孫悟空用金箍棒接住耍弄，又將它們擊回，驚險刺激。蜘蛛女妖運用踢槍技巧，面對拋向自己的近十根長兵器，用腳踢蹬，令人目不暇接。



《孫悟空大戰盤絲洞》中的
踢槍場面
Spear-kicking feat in *Sun Wukong's
Battle at the Spider's Web Grotto*

麒派藝術

麒派藝術由京劇大師周信芳（麒麟童）(1895-1975) 創建，是南派老生的重要流派。京劇界常有「北有梅蘭芳，南有周信芳」和「南麒北馬」之說法，麒派為海派藝術重要流派之一。有別於余叔岩的素雅、言菊朋的俊秀、馬連良的飄逸、譚富英的灑脫、楊寶森の沉鬱，周信芳的麒派藝術的風格豪邁慷慨，滄桑且激昂，並懷相當開放的創作思維。

周信芳非常重視舞台美術和音樂等各種藝術手段，強調這些藝術在戲曲表演中的作用。他力求舞台上各方面的藝術都能充分發揮作用，互相配合，著重戲曲藝術的整體美感，而非單單突出某一方面的美感。麒派藝術有大眾化、貼近生活的風格，表演真切生動，節奏鮮明，合乎現實生活邏輯規律。周信芳創立的「麒派」表演風格影響了京劇界乃至其他藝術門類的演員，令他成為一代宗師。



周信芳在《徐策跑城》中飾演徐策
Zhou Xinfang as Xu Ce in *Xu Ce Running to the City Wall*

參考資料：

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The Art of Shanghai-style Peking Opera

In Peking Opera, there is a distinction between the so-called Peking-style and Shanghai-style; the latter refers to the art from all places other than Beijing with Shanghai as the representative. It is also known as the Southern-style. Founded towards the late Qing period, the main feature of the Shanghai-style is the reform spirit and assimilation of new things like western dramas and movies. It is one of the first Chinese opera genres to introduce western technology which aptly reflects the real daily life and contributes significantly to the reform of the Peking Opera art.

In Tongzhi 5th year (1866), British-born Chinese Luo Yiqing brought Peking Opera into Shanghai and built the Peking-style Mantingfang tea courtyard theatre. Artists from Anhui, *Kunqu* and Bangzi troupes in Shanghai gradually switched to perform Peking Opera and brought with them their particular skills which slowly got assimilated into the Peking Opera performance. When *Kunqu* performers like Zhou Fenglin, Qiu Azeng and Jiang Shanzhen switched to do Peking Opera, their refined dance movements, vocalisation and performance techniques were transplanted into Peking Opera. As a result, merits of various regional opera genres got merged into the Peking Opera performances in Shanghai. This gradually became the feature of Shanghai-style Peking Opera which was very much well-received by the Shanghai audience.

Emphasis on Visual Enjoyment

A feature of Shanghai-style Peking Opera is the emphasis on visual enjoyment and dramatic integrity. Skilful in the use of different methods to portray different characters and specific settings, they are inspired by life in the creation of new expression format. They tend to focus more on the whole performance to enable the audience to have visual enjoyment as well apart from audio one.

Stage art direction and props design in Shanghai-style Peking Opera are very important to achieve great visual impact. In the scene of palace fire in *How a Dead Cat was Substituted for a New-born Prince* (Part I), the art team has learned the western techniques of using both lighting and smoke to complement with a collapsible set to create a realistic fire scene on stage. Stunts and effects from other art forms are also employed in performances. In *Sun Wukong's Battle at the Spider's Web Grotto*, Zhu Bajie's weapon will get softened automatically when faced with the spider demon while his body will be chopped into two by the demon as well. These effects are borrowed from magic.



《孫悟空大戰盤絲洞》

Sun Wukong's Battle at the Spider's Web Grotto

Combination of Different Vocal Styles

Shanghai-style Peking Opera was at first mainly sung in *xipi* and *erhuang* vocal style. Later when a group of famous Anhui troupe performers like Wang Hongshou switched to the Peking Opera stage bringing with them their signature repertoires, *chuiqiang*, *gaobozi*, *erhuang* and *xipi* became the predominant vocal style and this fine tradition has become a main feature of the Shanghai-style Peking Opera. Shanghai-style Peking Opera has, to a large extent, preserved the feature of the Anhui vocal style in its simple beat and rhythm, imposing and outright manner without much attention to minute details. Meanwhile emphasis is on the dramatic effect. On top of the traditional singing pattern, it created the so-called “joint-tone” singing style which means consecutive singing and mixed singing by different performers to enhance the dramatic effects and conflicts.

Emphasis on Dramatic Integrity

Shanghai-style puts a great emphasis on the dramatic integrity and pace of the play as a comprehensive artistic whole. *How a Dead Cat was Substituted for a New-born Prince* (Part I) tells of an enticing story. Chief Steward of the Imperial Household Chen Lin hides the newborn prince in a gift box and tries to sneak him of the palace as the prince is persecuted by Lady Liu. Unfortunately he runs into Liu and faced with harsh interrogation, Chen lies that the box contains peaches for the Emperor. When the box is opened layer by layer, the audience’s emotion is aroused and will get increasingly tense. The piece is a story built on suspense after suspense.

Shanghai-style Peking Opera places a lot of emphasis on acting and strives to perfect in no matter body movements or facial expression. Influenced by western dramas, television and movies, they tend to be realistic and fast-paced with a compact dramatic plot. In many full-length plays, performers would even combine the speech and acting to make the plot more enticing. Bangzi (*qingqiang*) artists from Shanshan and Zhili like Li Chunlai and Li Guichun adapted plenty of Bangzi repertoires into Peking Opera and along with them, special feats like shaking the hat brim, eyeball-rolling, beard skill and hair-flinging were also incorporated into the performance thus enriching the artistic presentation of Peking Opera.

While assimilating the exciting and vigorous features of the military plays in Anhui, Bangzi and Shao Operas, Shanghai-style Peking Opera also set its heart on the study and creation of new acrobatic feats. The major schools in military plays like Li Chunlai’s Li School and Gai Jiaotian’s Gai School are famous for their martial skills and special effects. Founder of the Shanghai-style *wusheng* Li Chunlai has undergone solid training in the performance of remarkable acrobatic feats like falling on his back on railings, rolling curtains and so on. The feat of jumping down from three stacked-up tables and drawing the sword on his back in mid-air in *Beautiful Butterflies*, hair-flinging and rod-brandishing in *Baishui Beach* as well as forward-pounding and back-flipping in *Niupi Mountain* have all received high acclaim.



蓋叫天飾演武松
Gai Jiaotian as Wu Song

During the premiere performance at Dangui towards late Qing, Gai Jiaotian choreographed all kinds of fantastic actions like drawing sword out of the scabbard as well as withdrawing it into it, sometimes using two swords. Famous *wudan* Bai Yuyan and Zhang Meijuan have advanced the feat of spear-kicking by increasing the number of spears from four to twelve. These are all examples of remarkable success.

Fighting scenes in Shanghai-style Peking Opera are vigorously exciting and original. There are lots of acrobatic feats in *Sun Wukong's Battle at the Spider's Web Grotto* like demons throwing out weapons into mid-air and Sun catching them with his staff; brandishes and strikes them back. There is also the spear-kicking feat where the spider demon would kick away ten spears thrown at her. All these remarkable stunts are feast for the audience's eyes.

Qi School

Founded by Peking Opera grandmaster Zhou Xinfang (1895-1975), the Qi School is a major Southern-style (i.e. Shanghai-style) *laosheng* school. There is a saying that goes "Mei Lanfang in the north and Zhou Xinfang in the south". The Qi stylistic school is an important stream in Shanghai-style Peking Opera. Named after Qilintong, the stage name of Zhou Xinfang, it is distinguished by a robust, forthright charm, mixed with a hot-bloodedness that comes from someone who has seen the ways of the world and is ready to accept creative challenges. The other schools are each stamped with the creator's artistic traits: Yu Shuyan's understated elegance, Yan Jupeng's handsomeness, Ma Lianliang's ethereal touch, Tan Fuying's carefree flair, and Yang Baosen's dark brooding.

Zhou put great emphasis on stage art, music and other artistic measures with a firm belief in the functions of these arts in opera performance. He strived to bring all the artistic aspects on stage fully into play while at the same time complementing one another to achieve an organic whole. This is because Zhou believed in the holistic approach instead of singling out a particular aspect. The Qi School advocates a popular, close-to-life performing style. Their performance is lively and sincere with a marked pace. Art is always created from real life. That makes their performance of the stories convincing and realistic. The performance style of Qi School founded by Zhou has cast a great impact on performers of Peking Opera as well as other art forms. Henceforth it consolidates his status as the grandmaster.



周信芳在《明末遺恨》中飾演崇禎
Zhou Xinfang as Chongzheng in *Lament of the Last Years of Ming*

Photos provided by the Shanghai Peking Opera Troupe (Shanghai Jingju Theatre Company)

Translation by Jeanie Wong and KCL Language Consultancy Ltd.

19.6.2015 (星期五 Fri)

全本《霸王別姬》 *Farewell My Concubine* (Complete Edition)

京劇《霸王別姬》取材於《西漢演義》，上世紀初由京劇名家楊小樓、梅蘭芳、金少山創演，成為菊壇經典名劇，但近代多只演〈別姬〉一折。上海京劇院集合老藝術家精雕細琢，以《梅蘭芳演出劇本選集》（1959年）載《霸王別姬》劇本為基礎進行整理，重現久別舞台的九幕全本《霸王別姬》。

The story of the Peking Opera, *Farewell My Concubine*, came from *The Romance of Western Han*. The Peking Opera was created and premiered by the famous Peking Opera virtuosos – Yang Xiaolou, Mei Lanfang and Jin Shaoshan in the early part of the 20th Century. It was so popular that it became a classic in Peking Opera. But in recent years, it appeared on stage chiefly as an excerpt. The Shanghai Peking Opera Troupe (Shanghai Jingju Theatre Company) has revived the complete edition of nine acts by inviting seasoned artists for input. They used the libretto of *Farewell My Concubine* printed in the book, *Collected Plays of Mei Lanfang* (1959) as the basis for revival, which is realised in the present production.

分場本事

第一場 霸王親征

楚漢爭鬥，相持五載。西楚霸王項羽聽信漢營降臣李左車之言，又被韓信榜文激怒，不顧眾臣勸諫，令即日舉兵伐漢。

第二場 虞姬勸諫

虞子期疑李左車有詐，遂往後宮求請項羽愛妃虞姬勸說項羽暫緩出兵。然項羽決心已定，虞姬勸阻無效。

第三場 韓信點兵

韓信登台點將，佈置十面埋伏。劉邦親至軍中勉勵，並告以張良四面楚歌之計。

第四場 風折纛旗

項羽率軍攻漢途中，狂風折斷軍中纛旗，戰馬驚嘶不已。下屬以凶兆為由，再行勸諫。項羽求勝心切，置之不顧。

第五場 劉項對陣

項羽獲報漢軍兵精糧足，方知中李左車之計。虞姬再次提醒項羽謹慎對敵，然已箭在弦上。兩軍會陣，劉邦佯敗，項羽緊追不捨。

第六場 誤入圈套

李左車現身山口，誘項羽進山。項羽怒而率軍追擊，欲決戰擒敵。

第七場 垓下重圍

韓信踞山頭指揮佈陣。項羽及楚軍被李左車引入陣中，拼死不能突破，在垓下陷於重圍。

- 中場休息十五分鐘 -

第八場 悲歌別姬

身困絕境，項羽撫騅長歎，慷慨悲歌；虞姬置酒舞劍，噙淚相慰。楚軍聞漢營楚歌之聲，大部離散。虞姬恐誤項羽突圍，奪劍自盡。

第九場 自刎烏江

項羽敗至烏江邊，亭長駕舟來接。戰馬烏騅竟投江而亡。項羽自覺無顏歸見江東父老，遂自刎於軍前。

Synopsis by Scenes

Scene One ***King of Chu Commanding the Army***

The strife between Chu and Han has lasted for five years. Swayed by Han defector Li Zuoche and enraged by Han Xin's humiliating public letter, Xiang Yu, the King of Chu, gives orders to invade Han without delay despite objections from his courtiers.

Scene Two ***Lady Yu Admonishes the King***

Yu Ziqi suspects Li Zuoche of subversive plans. He pleads with the King's favourite concubine, Lady Yu to persuade the King to defer the attack. But he is determined and her admonition is in vain.

Scene Three ***Han Xin Calls the Roll***

In the Han camp, Han Xin calls the roll at the marshalling point, laying out the plan for a siege on all sides. Liu Bang appears before the soldiers to boost morale, and informs Zhang Liang of the psychological warfare of surrounding the Chu camp with Chu tunes.

Scene Four ***A Freak Wind Breaks the Standard***

Xiang Yu is leading his army to attack Han. On the way, a freak wind breaks the army standard, frightening the war horses. His subordinates advise him against the attack again in view of the bad omen, but Xiang Yu dismisses them as he craves for a swift victory.

Scene Five ***Liu Bang and Xiang Yu in a Face-off***

Xiang Yu realises he has been deceived by Li Zuoche when news arrives that the Han army is strong and well-fed. Lady Yu reminds him to be doubly cautious in his face-off with the enemy, but it is already too late to turn back. In their face-off, Liu Bang feigns defeat with Xiang Yu in relentless pursuit.

Scene Six ***Lured into a Trap***

Li Zuoche emerges at a pass to lure Xiang Yu into the mountain. The enraged Xiang Yu leads his army in hot pursuit, determined to catch the enemy.

Scene Seven ***Siege in Gai Xia***

Han Xin plans the battle formation from the mountain top. Xiang Yu and his army are lured into the army formation by Li Zuoche and trapped in a siege in Gai Xia.

- Intermission of 15 minutes -

Scene Eight ***A Sad Song to Bid the Concubine Farewell***

The situation seems dire and irrevocable. Xiang Yu strokes his steed and sings a sad song. Lady Yu drinks with the King and performs a sword dance in an effort to console him although she is in tears. The Chu soldiers, on hearing the Chu songs, leave the army in droves. Lest she may burden Xiang Yu in breaking the siege, Lady Yu kills herself with his sword.

Scene Nine ***King of Chu Kills Himself in Wujiang***

Xiang Yu retreats to the banks of the Wujiang, where its prefect comes over the crossing on his boat to take him back to his native soil. Xiang's steed seems to understand and rushes into the river where it gets drowned. Feeling too ashamed to face the elders back home on the other shore, Xiang Yu kills himself in front of his soldiers.

主演

項羽(中)： 尚長榮
虞姬： 史依弘
項羽(前、後)： 楊東虎
韓信： 藍天
李左車： 李軍
劉邦： 徐建忠
虞子期： 金喜全
鍾離昧： 傅希如
項伯： 任廣平
周蘭： 董洪松
陳平： 齊寶玉
樊噲： 王楠楠
更夫： 嚴慶谷、虞偉、羅家康、
郝杰

烏江亭長： 齊寶玉
大馬夫： 張帥
探子： 郝杰

司鼓： 金正明
操琴： 陳磊、張紀華

劇本整理： 黎中城、王湧石
導演組： 陳金山、呂愛蓮、李春城、
朱偉剛

技術導演： 劉軍、高勁松
音樂整理： 高一鳴
舞美設計： 鄭加杰
服裝統籌： 葉文藻
舞台監督： 朱偉剛
劇務： 楊東虎

Cast

Xiang Yu (King of Chu) : **Shang Changrong**
(middle part)
Lady Yu: **Shi Yihong**
Xiang Yu (King of Chu) : **Yang Donghu**
(former and latter parts)
Han Xin : **Lan Tian**
Li Zuoche : **Li Jun**
Liu Bang : **Xu Jianzhong**
Yu Ziqi : **Jin Xiquan**
Zhongli Mei : **Fu Xiru**
Xiang Bo : **Ren Guangping**
Zhou Lan : **Dong Hongsong**
Chen Ping : **Qi Baoyu**
Fan Kuai : **Wang Nannan**
Night Watchmen : **Yan Qinggu, Yu Wei, Luo Jiakang,**
Hao Jie
Wujiang Station Prefect : **Qi Baoyu**
Senior Groom : **Zhang Shuai**
Spy : **Hao Jie**

Drum : **Jin Zhengming**
Jinghu : **Chen Lei, Zhang Jihua**

Screenplay Arrangement : **Li Zhongcheng, Wang Yongshi**
Director Team : **Chen Jinshan, Lu Ailian,**
Li Chuncheng, Zhu Weigang

Technical Directors : **Liu Jun, Gao Jinsong**
Music Arrangement : **Gao Yiming**
Stage Art Designer : **Zheng Jiajie**
Costume Coordinator : **Ye Wenzao**
Stage Manager : **Zhu Weigang**
Production Management : **Yang Donghu**

20.6.2015 (星期六 Sat)

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

連台本戲《狸貓換太子》為極具代表性的海派京劇精品，創演至今深受觀眾喜愛。其節奏明快，劇情曲折，戲劇性的舞台效果和真摯細膩的人物形象，皆具觀賞性。

The opera series, *How a Dead Cat was Substituted for a New-born Prince*, is a gem in Shanghai-style Peking Opera. It has been a perennial favourite among Chinese opera fans since its premiere. The fast-moving plotline with its many twists and turns, the dramatic staging and the insightful portrayal of characters etc. have all made it a highly enjoyable performance.

分場本事

第一場

故事發生在北宋大中祥符年間。真宗皇帝趙恒沉迷煉丹求仙，不理朝政。他年過半百，尚無子嗣，這日忽聞東宮李妃、西宮劉妃同時懷上身孕，龍心大悅，頒下聖旨一道，各賜金珠一枚，以為信物，哪宮先生龍子，便立為皇后。聖旨一出牽動兩宮。劉妃產期在李妃之後，為奪后位與內侍郭槐定下毒計。不久李妃果然比劉妃先生下一個男嬰。誕子之日郭槐將剝皮狸貓與新生的男嬰調換，劉妃誣陷李妃產下妖孽，李妃被貶入冷宮。劉妃將裝有男嬰的妝盒交給宮女寇珠，謊稱裡面裝的是污穢不祥之物，命她速將妝盒丟入御河。

第二場

寇珠領命手捧妝盒來到金水橋畔，突然盒中傳出嬰兒啼哭之聲。寇珠猶豫再三打開妝盒，見妝盒中分明是剛剛產下的男嬰，不禁嚇得魂飛魄散。寇珠生性善良，不忍加害無辜，但也不敢違抗劉妃懿旨，就在這兩難之時大內總管陳琳聞嬰兒啼哭聲趕來。陳琳發現了妝盒中的男嬰，向寇珠問明情由，不覺大驚失色，這妝盒中的男嬰不是李妃剛產下的太子還會是誰？陳琳、寇珠決心保全太子，二人自知事關重大，對天盟誓保守秘密。但是要怎樣將太子帶出險地？陳琳見自己手中給八賢王上壽用的妝盒，不免計上心來，將太子藏於裝壽桃的妝盒之中，朝宮外走去……

第三場

急於離宮的陳琳偏偏碰上了郭槐，狡猾的郭槐對陳琳的妝盒起了疑心，稱劉妃要過問給八賢王上壽的事情，將陳琳帶到了劉妃的面前。劉妃對陳琳問長問短，陳琳機智周旋，最後劉妃命陳琳打開妝盒她要親自驗看，就在這危機時刻，寇珠突然出現為陳琳解圍。

第四場

南清宮內張燈結綵，甯總管正在為八賢王的四十大壽忙碌。陳琳以上壽為名面見八賢王，請八賢王救救太子。八賢王聞聽此事震怒不已，要闖宮院打奸妃，被陳琳勸下。八賢王聽從陳琳的建議決定先將太子收留在南清宮內。恰在此時狄娘娘為八賢王產下一位小王爺，為掩人耳目，八賢王對外宣稱得的是雙胞胎。

- 中場休息十五分鐘 -

第五場

七年後。劉妃因產下太子被立為皇后。不料太子夭亡，皇帝悲痛萬分，得知八賢王之子趙禎天資睿智，將其召進大內，封為守缺太子。新太子不是別人，正是當年李妃所生的嬰孩。一日，寇珠帶太子遊宮，太子誤闖冷宮見到了當年被貶的李娘娘，也就是自己的親生母親。母子天性讓太子覺得這位李娘娘非常可親。李妃見到太子不禁想起自己的孩子，悲從中來。寇珠見李娘娘思子心切，太子在眼前而不能相認，矛盾萬分。在李娘娘對當年生子一事的再三追問下，寇珠不敢明言，只能用言語暗示，並讓太子給李妃行叩頭大禮。想不到這一舉動給寇珠招來了大禍。

第六場

冷宮太監秦鳳將太子前往冷宮的事情稟告給郭槐。劉后盤問太子，發覺寇珠做事一反常態，對當年之事起了疑心。劉后拷問寇珠，寇珠守口如瓶，最後暈死過去。劉后一計不成又生一計，將陳琳招來，命他繼續拷問寇珠，自己則在一旁察言觀色。為保太子，陳琳只得違心而行。寇珠看出陳琳的為難，未免事情暴露，毅然觸柱，玉殞香消。

第七場

劉后請旨欲將李妃置於死地。陳琳前往冷宮報信，將當年之事和盤托出。陳琳決定就算拼死也要保定李妃出宮。就在這時秦鳳衝上，原來陳琳的話他都聽得真切。秦鳳雖然是一介無名太監卻也痛恨劉后所為，願助李妃一臂之力。秦鳳將自己的衣服除下給李妃，讓她扮成太監模樣混出宮去，自己則留下火焚冷宮，以免劉后起疑，甘願代替李妃投火自焚。

第八場

劉后察看火場，發現燒死之人乃是男身，又得知陳琳帶了一名太監模樣的人出宮，得知李妃已然逃出宮門，要將陳琳斬首。八賢王聞訊趕來，闖丹閣面見皇兄，說服皇上將陳琳從法場召回。陳琳將當年狸貓換太子之事原原本本道出。皇上大驚，想信又不敢輕信，命人燒紅了九轉銅鼎，以炮烙之刑試陳琳所言的真假。陳琳毅然向銅鼎撲去，皇上深受震動，當即赦免陳琳。就在皇上要斬劉后，認太子，平冤案，真相大白於天下之時，真宗皇帝趙恒因病猝死，狸貓一案遂又冤沉海底。

Synopsis by Scenes

Scene One

The story takes place during the reign of Emperor Zhenzong of the Northern Song Dynasty. The Emperor indulges himself in alchemy, so much so that he puts aside the affairs of the state. He is over fifty, but is yet to have an heir. Then one day, he receives the good news that two of his concubines, Lady Li and Lady Liu, are pregnant. He is so overjoyed that he bestows a golden pearl as a gift upon each of them, and declares that whichever of the two gives birth to a male heir first will be made Empress. The news rocks the two palace chambers where the consorts reside. Liu is aware that her term comes later than Li's, so to secure her position, she plots a devilish scheme with a eunuch Guo Huai. On the day Li gives birth to a baby boy, indeed ahead of Liu, Guo replaces the baby with a skinned dead cat. Li is then accused by Liu of having given birth to a monster, and is sent by the Emperor to a deserted chamber on the palace grounds. Liu places the baby in a gift box and gives it to one of her palace maids, Kouzhu, telling her that it contains something that would bring bad luck and that she should throw it into the palace moat without delay.

Scene Two

Kouzhu takes the box to the bridge, and suddenly hears a baby's cry coming from it. She hesitates before opening the box, and when she does, she is shocked to see there is a new-born baby inside. Her kind heart stops her from throwing it into the water, but she dares not disobey Lady Liu's order either. Just as she is struggling with her dilemma, the Chief Steward of the Imperial Household, Chen Lin, arrives because he also heard the baby's cry. He is shown the baby in the box and learns from Kouzhu how it came to be here. It dawns on him that this must be Lady Li's son, the crown prince. The two decide to protect the prince and swear to keep the secret. But how can they get the baby out of this dangerous place? Chen looks at the gift box in his hand, which is full of peaches for the Eighth Prince's birthday, and decides to hide the baby in it before he goes out of the palace...

Scene Three

Just as Chen walks out, he bumps into Guo Huai. Guo is cunning enough to suspect something is amiss about Chen's gift box, and on the pretext that Lady Liu wants to know more about sending birthday gifts to the Eighth Prince, takes Chen to see her. Chen is smart enough to spar her questioning, and just as Liu demands to see what is inside the box, Kouzhu steps in to help him out.

Scene Four

The Eighth Prince's palace is bustling with activity as preparation is underway for His Royal Highness's fortieth birthday. Chen seeks an audience with the Prince on the pretext that he wants to formally offer his birthday greetings. On seeing the Prince, he tells him about the crown prince and seeks his help to save the baby. The Prince finds this an outrage, and wants to go straight to the imperial palace to seek the evil Lady Liu out, only to be dissuaded by Chen. He takes Chen's advice to keep the baby in his residence. Just at this juncture, his consort, Lady Di, has given birth to a boy as well. So the Prince takes this opportune news to announce that he has just become the father of a pair of twins.

- Intermission of 15 minutes -

Scene Five

Seven years later, Lady Liu has become the empress because she has given the Emperor a male heir. But the little prince dies, much to the chagrin of the Emperor. When he hears that the Eighth Prince's son, Zhao Zhen, is a boy of great intelligence, he orders to have him brought to him and makes him the heir-apparent. The boy is none other than his own son, born by Lady Li. One day, Kouzhu takes the young prince for a walk on the palace grounds. The boy comes upon the remote chamber where Lady Li resides. He instinctively feels that he is drawn to her, while Lady Li, on seeing him, is reminded of her own son and is much saddened. Kouzhu feels for her, but dares not tell her the truth. When Lady Li again asks her about the strange incident of her son's birth, Kouzhu cannot but give an evasive answer. She also tells the boy to kowtow to Lady Li in a formal greeting, little does she know that this is going to bode ill for herself.

Scene Six

The eunuch serving Lady Li's chamber, Qin Feng, reports to Guo Huai about the young prince's visit. Empress Liu questions the Prince and finds Kouzhu's behaviour strange. She begins to suspect Kouzhu has not done as she was told years ago, and interrogates her with torture. But Kouzhu refuses to confess until she passes out. Liu has another trick up her sleeve. She has Chen Lin brought in, and orders him to continue torturing Kouzhu to see if they are collaborators. To protect the crown prince, Chen has to reluctantly obey. Kouzhu can see how difficult it is for him, so she kills herself by dashing her head against a pillar, thus bringing the secret with her forever.

Scene Seven

Empress Liu still wants to get Lady Li out of the way permanently, so she seeks the Emperor's approval. On getting wind of this, Chen rushes there to tell Lady Li the true story. He also decides to risk his own life to help her escape. Just at that moment, the eunuch Qin Feng rushes in and offers to sacrifice himself. He has heard Chen's disclosure, and although he is a mere low-ranking eunuch, he finds Liu's devilish manipulation despicable. He offers Li his clothes so that she can disguise herself as a eunuch to escape from danger, while he stays behind, sets fire to the chamber and throws himself into it, in order to put an end to Liu's murderous actions once and for all.

Scene Eight

Empress Liu inspects the ruins from the fire, and discovers that the dead body belongs to a man. She also hears that Chen Lin left the palace with a eunuch. Putting two and two together, she knows Li has already got out of the palace grounds, and wants to behead Chen. At the news of this, the Eighth Prince barges into the pavilion where the Emperor is practicing his alchemy and persuades his brother to bring Chen back from the execution ground. Chen retells in detail how a skinned cat was used to replace the baby crown prince, to the devastation of the Emperor. But the Emperor still has doubts as to the truth of Chen's story, so he put him to the test. He orders to have a bronze tripod fired up to warn Chen that if he is not telling the truth, he will be put to the scorching torture. Chen reacts by throwing himself at the grilling surface. Shocked by the act, the Emperor believes what Chen says and pardons him. Just when he is going to revoke the whole case by making Zhao Zhen his legitimate heir and having Empress Liu executed, the Emperor dies from a sudden illness. The case is once again left unresolved.

主演

陳琳： 陳少雲
寇珠： 史依弘
李妃（前）： 嚴海鷹
李妃（後）： 胡璇
劉妃： 熊明霞
趙恒（真宗皇帝）： 唐元才
趙德芳（八賢王）： 徐建忠
郭槐： 任廣平
趙禎： 畢璽璽
甯總管： 嚴慶谷
秦鳳： 虞偉
郭安： 李秋明
寇准： 齊寶玉
王延齡： 郭毅
焦廷貴： 楊一駒
陶三春： 王潔雯

指揮： 金樂華
司鼓： 金正明
操琴： 張紀華、楊梅

編劇： 黎中城、劉夢德、程惟湘、

導演： 董紹瑜、陳金山

復排導演、執行排練： 陳金山

表演指導： 李春城、陸義萍

音樂指導： 金國賢

唱腔設計： 金國賢、李壽成

作曲配器： 金樂華

打擊樂設計： 李朝貴、金正明

舞美設計： 徐福德

燈光設計： 伊天夫、孫新華

服裝造型設計： 翁麗君

技術導演： 劉德利、高勁松

舞台監督： 朱偉剛

劇務： 王楠楠

Cast

Chen Lin : **Chen Shaoyun**
Kouzhu : **Shi Yihong**
Lady Li (former part) : **Yan Haiying**
Lady Li (latter part) : **Hu Xuan**
Lady Liu : **Xiong Mingxia**
Zhao Heng (Emperor Zhenzong) : **Tang Yuancai**
Zhao Defang (Eighth Prince) : **Xu Jianzhong**
Guo Huai : **Ren Guangping**
Zhao Zhen : **Bi Xixi**
Household Chief Ning : **Yan Qinggu**
Qin Feng : **Yu Wei**
Guo An : **Li Qiuming**
Kouzhun : **Qi Baoyu**
Wang Yanling : **Guo Yi**
Jiao Tinggui : **Yang Yiju**
Tao Sanchun : **Wang Jiewen**

Conductor : **Jin Lehua**
Drum : **Jin Zhengming**
Jinghu : **Zhang Jihua, Yang Mei**

Playwrights : **Li Zhongcheng, Liu Mengde, Cheng Weixiang, Dong Shaoyu**
Directors : **Dong Shaoyu, Chen Jinshan**
Rehearsal Director & Rehearsal Executor : **Chen Jinshan**

Performing Advisers : **Li Chuncheng, Lu Yiping**
Music Instructor : **Jin Guoxian**
Vocalisation : **Jin Guoxian, Li Shoucheng**
Composition & Orchestration : **Jin Lehua**
Percussion Designers : **Li Chaogui, Jin Zhengming**
Stage Art Designer : **Xu Fude**
Lighting Designers : **Yi Tianfu, Sun Xinhua**
Costume & Image Design : **Weng Lijun**
Technical Directors : **Liu Deli, Gao Jinsong**
Stage Manager : **Zhu Weigang**
Production Management : **Wang Nannan**

21.6.2015 (星期日 Sun)

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

根據《西遊記》章節改編，具鮮明海派特色的大型神話京劇武戲，全劇情趣盎然、表演生動，武打技藝令人目迷心驚。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，外型出格。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。

神色怪異的妖精在陰森的盤絲古洞裡張牙舞爪。當他們打聽到羅漢化身的唐僧從此路過，頓時垂涎欲滴，欲將他生擒果腹。多情的女兒國國王，愛慕來自東土的男子，求婚未成，反被惡魔攝去靈魂。兇狠的蜘蛛精持仗妖術，借用女王妖美的身軀擄走唐僧，百般蠱惑。勇敢聰敏的孫悟空變作女身，潛入妖窟力降群魔，以正義戰勝邪惡。

The story of this Peking Opera with a mythical theme comes from *Journey to the West*. The staging has an ostensibly Shanghai style, with its attention to details, lively acting, gripping martial arts, unconventional scenography and impactful special effects. The new elements added to the traditional Peking Opera stage craft have made this production flamboyant, audacious and highly entertaining. It has more than 600 show runs since it was first premiered in the 1980s, and is now an iconic piece in the stock repertory of Peking Opera of Shanghai Style.

In the Spiders' Grotto, the weird-looking spider demons are ominously waiting for the arrival of Monk Tripitaka on his way to the West. Tripitaka is actually the mortal incarnation of an Arhat under the Buddha of the West. The spiders are wielding their spindle legs as they imagine the delicious 'meat' that will soon land in their stomach. Now there is a kingdom populated only by women nearby. Their ruler is infatuated with this man from the Eastern Land, and offers to marry him but gets rebuffed. The Spider Demon takes the opportunity to seize her soul and enters her body, with the purpose of seducing Tripitaka with her voluptuous beauty. It manages to kidnap him to the grotto. Tripitaka's disciple, Sun Wukong the Monkey King, is brave and smart. He transforms into a woman form to sneak into the grotto, where he fights the demons and finally wins.

分場表

Scenes

第一場 精生石窟

Scene One ***Demon born in the cave***

第二場 禍起宮闈

Scene Two ***Trouble brewing in the palace***

第三場 魂驚野壑

Scene Three ***Terror in the wilderness***

- 中場休息十五分鐘 Intermission of 15 minutes -

第四場 智入魔穴

Scene Four ***Tricking his way into the demon's cave***

第五場 絲盤古洞

Scene Five ***The spider's web grotto***

主演

女兒國王 / 蜘蛛精化身：馮 蘊
孫悟空：郝 杰
唐 僧：傅希如
豬八戒：虞 偉
沙 僧：高 楓
蜘蛛精真身 / 孫悟空替身：胡麗莎
土 地：李建普
毒蛇精：孫 偉
蠍子精：張 帥
蛤蟆精：閔潤蕾
蝙蝠精：徐克勝
雞 神：洪小鵬

指 揮：龔國泰
司 鼓：童青青
操 琴：楊 梅

編 劇：黎中城
復排導演：王振鵬
復排副導演：高勁松
指導老師：嚴慶谷、趙京茹、
金 蓉
唱腔設計：高一鳴
作 曲：曾加慶、龔國泰
佈景設計：徐福德
燈光設計：孫 浩
服裝設計：孫耀生
化妝設計：翁麗君
特 技：張用富、徐敏達、
翁麗君
舞台監督：朱偉剛
劇 務：王楠楠

Cast

Queen of Women's Country /
Spider Demon's transformed form : **Feng Yun**
Sun Wukong : **Hao Jie**
Monk Tripitaka : **Fu Xiru**
Zhu Bajie : **Yu Wei**
Sha Wujing : **Gao Feng**
Spider Demon's true form /
Sun Wukong's disguised form : **Hu Lisha**
Earth Deity : **Li Jianpu**
Python Demon : **Sun Wei**
Scorpion Demon : **Zhang Shuai**
Toad Demon : **Yan Runlei**
Bat Demon : **Xu Kesheng**
Rooster Deity : **Hong Xiaopeng**

Conductor : **Gong Guotai**
Drum : **Tong Qingqing**
Jinghu : **Yang Mei**

Screenplay : **Li Zhongcheng**
Rehearsal Director : **Wang Zhenpeng**
Rehearsal Deputy Director : **Gao Jinsong**
Instructors : **Yan Qinggu, Zhao Jingru,
Jin Rong**
Vocalisation : **Gao Yiming**
Composers : **Zeng Jiaqing, Gong Guotai**
Set Designer : **Xu Fude**
Lighting Designer : **Sun Hao**
Costume Designer : **Sun Yaosheng**
Make-up Designer : **Weng Lijun**
Special Effects : **Zhang Yongfu, Xu Minda,
Weng Lijun**
Stage Manager : **Zhu Weigang**
Production Management : **Wang Nannan**

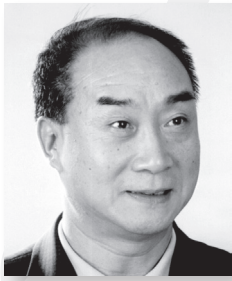
主要演員 Performers



尚長榮 Shang Changrong

國家一級演員，工花臉，師承陳富瑞、蘇連漢、侯喜瑞。京劇藝術大師尚小雲之子。第八、第九、第十屆全國政協委員；中國戲劇家協會主席、上海市文學藝術界聯合會副主席、上海市戲劇家協會主席、中國戲曲學院客座教授、上海戲劇學院客座教授。國家級非物質文化遺產（京劇）項目代表性傳承人。首位中國戲劇梅花大獎得主。曾獲文化部文華表演獎、中國藝術節優秀表演獎、中國京劇藝術節優秀表演獎、中國戲劇節優秀表演獎、上海白玉蘭戲劇表演藝術主角獎和國際戲劇協會（I.T.I.）世界戲劇大使等稱號。

Shang Changrong is a National Class One Performer specialised in *hualian* (painted face) roles. The son of the famous Peking Opera legend, Shang Xiaoyun, he was trained under Chen Furui, Su Lianhan and Hou Xirui. He is a member of the 8th, 9th and 10th sessions of the Chinese People's Political Consultative Conference, Chairman of the Chinese Dramatists' Association, Vice-Chairman of the Shanghai Federation of Literary and Art Circles, and Chairman of the Shanghai Dramatists' Association. He is also a Visiting Professor of the National Academy of Chinese Theatre Arts and the Shanghai Theatre Academy. His many accolades include Representative Bearer of the Intangible Cultural Heritage of Peking Opera at National Level, the first ever winner of the Plum Blossom Award Grand Prix for Chinese Theatre, the Wenhua Performance Award presented by the Ministry of Culture, an Outstanding Award at the China Arts Festival, an Outstanding Award at the Peking Opera Festival of China, another Outstanding Award at the China Theatre Festival, the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art, and the title of 'World Theatre Ambassador' of the International Theatre Institute (I.T.I.).



陳少雲 Chen Shaoyun

國家一級演員，麒派老生，拜師周少麟、趙麟童及戲劇導演阿甲，師承張信忠、明毓昆等。上海市戲劇家協會副主席、周信芳藝術研究會副會長、國家級非物質文化遺產（京劇）項目代表性傳承人。其人物塑造鮮活，表演規範工整，被視為當今菊壇具有代表性的麒派藝術繼承人。曾獲中國戲劇梅花獎、文化部文華表演獎、中國戲劇節優秀表演獎、中國京劇藝術節優秀表演獎、上海白玉蘭戲劇表演藝術主角獎等榮譽。

Chen Shaoyun is a National Class One Performer specialised in *laosheng* (old male) roles of the Qilintong stylistic school. He was a formal disciple of Zhou Shaolin, Zhao Lintong and the theatre director Aja. He was also trained under Zhang Xinzhong and Ming Yukun. Chen is the Vice-Chairman of the Shanghai Dramatists' Association, Vice President of the Zhou Xinfang Art Research Association, and a Representative Bearer of the Intangible Cultural Heritage of Peking Opera at National Level. He is considered a distinguished figure and exponent of the Qilintong stylistic school in Chinese traditional theatre today with his vivid and convincing portrayal of his characters. His accolades include the Plum Blossom Award for Chinese Theatre, Wenhua Performance Award presented by the Ministry of Culture, an Outstanding Award at the China Theatre Festival, another Outstanding Award at the Peking Opera Festival of China, Lead Actor Award at the Shanghai White Magnolia Award for Theatrical Art.



史依弘 Shi Yihong

國家一級演員，工青衣、刀馬旦，宗梅派。畢業於首屆中國京劇優秀青年演員研究生班。師承張美娟、盧文勳、李玉茹、于永華等。第十二屆全國政協委員、上海市青聯副主席。曾獲中國戲劇梅花獎、全國中青年京劇演員電視大賽優秀表演獎、上海白玉蘭戲劇表演藝術主角獎等獎項。

Shi Yihong is a National Class One Performer specialised in *qingyi* (virtuous female) and *daomadan* (sword-wielding and horse-riding female) roles, in the stylistic school of Mei Lanfang. She was among the first batch of trainees to have completed the postgraduate course for Chinese outstanding young Peking Opera performers. She was trained under Zhang Meijuan, Lu Wenqin, Li Yuru and Yu Yonghua. Shi is currently a member of the 12th session of the Chinese People's Political Consultative Conference and Vice-Chairman of the Shanghai Youth Federation. She was the winner of the Plum Blossom Award for Chinese Theatre, an Outstanding Award at the All China Television Grand Prix for Young to Middle-aged Peking Opera Performers, and the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art.



唐元才 Tang Yuancai

國家一級演員，工淨，師承方榮翔、王正屏、錢福元、周正禮等。曾獲中國戲劇梅花獎、文化部第七屆文華表演獎、全國青年京劇演員電視大賽最佳表演獎、上海白玉蘭戲劇表演藝術主角獎、寶鋼高雅藝術演員獎。

Tang Yuancai is a National Class One Performer specialised in *jing* (painted face) roles, and was trained under Fang Rongxiang, Wang Zhengping, Qian Fuyuan and Zhou Zhengli. He was the winner of the Plum Blossom Award for Chinese Theatre, the 7th Wenhua Performance Award presented by the Ministry of Culture, the Best Performance Award at the All China Television Grand Prix for Young Peking Opera

Performers, the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art, and a Performance Award at the Shanghai Baogang Beaux-Arts Awards.



李 軍 Li Jun

國家一級演員，工老生，宗楊派，師承李鳴盛、馬長禮、梁慶雲、汪正華等。畢業於首屆中國京劇優秀青年演員研究生班。曾獲梅蘭芳金獎、全國京劇優秀青年演員評比展演榮譽獎、全國中青年京劇演員電視大賽最佳表演獎。

Li Jun is a National Class One Performer specialised in *laosheng* roles. He was trained in the Yang Baosen stylistic school under Li Mingsheng, Ma Changli, Liang Qingyun and Wang Zhenghua. He was among the first batch of trainees to complete the postgraduate course for Chinese outstanding young Peking Opera performers. The accolades he has won include the Mei Lanfang Gold Award, an Honour

Award at the All China Accreditation Showcase for Outstanding Young Peking Opera Performers, and the Best Performance Award at the All China Television Grand Prix for Young to Middle-aged Peking Opera Performers.



嚴慶谷 Yan Qinggu

國家一級演員，工文武丑，兼演猴戲。畢業於首屆中國優秀青年京劇演員研究生班。拜師張春華，得閻世喜、孫正陽、鈕驃、劉異龍、陳正柱等親授。上海市非物質文化遺產（京劇）項目代表性傳承人。曾獲全國青年京劇演員評比展演一等獎、全國青年京劇演員電視大賽最佳表演獎、上海白玉蘭戲劇表演藝術主角獎。

Yan Qinggu is a National Class One Performer specialised in *wenwuchou* (comic role in both civil and military styles) as well as the 'Monkey King' role. He was among the first batch of trainees to complete the postgraduate course for Chinese outstanding young Peking Opera performers, where he was a

student of Zhang Chunhua, and was personally coached by Yan Shixi, Sun Zhengyang, Niu Piao, Liu Yilong and Chen Zhengzhu. He is a Representative Bearer of the Intangible Cultural Heritage of Peking Opera of Shanghai City, winner of a Class One Award at the All China Accreditation Showcase for Outstanding Young Performers in Peking Opera, the Best Performance Award at the All China Television Grand Prix for Young Peking Opera Performers, and the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art.



徐建忠 Xu Jianzhong

國家一級演員，工老生。畢業於上海市戲曲學校。師從遲世恭、張少樓、沈金波、關松安、何玉蓉、李春城等。曾獲第五屆中國戲劇節優秀表演獎、全國中青年京劇演員電視大賽螢屏獎。

Xu Jianzhong is a National Class One Performer specialised in *laosheng* roles. He was trained at the Shanghai Opera School under Chi Shigong, Zhang Shaolou, Shen Jinbo, Guan Songan, He Yurong and Li Chuncheng. He won an Outstanding Award at the 5th China Theatre Festival, and the Television Screen Award at the All China Television Grand Prix for Young to Middle-aged Peking Opera Performers.



胡璇 Hu Xuan

國家一級演員，工老旦。畢業於中國京劇優秀青年演員研究生班。師從李多芬、李金泉、王玉敏、王晶華等。曾獲全國京劇中青年演員評比展演一等獎、全國青年京劇演員電視大賽螢屏獎、上海白玉蘭戲劇表演藝術主角獎、中國戲劇節優秀表演獎等。

Hu Xuan is a National Class One Performer specialised in *laodan* (old female) roles. She completed the postgraduate course for Chinese outstanding young Peking Opera performers and was trained under Li Duofen, Li Jinquan, Wang Yumin and Wang Jinghua. Her accolades include a Class One Award at the All China Accreditation Showcase for Young to Middle-aged Peking Opera Performers, a Television Screen Award at the All China Television Grand Prix for Young Peking Opera Performers, the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art and an Outstanding Award at the China Theatre Festival.



金喜全 Jin Xiquan

國家一級演員，工小生，宗葉派。畢業於第四屆中國京劇優秀青年演員研究生班、首屆中國京劇流派藝術研習班。師承葉少蘭、茹紹荃、畢高修、張春孝等。曾獲第四屆全國青年京劇演員電視大賽最佳表演獎、第五屆全國青年京劇演員電視大賽金獎、全國京劇優秀青年演員評比展演一等獎、上海白玉蘭戲劇表演藝術主角獎。

Jin Xiquan is a National Class One Performer specialised in *xiaosheng* (young civil male) roles in the Ye Shenglan stylistic school. He was among the 4th batch of trainees to have completed the postgraduate course for Chinese outstanding young Peking Opera performers and the first batch of trainees at the Workshop for Different Stylistic Schools in Peking Opera in China. He was trained under Ye Shaolan, Ru Shaoquan, Bi Gaoxiu and Zhang Chunxiao. His accolades include the Best Performance Award at the 4th All China Television Grand Prix for Young Peking Opera Performers, a Gold Award at the 5th All China Television Grand Prix for Young Peking Opera Performers, a Class One Award at the All China Accreditation Showcase for Outstanding Young Peking Opera Performers, and the Lead Actor Award at the Shanghai White Magnolia Awards for Theatrical Art.



熊明霞 Xiong Mingxia

國家一級演員，荀派花旦。畢業於中國京劇優秀青年演員研究生班、首屆中國京劇流派藝術研習班。師承孫毓敏、宋長榮、劉長瑜、李薇華等。曾獲第四屆全國青年京劇演員電視大賽優秀表演獎、第五屆全國青年京劇演員電視大賽金獎、全國京劇優秀青年演員評比展演二等獎。

Xiong Mingxia is a National Class One Performer trained in *huadan* (flirtatious female) roles of the Xun Huisheng stylistic school. She completed the postgraduate course for Chinese outstanding young Peking Opera performers and the first Workshop for Different Stylistic Schools in Peking Opera in China. She was trained under Sun Yumin, Song Changrong, Liu Changyu and Li Weihua. She was the winner of an Outstanding Award at the 4th All China Television Grand Prix for Young Peking Opera Performers, the Gold Award at the 5th All China Television Grand Prix for Young Peking Opera Performers, and a Class Two Award at the All China Accreditation Showcase for Outstanding Young Peking Opera Performers.



傅希如 Fu Xiru

國家一級演員，余派、楊派老生。先後畢業於上海師範大學表演藝術學院、中國京劇優秀青年演員研究生班。師承張文涓、李浩天、童強、關松安等。曾獲第六屆全國青年京劇演員電視大賽金獎、上海白玉蘭戲劇表演藝術新人主角獎、中國戲曲紅梅大賽紅梅大獎。

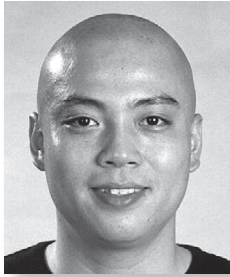
Fu Xiru is a National Class One Performer trained in *laosheng* roles in the Yu Shuyan and Yang Baosen stylistic schools. He graduated from the School for Performing Arts of the Shanghai Normal University and completed the postgraduate course for Chinese outstanding young Peking Opera performers. His teachers included Zhang Wenjuan, Li Haotian, Tong Qiang and Guan Songan. He was the winner of the Gold Award at the 6th All China Television Grand Prix for Young Peking Opera Performers, the New Actor Award at the Shanghai White Magnolia Awards for Theatrical Art, and the Red Prunus Award at the Chinese Traditional Theatre Singing Competition.



馮 蘊 Feng Yun

國家一級演員，工武旦、刀馬旦。畢業於第五屆中國京劇優秀青年演員研究生班，屬當代優秀青年武旦。曾獲全國京劇優秀青年演員評比展演一等獎、全國青年京劇演員電視大賽表演獎、第四屆中國京劇藝術節武戲擂台賽銀獎、全國青年京劇演員電視大賽金獎等。

Feng Yun is a National Class One Performer specialised in *wudan* (military female) and *daomadan* roles. She completed training at the 5th postgraduate course for Chinese outstanding young Peking Opera performers, and is considered one of the promising young performers of *wudan* roles today. She was the winner of a Class One Award at the All China Accreditation Showcase for Outstanding Young Peking Opera Performers, a Performance Award and later, a Gold Award at the All China Television Grand Prix for Young Peking Opera Performers, and a Silver Award for the "Military Actors' Arena" which was part of the 4th Peking Opera Festival of China.



楊東虎 Yang Donghu

國家二級演員，工花臉。畢業於第五屆中國京劇優秀青年演員研究生班。師從李長春、羅長德、張關正等，得尚長榮指點。曾獲第六屆全國青年京劇演員電視大賽銀獎。

Yang Donghu is a National Class Two Performer specialised in *hualian* roles. He was among the 5th batch of trainees to have completed the postgraduate course for Chinese outstanding young Peking Opera performers. He was trained under Li Changchun, Luo Changde and Zhang Guanzheng, and received coaching from Shang Changrong. He won the Silver Award at the 6th All China Television Grand Prix for Young Peking Opera Performers.



郝 杰 Hao Jie

國家二級演員，工武丑。畢業於上海市戲曲學校。師從孫瑞春、劉習中、秦偉成、嚴慶谷、石曉亮等。曾獲第六屆全國青年京劇演員電視大賽優秀表演獎、第七屆全國青年京劇演員電視大賽金獎。

Hao Jie is a National Class Two Performer specialised in *wuchou* (military comic) roles. He received training at the Shanghai Opera School under Sun Ruichun, Liu Xizhong, Qin Weicheng, Yan Qinggu and Shi Xiaoliang, and was the winner of an Outstanding Award at the 6th All China Television Grand Prix for Young Peking Opera Performers, and a Gold Award at the 7th All China Television Grand Prix for Young Peking Opera Performers.



藍 天 Lan Tian

國家二級演員，工老生，宗余派。畢業於上海戲劇學院戲曲學院、首屆中國京劇流派藝術研習班，現就讀於第六屆中國京劇優秀青年演員研究生班。師承張少春、關松安、陳志清、童強、倪海天等。曾獲第七屆全國青年京劇演員電視大賽金獎、全國京劇優秀青年演員折子戲評比展演優秀表演獎。

Lan Tian is a National Class Two Performer specialised in *laosheng* roles of the Yu Shuyan stylistic school. He graduated from the College of Chinese Opera of the Shanghai Theatre Academy and attended the 1st Workshop for Different Stylistic Schools in Peking Opera in China. He is currently attending the 6th postgraduate course for Chinese outstanding young Peking Opera performers. His teachers included Zhang Shaochun, Guan Songan, Chen Zhiqing, Tong Qiang and Ni Haitian. He was the winner of the Gold Award at the 7th All China Television Grand Prix for Young Peking Opera Performers, and an Outstanding Award at the All China Accreditation Showcase of Operatic Excerpts by Outstanding Young Performers in Peking Opera.



任廣平 Ren Guangping

國家一級演員，工花臉。畢業於上海市戲曲學校。師承賀永華、王正屏、趙文奎、田恩榮、王福春等。曾獲首屆寶鋼杯青年京劇演員大賽進取獎。

Ren Guangping is a National Class One Performer specialised in *hualian* roles. He was trained at the Shanghai Opera School under He Yonghua, Wang Zhengping, Zhao Wenkui, Tian Enrong and Wang Fuchun. He was the winner of the Advancement Award at the 1st Baogang Cup Competition for Young Peking Opera Performers.



虞 偉 Yu Wei

國家一級演員，工丑。畢業於中國戲曲學院。師從蕭盛萱、汪榮漢、張金梁、鈕驃、艾世菊、孫正陽、金錫華等。

Yu Wei is a National Class One Performer specialised in *chou* (comic) roles. He graduated from the National Academy of Chinese Theatre Arts where he was trained under Xiao Shengxuan, Wang Ronghan, Zhang Jinliang, Niu Piao, Ai Shiju, Sun Zhengyang, and Jin Xihua.



畢璽璽 Bi Xixi

優秀青年演員，工花旦。畢業於上海戲劇學院戲曲學院。師從李靜、宋長榮、李秋平、梁谷音、方小亞。

Bi Xixi is an outstanding young performer specialised in *huadan* roles. She graduated from the College of Chinese Opera of the Shanghai Theatre Academy. She received training under Li Jing, Song Changrong, Li Qiuping, Liang Guyin and Fang Xiaoya.



高 楓 Gao Feng

優秀青年演員，工武花臉、武丑。畢業於上海戲劇學院。師從倪順福、劉少全、侯永強、秦偉成、蕭潤年、黃繼蝶等。曾獲第十一屆小梅花比賽金獎。

Gao Feng is an outstanding young performer trained in *wuhualian* (military painted face) and *wuchou* roles. He graduated from the Shanghai Theatre Academy. He received training under Ni Shunfu, Liu Shaoquan, Hou Yongqiang, Qin Weicheng, Xiao Runnian, Huang Jidie *et al.* He was the winner of a Gold Award at the 11th Young Prunus Competition.



胡麗莎 Hu Lisha

優秀青年演員，工武旦。畢業於上海戲劇學院戲曲學院。師從王芝泉、李亞莉。

Hu Lisha is an outstanding young performer trained in *wudan* roles. She graduated from the College of Chinese Opera of the Shanghai Theatre Academy. She received training under Wang Zhiquan and Li Yali.

上海京劇院赴港演出人員

Shanghai Peking Opera Troupe (Shanghai Jingju Theatre Company) – Production Team

領 隊：單躍進、曾祖德

導 演：陳金山、朱偉剛

演出統籌：虞逢春、蔡春華

舞台監督：朱偉剛

演 員：

尚長榮、陳少雲、史依弘、唐元才、李 軍、嚴慶谷、
徐建忠、胡 璇、金喜全、熊明霞、傅希如、馮 蘊、
楊東虎、郝 杰、藍 天、任廣平、虞 偉、畢璽璽、
胡麗莎、于 輝、羅家康、齊寶玉、李 春、王楠楠、
李 影、吳 寶、郭 毅、劉 濤、陳 麟、孫 偉、
楊一駒、李 亮、張 帥、何 俊、劉 峰、閔潤蕾、
李秋明、魯薦忠、王鈺皓、李建普、徐克勝、高 楓、
夏嘉炯、董 歡、董洪松、劉 軍、洪小鵬、高勁松、
楊 洲、田 慧、嚴海鷹、王潔雯、張 娜、葛香汝、
孫一格、鄭 嬌、魏 娟、李文文

樂 隊：

金正明、陳 磊、張紀華、崔文石、諸 曉、金 珏、
周 毅、朱本杰、徐偉訓、陳晶晶、趙俊偉、陳 亮、
童青青、馬萬龍、金樂華、龔國泰、蔡正宏、梁 辰、
丁 迅、羅懷哲、劉 彥、翁巍巍、楊 梅、潘 慧、
衛 星、吳雙潔、宋華郡、方倩茜、忻 雯、許 泓、
顧 婧、張美玲、計愛華

舞 美：

燈 光：孫 浩、吳迪菲、陳曉東、王 鵬、
張 亮、趙炳輝、楊叢強

裝 置：奚敏德、朱繼璋、張鴻翔、黃嘉偉、
賈建劍、孟慶偉、張容培、胡傳金、
仲躋華

音 響：袁文杰、翟 佳

服 裝：張躍躍、邵 京、鄒 陽

盔 帽：杜家霖、馬 銳、趙二旺

道 具：顧 洋、鄭加杰

化 妝：林 佳、沈金囡、付亞維

字 幕：李思源

劇 務：王楠楠

演出聯絡：陳珊珊

字幕翻譯：格致語言顧問有限公司

統 籌：香港文藝演出有限公司

Tour Managers : Shan Yuejin, Zeng Zude

Directors : Chen Jinshan, Zhu Weigang

Production Coordinators : Yu Fengchun, Cai Chunhua

Stage Manager : Zhu Weigang

Cast :

Shang Changrong, Chen Shaoyun, Shi Yihong, Tang Yuancai,
Li Jun, Yan Qinggu, Xu Jianzhong, Hu Xuan, Jin Xiquan,
Xiong Mingxia, Fu Xiru, Feng Yun, Yang Donghu, Hao Jie,
Lan Tian, Ren Guangping, Yu Wei, Bi Xixi, Hu Lisha, Yu Hui,
Luo Jiakang, Qi Baoyu, Li Chun, Wang Nannan, Li Ying, Wu Bao,
Guo Yi, Liu Tao, Chen Lin, Sun Wei, Yang Yiju, Li Liang,
Zhang Shuai, He Jun, Liu Feng, Yan Runlei, Li Qiuming,
Lu Jianzhong, Wang Yuhao, Li Jianpu, Xu Kesheng, Gao Feng,
Xia Jiajiong, Dong Huan, Dong Hongsong, Liu Jun,
Hong Xiaopeng, Gao Jinsong, Yang Zhou, Tian Hui, Yan Haiying,
Wang Jiewen, Zhang Na, Ge Xiangru, Sun Yige, Zheng Jiao,
Wei Juan, Li Wenwen

Musicians :

Jin Zhengming, Chen Lei, Zhang Jihua, Cui Weishi, Zhu Xiao,
Jin Jue, Zhou Yi, Zhu Benjie, Xu Weixun, Chen Jingjing,
Zhao Junwei, Chen Liang, Tong Qingqing, Ma Wanlong,
Jin Lehua, Gong Guotai, Cai Zhenghong, Liang Chen, Ding Xun,
Luo Huaizhe, Liu Yan, Weng Weiwei, Yang Mei, Pan Hui,
Wei Xing, Wu Shuangjie, Song Huajun, Fang Qianxi, Xin Wen,
Xu Hong, Gu Jing, Zhang Meiling, Ji Aihua

Stage Art :

Lighting :

Sun Hao, Wu Difei, Chen Xiaodong, Wang Peng, Zhang Liang,
Zhao Binghui, Yang Congqiang

Stage Installation :

Xi Minde, Zhu Jizhang, Zhang Hongxiang, Huang Jiawei,
Jia Jianjian, Meng Qingwei, Zhang Rongpei, Hu Chuanjin,
Zhong Jihua

Sound Engineers : Yuan Wenjie, Zhai Jia

Costume : Zhang Yueyue, Shao Jing, Zou Yang

Headdress : Du Jialin, Ma Rui, Zhao Erwang

Props : Gu Yang, Zheng Jiajie

Make-up : Lin Jia, Shen Jinnan, Fu Yawei

Surtitles : Li Siyuan

Production Management : Wang Nannan

Production Liaison : Chen Shanshan

Surtitles Translation : KCL Language Consultancy Ltd.

Coordinator : Hong Kong Arts Performance Co. Ltd.

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

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