



CHINESE OPERA FESTIVAL

19.6-2.8

北京

PEKING OPERA THEATRE OF BEIJING

京劇院

17-18.7.2015

高山劇場新翼演藝廳

Auditorium, Ko Shan Theatre New Wing



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



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北京京劇院

Peking Opera Theatre of Beijing

17.7.2015 (星期五Fri) | 7:30pm

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

18.7.2015 (星期六Sat) | 7:30pm

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

演出長約2小時(不設中場休息)

Programme duration is about 2 hours without intermission

延伸活動 Extension Activities

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

23.5.2015 (星期六Sat) 2:30pm, 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

講者：吳江
Speaker: Wu Jiang

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

18.7.2015 (星期六Sat) 5:00pm – 6:00pm

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

藝人談：京劇《昭代簫韶》藝術特色
Artists on Their Art: The Art of Peking Opera
Elegant Sounds of Good Times

16.7.2015 (星期四Th) 7:30pm

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

講者：譚孝曾、溫如華、胡文閣、張澍、韓巨明
Speakers: Tan Xiaozeng, Wen Ruhua, Hu Wenge,
Zhang Shu, Han Juming

主持：陳春苗
Moderator: Chan Chun-miu

展覽：細說京劇
Exhibition: The Stories of Peking Opera

10–15.5.2015

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

北京京劇院

Peking Opera Theatre of Beijing

國家重點京劇院團，以「四大名旦」梅蘭芳、尚小雲、程硯秋、荀慧生；「五大頭牌」馬連良、譚富英、張君秋、裘盛戎、趙燕俠為代表的前輩藝術家，曾為劇院留下了極其珍貴的藝術寶富，他們的舞台風範、藝術成就、流派風格，成為劇院的淵源界碑。劇院多年來上演數百齣優秀傳統劇目及新劇目，屢獲獎項。劇院藝術人才眾多，譚(鑫培)派藝術掌門人譚元壽、梅(蘭芳)派藝術掌門人梅葆玖等，為京劇界代表人物。活躍於舞台的藝術家譚孝曾、趙葆秀、王蓉蓉、杜鎮杰、李宏圖、遲小秋、朱強、陳俊傑、張慧芳均是京劇名家。張建峰、楊少彭、竇曉璿、張馨月、杜、常秋月等優秀青年演員亦已嶄露頭角，成為劇院領軍人物。

Peking Opera Theatre of Beijing is a key national opera entity throughout the country. Artists of the older generation, including Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu and Xun Huisheng (known as the "Four Famous Actors of *Dan* Roles") and Ma Lianliang, Tan Fuying, Zhang Junqiu, Qiu Shengrong and Zhao Yanxia (known as the "Top Five Actors") have left the company with valuable artistic assets. Their stage manners, artistic accomplishments and schools of performance have helped to shape and define today's Peking Opera Theatre of Beijing. The company has staged over hundreds of classical plays and created more than dozens of new plays since its establishment and has won many top national awards. The company has many outstanding performers. Mr. Mei Baojiu, patriarch of the Mei Lanfang school, and Mr. Tan Yuanshou, patriarch of the Tan Xinpei school are the icons of Peking Opera community in China. Tan Xiaozeng, Zhao Baoxiu, Wang Rongrong, Du Zhenjie, Li Hongtu, Chi Xiaoqiu, Zhu Qiang, Chen Junjie and Zhang huiyang enjoy great popularity and work as the backbone of the company. Many young performers have come to the fore, such as Zhang Jianfeng, Yang Shaopeng, Dou Xiaoxuan, Zhang Xinyue, Du Zhe and Chang Qiuyue. They are the rising stars and major forces of the company.

宮廷戲曲

戲曲藝術在清代經歷了很大的發展，其中京劇的形成是戲曲發展史上的重要進程。唐代李隆基在後宮建立梨園表演歌舞，屬戲曲雛形；宋明兩代官管民辦的教坊亦未能算作正式的宮廷戲曲演出。是直到了清代，方真正形成了宮廷戲曲。

清代宮廷戲曲

清代宮廷戲曲興於康熙年間(1662-1722)，於乾隆年間(1736-1795)最為鼎盛。康熙年間皇宮成立南府(昇平署前身)以專門管理宮廷戲曲活動，同時開辦南府學藝處，除了太監，還會召入南方伶人作演出。據《嘯亭雜錄》記載：「清之『南府』，設之國初，原名內廷樂部，沿前明例也。專備內廷演戲，歸四十八處都領侍太監管理。供奉演戲者皆太監，兼有外人，亦是承差人員，非業梨園者。所演之劇，只崑腔、弋陽腔二種，其戲文除崑腔、雜劇院本外，多應節令之戲。設在景山內，後於康熙年間，遷入南長街，始改稱南府。」

為了提升宮廷戲曲的質素，皇宮召集文人撰寫宮廷戲曲專用劇本，並修建了清音閣、暢音閣等皇室豪華戲台，舉辦供皇太后和皇帝欣賞的萬壽慶典演出。當時人董含《蓴鄉贅筆》記載了在豪華戲台演出目連戲的盛況：「康熙二十二年癸亥，上架高台，命梨園演《目連》傳奇，用活虎、活象、真馬。先是江甯、蘇、浙三處織造獻蟒袍、玉帶、珠鳳冠、魚鱗甲，具以黃金、白金為之上登台拋錢施五城窮民。彩燈花爆，晝夜不絕。」宮廷戲曲所演劇目講究宏偉場面，連台本戲正符合這種需要。乾隆年間編演的連台本戲有《勸善金科》、《鼎峙春秋》、《昇平寶筏》和《忠義璇圖》，合稱內廷四部大戲。以上四部經典劇目分別基於《目連救母》、《三國演義》、《西遊記》和《水滸傳》等經典故事為藍本而創作。而《昭代簫韶》亦是深受慈禧太后喜

頭代蕭韶 四出題綱

第一出 太宗朝議

內侍 張四妹 潘仁美
德昭 李老山 韓連 丁廷壽
謝廷芳 劉雲 張齊賢 曹小吉
傅鼎臣 大楊壽 呼廷贊 傅雲龍

第四出 奏請伐遼

魁 準 王女 潘仁美 李全福
盧多遜 高如桂 趙普 陳壽年
陳琳 袁德 德昭 李全忠
大太監 唐順 楊希 傅長文

第二出 遼兵罕子遼將

耶律休格 張成立 蕭達蘭 劉雲龍
蕭璋里持 劉雲喜 蕭天佑 白雲貴
遼兵 張成立 耶律沙 張長壽

頭代蕭韶 四出

第五出 太宗親征

呂蒙正 高如桂 張齊賢 曹雲吉
魁 準 王女 趙普 陳壽年
軍士 四子 羽林軍 傅雲龍 王連順
楊泰 王女 楊徽 傅長文

清宮大戲《昭代簫韶》劇本
Scripts of Qing Court Opera *Elegant Sounds of Good Times*

愛的劇目，於光緒二十六年親自下令將其改編成京劇劇本。隨著宮廷演戲規模不斷擴大，雍正年間在圓明園建成同樂園大戲台，建成於乾隆年間的則包括寧壽宮的暢音閣、壽安宮的戲樓、避暑山莊中的清音閣。光緒年間慈禧在頤和園建了德和園戲台。五座戲台均為三層大戲台。

昇平署

昇平署是清代宮廷戲曲的管理機構，位於北京市南長街本司胡同(今西長安街一號)。道光七年(1827)南府更名為昇平署，由內務府大臣管理，至宣統三年(1911)解散。昇平署最主要的職能是管理宮廷戲曲事務，設有內學、中和樂、錢糧處和檔案房，各司其職。內學負責安排及統籌戲曲演出；中和樂負責各種演出之中的音樂部份；錢糧處管理戲曲的經費開支和奏樂所用之樂器的存放及保養；檔案房負責檔案的記載，安排演出時間、場地、砌末的設置、劇本傳送、製作戲衣等後勤服務。昇平署本身也負責挑選戲子和相關人員，另外還會通過精忠廟對民間戲班進行管理，當時京城中的新出及復出戲班都需要在昇平署備案。

咸豐年間(1851-1861)，宮廷開始在京城著名戲班中選出高水準的戲曲藝人進入昇平署任職，亦有傳召戲班進宮演出。光緒初年(1875)，內廷成立「普天同慶班」，由太監演出本家戲，由慈禧太后直接管轄。光緒九年(1883)後，宮廷戲曲進入高峰，演出的劇目以皮黃戲為主流，昇平署負責從民間戲班挑選各行當出色藝人進宮演出。光緒十九年(1893)，三慶、四喜、同春等戲班經常出入皇宮演出。光緒二十六年(1900)，皇室不再邀請民間戲班進宮，反而只聘用伶人任職，與昇平署及普天同慶班的太監作混合演出，宮廷戲曲就一直以這種方式保存至清廷覆滅。

《同光十三絕》

著名戲曲畫作《同光十三絕》是清代同治、光緒年間十三名崑腔京劇著名演員的珍貴紀錄，由畫師沈蓉圃所繪彩色劇裝寫真畫。《同光十三絕》的十三人皆是戲曲翹楚，是當時各行當的代表人物，對京劇藝術發展有卓越貢獻。此畫全長約三米，用工筆重彩繪出十三絕在劇中所扮演的人物，包括名家程長庚、徐小香、梅巧玲、楊月樓等，紀錄了當時京劇舞台演出的藝術面貌，是研究京劇極其重要的歷史資料。



著名戲曲畫作《同光十三絕》是清代同治、光緒年間十三名崑腔京劇著名演員的珍貴紀錄，由畫師沈蓉圃所繪彩色劇裝寫真畫。《同光十三絕》的十三人皆是戲曲翹楚，是當時各行當的代表人物，對京劇藝術發展有卓越貢獻。此畫全長約三米，用工筆重彩繪出十三絕在劇中所扮演的人物，包括名家程長庚、徐小香、梅巧玲、楊月樓等，紀錄了當時京劇舞台演出的藝術面貌，是研究京劇極其重要的歷史資料。

《昭代簫韶》重現宮廷京劇特色

化妝參照《同光十三絕》及戲曲歷史圖照紀錄中的「大開臉」扮相。早期京劇所有人物角色都由男性飾演，當時化妝條件有限，色彩單一，只有大白和胭脂，男性的臉型寬大，不用鬚髮(片子)修飾，臉部看來更大，故曰「大開臉」。戲服上有典雅秀麗的手繡圖案，造工精細，頭飾、首飾款式則較簡約。

舞台佈置考究宮廷戲樓格局，採用「守舊」式舞台幕帳、以「諧音」、「佻舞」取代現今京劇演出常見的上場門、下場門或「出將」、「入相」。專設挑簾人負責掀挑幕簾，其挑簾高度、力度要求嚴格，劇院邀請資深業界前輩王佩林手把手傳授技巧，一絲不苟。恢復擺台掃台儀式，舞台上擺放旗、傘、刀、槍、桌、椅、帳、燻、龍虎形，於演出前始撤去，以示對演出的莊重。轉場搬置砌末採用「明撿場」，重現戲曲演出傳統。

樂隊置於舞台中央，有別於現今京劇約十一人組成的樂隊，全場演出只由舞台中央的五至七位樂師負責伴奏。樂隊除鼓師外，其餘四位樂師均須兼奏其他樂器，如打大鑼的兼吹笙、拉二胡的也打小鑼、打大鑼的又會敲九音鑼。位置上的改變，大大增加了演員與樂隊配合的難度。觀眾觀賞演出的同時，可一併欣賞「六場通透」的樂師演出。

演員刻意摒棄慣常流派唱法和演法，唱腔較直、少婉轉運腔；節奏只有慢版、原版、快版和二六板；棄用領夾話筒擴音，回歸京劇演唱和表演的根源，講求唱做唸打的基本功夫，並復現一百五十年前還未發展流派藝術時，京劇直白純正的唱腔語調。男旦藝術家溫如華、胡文閣參與演出，追溯清宮演出無女演員的傳統。

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溫如華：修舊復原尋根 傳神感人求真

齊致翔：遺產保護與創新自覺 - 評清代昇平署《昭代簫韶》的挖掘



張勝奎(前左一) 扮演《一捧雪》之莫成。
 劉趕三(前左二) 扮演《探親家》之鄉下媽媽。
 程長庚(前左三) 扮演《群英會》之魯肅。
 譚鑫培(前右一) 扮演《惡虎村》之黃天霸。
 盧勝奎(前右二) 扮演《戰北原》之諸葛亮。
 時小福(前右三) 扮演《桑園會》之羅敷。
 郝蘭田(後左一) 扮《行路訓子》之康氏。

梅巧玲(後左二) 扮演《雁門關》之蕭后。
 余紫雲(後左三) 扮演《彩樓配》之王寶釧。
 楊月樓(後右一) 扮演《四郎探母》之楊延輝。
 朱蓮芬(後右二) 扮演《玉簪記·琴挑》之陳妙常。
 楊鳴玉(後右三) 扮演《思志誠》之閔天亮。
 徐小香(中間) 扮演《群英會》之周瑜。

Thirteen Outstanding Features of Opera from Tongzhi to Guangxu is the title of a painting by Shen Rongpu of the thirteen famous Peking Opera performers during Tongzhi and Guangxu eras in late Qing dynasty.

Zhang Shengkui (Front, first left) as Mo Cheng in *The Snowy Jade Cup*
 Liu Gansan (Front, second left) as country woman in *Visiting the In-laws*

Cheng Changgeng (Front, third left) as Lu Su in *Gathering of Heroes*

Tan Xinpei (Front, first right) as Huang Tianba in *A Village of Tigers*

Lu Shengkui (Front, second right) as Zhuge Liang in *The Battle of Beiyuan*

Shi Xiaofu (Front, third right) as Luo Fu in *Meeting in the Mulberry Garden*

Hao Lantian (Back, first left) as Madam Kang in *On Her Way, Rebuking Her Son*.

Mei Qiaoling (Back, second left) as Empress Dowager Xiao in *The Yanmen Pass*

Yu Ziyun (Back, third left) as Wang Baochuan in *The Match Made at the Colourful Tower*

Yang Yuelou (Back, first right) as Yang Yanhui in *Silang Visiting His Mother*

Zhu Lianfen (Back, second right) as Chen Miaochang in *The Story of the Jade Hairpin – The Heart-stirring Lute*

Yang Mingyu (Back, third right) as Min Tianliang in *Thinking of Zhicheng*

Xu Xiaoxiang (Middle) as Zhou Yu in *Gathering of Heroes*



著名乾旦藝術家溫如華以「大開臉」化妝扮演蕭后。
 Renowned *qian dan* actor Wen Ruhua putting *dakaijian* (the big painted face) make-up to act as Empress Dowager Xiao.



在昇平署戲裝扮像譜內的蕭后造型。
 The modeling of Empress Dowager Xiao from the historical data of *Shengpingshu*.

Court Opera

Chinese opera art has undergone immense development during the Qing dynasty. The founding of Peking Opera is a significant progress in the historical development of the Chinese opera art. Tang Emperor Li Longji started the *Liyuan*, a royal acting and musical troupe, in the inner palace. The songs and dances they performed were the embryonic form of Chinese theatre. Music and dance workshops operated by civilians under government supervision emerged during the Song and Ming dynasties, but these performances were not formally recognized as court opera. It was until the Qing dynasty that court opera took its shape.

Qing court opera

Qing court opera flourished during the Kangxi era (1662–1722); saw its heyday in the Qianlong era (1736–1795). With the flourishing of court opera in the Kangxi era, the palace decided to set up the Southern Residence (*Nanfu*, former body of Bureau of Ascending Peace, *Shengpingshu*) to handle court opera specifically and at the same time, operate a Southern Residence Academy to bring in artists from the south to perform in the operas as well. According to the book *Xiao Ting Za Lu* (literally, *Miscellaneous Writings of the Whistling Pavilion*), *Nanfu*, originally known as Office for Inner Court Music, was established in early Qing period following the Ming system. In charge of court opera, *Nanfu* was managed by the eunuch head of the Directorate of Palace Domestic Service. Apart from eunuch actors serving in *Nanfu*, outside artists who were also public servants would take part in some of the performances, but not professional actors from commercial troupes. Court opera was primarily tailored for *kunqiang* and *yiyangqiang* styles of music. Its repertoire, aside from *kunqiang* and *zaju*, was mainly operas catering for seasonal festivals throughout the year. *Nanfu* was first located inside Jingshan; but during the reign of Kangxi, it was moved to Nanchang Street, and from there it acquired its name *Nanfu*.

To upgrade the quality of court opera, the court commissioned the literati to write scripts exclusively for court use. Besides, elegant and grand stages such as the Qingyinge and Changyinge were built where performances for celebrating the emperor and the dowager's birthdays took place. From Dong Han's book, *Chun Xiang Zhui Bi* (literally, *Superfluous Writings of the Land of Bracenia*), we get a glimpse of

the festivities during the staging of Mulian opera in a deluxe theatre: "In Kangxi 22nd year, a high platform was built for the performance of *The Legend of Mulian*. The performance showcased live animals such as tiger, elephant and horse as well as dragon robe, jade belt, pearls decorated phoenix coronet and fish scale armour, specially made in Jiangning, Suzhou and Zhejiang. The highlight of the show was the throwing of real gold and silver money by actors from the stage to poor people coming from the nearby five cities as an act of benevolence. Colourful lanterns and firework were seen throughout the night."



明人鄭之珍《新編目連救母勸善戲文》劇本。

Monk Mulian Rescues His Mother - Script to Guide People to be Good and Benevolent
written by Zheng Zhizhen of the Ming dynasty.

Repertoires for court opera require grand scenes and exquisite details. Serial full-length opera aptly meets this need. The full-length serial operas written during Qianlong years; *Golden Rules Exhorting Goodness*, *Confrontation in the Spring and Autumn Period*, *Precious Raft for the Peaceful Era* and *The Loyal and the Righteous* are collectively known as the four great inner court operas. They were creative works based on the stories of the classics: *Monk Mulian Rescues His Mother*, *The Three Kingdoms*, *Journey to the West* and *The Water Margin* respectively with high literary values.

Elegant Sounds of Good Times was Empress Dowager's favourite repertoire and she personally adapted it into a Peking Opera script in Guangxu 26th year. As the scale of court opera performances continued to expand, Yongzheng built the Tongleyuan Grand Theatre in the Old Summer Palace, and later Qianlong added three more, namely Changyinge (Pavilion of Pleasant Sounds) in the Palace of Tranquil Longevity, the theatre stage in the Palace of Longevity and Peace, and Qingyinge (Pavilion of Clear Sounds) in the Chengde Imperial Summer Resort. During the time of Guangxu, Empress Dowager Cixi erected the Dehege (Garden of Virtue and Harmony Grand Theatre) in the Summer Palace in Beijing. All of these five theatres were grand theatres of three levels.

Bureau of Ascending Peace

Bureau of Ascending Peace was the organization for administering court opera in the Qing dynasty. It was located at Nanchang Street in Beijing City (No. 1 West Changan Street today). By the time of Daoguang 7th year (1827), the Southern Residence was reorganized and renamed as Bureau of Ascending Peace to be managed directly by the Ministry of Internal Affairs. The Bureau was dissolved in Xuantong 3rd year (1911). Bureau of Ascending Peace was mainly responsible for managing court opera affairs with different sections like artists, musicians, treasury and archive. Each performed its function to serve the court. The artists section was responsible for arrangement and coordination of opera performances while the musicians section was responsible for music accompaniment. The treasury handled expenses for performances as well as storage and maintenance of musical instruments whereas the archive section was responsible for records, arrangement of performance time and venue, props and sets, scripts transfer, costumes and other logistic supports. The Bureau itself was responsible for picking artists and related personnel. Besides it also executed control over civilian troupes through the Jingzhong Temple. All troupes in the capital, new and old alike, had to be put on record in the Bureau.

During the reign of Xianfeng, top artists from troupes in Beijing were chosen to work in the Bureau where famous troupes were summoned to perform in the palace. By the time of Guangxu 1st year (1875), the inner court formed the Celebrating Together (*Putiantongqing*) Troupe with eunuch artists and the Empress Dowager as the direct administrator. Since Guangxu 9th year (1883), court opera entered its golden era. Repertoires performed were mainly *pihuang* while the Bureau was responsible for picking outstanding artists from civilian troupes to perform in the palace. In Guangxu 19th year (1893), troupes like Sanqing, Sixi, Tongchun frequented the palace a lot to perform. By Guangxu 26th year (1900) the court no longer invited civilian troupes to perform in the palace but employed artists to work for the Bureau instead. Performances were undertaken by eunuchs in the Celebrating Together Troupe together with the Bureau. Court opera was kept in this format all the way until the collapse of the Qing dynasty.



為演出戲曲而修建的豪華戲台

Grand stage designed for Chinese opera performances.

Thirteen Outstanding Features of Opera from Tongzhi to Guangxu

Thirteen Outstanding Features of Opera from Tongzhi to Guangxu is the title of a painting by Shen Rongpu of the thirteen famous Peking Opera performers during Tongzhi and Guangxu eras in late Qing dynasty. All of them were distinguished Peking Opera performers and representative figures of the various role types they played who had remarkable achievements in the art of Peking Opera. The painting is about three metres long with fine delicate strokes to portray in colour the thirteen artists in costumes, namely Cheng Changgeng, Xu Xiaoxiang, Mei Qiaoling, Yang Yuelou and others. Documenting the stage performance of Peking Opera at the time, this painting provides important historical information on the study of Peking Opera.

The Distinguished Artistic Features of Court Peking Opera *Elegant Sounds of Good Times*

Make-up follows the records in *Thirteen Outstanding Features of Opera from Tongzhi to Guangxu* and the historical pictures. The male actors of early Peking Opera would paint their faces white, with only rouge applied. There were no hairpieces to make the face look smaller, and that is why this style for the male actors is called *dakailian* (the big painted face). The costumes are decorated with beautiful, elegant and fine embroideries, whereas the head wears and ornaments are relatively simple.

Stage setting is designed after the “theatre pavilion” style of presentation. Stage curtains in the old style replace the “virtual entrance and exit” as one sees in Peking Opera today. Designated personnel would be stationed at those points to “lift the curtains”, and each movement must be meticulously measured, to the point of observing how high a curtain should be raised, and what sort of strength would be used. The group has invited Maestro Wang Peilin to teach and supervise those personnel hands on. Also revived are the routines of setting and clearing the stage. Displayed on the stage are flags, umbrellas, swords, spears, tables, chairs, curtains, big army banners and images of dragon and tiger. They are cleared away when performance begins to mark the solemnity of the occasion. Changing the scenes are carried out right in front of the audience. All these are reinstated to show what a court performance was like in the Qing Dynasty.

Musical accompaniment is played by a five-piece ensemble throughout. It is placed in the middle of the stage, and the small number is different from the eleven-piece ensemble normally used by other Peking Opera troupes. Out of the five, the drummer would play the drum only as he is responsible for marking the percussive points. The rest of the four need to play several instruments. For example, the one playing the large gong will also play the *sheng* and the *jiuyinluo*, the *erhu* musician will also play the small gong etc. Such a different placement of the ensemble on stage adds to the challenge of coordination between the actors and the musicians. The audience can therefore see “at a glance” how the musicians work while they enjoy the performance.

Performers would do away with the current vocal styles and acting practices. The vocal tunes are straight forward, few of them are subtle and delicate. The tempo of its music is also simple, with only *manban*, *yuanban*, *kuaiban* and *erliuban*. No follow-microphones are used to amplify their voice, and instead they must project their voice through hard-earned skills. Acting emphasizes on forms and formulae. These hark back to the way Peking Opera was performed 150 years’ ago, when there was no such thing as stylistic schools for voice, acting, etc. The enunciated sounds are therefore the ‘pristine’ form of early Peking Opera, being vivid and unadorned. Also, as the Qing palace troupes did not allow for female performers on their cast, the present cast involves male artists such as Wen Ruhua and Wu Wenge in transvestite roles.

17.7.2015 (星期五ri)

《昭代簫韶》一本

Elegant Sounds of Good Times (Volume I)

宋、遼交戰，楊四郎被擒後被招為駙馬。烏汗國向宋進獻驢驪馬，途經幽州時被遼將所劫，楊六郎令孟良前去盜馬。孟良殺死漁夫冒充其子給蕭后送魚，巧遇四郎得以相認，郡主念及與楊四郎夫妻之情，幫助孟良盜取驢驪。

Volume One recounts a battle between Song and the Liao State, in which Yang Silang is captured and made the husband of the Liao princess. The State of Wuhan is sending a *Sushuang* Horse to Song as a tribute, but when the convoy passes through Youzhou, the horse is snatched by a Liao general. Yang Liulang of Song orders Meng Liang to steal the horse back. Meng kills a fisherman and disguises himself as his son to present fish to Empress Dowager Xiao in Liao. There he runs into Silang by chance. Out of her love for her husband, the princess helps Meng Liang to steal the *Sushuang* Horse.

第一場	蕭后招婿	Scene One	<i>Empress Dowager Xiao Picks a Son-in-law</i>
第二場	冒名進魚	Scene Two	<i>Presenting the Fish in Disguise</i>
第三場	剖露真情	Scene Three	<i>Revealing the Truth</i>
第四場	施藥病馬	Scene Four	<i>Drugging the Horse</i>
第五場	智賺驢驪	Scene Five	<i>Stealing the Sushuang Horse</i>

主演

楊 貴(楊四郎): 譚孝曾
蕭 后: 溫如華
瓊 娥: 胡文閣
孟 良: 韓巨明
張世綱: 包 岩
那律沙: 孫 震

鼓 師: 趙佳佳
琴師、小鈸: 裘 新
三弦、笛子、嗩吶: 陳敏澤
小鑼、笙: 陳 江
大鑼、九音鑼: 侯繼奎

Cast

Yang Gui (Yang Silang): Tan Xiaozeng
Empress Dowager Xiao: Wen Ruhua
Qiong E: Hu Wenge
Meng Liang: Han Juming
Zhang Shiwang: Bao Yan
Yelu Sha: Sun Zhen

Drum: Zhao Jiajia
Qin and Small Cymbals: Qiu Xin
Sanxian, Dizi and Suona: Chen Minze
Small Gong and Sheng: Chen Jiang
Large Gong and Jiuyinluo: Hou Jikui

18.7.2015 (星期六 Sat)

《昭代簫韶》二本

Elegant Sounds of Good Times (Volume II)

楊府敕建天波樓，門前設一「文官下轎、武將離鞍」御碑，奸臣王強、謝庭芳故意騎馬路過，被佘太君斥責。二人以試驢驪馬為名再次挑釁，遭到痛打，遂以打罵欽差之罪上本參奏。太宗欲將天波樓拆除，佘太君求救於八賢王，得他說服太宗收回成命。謝庭芳假傳聖旨前來強拆，太君令家丁痛打謝庭芳。

Volume Two begins with the construction of the Tianbo Mansion on the Yang Residence grounds. As it was a present from the emperor to reward the Yang's for their patriotic deeds, its front gate displays an imperial plaque that says "officials to alight from their sedan chairs; military personnel to dismount". Villainous courtiers Wang Qiang and Xie Tingfang pass by the mansion on horseback on purpose, and are chided by Dowager She. The duo picks a fight by asking to ride the *Sushuang* Horse. They get a beating, upon which they bring the case to court and charge the Yang's for insulting and beating up imperial commissioners. Emperor Song wants to have the Tianbo Mansion demolished. Dowager She asks help from the Eighth Prince who manages to bring the emperor around. Armed with a forged imperial edict, Xie Tingfang comes to demolish the Mansion, which entails a severe beating ordered by Dowager She.

第一場	罵奸起釁	Scene One	<i>Wigging the Villains and Conflicts Begin</i>
第二場	奏試驢驪	Scene Two	<i>Seeking an Edict to Test Ride the Sushuang Horse</i>
第三場	計傾楊府	Scene Three	<i>A Plan to Eliminate the Yang Family</i>
第四場	拆天波樓	Scene Four	<i>Demolishing the Tianbo Mansion</i>

主演

佘太君：張 澍
王 強：韓巨明
謝庭芳：孫 震
宋 王：宋昊宇
德 昭：劉明哲
呼延必顯：魏學雷
楊排風：王曉麗

Cast

Dowager She: Zhang Shu
Wang Qiang: Han Juming
Xie Tingfang: Sun Zhen
Emperor Song: Song Haoyu
De Zhao: Liu Mingzhe
Huyan Bixian: Wei Xuelei
Yang Paifeng: Wang Xiaoli

鼓 師：趙佳佳
琴師、小鈸：裘 新
三弦、笛子、嗩吶：陳敏澤
小鑼、笙：陳 江
大鑼、九音鑼：侯繼奎

Drum: Zhao Jiajia
Qin and Small Cymbals: Qiu Xin
Sanxian, Dizi and *Suona*: Chen Minze
Small Gong and *Sheng*: Chen Jiang
Large Gong and *Jiuyinluo*: Hou Jikui

主要演員 Performers



譚孝曾 Tan Xiaozeng

國家一級演員，著名譚(鑫培)派老生。譚門第六代傳人，得祖父譚富英、父親譚元壽親傳。美華協會亞洲最傑出藝人獎得主。師從王少樓、楊菊芬、諸連順、徐元珊等名家，其嗓音高亢宏亮、文武兼備，頗具譚派神韻。

Tan Xiaozeng is a National Class One Performer trained in *laosheng* (old man) roles, and winner of the OCA Outstanding Asian Performers Award. He is a sixth-generation exponent of the Tan Xinpei stylistic school, having trained under his father Tan Yuanshou and grandfather, Tan Fuying, and other virtuosi in the art form such as Wang Shaolou, Yang Jufen, Zhu Lianshun and Xu Yuanshan. Tan has a sonorous, broad-ranged voice, and is capable of performing both civil and military roles. He is acclaimed for delineating the distinguished Tan artistic style.



溫如華 Wen Ruhua

國家一級演員。初習小生，後因熱愛張(君秋)派藝術，改習青衣。其扮相雍容俊美，演唱韻味醇厚，表演細膩傳神，頗得張派神髓。曾編演《白面郎君》、《嬋娟誤》、《仇女傳》及京劇版《牡丹亭》等劇，深得觀眾喜愛。

Wen Ruhua is a National Class One Performer and a famous actor specialised in *qingyi* (virtuous female) roles in the Zhang Junqiu stylistic school. He has an elegant, handsome stage persona, an impressive voice and insightful acting skills. His repertoire includes *The Man Known as the Fair-skinned Gentleman*, *A Mistaken Marriage*, *The Story of Lady Qiu* and *The Peony Pavilion* (Peking Opera version).



胡文閣 Hu Wenge

國家一級演員，著名梅(蘭芳)派青衣，梅派第三代嫡傳弟子。美國世界藝術家協會頒發傑出藝術家獎得主。師從姜鳳山、虞化龍、王志怡、李玉芙等名家，2001年拜著名京劇表演藝術家梅葆玖為師。擅演劇目包括《生死恨》、《霸王別姬》、《宇宙鋒》、《貴妃醉酒》等。

Hu Wenge is a National Class One Performer, specialised in *qingyi* roles of the Mei Lanfang stylistic school and winner of the Outstanding Artist Award presented by the World Artists Association, USA. He trained under many virtuosi such as Jiang Fengshan, Yu Hualong, Wang Zhiyi and Li Yufu. In 2001, he became the formal disciple of the famous Peking Opera virtuoso, Mei Baojiu. Hu is acclaimed for his performances in *The Shoe Story*, *King Chu Bids Farewell to His Concubine*, *The Cosmic Sword*, *The Drunken Royal Concubine* etc.



韓巨明 Han Juming

國家一級演員，工架子花臉，畢業於北京戲曲職業學院，師承席玉身、高長清、楊榮樓、高盛虹、劉永貴、何金龍、劉大昌、夏韻龍、景榮慶等名家。曾獲第六屆中國藝術節大獎、中國十大演出盛事提名獎、文化部第十屆文華劇目獎。

Han Juming is a National Class One Performer specialised in *jiazi hualian* (a painted face sub-role type with stilted stylized movements) roles and graduated from the Beijing Chinese Opera Art's College. He studied under Xi Yushen, Gao Changqing, Yang Ronglou, Gao Shenghong, Liu Yonggui, He Jinlong, Liu Dachang, Xia Yunlong and Jing Rongqing. He was the winner of the Grand Prix at the 6th China Arts Festival, a nomination for the 'Ten Major Spectacular Performances in China', and a Repertory Award at the 10th Wenhua Awards presented by the Ministry of Culture.



包岩 Bao Yan

畢業於北京師範大學表演藝術學院。師承著名京劇表演藝術家成志雄、黃德華、白麒麟。擅演劇目包括《審頭刺湯》、《群英會·借東風》、《烏龍院》、《活捉》、《法門寺》、《玉堂春》等。曾獲2006年武戲武打比賽及2008年全國青京賽銀獎、2009年北京紅梅戲曲大賽銀獎。

Bao Yan is trained at the School of Performing Arts of the Beijing Normal University. He received personal coaching from three leading names in Peking Opera – Cheng Zhixiong, Huang Dehua, and Bai Qilin. His repertoire includes *The Trial of a Decapitated Head* and *The Assassination of Tang Qin*, *Borrowing the East Wind from A Meeting of Heroes*, *The Black Dragon Residence*, *Catching Sanlang Alive*, *Famen Temple*, *The Incarceration of Su San* etc.. He was the winner of Martial Arts Competition in the Military Repertory of Chinese Traditional Theatre in 2006, a Silver Award at the All China Competition for Young Actors in Peking Opera in 2008, and another Silver Award at the "Red Plum" Chinese Traditional Theatre Competition in 2009.



張澍 Zhang Shu

工老生，出生梨園世家，拜著名京劇表演藝術家馬長禮為師，是馬先生的得意弟子之一。擅演劇目有《四郎探母》、《大探二》、《紅鬃烈馬》、《失空斬》、《伍子胥》等。

Zhang Shu is a performer specialised in *laosheng* roles. He was accepted as the pupil of Ma Changli. His repertoire includes *Yang Silang Visits His Mother*, *The Aborted Coup*, *The Hero*, *An Absentee staff* and *The General Wu Zixu*.



孫震 Sun Zhen

國家二級演員，工文丑。師從王少達、田喜秀、金光耀、黃德華、白麒麟、張永生、馬增壽。曾獲京劇希望之星公開賽配角獎，並多次代表劇院赴國外演出交流。

Sun Zhen is a National Class Two Performer specialised in *wenchou* (civilian comic male) roles. He studied under Wang Shaoda, Tian Xixiu, Jin Guangyao, Huang Dehua, Bai Qinlin, Zhang Yongsheng and Ma Zengshou. He was the winner of the Supporting Actor Award at the 'Star of the Future in Peking Opera' Open Competition, and has represented the Theatre in many overseas cultural exchange activities.



宋昊宇 Song Haoyu

工老生，宗馬派，畢業於北京師範大學表演藝術系。師承張學津、李甫春、譚元壽、白元鳴、張慶良、王志廉、楊汝震等名家。擅演劇目有《趙氏孤兒》、《一捧雪》、《烏龍院》、《四進士》、《三娘教子》等。

Song Haoyu is *laosheng* performer of Ma School. He graduated from the Performing Arts Department of Beijing Normal University. He studied under masters including Zhang Xuejin, Li Fuchun, Tan Yuanshou, Bai Yuanming, Zhang Qingliang, Wang Zhilian, Yang Ruzhen. His repertoire includes *The Orphan of the Zhao Family*, *A Handful of Snow*, *The Black Dragon Residence*, *The Four Scholars* and *Sanniang's Lessons for Her Son*.



劉明哲 Liu Mingzhe

工小生，宗葉派，畢業於中國戲曲學院。師承葉少蘭、劉雪濤、張春孝、劉耀春、蕭潤田、茹紹荃、王振義等名家。擅演劇目有《羅成叫關》、《西廂記》、《呂布與貂蟬》、《連升店》等。

Liu Mingzhe specialises in *xiaosheng* (young male) roles of Ye School. He graduated from the National Academy of Chinese Theatre Arts. He studied under the masters including Ye Shaolan, Liu Xuetao, Zhang Chunxiao, Liu Yaochun, Xiao Ruitian, Ru Shaoquan, Wang Zhenyi. His repertoire includes *Luo Cheng Calling at the City Gate*, *Romance of the West Chamber*, *General Lu and his Beauty Diao Chan*, *The Battle of Chibi*.



魏學雷 Wei Xuelei

畢業於中國戲曲學院，師承楊少春、王代成、李景德、張善麟、馬玉璋、劉福生等名家。曾獲全國基本功大賽一等獎、全國藝術院校梨園杯大賽一等獎、首屆全國戲曲紅梅獎大賽一等獎。

Wei Xuelei graduated from the National Academy of Chinese Theatre Arts. He studied under many masters including Yang Shaochun, Wang Daicheng, Li Jingde, Zhang Shanqi, Ma Yuzhang, Liu Fusheng. He has owned the First Prize of Peking Opera Basic Skills Competition, the winner of Opera House Cup National Article School Competition and was awarded the Red Plum Prize of the First National Peking Opera Contest.



王曉麗 Wang Xiaoli

畢業於中國戲曲學院，師承謝銳青、宋丹菊、張正芳、王玉珍、葉紅珠、譙翠蓉、李亞莉等名家。曾獲 CCTV 電視大賽表演獎、第六屆青年京劇演員電視大賽銀獎。

Wang Xiaoli graduated from the National Academy of Chinese Theatre Arts. She studied under many masters, such as Xie Ruiqing, Song Danju, Zhang Zhengfang, Wang Yuzhen, Ye Hongzhu, Jiao Cuirong, Li Yali. She won the Performance Award at the National Young Peking Opera Actors Television Grand Prix of CCTV and the Silver Award at the 6th National Young Peking Opera Actors Television Grand Prix of CCTV.

主創團隊

Creative Team



吳江 Wu Jiang

總策劃、文學編輯

Chief Coordinator and Literary Editor

國家一級編劇、全國政協常委、中央文史研究館館員、原國家京劇院院長。主要作品包括京劇《管仲拜相》、《八珍湯》、《圖蘭朵公主》、京劇藏戲《文成公主》等。

Wu Jiang is a National Class One Scenarist, a Member of the Standing Committee of the National People's Congress, a Member of the Central Research Institute of Culture and History, and former Director of the National Peking Opera Company. Some of his notable plays include *The Investiture of Guan Zhong*, *The Eight Treasure Soup*, *Princess Turandot*, and the Tibetan Opera performed in the Peking Opera format, *Princess Wencheng*.



孫元意 Sun Yuanyi

排練教習 Rehearsal Instructor

國家一級導演，出身京劇世家，原國家京劇院創作室主任。導演作品包括《全本寶蓮燈》及程派《白蛇傳》等。

Sun Yuanyi is a National Class One Director. Born into a family of Peking Opera artists, he was the former Head of New Productions of the China National Peking Opera Company. He was the director of *The Magic Lotus Lantern* (Complete Version) and *The Legend of the White Snake* (in Cheng Yanqiu's stylistic school).



楊少春 Yang Shaochun

排練教習 Rehearsal Instructor

國家一級演員，著名京劇武生。1962年先後拜著名京劇名家高盛麟、王金璐為師。擅演劇目包括《挑滑車》、《戰馬超》、《安天會》等。

Yang Shaochun is a National Class One Performer, a famous actor in Peking Opera specialised in *wusheng* (military male) roles. He became a formal disciple of Peking Opera virtuosi Gao Shenglin and Wang Jinlu in 1962. He is known for his outstanding performance in *The Pulley*, *Fighting with Ma Chao*, *The Monkey King Breaking up the Birthday Party in Heaven* etc.



常貴祥 Chang Guixiang

排練教習 Rehearsal Instructor

國家京劇院國家一級演員、編導。曾獲文化部頒發的個人表演獎。在2004年第四屆京劇藝術節擔任獲金獎的新編歷史劇《瀘水彝山》副導演。

The late Chang Guixiang was a National Class One Performer and a Producer of the China National Peking Opera Company. He was presented a Performance Award (Individual) by the Ministry of Culture. In 2004, he was the Assistant Director of a new historical play set in Yunnan, *Yi Mountain in Lushui County*, which won a Gold Award at the 4th Peking Opera Festival.



朱紹玉 Zhu Shaoyu

唱腔設計 Vocal Style Design

國家一級作曲，著名戲曲音樂家。先後為京劇《宰相劉羅鍋》、交響劇詩《梅蘭芳》、《赤壁》等新創劇目作曲。

Zhu Shaoyu is a National Class One Composer who creates music for Chinese traditional theatre. He has scored for several new, original productions, such as the Peking Opera *The Hunchback Prime Minister*, and the symphonic epics, *Mei Lanfang* and *Battle at Chibi*.



李朝陽 Li Chaoyang

打擊樂設計 Percussion Design

國家京劇院國家一級鼓師。曾任國家京劇院藝術指導委員會辦公室副主任。

Li Chaoyang is a National Class One Drummer of the China National Peking Opera Company. He was the former Deputy Head of the Company's Office of the Advisers' Committees.



彭丁煌 Peng Dinghuang

服裝造型設計

Costume Design and Stylist

中國戲曲學院舞台美術系副教授，中國舞台美術家協會戲曲專業委員會主任。主要作品包括《宰相劉羅鍋》、《圖蘭朵》、《下魯城》及大型史詩京劇《赤壁》等，曾獲多項國家和省市大獎。

Peng Dinghuang is an Associate Professor of Scenic Art at the National Academy of Chinese Theatre Arts and Head of the Traditional Theatre Committee of Professionals for the Chinese Scenic Artists' Association. Some of his major works include *The Hunchback Prime Minister*, *Turandot*, *The Capture of Lu City* and the Peking Opera epic, *Battle at Chibi*. She is a winner of many awards at provincial and national levels.



常疆 Chang Jiang

舞美設計 Stage Art Design

現任北京京劇院舞台美術中心舞台設計，曾獲中國舞台美術家協會舞台設計金獎。主要作品包括京劇《蝶海情》、《白蛇傳》、《連升三級》等。

Chang Jiang is currently a scenographer at the Scenic Art Centre of the Peking Opera Theatre of Beijing and winner of the Association's Gold Award for Scenography. Some of his distinguished designs can be seen in the Peking Opera productions, *Lovers' Butterfly Concerto*, *The Legend of the White Snake* and *From Rogue to Political Star*.

北京京劇院赴港演出人員

Peking Opera Theatre of Beijing – Production Team

領 隊： 劉勝利
團 長： 王蓉蓉
秘書長： 洪業、安娜
舞台監督： 劉書俊
助理舞台監督： 胡軍

Troupe Leader: Liu Shengli
Company Director: Wang Rongrong
Chief Secretary: Hong Ye, An Na
Stage Manager: Liu Shujun
Assistant Stage Manager: Hu Jun

演員

譚孝曾、溫如華、胡文閣、張澍、
韓巨明、安彥麗、包岩、胡軍、
馬雲飛、方旭、杜 、劉亞傑、
張磊、魏學雷、孫震、閻帥、
劉明哲、苟欣偉、馬新泉、張楠、
王巍、王綽、畢家旺、陳豐、
趙世康、裘識、李文輝、王甯、
汪宇、謝皓、牟愛國、王曉麗、
王春燕、王莉春、柳婧、馬娜

Cast

Tan Xiaozeng, Wen Ruhua, Hu Wenge, Zhang Shu,
Han Juming, An Yanli, Bao Yan, Hu Jun, Ma Yunfei,
Fang Xu, Du Zhe, Liu Yajie, Zhang Lei, Wei Xuelei,
Sun Zhen, Yan Shuai, Liu Mingzhe, Gou Xinwei,
Ma Xinquan, Zhang Nan, Wang Wei, Wang Chuo,
Bi Jiawang, Chen Feng, Zhao Shikang, Qiu Shi, Li
Wenhui, Wang Ning, Wang Yu, Xie Hao, Mou Aiguo,
Wang Xiaoli, Wang Chunyan, Wang Lichun, Liu Jing,
Ma Nuo

樂隊

趙佳佳、陳敏澤、候繼奎、陳江、裘新

Musicians

Zhao Jiajia, Chen Minze, Hou Jikui, Chen Jiang,
Qiu Xin

舞美人員

孫寶林、雷洋、張成力、李濱傑、
劉連雨、冉占義、孫鵬、趙強、
凌長智、黃偉、趙寶豐、張鐵廣、
張澤源、葉銘、趙青、王欣

Stage Art Team

Sun Baolin, Lei Yang, Zhang Chengli, Li Binjie, Liu
Lianyu, Ran Zhanyi, Sun Peng, Zhao Qiang, Ling
Changzhi, Huang Wei, Zhao Baofeng, Zhang Tieguang,
Zhang Zeyuan, Ye Ming, Zhao Qing, Wang Xin

劇 務： 王志強、崔欣馨、紀烈祥
聯 絡： 周鐵林

Stage Assistant: Wang Zhiqiang, Cui Xinxin,
Ji Liexiang

Liaison: Zhou Tielin

Surtitles Translation: Jacqueline Sin

Co-ordinator: Hong Kong Arts Performance Co. Ltd.

字幕翻譯： 冼麗芳

統 籌： 香港文藝演出有限公司

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
京昆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
江蘇省蘇州昆劇院及蘇劇團 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

查詢 Enquiries : 2268 7325 (節目 Programme) | 3761 6661 (票務 Ticketing)

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