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- 小巴 Minibus**
- a** 27M (港鐵旺角站 B2 出口 → 途經 高山劇場)
(Mong Kok MTR Station Exit B2 → via Ko Shan Theatre)
 - b** 105 (將軍澳康盛花園 ↔ 高山劇場)
(Hong Sing Gardens, Tseung Kwan O ↔ Ko Shan Theatre)

- 巴士 Bus**
- 往九龍東方向 To Kowloon East
- A** 14, 28, 93K
 - B** 101, 101R, 107, 108, 11, 111, 116, 26, 5, 5A, A22, E23, N23, N121
 - C** 11X, 15, 297, 75X, 85, 85B, 796X
 - F** 106, 106P, 11K, 115, 12A, 21, 2E, 3B, 41, 45, 5C, 5D, 6C, 6F, 85X

- 往尖沙咀方向 To Tsim Sha Tsui
- D** 101, 107, 108, 111, 111P, 116, N121
 - E** 11, 14, 26, 5, 5A, 5P, 93K, A22, N23
 - G** 106, 106P, 115, 11K, 11X, 12A, 15, 15X, 21, 2E, 28, 297, 297P, 3B, 41, 45, 5C, 5D, 6C, 6F, 85C, 85S, 85X, 796X, E23

資料只供參考，如有更改，以有關機構的公佈為準。
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高山劇場 Ko Shan Theatre
地址 Address: 九龍紅磡高山道77號 77 Ko Shan Road, Hung Hom, Kowloon
開放時間 Opening Hours: 9am - 11pm
電話 Tel: 2740 9222 傳真 Fax: 2781 4783 網址 Website: www.lcsd.gov.hk/kst

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中國戲曲節 2015
CHINESE OPERA FESTIVAL
19.6-2.8



北京劇院

PEKING OPERA THEATRE OF BEIJING

再現宮廷京劇本色
清宮秘本精選修復

胡文閣
Hu Wenge

譚孝曾
Tan Xiaozeng

溫如華
Wen Ruhua

韓巨明
Han Junming

孫震
Sun Zhen

Re-enacting Qing court opera with scripts revived from palace archives

17-18.7.2015 (星期五至六 Fri-Sat)

高山劇場新翼演藝廳 \$380, 240, 120* | 7:30pm
Auditorium, Ko Shan Theatre New Wing

唱詞、唸白均有中文及英文字幕 Lyrics and dialogue with Chinese and English surtitles

觀眾務請準時入場，遲到人士須待節目適當時間方可進場

Audiences are strongly advised to arrive punctually. Latecomers will only be admitted until a suitable break in the programme.

*部份座位視線受阻 Some seats have restricted view

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

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The Distinguished Artistic Features of Court Peking Opera

The Chinese title of *Elegant Sounds of Good Times* "Zhaodai Xiaoshao" literally means "an era of political stability and prosperity" and "music and instruments of an artistic genre that conform to the rites", and more specifically, refers to a Qing court opera. During the Qianlong reign (1735-1796), the imperial court compiled a number of Kunqu Operas, of which *Elegant Sounds of Good Times* is one. Its popularity lasted through the five regnal eras of Jiaqing, Daoguang, Xianfeng, Tongzhi and Guangxu (1796 - 1908). During the reign of Guangxu (1875-1908), the Office for Theatre Performances (*Shengpingshu*, or literally 'office of peaceful times') streamlined the original repertory of 240 into 120, categorizing them as scripts for *luantan*. These formed the libretti of Peking Opera of later times. On presentation to the royal household, they won the praise of the Empress Dowager Cixi. The libretti of the present performance are revivals of some of the *Shengpingshu* collection in the Forbidden City archives. Efforts have been made to reinstate as far as possible the original features of court Peking Opera by inviting seasoned Peking Opera experts and artists to look into the archive information on the rehearsal practices, the historical illustrations and pictures, artefacts etc..

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).

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, changing the scenes, etc., which 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. No follow-microphones are used to amplify their voice, and instead they must project their voice through hard-earned skills. 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. 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.



宮廷京劇的藝術特色

「昭代」指政治清明的時代，「簫韶」泛指樂器、樂曲，代表合於禮之藝術，「昭代簫韶」就是盛世雅樂的意思。清乾隆年間，清廷編寫了多部崑曲大戲，《昭代簫韶》為其中之一，歷嘉慶、道光、咸豐、同治、光緒五朝久演不衰。光緒年間昇平署將原有二百四十本精簡為一百二十本，並改為亂彈劇本，即京劇劇本，上演後得到慈禧太后的嘉賞。是次演出戲文修復自故宮昇平署珍藏秘本，由資深京劇專家和藝術家研究秘本及當年的排練和穿戴提綱、歷史圖照、文物記錄，力求復原宮廷京劇演出的本色：

化妝參照《同光十三絕》及戲曲歷史圖照記錄中的「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」。

舞台佈置考究宮廷戲樓格局，採用「守舊」式舞台幕帳，以「諧音」、「佾舞」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、轉場搬置砌末採用「明檢場」，重現宮廷演出傳統。

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，棄用領夾話筒擴音，尋找京劇演唱和表演的根源，苦練加強唱做唸打的基本功夫，復現一百五十年前還未發展流派時，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，追遡清宮演出並無女演員的傳統。

17.7.2015 (星期五 Fri) | 7:30pm

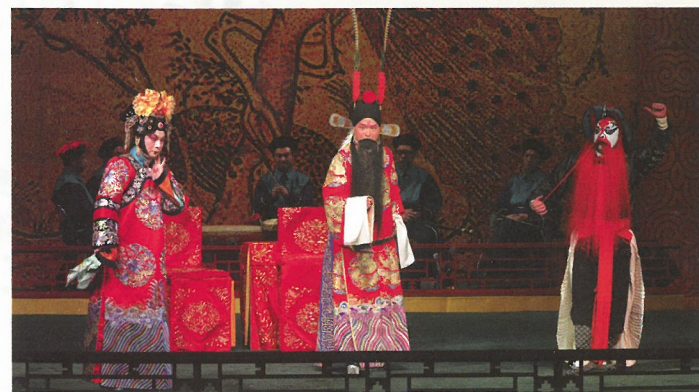
《昭代簫韶》一本 *Elegant Sounds of Good Times* (Volume I)

宋、遼交戰，楊四郎被擒後被招為駙馬。烏汗國向宋進獻驢驢馬，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太后送魚，巧遇四郎得以相認，郡主念及與楊四郎夫妻之情，幫助孟良盜取驢驢。

Volume One recounts a battle between Song and the Liao State, in which Yang Silang (fourth son) 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 (sixth son) 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.

主演：譚孝曾、溫如華、胡文閣、韓巨明、包岩、孫震

Cast: Tan Xiaozeng, Wen Ruhua, Hu Wenge, Han Juming, Bao Yan, Sun Zhen



18.7.2015 (星期六 Sat) | 7:30pm

《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，被余太君斥責。二人以試驢驢馬為名再次挑釁，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，余太君求救於八賢王，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 Taizong 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.

主演：張澍、韓巨明、孫震、宋昊宇、劉明哲、魏學雷、王曉麗

Cast: Zhang Shu, Han Juming, Sun Zhen, Song Haoyu, Liu Mingzhe, Wei Xuelei, Wang Xiaoli

總策劃、文學編輯：吳江

排練教習：孫元意、楊少春、常貴祥

監製：李恩傑

製作人：趙偉成

項目統籌：安娜

舞台監督：劉書俊

Chief Coordinator and Literary Editor: Wu Jiang

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

Producer: Li Enjie

Co-producer: Zhao Shucheng

Project Coordinator: An Na

Stage Manager: Liu Shujun

演出長約2小時（不設中場休息）Running Time: Approx. 2 hours without intermission

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，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，1990年拜著名京劇表演藝術家成志雄為師，1998年拜著名京劇表演藝術家黃德華為師，2003年拜著名京劇表演藝術家白麒麟為師。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 in 1990, Huang Dehua in 1998, and Bai Qilin in 2003. 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。2003年拜著名京劇表演藝術家張學津為師。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. In 2003 he became Zhang Xuejin's student. 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.

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、杜鎮傑、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、杜喆、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 hui Fang 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.

京劇發展歷史講座

Talks on the Development History of Peking Opera

23.5.2015 (星期六 Sat)

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

2:30pm

清宮內廷戲劇

Court Theatre of Qing

7:30pm

宮廷戲劇與京劇形成之關係

The Relation between Court Theatre and the Inchoation of Peking Opera

講者：吳江

國家一級編劇、全國政協常委、中央文史研究館館員、原中國國家京劇院院長。北京京劇院《昭代簫韶》總策劃及文學編輯。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。

Speaker: Wu Jiang

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. He is the Literary Editor of Peking Opera Theatre of Beijing – *Elegant Sounds of Good Times*. 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*.

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 Thu) | 7:30pm

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

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

普通話主講 In Putonghua

免費入場，座位有限，先到先得，額滿即止

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

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) | 5pm-6pm

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

普通話及粵語主講

In Putonghua and Cantonese



書籍展覽：細說京劇

Book Exhibition: The Stories of Peking Opera

1-31.5.2015

香港中央圖書館十樓藝術資源中心
(香港公共圖書館活動)

10/F, Arts Resource Centre, Hong Kong Central Library
(Hong Kong Public Libraries activities)

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

免費入場 Free admission