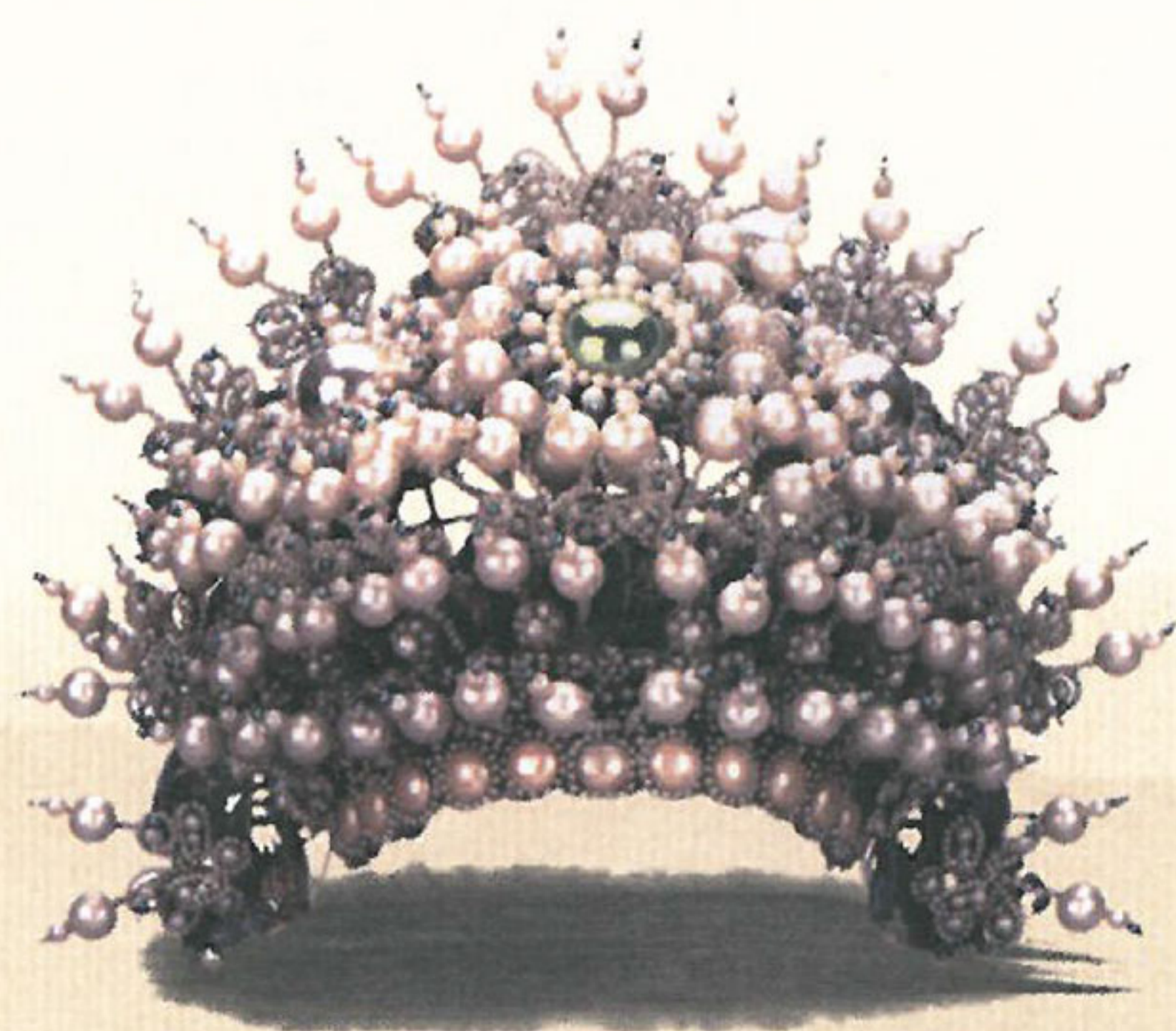


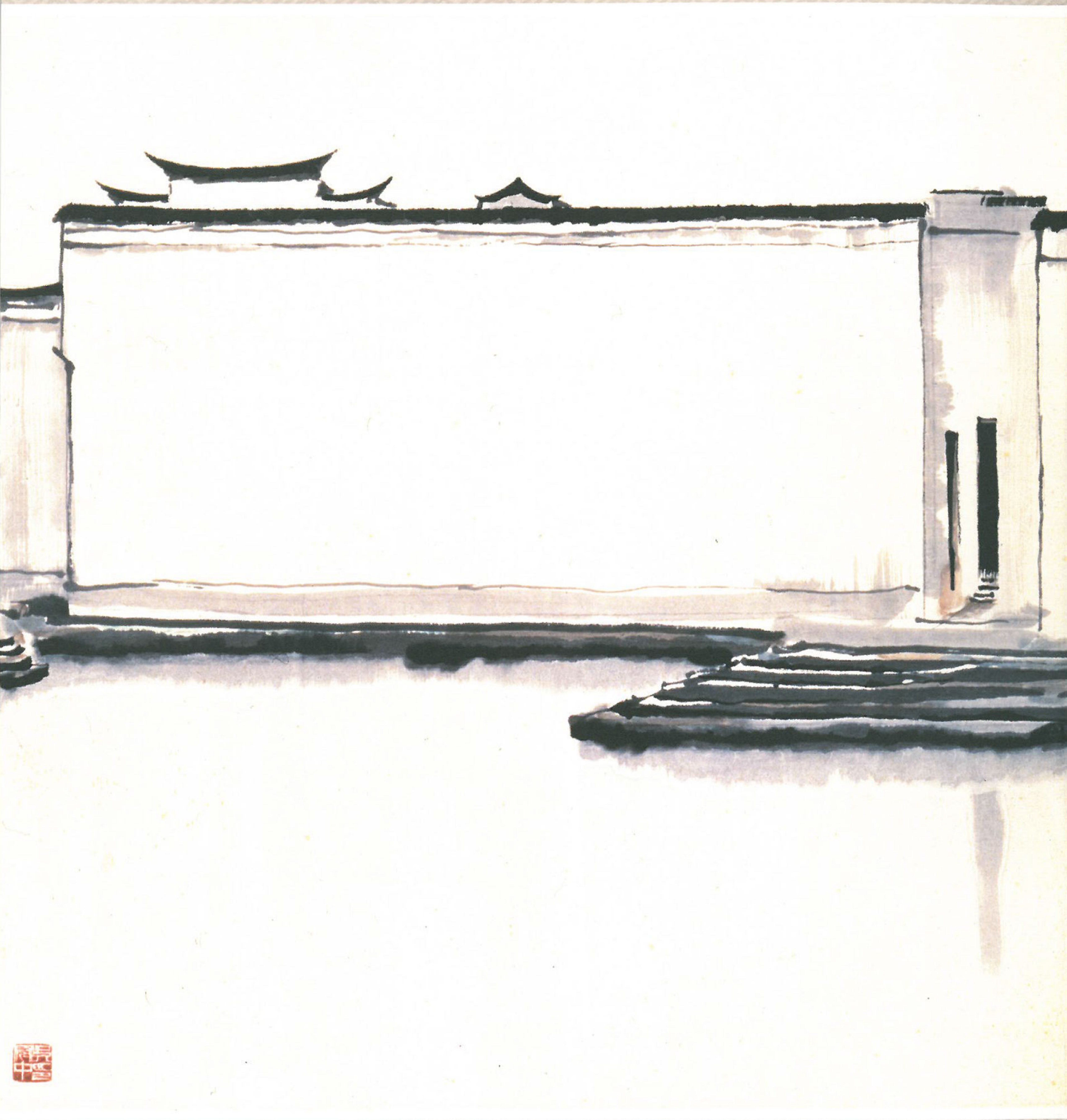


CHINESE OPERA FESTIVAL

3.6-24.7



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



雙燕 / 吳冠中
Two Swallows / Wu Guanzhong

節目冊內畫作乃香港藝術館藏品
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 CHINESE OPERA FESTIVAL

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主要演員演出場次請參閱有關節目單張 Please refer to the programme leaflets for details of main performers' appearance



仰止 / 吳冠中
The Aloof / Wu Guanzhong

序言 Foreword

康樂及文化事務署於 2010 年首度主辦「中國戲曲節」，得到各方積極支持，今年將繼續為大家呈獻高水平的戲曲節目，讓觀眾於每年盛夏，同享豐美多姿的戲曲饗宴。

戲曲藝術蘊含豐富的文化內涵，經歷數百年無數表演藝術家積累的經驗和智慧，矢志追求藝術的創造與昇華，成為現今極寶貴的文化結晶。

今年戲曲節同時展演九個各具特色的節目，傳統與創新並重。開幕節目委約資深舞台劇導演毛俊輝與粵劇紅伶龍貫天、南鳳及尤聲普等合作，重新演繹著名粵劇編劇家葉紹德的作品《李後主》，期望以前輩的心血為軸，跨界別的藝術識見及創意交流為動力，提倡嚴謹的製作及排練，共同探索及發展香港粵劇表演藝術的新領域。

現今舉足輕重的上海京劇院一眾名家，包括首屈一指的劇界翹楚尚長榮、陳少雲、孫正陽、蕭潤年等，將演繹膾炙人口的精彩傳統戲碼，以饗戲迷。而香港粵劇名伶羅家英更會與京劇名旦史依弘合演一場京粵版《霸王別姬》，延續南北藝術交流切磋的優良傳統。

崑劇於 2001 年成為聯合國教科文組織「口述非實體人文遺產傑作」項目，今年為十周年紀念，戲曲節分別於六月及七月上演兩台崑劇節目，包括四大崑班多位著名藝術家和優秀青年演員攜手演出經典折子戲，展示崑劇藝術承傳的成果。另一是北方崑曲劇院嶄新演繹的《西廂記》及傳統戲，在關注保留傳統的同時，亦展示崑劇多年來的發展和變化。

中國地方戲曲繁花似錦，今年特別介紹風格鮮明，地方色彩濃郁的祁劇和高甲戲。祁劇音樂高亢激越，湖南省祁劇院將搬演具濃郁民俗色彩的《目連救母》。閩南的高甲戲，以丑角表演著名，藝術風格充份表現閩南文化的熱情詼諧。廈門市金蓮陞高甲劇團將演出歷史劇《武則天篡唐》，同時亦展現高甲戲五花八門的丑行藝術。

香港京崑劇場再度夥拍河北省京劇院演出京崑戲，劇目是國寶級大師裴艷玲獲得第三個梅花獎的新編京劇《響九霄》及鄧宛霞的得獎作品《大英傑烈》；廣東潮劇院一團演出精選的潮劇作品，賞心悅目；還有風靡江南的吳儂軟語，名家匯聚獻藝的評彈曲藝，坐唱表演繪聲繪影，自是不容錯過。

今年戲曲節仍會繼續安排藝術導賞活動，包括研討會、講座、工作坊及展覽等，期望表演與教育推廣並進，與大家一同感受雋永雅緻的戲味與曲情。

康樂及文化事務署
文化節目組

The Leisure and Cultural Services Department presented the first Chinese Opera Festival last year to resounding success. The Festival returns this year with yet another stellar selection of Chinese opera programmes, promising audiences an annual feast of sumptuous theatrical fare in the summer season.

Chinese operatic arts embody a rich cultural legacy – they are the culmination of centuries of performing experience and insight garnered by countless opera artists. Their tireless pursuits in creativity and artistic refinement have sublimated into the cultural gems they are today.

This year's Festival will present nine distinct programmes in a compelling mix of the traditional and the innovative. The Opening Programme is a new version of *The Last Emperor of Southern Tang*. Veteran stage director Fredric Mao has been commissioned to join hands with Cantonese opera stars Lung Koon-tin, Nam Fung and Yau Sing-po in this remake of the famous work written by Yip Shiu-tak.

Celebrated artists from the Shanghai Peking Opera Troupe will enthrall with captivating performances from the traditional Chinese opera repertoire. Local Cantonese opera legend Law Kar-ying will join hands with Shi Yihong, a famous performer of *dan* roles in Peking opera, in a Peking opera and Cantonese opera version of *King Chu Bids Farewell to His Concubine*, carrying on the fine tradition of engaging the northern and southern operatic arts in productive dialogue.

In celebration of the 10th Anniversary of the inscription of Kunqu opera onto UNESCO's list of 'Masterpieces of the Oral and Intangible Heritage of Humanity', the Chinese Opera Festival will present two Kunqu opera programmes in June and July, including classic opera excerpts performed by famous artists and outstanding young performers trained in the stylistic traditions of the four major *kunqu* operatic troupes. These performances are witnesses to the fruitful legacy of Kunqu opera. In addition, the Northern Kunqu Opera Theatre will present a new operatic version of *The Story of the West Chamber* and other classic excerpts. The diverse programme celebrates on one hand the perpetuation of age-old artistic traditions, and on the other, exhibits the genre's development over the years.

This year, the Festival introduces two genres of distinctive style and rich ethnic charm – Qi opera and Gaojia opera. Qi Opera Theatre of Hunan will present a condensed version, *Mu Lian Rescues His Mother*. As for Gaojia opera, this genre which originated in southern Fujian is best known for its *chou* (comic) roles, whose depictions encapsulate the heartwarming humour characteristic of the region. The Jin Liansheng Gaojia Opera Troupe of Xiamen City will not only present the kaleidoscopic delights of *chou* roles, but also the serious historical drama, *Wu Zetian: Usurper to the Tang Throne*.

The Jingkun Theatre of Hong Kong and the Peking Opera Theatre of Hebei will join hands in two winning works: *The Great Heroine* which had brought Tang Yuen-ha one of her celebrated awards; and *The Story of the Actor Xiang Jiuxiao*, which has made national sensation Pei Yanling a three-time winner of the Plum Blossom Award for Chinese Theatre. The Guangdong Chiu Chow Opera Theatre will perform selected works of Chiuchow opera. A concert gathering of *pingtan* virtuosi will celebrate narrative singing, an art form widely popular in the region south of the Yangtze River.

Guided appreciation activities such as symposiums, talks, workshops and exhibitions will continue to be held this Chinese Opera Festival, to support educational outreach in tandem with performances. Come along and experience the charm of Chinese operatic arts!

Cultural Presentations Section
Leisure and Cultural Services Department

開幕節目 Opening Programme

中國戲曲節委約製作 Commissioned by the Chinese Opera Festival

毛俊輝
戲劇作品

李後主

新繹本

南鳳
Nam Fung

3-5/6

主要演員：龍貫天、南鳳、尤聲普、
陳鴻進、廖國森、
高麗、溫玉瑜

Main Cast : Lung Koon-tin, Nam Fung,
Yau Sing-po, Chan Hung-chun,
Liu Kwok-sum, Gou Lai,
Wen Yuk-yu

龍貫天
Lung Koon-tin

原著：葉紹德
導演/劇本整理：毛俊輝
粵劇統籌：龍貫天
音樂作曲/唱腔設計：嚴觀發
形體設計/指導：劉洵
佈景設計：曾文通
燈光設計：張國永
服裝策劃/設計：譚嘉儀
擊樂領導：高潤權
音樂領導：高潤鴻

Written by : Yip Shiu-tak
Directed/ Script revised by : Fredric Mao
Cantonese opera production
coordinated by : Lung Koon-tin
Music composed / arranged by : Yim Koon-fat
Movement Director : Liu Xun
Set Designer : Tsang Man-tung
Lighting Designer : Leo Cheung
Costume Coordinator / Designer : Mandy Tam
Percussion Ensemble Leader : Ko Yun-kuen
Ensemble Leader : Ko Yun-hung

攝影：又一山人
Photography: anothermountainman



《李後主》的新繹本

毛俊輝

在許多粵劇迷的心目中，對《李後主》是有一份特別的感情，這當然與任劍輝白雪仙當年的《李後主》電影有莫大的關係。事實上，當時在香港要拍攝這樣一部電影作品毫不簡單，身兼製片的白雪仙女士所具備的魄力和視野尤其令人佩服，相信有機會看過這部電影的人都會對它留下一個深刻的印象。當葉紹德先生創作了舞台版的粵劇《李後主》，亦自然延續下去《李後主》的傳奇。但有趣的地方是並非許多劇團都演繹過這齣戲，無形中令到該劇更有一份吸引力。

當康文署邀請我為2011年的「中國戲曲節」排演一齣粵劇時，我第一時間就想到《李後主》，一部觀眾既熟悉卻又不是經常看到的作品，絕對吸引我去創作。特別是我們邀請了龍貫天、南鳳這對生旦組合擔綱演出，令我更有一份衝動去重新整理及演繹這齣粵劇，希望在延續傳統之中找到另一番新意。

今次《李後主》這個製作肯定給予我們整個團隊多方面的挑戰。首先，在劇本上，我對傳統戲曲的敘事手法作出若干調整，無論在內容上或節奏上都希望更能貼近現代的觀眾。第二，製作上會結合傳統戲曲和現代劇場兩者不同的特色，尋求新舊的融會貫通絕對不是一件簡單的事，但是很值得去做。最後，我更期待看到演員在表演上的探索，同樣在尊重傳統的藝術形式之中作出更開放、更具層次的人物塑造。希望《李後主》能帶給觀眾一份新的感受。



尤聲普

Yau Sing-po

On reinterpreting *The Last Emperor of Southern Tang*

Fredric Mao

To many devout fans of Cantonese opera, *The Last Emperor of Southern Tang* holds a special meaning for them. This has a lot to do with the sentimental value attached to the 1968 film, *The Tragedy of the Poet King*, starring the legendary Yam Kim-fai and Pak Suet-sin. It was a gargantuan feat indeed to make a film of that scale in Hong Kong back in the 1960's, and Ms Pak, who was also executive producer, displayed truly admirable spirit, courage and vision in making it a reality. All those who have seen the film would find it unforgettable. When Mr. Yip Shiu-tak wrote a new libretto for the opera stage, the legendary work was given a new lease of life. But interestingly not many Cantonese operatic troupes have staged it; therefore, its rare staging has added to its drawing power.

When the LCSD invited me to stage a Cantonese opera production for the Chinese Opera Festival 2011, the first title that came to my mind was *The Last Emperor of Southern Tang*, simply because it is both a familiar work for the audience and yet not so familiar on the theatre stage, and I was fascinated by the idea of reinventing it. Also, with Lung Koon-tin and Nam Fung consenting to star in this production, I am even more eager to make it a revival and a renewal of a legacy.

The present production will be a challenge to the whole team in many ways. First of all, I need to adapt the narrative mode of the play, whether in terms of content or flow, so as to bring traditional Chinese theatre closer to the audience of today. Secondly, it will be a marriage of the characteristics of traditional Chinese opera and modern theatre. As we all know, blending the old and the new has never been easy, but I think it is worth exploring. Lastly, I also look forward to more explorative attempts on the part of the actors in character portrayal: while they would be giving due respect to the artistic conventions, they should be uncovering the humanism and psychological depths of the characters so that this new version of *The Last Emperor of Southern Tang* would be a new experience for the audience today.

舞台 STAGE



3-5/6 星期五至日 Fri-Sun 晚上 7:30pm
 5/6 星期日 Sun 下午 2:30pm
 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

■ \$450 ■ \$350 ■ \$250 ■ \$180 ■ \$100

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-29頁 • 每場演出長約2小時30分鐘，包括中場休息15分鐘
With Chinese and English surtitles • Please refer to P.24-29 for details of other extension activities.
Each performance lasts approx. 2 hours and 30 minutes with a 15-minute intermission.



天涯 / 吳冠中
The Farthest Corner of the World / Wu Guanzhong

7/6 折子戲 《擋馬》、《鏢美案》、《徐策跑城》

Excerpts: *Waylaying the Horse, Executing Chen Shimei, Xu Ce Running to the City Wall*

京粵版《霸王別姬》(主演:羅家英、史依弘)

The Peking opera and Cantonese opera version of
King Chu Bids Farewell to His Concubine
(Cast: Law Kar-ying, Shi Yihong)

蒙文化部支持,6月7日演出將由中央電視台錄播。

Supported by the Ministry of Culture, performance on 7 June will be recorded and broadcast on China Central Television.

羅家英

Law Kar-ying

史依弘

Shi Yihong

京粵版 霸王別姬

京劇和粵劇有千絲萬縷的連繫。上世紀二三十年代,每年都有粵劇紅伶到上海演出,並借此機會觀摩上海的京劇大師表演,如靚少佳學習蓋叫天、靚次伯學習周信芳、羅家權學習劉奎官,而陳非儂、馬師曾把《虹霓關》用在《佳偶兵戎》這戲之中,互相討論、印證、交流,得益匪淺。戰後香港紅伶向從上海來港定居的老師學藝,使南北融合,成為新一代粵劇舞台的特色。

京粵演員同台演出,過往合作不多。南北戲曲共冶一爐,雖小異而大同,互相輝映。這次演出《霸王別姬》是新嘗試,生和旦有大段的對手戲和唱腔,在語言、鑼鼓點和音樂不同之下,會產生怎樣的藝術火花呢?為了這次合作,我們謹慎小心,多番揣摩、排練和改動。幸而兩個劇種有很多接近的地方,都是以板腔體為唱的基礎,做的方面因粵劇藝人融入了京劇的鑼鼓和身段,因此配合起來很合拍,連接上亦很順暢。京劇是嚴謹和尊重傳統的,史依弘小姐能打開門戶,嘗試和粵劇同台合演實屬難得,她一絲不苟的認真態度,使這次演出達到更理想的效果。希望大家欣賞之時,可感受到南拳北腿、南腔北調和諧地呈現出新的藝術丰采。

羅家英

The Peking opera and Cantonese opera version of *King Chu Bids Farewell to His Concubine*

Peking opera and Cantonese opera have always enjoyed close connections and frequent exchanges. In the 1920's and 30's, stars of Cantonese opera made annual appearances in Shanghai while they also learned from the Shanghai Peking opera virtuosi's performances. Examples included Leng Siu Kai learning from Gai Jiaotian, Leng Chi Pak from Zhou Xinfang, Law Ka-kuen from Liu Kuiguan. Further, Chan Fei-nung and Ma Sze-tsang had also took reference from the Peking opera excerpt, *The Rainbow Pass*, in the Cantonese opera production *The Couple that Raises a War*. The experience proved to be extremely useful and enlightening. After the Second World War, many stars of Cantonese opera in Hong Kong also took lessons under instructors who had moved to Hong Kong from Shanghai. The resulting merging of the two genres became the distinguished feature of the new generation of Cantonese opera.

The two genres, one representing the north and the other the south, are different in certain details in execution but share the same system, and when put together on stage, they can complement each other. This production of *King Chu Bids Farewell to His Concubine* is our new collaborative attempt. Since there will be a long duet scene between the leading male and female actors, if the dialect, the percussion points and the music are all different, how should we work them out to create the right chemistry? We have put in a lot of effort experimenting, rehearsing and adjusting. Fortunately there are features in these two genres that resemble each other, especially with the *banqiang* vocal system on which both built. As for movements, since artists in Cantonese opera have been trained to adopt some of the percussive points and the stylized movements of Peking opera, it is easy to adapt and to give a seamless performance. Peking opera is a genre that adheres closely to strict routines and traditions, it is admirable that Ms Shi Yihong agreed to this collaboration. Her immaculate attitude and keen eye for detail will give the performance sparkle. We hope that this 'crossover' attempt, with the juxtaposition of two types of dialectal singing as well as martial art routines on stage, would be a new and rewarding experience for our audience.

Law Kar-ying

Shanghai Peking Opera Troupe

京 上海京劇院

京劇是中國最具影響力的戲曲劇種之一，流佈於全國，以徽班藝術為基礎，融和多個地方戲曲精髓而成，於2010年獲聯合國教科文組織列入「人類非物質文化遺產代表作」名錄。是次演出除了別出心裁的京粵版《霸王別姬》，更雲集了上海京劇院一眾名家演繹膾炙人口的經典京劇劇目。

Peking opera is one of the most influential operatic genres in China as it can be found in almost every part of the country. It has its roots in the theatrical system of Anhui troupes and came into its own by assimilating various types of regional theatre. In 2010, the UNESCO declared Peking opera was included in the 'Representative List of the Intangible Cultural Heritage of Humanity'. For this year's Chinese Opera Festival, the Shanghai Peking Opera Troupe will present famous classics in Peking opera and an exceptional Peking opera and Cantonese opera version of *King Chu Bids Farewell to His Concubine*.

8/6 折子戲 《挑華車》、《斷橋》、《鳳還巢·醜洞房》、《打嚴嵩》

Excerpts: *The Pulley, On Broken Bridge, The Ugly Bride from The Return of the Phoenix to the Nest, Castigating Yan Song*

9/6 《法門寺》 *Famen Temple*

主要演員：尚長榮、陳少雲、孫正陽、史依弘（史敏）、蕭潤年、何澍、奚中路、安平、李國靜、許錦根、王小磚、嚴慶谷、金喜全

Main Cast: Shang Changrong, Chen Shaoyun, Sun Zhengyang, Shi Yihong, Xiao Runnian, He Shu, Xi Zhonglu, An Ping, Li Guojing, Xu Jingen, Wang Xiaozhuan, Yan Qinggu, Jin Xiquan



尚長榮
Shang Changrong

孫正陽
Sun Zhengyang

奚中路
Xi Zhonglu

安平
An Ping

蕭潤年
Xiao Runnian

李國靜
Li Guojing

陳少雲
Chen Shaoyun

舞台 STAGE



7-9/6 星期二至四 Tue - Thu 晚上 7:30pm
香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

■ \$350 ■ \$240 ■ \$180 ■ \$100

附中文字幕·附設其他延伸活動，詳情請參閱第24-29頁·每場演出長約2小時45分鐘，包括中場休息15分鐘

With Chinese and English surtitles · Please refer to P.24-29 for details of other extension activities.

Each performance lasts approx. 2 hours and 45 minutes with a 15 minute intermission.



補網 / 吳冠中
Mending Nets / Wu Guanzhong

崑曲於2001年5月18日成為首批被聯合國教科文組織選為「口述非實體人文遺產傑作」項目之一，至今已屆十周年。為紀念崑曲藝術獲得這項榮譽，今年戲曲節將安排兩台崑劇演出以示慶祝，包括「戲以人傳」崑曲經典折子戲展演，及北方崑曲劇院嶄新演繹著名的經典作品《西廂記》及傳統折子戲，展現這項中華文化瑰寶十年來的發展與變化。

崑曲的繞樑之美

關於優美歌聲的描述，《列子》中有下面的故事：

昔韓娥東之齊，匱糧，過雍門，鬻歌假食。既去而餘音繞梁欂，三日不絕，左右以其人弗去。（《湯問篇》）

上文說韓娥「曼聲長歌」，她把聲音延長，產生婉轉曲折的效果。這種「餘音」之美，聽起來不絕如縷，盤旋不去，是漢語歌唱特別強調的美感，是歷代唱者和聽者所追求的境界。

餘音之美與漢語語音的特點有很大關係。

漢語語音的特點是一字一音，聲音太短，不足以充份抒發內心的情思。我們聰明的古人便想到「言之不足，故詠歌之」的辦法。所謂「詠」就是把語言延長，故又有「言之不足故長言之」（《禮記·樂記》）的講法。「長言」主要是指字音的延長。如何把字音延長呢？那自然要按字音聲韻結構的規律來做。

一個漢字如讀得慢，便會聽出兩個字的聲音：第一個字是聲母，第二個字是韻母；如果急讀，便會合拼成一個字的聲音。例如「旃」（〔zhan〕）字，慢讀時會聽到「者」（〔zhe〕）和「焉」（〔yan〕）兩字；如果急讀，就只會聽到一個「旃」字。這就是所謂「反切」的拼音方法，也同時是把字音延長來唱的歌法。聲母在一個字的發聲過程中維持甚短，不可能延長；可延長的只有韻母部份。許多韻母都可分為韻頭（元音或介音加元音）和韻尾（一般是輔音）兩個部份。韻尾是一個字字音的收結，不宜延長；只有聲音最寬廣和最明亮的韻頭才適合延長。明代曲家沈寵綏在反切的基礎上提出了分為頭、腹、尾的三音段唱法，使字腔在延長的過程中有完整的聲韻結構。字頭即聲母，字腹即韻頭，字尾即韻尾。曲唱中所謂「一字之長延至數刻」，主要是用字腹來做腔。「腔」就是配上音樂的字。為字配腔必須按一個字的四聲音勢來配才能諧協：平聲平唱，上聲上走，去聲下送，入聲斷然。

頭、腹、尾三音段唱法把字音解構，延長腹音，使字音溶於樂音之中，達到「聲中無字」的審美要求。又按四聲音勢為字音配腔，轉宮為商而唱之，則是重構字音，不但使「字中有聲」，更令延長了的字音有依四聲音勢而形成的高低、長短、虛實，呈現「律和聲」的效果，在文字聲韻之美外，也能聽出字義情思，體會意念之美。唐李涪《切韻·刊誤》云：「能遵古韻，足以詠歌。」漢語曲唱理論所以重視聲韻學的研究，與其欣賞「餘音」的審美傳統有很大關係。

重視聲韻，並非只求物理性的聲音之美。《禮記·樂記》云：「凡音者，生人心者也。情動於中故形於聲，聲成文謂之音。」三音段唱法與四聲腔格（潤腔規範）就考慮到物性審美與心性審美之間的互動。後者始終是主導性的。故明清曲家李漁、徐大椿、俞粟廬等均有專文論「曲情」。

古兆申

香港大學中文學院名譽講師
崑曲藝術研究者

In celebration of the 10th Anniversary of the inscription of Kunqu opera onto UNESCO's list of 'Masterpieces of the Oral and Intangible Heritage of Humanity', the Chinese Opera Festival will present two Kunqu opera programmes in June and July to continue with the momentum generated. Four *kunqu* troupes have been invited to perform operatic excerpts in the classical repertory. In addition, the Northern Kunqu Opera Theatre will present a new version of *The Story of the West Chamber* and traditional excerpts. The diverse programme will exhibit the genre's development over the years.

On Kunqu : Sung Music of Lingering Beauty

There is a story in *Liezi* that tells of the charm of beautiful singing:

"Once there was a songstress called Han'e. She went to the Dukedom of Qi, and ran out of food. So she went to the city gate and sang in the street in exchange for food. After she went away, people found that her singing reverberated in the air and circled round the pillars. It remained so for three days, her voice wafting round the people there nonstop." (Chapter: *Tangwen*)

In another section of *Liezi*, there was a description of Han'e that she "sang with a long drawn-out voice". The "long drawn-out" effect, when landed in the listener's ears, would have a 'lingering' effect. It has become a highly commended aesthetic in Han-Chinese singing down the ages, whether for the singer or for the listener.

Such an aesthetic has a large part to do with the language of Han-Chinese.

Phonetically, Han-Chinese is monosyllabic, and the brevity of syllables cannot express fully the sentiments within. The very wise ancient Chinese, therefore, thought of an alternative, "where words fail, sing them." 'Singing', then, is to lengthen the phonetic sounds. And that was why in *Record of Music in The Classic of Rites*, there is this saying, "singing means the prolonged expression of the words; there is the utterance of the words, and when the simple utterance is not sufficient, the prolonged expression of them." (Translation by James Legge). Now how to give that "the prolonged expression"? It will have to be dictated by the phonetic and rhyming structures of each enunciated *zi*.

If a Chinese *zi* (single word/character) is read slowly, one can hear that it is made up of two *zi*'s. The first is the initial, and the second, the final. Pronouncing them quickly, they would become the sound of one *zi*. Take the word 「旃」 (*zhan*), say it slowly and you can hear 「者」 (*zhe*) and 「焉」 (*yan*); say it quickly and you have 「旃」 (*zhan*). This is called *fanqie*, in which the pronunciation of a *zi* is a combination of two others, taking the initial consonant of the first *zi* and the final of the second *zi*. It can also apply to singing a *zi* the 'long' way. In sounding a *zi*, the initial consonant has to be short. Only the final can be lengthened. Many finals can be separated into the head (vowel or medial and vowel) and tail, i.e., ending (which is in general a consonant). The tail is the ending of the sound of a *zi*, so it should not be lengthened. That leaves us with the head, which is the broadest and most sonorous part of an utterance. Shen Congsui, an expert on sung music of the Ming Dynasty, proposed the 'head-belly-tail segmental utterance' theory in vocal delivery, which is built upon the *fanqie* method. The vocalization of a *zi*, then, can be lengthened and given a complete phonetic structure. The 'head' (onset) of the *zi* is the initial consonant, the 'belly' is the medial and main vowel, and the 'tail', the ending. In sung music, there is the theory that "the utterance of a *zi* can be lengthened to many beats". This is executed by vocalizing the medial and main vowel. Setting a *zi* to a position in a sung phrase must go along with the 'four tones' in Han-Chinese – level, rising, falling and pausing – in order to make it pleasant to the ear. In other words, the utterance should be level when the *zi* is of the level tone, ascending when it is of the rising tone, descending when it is of the falling tone, and more abrupt for the pausing tone.

The 'head-belly-tail segmental utterance' theory in vocal delivery has, in fact, 'dissected' a *zi* to lengthen the 'belly' sound, so that the phonetic part would merge with the music note for 'vocalise' effect, yet by corresponding a *zi* to its four tones, and also by modulating it from gong mode to *shang* mode in the singing, the utterance is restructured to carry meaning. A lengthened utterance of a *zi* can also lead to the possibility of delivery – higher or lower register, longer or shorter phrasing, solid or ethereal sounds etc.. All these give sentiments to the meaning of words, and lend an abstract appeal in relation to aesthetics. Li Fu of Tang says, "Adhering to the ancient rhymes would make fine singing." In the theories of sung music using Han-Chinese, the importance attached to phonology has to do with the aesthetics of 'lingering sounds'.

Attaching importance to the initial and the final of each word is not about the physics of voice. As another quotation from *Record of Music in The Classic of Rites* would illustrate, "All modulations of the voice spring from the minds of men. When the feelings are moved within, they are manifested in the sounds of the voice; and when those sounds are combined so as to form compositions, we have what are called airs." (Translation by James Legge). The 'head-belly-tail segmental utterance' theory and the 'four tones vocalization methodology' both take into consideration the interaction between physical aesthetics and abstract aesthetics, with the latter always in the lead. That is why masters in sung music of the Ming and the Qing, such as Li Yu, Xu Dachun, Yu Sulu etc., have all written treatises on the subject of 'sentiments in sung music'.

Koo Siu-sun

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Translated by KCL Language Consultancy Ltd.

戲 人 傳

崑曲經典折子戲展演

An Operatic Legacy – Showcase of Kunqu Opera Classic Excerpts



計鎮華

Ji Zhenhua

張靜嫻

Zhang Jingxian

蔡正仁

Cai Zhengren

- 11/6** 折子戲《還金鐲·哭魁》、《療妒羹·題曲》、《琵琶記·南浦》、《長生殿·絮閣》、《浣紗記·寄子》
Excerpts: *Invocation to the Gods from Returning the Gold Bangle, Writing a Poem from The Soup that Cures Jealousy, At Nanpu River from The Story of the Lute, Storming the Chamber from The Palace of Eternal Life, Seeking Shelter for His Son from The Beauty Washing Silk by the River*
- 12/6** 折子戲《占花魁·湖樓》、《十五貫·訪鼠測字》、《爛柯山·痴夢》、《鐵冠圖·刺虎》、《綵樓記·評雪辨踪》
Excerpts: *The Mansion on the Lake from Winning the Hand of the Beauty Nonpareil, Finding the Rat and Fortune Telling from Fifteen Strings of Cash, The Obsessive Dream from Lanke Mountain, Killing 'The Tiger' from The Iron Headgear, Following Tracks in the Snow from The Story of the Decorated Mansion*

主要演員： 蔡正仁、計鎮華、張靜嫻、袁國良、侯哲、湯潑潑 (上海崑劇團)
胡錦芳、龔隱雷、孔愛萍、錢振榮、徐雲秀、李鴻良、趙堅 (江蘇省崑劇院)
陶紅珍、周雪峰 (江蘇省蘇州崑劇院), 蕭向平、康曉虎 (中國崑曲博物館)

Main Cast : Cai Zhengren, Ji Zhenhua, Zhang Jingxian, Yuan Guoliang, Hou Zhe, Tang Popo (Shanghai Kunqu Opera Troupe)
Hu Jinfang, Gong Yinlei, Kong Aiping, Qian Zhenrong, Xu Yunxiu, Li Hongliang, Zhao Jian (Jiangsu Kunqu Opera Institute)
Tao Hongzhen, Zhou Xuefeng (Suzhou Kunqu Opera Theatre of Jiangsu), Xiao Xiangping, Kang Xiaohu (China Kunqu Opera Museum)

崑

崑曲藝術經歷幾百年來起跌，幾近失傳邊緣，幸得無數前輩崑曲藝術家的無私貢獻，口傳心授，讓「諸劇之母」得以保留傳播至今。崑曲以精緻的藝術精華、華麗的文采，優雅而細膩地保存了下來。為免「藝隨人走」，透過兩場精心挑選的折子戲，將展演現今崑曲界具實力的骨幹表演藝術家和年青優秀演員演出，以示崑劇藝術在承傳上「戲以人傳」的成果。

四大崑曲團體的多位著名崑劇表演藝術家，將分別展演經典折子戲，包括「三刺」劇目之一的《鐵冠圖·刺虎》，還有《綵樓記·評雪辨踪》、《浣紗記·寄子》、《爛柯山·痴夢》及《琵琶記·南浦》等精彩傳統劇目。

Kunqu opera has gone through many ups and downs through the centuries, and had at points in its history, even teetered on the brink of extinction. Thanks to the selfless contribution of innumerable predecessors in the field, who passed their skills orally to later generations, this genre, acclaimed as 'the mother of Chinese theatre' because it has spawned many other regional operatic forms, has survived until the present day. The exquisite art of *kunqu* and its splendid libretti have been preserved in their finest form. The two performances of operatic excerpts performed by eminent veteran and young *kunqu* artists can serve as a celebration of the fruitful legacy of this genre which has perpetuated its artistic gems through the tradition of the mentoring system.



龔隱雷
Gong Yinlei



胡錦芳
Hu Jinfang



陶紅珍
Tao Hongzhen

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鄉情與鄉愁 / 吳冠中
Memories of Home / Wu Guanzhong

北方崑曲劇院

Northern Kunqu Opera Theatre

崑
曲

侯少奎
Hou Shaokui

楊鳳一
Yang Fengyi

史紅梅
Shi Hongmei

崑劇經過崑曲藝術家多年的繼承與發展，崑劇劇目豐富多采。北方崑曲劇院循著革故鼎新的路向，繼承傳統，同時致力整理、改編和創作。著名崑劇表演藝術家侯少奎、楊鳳一、王振義、史紅梅及魏春榮等將演出名劇，傳統與創新並重，戲意濃郁。

首晚隆重登場為四大名劇之冠的《西廂記》，其文辭之美在中國文學創作上具有一定地位。為接近元雜劇原著精髓，劇本根據元大都人王實甫所著的《崔鶯鶯待月西廂記》，唱腔則根據清代著名曲家葉懷庭所作清乾隆版《納書楹西廂記曲譜》，務求具備正宗「葉氏唱口」的特點。敢於創新的著名導演郭小男，運用了大量現代舞台效果，突破傳統風格，帶給香港觀眾具詩意及韻味的新視覺感受。在流麗燈光及舞台效果等配置下，且看西廂內的絢麗情緣，能否在優美細膩的意境中，與香港年青觀眾接通浪漫觸覺。

Kunqu opera has accumulated a rich and diverse repertoire from the years of dedicated work and contribution by seasoned artists of the genre. The Northern Kunqu Opera Theatre follows a two-pronged route: on the one hand it honours the traditional repertoire of works, and strives to expand it by reviving and adapting the old and creating the new on the other. The famous *kunqu* artists from the Theatre will perform their prized repertoires. It will be a showcase of the traditional and the contemporary in spirit and in form.

The programme opens with *The Story of the West Chamber*. This play is regarded the greatest of the 'four classics' in Chinese theatre, and its beautiful libretto enjoys prominent standing in Chinese literature. In this production, the libretto largely follows the original 'variety theatre' by Wang Shifu, vocalisation follows the music score by Qing composer Ye Huaiting (Ye Tang) so as to produce vocal characteristics after the authentic 'Ye style'. Using extensive modern stage effects, stage director famous for breaking the rules, Guo Xiaonan, introduces fluid lighting to create a lyrical setting for the West Chamber where the romance blossoms. This inventive approach hopes to deliver a new visual experience – one full of poetic charm – to the Hong Kong audience, as well as connect with young audiences through the kindling of romantic sensibilities.



休閒 / 吳冠中
At Rest / Wu Guanzhong

8/7 新版《西廂記》 *The Story of the West Chamber (New version)*

9/7 折子戲 《鐵冠圖·別母亂箭》、《竇娥冤·辯冤》、
《長生殿·絮閣》、《白蛇傳·斷橋》、《單刀會》

Excerpts: *Bidding Farewell to His Mother and Killed by a Shower of Arrows from The Iron Headgear, Pleading Innocence from The Injustice Done to Dou E, Storming the Chamber from The Palace of Eternal Life, On Broken Bridge from The Legend of the White Snake, To the Banquet Armed*

10/7 折子戲 《漁家樂·相梁刺梁》、《金不換》、
《百花記·百花贈劍》、《千里送京娘》

Excerpts: *Assassinating Liang from The Joy of the Fishing Folks, Jin-Bu-Huan, The Gift of a Sword from Baihua from Princess Baihua, Escorting Jingniang Thousands of Miles*

主要演員：侯少奎、楊鳳一、王振義、史紅梅、
魏春榮、馬寶旺、邵崢

Main Cast: Hou Shaokui, Yang Fengyi, Wang Zhenyi, Shi Hongmei,
Wei Chunrong, Ma Baowang, Shao Zheng

魏春榮

Wei Chunrong

王振義

Wang Zhenyi

西廂記

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湖南省祁劇院

Qi Opera Theatre of Hunan



祁



劉登雄

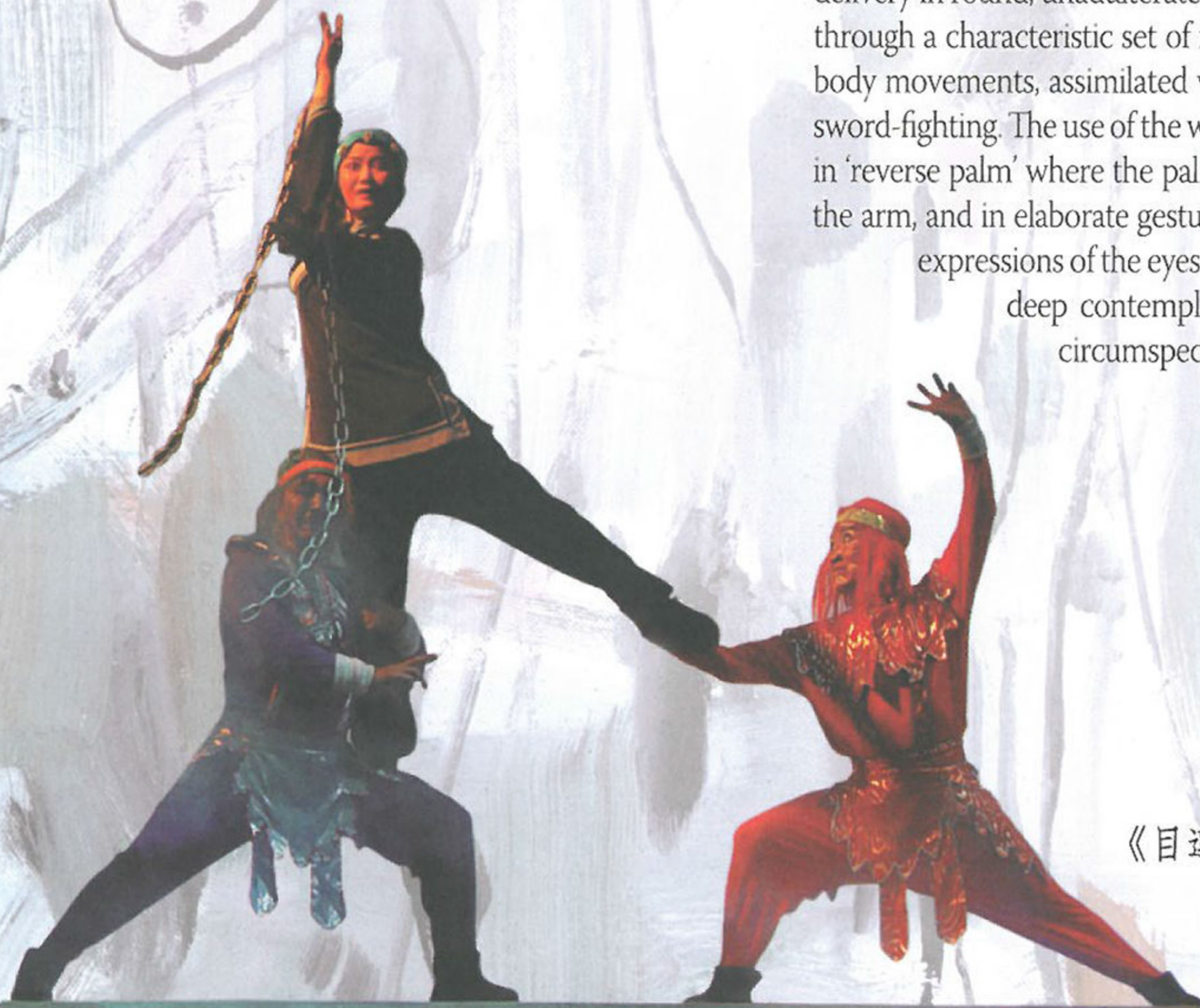
Liu Dengxiong

肖笑波

Xiao Xiaobo

祁劇，又稱祁陽戲，是湖南省具有五百多年歷史的大劇種，被列入國家級非物質文化遺產保護項目。其音樂以高亢激越見稱，兼有高、崑、彈三種聲腔。傳統唱法除了老旦、丑角用真聲外，其他行當均用「雨夾雪」（真假聲結合）的方式，力求做到字正、音清、腔圓。祁劇各行當的指、眼、步和身段，都各自有技法，同時又融合吸收拳擊、舞劍等民間武術。如手上功夫特別重視「腕子功」，能做到「倒掌」（手掌向外，手指能碰到手臂）和耍出各種「腕子花」樣式；眼神也有多種多樣，如沉思時的「梭眼」、氣憤時的「睜眼」、左右看人的「分眼」等等。

Qi opera, also known as Qiyang opera, is one of the major operatic genres of Hunan province. It boasts a history of more than five hundred years, and has been classified as a National Intangible Cultural Heritage. The music of Qi opera is reputed for its sonorous, impassioned qualities, and features three singing styles – *gaoqiang*, *kunqu* and *tanxi* – across a wide repertoire of tunes. Traditionally, performers of the *laodan* (old woman) and *chou* (comic) roles perform in their natural singing voice, whereas other role-types employ the 'rain alternating with snow' technique, a combination of singing in natural voice and falsetto. Stringent performance standards demand from singers' excellent diction and delivery in round, unadulterated tones. Each role-type distinguishes itself through a characteristic set of finger gestures, footwork, eye and stylized body movements, assimilated with martial art techniques of boxing and sword-fighting. The use of the wrist is underscored in 'hand-wrist work', as in 'reverse palm' where the palm faces outward to bend fingers to touch the arm, and in elaborate gestures demonstrating wrist flexibility. Varied expressions of the eyes convey a spectrum of emotions, including deep contemplation (darting glance), anger (glare), and circumspect observation (google-eyed).



《目連救母》

Mu Lian Rescues His Mother

張少君

Zhang Shaojun



湖南祁陽屬楚南地，自古以來信巫鬼、重祭祀，多有百戲、雜技之藝，為了祈神娛人，古老的《目連戲》便應運而生。在湖南地方戲曲中，最早演出《目連戲》的劇種就是祁劇，《目連戲》也成為研究祁劇藝術源頭和發展的範本。據載，古時演祁劇《目連戲》全本，可以連演七天，一台戲近二百場演出，無一重複。今次湖南省祁劇院演出的《目連救母》，是經過整理的《目連戲》核心戲碼《目連傳》的濃縮版本，盡顯祁劇豐富、獨特的表演技巧，呈現出濃郁的民俗性，極具觀賞價值。

As far back as the Warring States Period, Qiyang was an area in southern Chu, or what is present-day northern Hunan and Hubei. The land cultivated an entrenched belief in the spiritual realm and in religious rites, spawning theatrical and acrobatic forms that served as invocation to the gods and diversions of sorts for the people. That was how the ancient 'Monk Mulian' series came into being. Out of the various existing regional operatic genres in Hunan, the series was first performed as a Qi opera, and accordingly, has come to be considered the canon for studying the genre's origins and development. Records have indicated that the whole work would span seven days if performed non-stop, with each show comprising about 200 scenes without a single repetition. On its visit to Hong Kong, the Qi Opera Theatre of Hunan will showcase the unique artistry and ethnic charm of Qi opera in its production, *Mu Lian Rescues His Mother*, a condensed version of the celebrated canonical work.

17/6 折子戲 《武大郎賣餅》、《跑坡》、《昭君出塞》、《打棍開箱》、
《司馬洗宮》、《啞女背瘋》、《董洪跌牢》、《黃鶴樓》

Excerpts : *Wu Dalang Peddles Cakes, The Wandering Busker, Lady Zhaojun Going Beyond the Great Wall, Fan Zhongyu Beaten and Thrown into a Crate, Sima Shi Purges the Court, A Dumb Man Carries His Crippled Sister, Dong Hong Falls into a Pit, The Yellow Crane Tower*

18/6 高腔本戲《目連救母》*Mu Lian Rescues His Mother* (High Pitch)

主要演員：劉登雄、肖笑波、張少君(特邀)、李和平、申桂桃、
黃紅華、蔣深國(特邀)、張曉波(特邀)、官國興、黃文娟

Main Cast : Liu Dengxiong, Xiao Xiaobo, Zhang Shaojun(Guest), Li Heping, Shen Guitao, Huang Honghua, Jiang Shenguo(Guest), Zhang Shaobo(Guest), Guan Guoxing, Huang Wenjuan



蔣深國

Jiang Shenguo

舞台 STAGE



17-18/6 星期五至六 Fri - Sat 晚上 7:30pm

香港大會堂劇院 Theatre, Hong Kong City Hall

■ \$240 ■ \$160 ■ \$100

附中文字幕・附設其他延伸活動，詳情請參閱第24-29頁
每場演出長約2小時45分鐘，包括中場休息15分鐘

With Chinese and English surtitles • Please refer to P.24-29 for details of other extension activities.
Each performance lasts approx. 2 hours and 45 minutes with a 15-minute intermission.



畫裡陰晴 / 吳冠中
Rain or Shine / Wu Guanzhong

傲雪寒梅

Plum Blossom Award Winning Showcase

裴艷玲
Pei Yanling

去年「玲瓏宛轉若天成」叫好叫座，今年裴艷玲、鄧宛霞再度攜手為觀眾展現京崑那種渾然天成、動人心弦的藝術風采。裴艷玲載譽重來，演出新編京劇《響九霄》，宛轉自如的唱功、清脆利落的身手，盡顯大師風範。劇中之「戲中戲」，裴艷玲更首次以旦角姿態出現，在舞台上做一回真正的女人。此劇令裴氏三度奪得梅花獎，成為「梅花大獎」得主。《大英傑烈》中的鄧宛霞，前花旦，後小生、武生，文武並重，表演精彩傳神。鄧氏當年以此劇哄動京華，並一舉奪得第八屆中國戲劇梅花獎，成為首位獲得這項殊榮的香港藝術家。除「梅花獎」劇目展演外，裴艷玲與鄧宛霞更分別演出京崑折子戲及合作演出《四郎探母·坐宮》，實在不容錯過！

Following the success of "Three Stars in Peking Opera" which won both critical and popular acclaim, veteran stars Pei Yanling and Tang Yuen-ha return to charm audiences once more with their sublime and engaging performances. Pei will display her highly fluid voice and impeccable stylized movements in the new Peking opera, *The Story of the Actor Xiang Jiuxiao*. In a 'play within play' segment, she will revert to her own gender onstage for the very first time by appearing in a *dan* (female) role. This production has made Pei a three-time winner of the Plum Blossom Award for Chinese Theatre. In *The Great Heroine*, Tang Yuen-ha will reverse Pei's onstage personae by appearing first in a *dan* role, followed by the transvestite 'civil' and 'military' male roles of *xiaosheng* and *wusheng*. *The Great Heroine* had won Tang national fame and high acclaim in China when she was presented the 8th Plum Blossom Award, making her the first artist from Hong Kong to have received this highest honour in Chinese theatrical arts. Besides the award-winning productions, the two stars will give respective performances of Peking opera and Kunqu opera excerpts before joining together in *Revealing the True Identity* from *The Captive General Visits His Mother*. A rare opportunity to see Plum Blossom Award winners in their winning productions – definitely not to be missed!



京崑劇場製作
A Jingkun Theatre Production



香港藝術發展局
Hong Kong Arts Development Council

京崑劇場為藝發局資助團體
Jingkun Theatre is financially supported by the ADC

京崑劇場 與 河北省京劇院

Jingkun Theatre and Peking Opera Theatre of Hebei

京崑

鄧宛霞
Tang Yuen-ha

- 23/6 新編京劇《響九霄》
New Peking opera *The Story of the Actor Xiang Jiuxiao*
- 24/6 《大英傑烈》(又名《鐵弓緣》)
Peking opera *The Great Heroine (The Iron Bow)*
- 25/6 折子戲 《四郎探母·坐宮》、《挑滑車》、《蝴蝶夢·說親回話》、《武松打虎》
Excerpts: *Revealing the True Identity from The Captive General Visits His Mother, The Pulley, The Marriage Proposal from Zhuangzi's Butterfly Dream, Wu Song Beating the Tiger Barehanded*

主要演員：裴艷玲、鄧宛霞
Main Cast: Pei Yanling, Tang Yuen-ha

舞台 STAGE



23-25/6 星期四至六 Thu-Sat 晚上 7:30pm
葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre

■ \$350 ■ \$240 ■ \$180 ■ \$100

附中文字幕·附設其他延伸活動·詳情請參閱第24-29頁·每場演出長約2小時45分鐘·包括中場休息15分鐘
With Chinese and English surtitles • Please refer to P.24-29 for details of other extension activities.
Each performance lasts approx. 2 hours and 45 minutes with a 15-minute intermission.



拋了年華 / 吳冠中
Leaving Youth Behind / Wu Guanzhong

廣東潮劇院一團 與 香港新韓江潮劇團

Guangdong Chiu Chow Opera Theatre Number One Troupe and
Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

潮



林初發
Lin Chufa



劉小麗
Liu Xiaoli



吳奕敏
Wu Yimin



張怡凰
Zhang Yihuang



潮劇為廣東三大地方劇種之一，以潮州方言演唱。唱腔曲調以南北曲兼收崑、弋、梆、黃牌調及潮州民間彈詞、歌冊、小調融化而成，伴奏音樂吸收潮州大鑼鼓、潮陽笛套鑼鼓、弦詩樂、細樂、廟堂音樂等，具濃厚的地方色彩。劇目主要來自宋、元南戲和雜劇，語言通俗生動，唱詞雅俗共賞。潮劇角色分生、旦、淨、丑四大行當，潮丑擅於勾劃人物，意趣盎然，旦行亦多彩多姿，分為烏衫(青衣)、藍衫(閨門旦)、衫裙、彩羅衣(花旦)、烏髮、白髮(老旦)、武旦七類，分類細緻反映了潮劇藝術塑造人物的用心。

Chiuchow opera is one of the three main regional operatic genres in Guangdong. Performed in the Chiuchow dialect, the tunes of Chiuchow opera took shape amidst a wide range of sources and influences, including music from the ancient 'northern' and 'southern' genres, Kunqu opera, *Yiyangqiang*, Clapper opera and Huangpai music, as well as from local narrative singing, song books and folk ditties. The musical accompaniment is a combination of Chiuchow gong-and-drum music, Chaoyang 'dizi suite drum music', 'string poems', *xiyue* and temple music, which together, give the music its strong vernacular colour.

The repertory of Chiuchow opera comes from plays of Southern opera of the Song and Yuan periods, presented in the form of vivid, affable dialogue and lyrics, making the performances highly accessible and enjoyable for all. There are four main role-types, in particular, the *chou* role is well known for its witty depictions. The *dan* role is equally varied with seven possible presentations: virtuous role; high-born, unmarried lady; female wearing shirt and dress without flowing sleeves; leading female; black-hair and white-hair old women; and military female. These precise distinctions reflect one of Chiuchow opera's celebrated features: its beautifully nuanced portrayals of role-types.

29/6 折子戲 《南山會》、《占花魁》、《武松殺嫂》、《孟姜女過關》、《薛仁貴回窰》

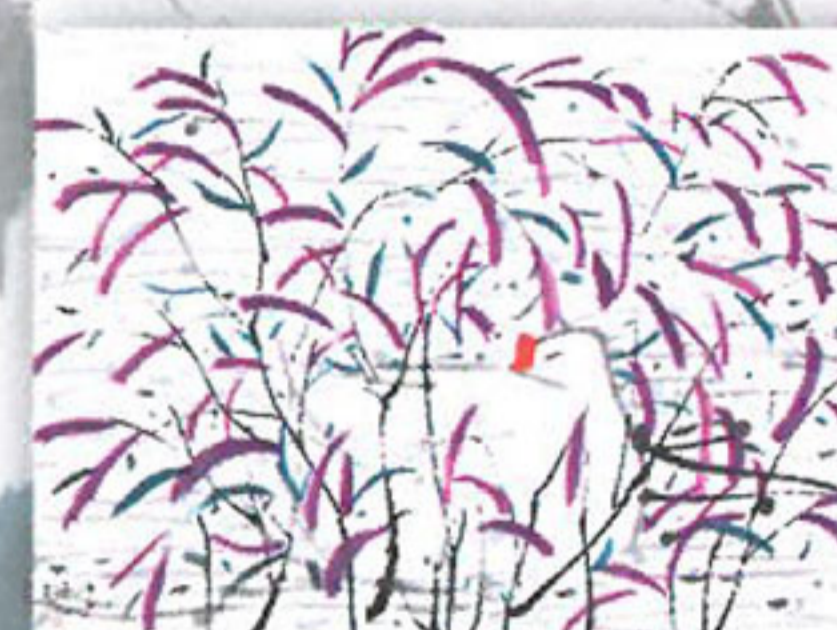
Excerpts : *The Meeting at Nanshan, Winning the Hand of the Top Beauty, Wu Song Killing His Sister-in-law, Meng Jiang Nu at the Pass, Xue Rengui Returns to His Humble Abode*

30/6 《大義巾幗》 *The Patriotic Lady Chai*

1/7 《告親夫》 *Filing a Prosecution against Her Husband*

主要演員：張怡凰、林初發、劉小麗、吳奕敏

Main Cast : Zhang Yihuang, Lin Chufa, Liu Xiaoli, Wu Yimin



眠 / 吳冠中
Dozing / Wu Guanzhong

舞台 STAGE



29-30/6 星期三至四 Wed - Thu 晚上 7:30pm
上環文娛中心劇院 Theatre, Sheung Wan Civic Centre

■ \$180 ■ \$140 ■ \$100

舞台 STAGE



1/7 星期五 Fri 晚上 7:30pm
荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall

■ \$180 ■ \$160 ■ \$140 ■ \$100

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-29頁 • 每場演出長約3小時，包括中場休息15分鐘

With Chinese and English subtitles • Please refer to P.24-29 for details of other extension activities. • Each performance lasts approx. 3 hours with a 15-minute intermission.

陳炳聰
Chen Bingcong

高甲戲於明末清初時只是一種化妝遊行演出，在民間音樂伴奏下作即興表演，後來發展成專業戲班。初期主要演「宋江戲」，漸發展成有文有武的「合興戲」，又於清末吸收了徽劇、弋陽腔、京劇等藝術表演形式，形成獨特風格。相傳高甲戲因搭「高」台，穿盔「甲」演武戲而得名。

高甲戲為閩南地方戲曲劇種，流行於福建南部、台灣、東南亞等華人聚居之地，語白採用泉腔，音樂曲牌屬南音系統，以南曲為主，兼收木偶調和民間小調，唱腔或粗獷剛健、或輕快活潑。高甲戲以丑角的表演最為著名，其中獨有的傀儡丑（木偶丑）形象鮮明，風格來自根植閩南文化的熱情詼諧，及模仿木偶表演誇張變形的獨特美感。

Gaojia opera originated as a masquerade parade during the Ming and Qing Dynasties, as improvised performances accompanied by live folk ensemble music. Towards late Qing Dynasty, as the genre absorbed influences from Hui opera, *Yiyangqiang* and Peking opera, it evolved into a new style and acquired its current appellation. The term 'gaojia' is said to have derived from the tall (*gao*) stages often constructed and the armour (*jia*) worn as part of the costumes in performances.

Gaojia opera is a regional operatic genre popularly found in southern Fujian, Taiwan, and areas throughout Southeast Asia where ethnic Chinese communities are found. The libretto is delivered in *Quanqiang*, or vocal style of Quanzhou. Its set tunes come from the 'southern tune' music system, and are mostly of the 'southern singing' style with some 'puppet tunes' and folk ditties. Singing is characterised by strength and robustness, or a quick liveliness. *Chou* (comic) roles are best known: in particular, puppet comic roles which are unique to the genre make striking impressions with their heartwarming humour, a trait which traces its roots to the region's cultural psyche. The genre also exhibits the singular art of manipulating puppets to give caricature depictions.



廈門市金蓮陞高甲劇團

Jin Liansheng Gaojia Opera Troupe of Xiamen City

高甲

廈門市金蓮陞高甲劇團今次選演了大型歷史劇《武則天篡唐》，由該劇種目前唯一獲得中國戲劇梅花獎演員吳晶晶擔綱演出。折子戲專場則充分展示高甲戲五花八門的行當特色，如傀儡丑、布袋戲丑、破衫丑、憨丑、男扮女丑、公子丑等，並由國家級「非物質文化遺產」高甲戲傳承人陳炳聰、紀亞福等演出，詼諧活潑，妙趣橫生。

Jin Liansheng Gaojia Opera Troupe of Xiamen City will present the large-scale production, *Wu Zetian: Usurper to the Tang Throne*, starring Wu Jingjing, Gaojia opera artist and winner of the prestigious Plum Blossom Award for Chinese Theatre. The rich variety of *chou* roles – puppet comic, glove puppet comic, tattered clothes comic, simpleton comic, male in female garb comic and highborn comic male – of this nationally-recognised genre will be thoroughly explored in witty performances by leading exponents Chen Bingcong and Ji Yafu.



吳晶晶
Wu Jingjing

紀亞福
Ji Yafu

2/7 《武則天篡唐》 *Wu Zetian: Usurper to the Tang Throne*

3/7 折子戲 《群丑爭輝》、《狸貓換太子》、《相親》、《昭君出塞》、《小七送書》、《桃花搭渡》、《訪鼠》、《班頭爺》、《櫃中緣》、《三千兩金》

Excerpts : *A Galaxy of Comic Role Actors in Gaojia Opera, How a Dead Cat Was Substituted for a New-born Prince, Going on a Visit Arranged by a Matchmaker, Lady Zhaojun Going Beyond the Great Wall, The Messenger, Taohua Crosses the River, Finding the Rat, The Prison Superintendent, The Closet as Matchmaker, Three Thousand Taels of Gold*

主要演員：吳晶晶、紀亞福、陳炳聰、林麗雅、李莉
Main Cast : Wu Jingjing, Ji Yafu, Chen Bingcong, Lin Liya, Li Li

舞台 STAGE



2-3/7 星期六至日 Sat - Sun 晚上 7:30pm
香港大會堂音樂廳 Concert Hall, Hong Kong City Hall

■ \$240 ■ \$180 ■ \$160 ■ \$100



遠方 / 吳冠中
In the Distance / Wu Guanzhong

附中文字幕 • 附設其他延伸活動，詳情請參閱第24-29頁，每場演出長約2小時45分鐘，包括中場休息15分鐘
With Chinese and English surtitles • Please refer to P.24-29 for details of other extension activities.
Each performance lasts approx. 2 hours and 45 minutes with a 15-minute intermission.

上海評彈團 Shanghai Pingtan Troupe

評彈

評彈是評話和彈詞的合稱，已有三百多年歷史，起源於風景秀麗的蘇州，盛行於江南一帶，以蘇州方言演唱，吳儂軟語，令人回味。簡單的一桌兩椅、一塊醒木、一把折扇、一個三弦、一個琵琶，就能說道千軍萬馬，唱出萬世情緣。評彈表演不扮戲裝，可分為「說」（敘述故事及講評）、「噱」（幽默的語言）、「彈」（樂器伴奏）、「唱」（各種流派唱腔）、「演」（象徵性的手勢、身段）。演出形式可分為長篇、中篇和短篇。「開篇」是開說正書前加唱的篇子，以七言韻文為主，一韻到底，可作獨立演出曲目。

The term *pingtan* is made up of two word origins: *ping* is from *pinghua* (or narration without music) and *tan*, from *tanci* (or narration with music accompaniment). With over three centuries of history, this combined narrative singing art form originated in the picturesque lands of Suzhou, and over time spread in popularity throughout the region south of the Yangtze River. *Pingtan* is sung in the Suzhou dialect, which is famous for its lilting qualities. Two chairs flanking a small table, a woodblock for creating sounds and rhythm to draw attention, a folding fan, a *sanxian* and a *pipa* – the simple mise-en-scène suffices to evoke the listeners' imaginings, from awe-inspiring battle scenes to famously heartrending love stories down the ages. A *pingtan* performance does not require the narrator to be in costume or to put on operatic makeup, but in it is found the essence of the theatrical form, which places an emphasis on the depiction of fine details.

藝術顧問及
導賞主持：



張振華

陳希安

莊鳳珠

邢晏芝

吳音風韻 Concerts by Pingtan Virtuosi

香港大會堂劇院 Theatre, Hong Kong City Hall 7:30pm

22/7 中篇《白蛇傳·大生堂》之〈投書〉、〈留許〉、〈辭伙〉

23/7 中篇《玉蜻蜓》之〈發現蜻蜓〉、〈庵堂認母〉、〈廳堂奪子〉

24/7 選回《楊八姐·比武》、《神彈子·打彈子》、《三國》、《杜十娘·投江》、《顧鼎臣·花廳評理》



流派開篇專場 Concerts featuring 'Opening Pieces' from Different Stylistic Schools

「流派開篇」，是以流派唱腔演唱開篇。評彈藝術傑出藝人輩出，唱腔流派紛呈，各有特色，在三場流派開篇專場中便可欣賞到薛（筱卿）調、蔣（月泉）調、俞（秀山）調、張（鑑庭）調、麗（徐麗仙）調等等著名流派演唱，曲目包括選曲（主要唱篇）及選回（精華分段）。

The 'opening piece' is an additional short performance before the main narrative, which contains predominantly rhymed verses with seven characters to each line, and can be performed as a stand-alone work, sung in a variety of vocal and presentation styles. Outstanding *pingtan* artists will showcase the distinct characteristics of their stylistic schools, including the Xue, Jiang, Yu, Zhang and Li schools named after their leading exponents Xue Xiaoqing, Jiang Yuequan, Yu Xiushan, Zhang Jianting and Xu Lixian.

演唱者：秦建國、徐惠新、郭玉麟、毛新琳、沈仁華、周紅、吳新伯、高博文（上海評彈團）；邢晏芝（蘇州評彈學校）、陸建華（常熟市評彈團）、陳希伯（江陰市評彈團）、吳靜（蘇州市評彈團）、張建珍（蘇州市吳中區評彈團）

茶具文物館 Flagstaff House Museum of Tea Ware

23/7 12nn 開篇《離恨天》、《宮怨》、《請宴》；選曲《情探》、《密室相會》、《哭訴》、《迷功名》、《壽堂唱曲》、《72個他》

23/7 3pm 開篇《新木蘭辭》、《乘風破浪》、《鶯鶯拜月》、《寶玉夜探》、《瀟湘夜雨》、《絡腮胡》；選曲《誤責貞娘》、《賞中秋》

屯門大會堂文娛廳 Cultural Activities Hall, Tuen Mun Town Hall

24/7 2:30pm 評話《包公出世》；彈詞《玉蜻蜓·賣香燭》；開篇《秋思》、《杜十娘》、《黛玉焚稿》、《戰長沙》；選曲《長亭》

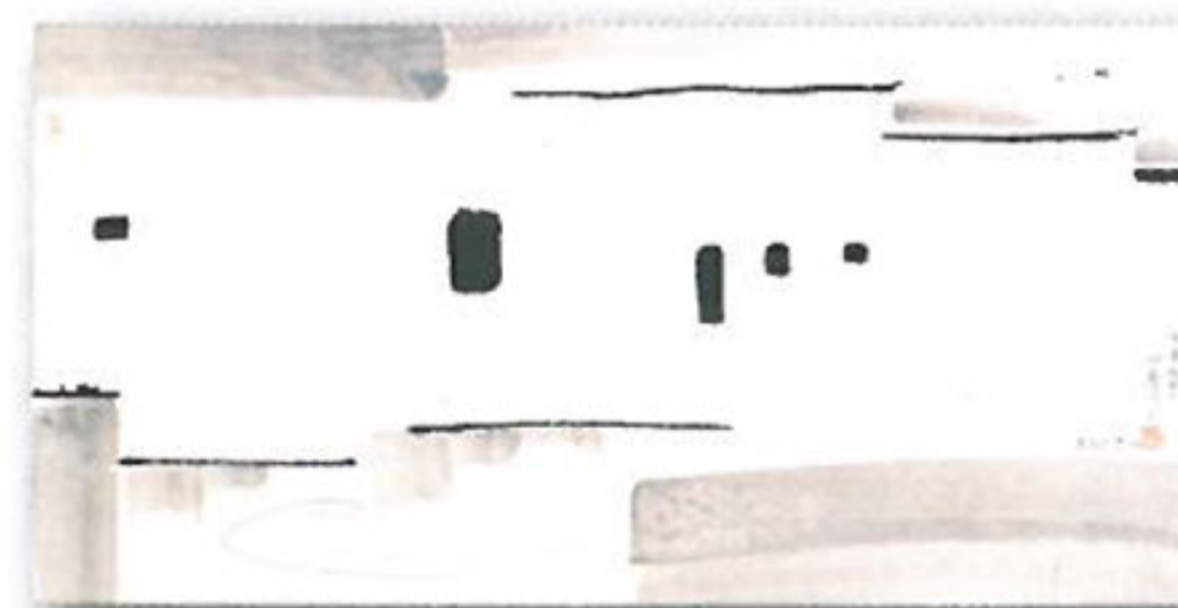
舞台 STAGE



22-24/7 星期五至日 Fri-Sun 晚上 7:30pm
香港大會堂劇院 Theatre, Hong Kong City Hall

■ \$220 ■ \$160 ■ \$100

* 香港大會堂每場節目長約2小時30分鐘，包括中場休息15分鐘
Each performance at Hong Kong City Hall lasts approx. 2 hours and 30 minutes with a 15-minute intermission.



憶江南 / 吳冠中
Reminiscence of Jiangnan / Wu Guanzhong

舞台 STAGE



24/7 星期日 Sun 下午 2:30pm
屯門大會堂文娛廳 Cultural Activities Hall, Tuen Mun Town Hall

■ \$120 ■ \$100

* 茶具文物館及屯門大會堂每場節目長約1小時，不設中場休息
Each performance at Flagstaff House Museum of Tea Ware and Tuen Mun Town Hall lasts approx. 1 hour without intermission.

23/7 星期六 Sat 中午12:00nm / 下午3:00pm
茶具文物館 Flagstaff House Museum of Tea Ware
■ \$140 (不設劃位 Free Seating)

附中文字幕及英文故事大綱 • 附設其他延伸活動，詳情請參閱第24-29頁 With Chinese surtitles and English synopsis • Please refer to P24-29 for details of other extension activities.

特備節目 Special Programme

7/4 (四Thu) 7:30pm

京粵版《霸王別姬》座談會

Seminar on the Peking Opera and Cantonese Opera Version of *King Chu Bids Farewell to His Concubine*

主持Host：譚榮邦 Tam Wing-pong

講者Speakers：羅家英(香港)、史依弘(上海京劇院) Law Kar-ying (Hong Kong), Shi Yihong (Shanghai Peking Opera Troupe)

普通話及粵語主講 In Putonghua and Cantonese

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

香港文化中心行政大樓4樓2號會議室

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

導賞講座 Guided Talks

30/4 (六Sat) 2:30pm

尋探湘南訪祁劇

The Vernacular Theatre of Qi Opera of Southern Hunan

一起走進湘南，尋探祁劇從明清至現代的發展狀況，認識祁劇所用的高腔、彈腔及崑腔，以至音樂特色及表演方式等。

Introduction on the vocal styles of *gaoqiang*, *tanqiang* and *kunqiang* as well as the musical features and performing routines of Qi opera.

講者Speaker：塵紓(資深戲曲評論員) Chen Shu (Critic of Chinese Traditional Theatre)

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

14/5 (六Sat) 7:30pm

暢遊閩南賞高甲

The Exotic Gaojia Opera of Southern Fujian

閩南文化極具特色，且一同了解閩南古老劇種高甲戲與梨園戲的關係，分享高甲戲的表演特色和音樂唱腔的藝趣。

An in-depth study of the unique performing features, role types and vocal styles of Gaojia opera.

講者Speaker：塵紓 Chen Shu

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

26/6 (日Sun) 2:30pm

文化繼承中的歷史競逐：與古老劇種打個照面

Vying for Eminence in the Cultural History of China: On Ancient Theatrical Genres

宋元至今約800年，戲曲香火繁衍，今天的劇種數以百計，好不熱鬧。藉著四個古老劇種－福建的莆仙戲和梨園戲、江西的宜黃戲、陝甘的秦腔，一起回首戲曲的古今面貌，讓我們上溯宋元南戲演化，共賞當下舞台承傳。

The eight hundred years between now and the Song and Yuan periods have seen the birth and proliferation of many theatrical genres in China, so much so that the latest count is in terms of hundreds. In this talk, we will look at four genres with ancient lineage - Puxian opera and Liyuan opera of Fujian, Yihuang opera of Jiangxi, and Qinqiang of the Shaanxi-Gansu region. We will trace back to the evolution of Southern opera of 13th-14th Century Song and Yuan periods, and enjoy the legacy as we see them on stage today.

講者Speaker：李小良(嶺南大學文化研究系副教授) Li Siu-leung (Associate Professor, Department of Cultural Studies, Lingnan University)

粵語主講 In Cantonese

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

香港文化中心行政大樓4樓1號會議室

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

講座系列 Lecture Series

崑曲欣賞講座系列

Lecture Series on the Appreciation of Kunqu Opera

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

- 11/4 (一Mon) 7:30pm **崑劇曲唱審美** The Aesthetics of Kunqu Singing
講者Speaker: 張麗真 (資深崑曲藝術研究者) Cheung Lai-chun (Senior *kunqu* researcher)
- 15/4 (五Fri) 7:30pm **釋「字正腔圓」- 曲唱發聲理論初探**
On Tonal Delivery and Enunciation – A Look at the Vocalisation Techniques of Kunqu
講者Speaker: 古兆申 (香港大學中文學院名譽講師)
Koo Siu-sun (Honorary Lecturer, School of Chinese, The University of Hong Kong)
- 18/4 (一Mon) 7:30pm **崑劇伴奏音樂** Musical Accompaniment in Kunqu Opera
講者Speaker: 蘇思棟 (琴人) Sou Si-tai (*Guzhen* artist)
- 29/4 (五Fri) 7:30pm **傳字輩藝術家的香港足跡** The 'Chuan' Generation of Kunqu Performers in Hong Kong
講者Speaker: 古兆申 Koo Siu-sun
- 6/5 (五Fri) 7:30pm **家門表演藝術** Kunqu Role-types and Their Performance
講者Speaker: 張麗真 Cheung Lai-chun
- 8/5 (日Sun) 2:30pm **崑劇的產生與戲劇表演體系**
The Birth of Kunqu Opera in the Context of Chinese Theatrical Systems
講者Speaker: 劉楚華 (香港浸會大學中文系教授)
Lau Chor-wah (Professor, Department of Chinese Language and Literature, Hong Kong Baptist University)
- 15/5 (日Sun) 2:30pm **崑劇的文學價值** Kunqu Opera as Literature
講者Speaker: 劉楚華 Lau Chor-wah

票價 Tickets: \$40 (每講 Per Lecture) 粵語主講 In Cantonese / 不設劃位 Free Seating

門票已於3月11日起公开发售 Tickets available from 11 March

工作坊及公開排練 Workshop & Open Rehearsal

16-17/7 (六-日 Sat-Sun) 2:30pm

香港文化中心行政大樓4樓1號會議室

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

舞台表演工作坊「探討京劇《烏龍院》的生、旦行當演繹」- 學員公開排練

Open Rehearsal 'Exploring the Performing Style of *Sheng* and *Dan* Roles in Peking Opera *The House Wulong*'

工作坊已於4月2日開始進行，導師以京劇《烏龍院·殺惜》部份情節為教材，引導學員如何通過表情、語調及節奏的運用，以達準確呈現角色的心態。完成工作坊後，學員將於7月16-17日作公開排練，並由導師作出點評。

The workshop has started on 2 April. Based on the Peking opera excerpt *Killing Xi* from *The House Wulong*, instructors teach the participants how to deliver the roles' characters through facial expressions, tones and rhythms. Participants will perform in open rehearsals on 16-17 July and gain on-the-spot comments from the instructors.

導師Instructors: 鄧宛霞、耿天元 (京崑劇場) Tang Yuen-ha, Geng Tianyuan (Jingkun Theatre)

票價 Tickets: \$40 (每場 Per Session) 普通話及粵語主講 In Putonghua and Cantonese / 不設劃位 Free Seating

20/5 (五Fri) 7:30pm

粵劇《李後主》(新繹本)-導演與設計對談

A Dialogue between the Director and the Dramaturge on the Cantonese Opera *The Last Emperor of Southern Tang* (New version)

講者Speakers: 毛俊輝、曾文通 Fredric Mao, Tsang Man-tung

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

6/6 (一Mon) 4:30pm

「中國京劇的魅力」座談會[△] Seminar on the Art of Peking Opera

講者Speaker: 尚長榮 Shang Changrong

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

11/6 (六Sat) 2:30pm

粵劇《李後主》(新繹本)-演後座談會

Post-performance Talk on the Cantonese Opera *The Last Emperor of Southern Tang* (New version)

講者Speakers: 毛俊輝、龍貫天、南鳳 Fredric Mao, Lung Koon-tin, Nam Fung

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

25/6 (六Sat) 4:00pm

京崑藝術座談會[△]

Seminar on the Art of Peking Opera and Kunqu Opera

講者Speakers: 裴艷玲、鄧宛霞、耿天元 Pei Yanling, Tang Yuen-ha, Geng Tianyuan

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

1/7 (五Fri) 2:30pm

潮劇藝術座談會[△] Seminar on the Art of Chiuchow Opera

講者Speakers: 張怡凰、吳奕敏、林初發、劉小麗、劉福光 Zhang Yihuang, Wu Yimin, Lin Chufa, Liu Xiaoli, Liu Fuguang

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

1/7 (五Fri) 7:30pm

閩南奇葩高甲戲[△] The Unique Features of Gaojia Opera of Southern Fujian

講者Speakers: 吳晶晶、陳炳聰 Wu Jingjing, Chen Bingcong

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

7/7 (四Thu) 7:00pm

北方崑曲的藝術特色[△]

Seminar on the Art of Northern Kunqu Opera

講者Speakers: 侯少奎、楊鳳一、王振義、史紅梅、魏春榮

Hou Shaokui, Yang Fengyi, Wang Zhenyi, Shi Hongmei, Wei Chunrong

商務印書館尖沙咀圖書中心

(尖沙咀彌敦道132號美麗華商場B1地庫B1007-1010)

Tsimshatsui Book Centre, The Commercial Press

(B1007-1010, B1/F, Miramar Shopping Centre, 132 Nathan Road, Kowloon)

名額有限，請於6月7日起登入文化節目組網頁登記留座

For reservation, please visit CP website (www.lcsd.gov.hk/cp) from 7/6 onwards

26/7 (二Tue) 7:30pm

觀眾交流分享會 Sharing Session

歡迎觀眾出席，一起分享觀戲心得，延續中國戲曲節的藝術體驗。

All are welcome to join & share their experiences in the Chinese Opera Festival 2011.

主持Host: 譚榮邦 Tam Wing-pong

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

[△]普通話主講，其他以粵語主講 In Putonghua. Others in Cantonese.

所有座談會免費入場，座位有限，先到先得，額滿即止。Free admission for all talks and seminars. Limited seats available on a first-come-first-served basis.

10/6 (五Fri) 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

近十年崑劇的發展與傳承 The Sustainable Development of Kunqu Opera in the Last Decade

主持Host: 張麗真 Cheung Lai-chun

講者Speakers: 蔡正仁、柯軍、陶紅珍、鄭培凱、古兆申 Cai Zhengren, Ke Jun, Tao Hongzhen, Cheng Pei-kai, Koo Siu-sun

普通話及粵語主講 In Putonghua and Cantonese

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

「波叔點好法？」香港粵劇巨星梁醒波的表演藝術研討會

What makes 'Uncle Po' so unique? A Symposium on the Cantonese Opera Legend, Leung Sing-po

上世紀的香港粵劇，無论文武生或花旦如何叫座，若沒有「波叔」(梁醒波)的花臉或丑角在戲中的精彩配合，相信絕不會如此成功。「波叔」親切鬼馬的聲、情、貌，亦是香港二十世紀社會集體回憶重要的一環。如今粵劇經已列入「世遺」，是時讓我們從文學、音樂、戲曲、文化、社會的角度，更深入探討「波叔」的藝術特點。

Endearingly known as 'Uncle Po' in and outside the performing arts circles, Leung Sing-po was a versatile actor capable of commanding both the *hualian* (painted face) and *chou* (clown) roles with a unique stage presence. With Cantonese opera now an Intangible Cultural Heritage as inscribed by UNESCO, it is fitting that we explore the artistic features of 'Uncle Po' in the multiple contexts of literature, music, Chinese traditional opera, culture and social climate.

主持Host: 陳澤薈(香港中文大學文化及宗教研究系講師)

Chan Chak-lui (Instructor, Department of Cultural and Religious Studies, The Chinese University of Hong Kong)

3/7 (日Sun) 2:00pm

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

講者Speakers: 尤聲普(資深粵劇演員) Yau Sing-po (Veteran Cantonese opera actor)

李奇峰(資深粵劇統籌) Li Kei-fung (Veteran Cantonese opera coordinator)

阮兆輝(資深粵劇演員) Yuen Siu-fai (Veteran Cantonese opera actor)

3/7 (日Sun) 4:30pm

講者Speakers: 李小良(嶺南大學文化研究系副教授)

Li Siu-leung (Associate Professor, Department of Cultural Studies, Lingnan University)

余少華(香港中文大學音樂系中國音樂資料館館長)

Yu Siu-wah (Director, Chinese Music Archive, Music Department, The Chinese University of Hong Kong)

容世誠(新加坡國立大學中文系副教授)

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

張敏慧(劇評人) Cheung Man-wai (Performing Arts Critic)

粵語主講 In Cantonese

講者排名按筆劃序 Speakers in their Chinese names order

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.

電影欣賞 Film Shows

香港科學館演講廳
Lecture Hall, Hong Kong Science Museum

19/6 (日Sun) 7:30pm

《獅吼記》The Lion's Roar

主演 Main Cast: 任劍輝、白雪仙、梁醒波 Yam Kim-fai, Pak Suet-sin, Leung Sing-po

26/6 (日Sun) 7:30pm

《七彩金葉菊》Golden Chrysanthemum

主演 Main Cast: 任劍輝、余麗珍、梁醒波、林家聲 Yam Kim-fai, Yu Lai-chun, Leung Sing-po, Lam Kar-sing

票價 Tickets: \$30 (每場 Per screening) 粵語電影 In Cantonese / 不設劃位 Free Seating

專題講座暨示範演出 Lecture Demonstration

16/6 (四Thu) 7:30-9:00pm

香港大會堂劇院
Theatre, Hong Kong City Hall

祁劇的藝術特色 The Theatrical Art of Qi Opera

介紹祁劇的音樂及表演特色，並示範演出崑腔戲《醉打山門》。

Introduction of Qi opera music and performing art with excerpt demonstration.

主持Host：王韋民 Wong Wai-man

主講Speaker：劉錫林Liu Xilin

示範演員Demonstrated by：肖笑波、黃紅華、張朝國 Xiao Xiaobo, Zhang Shaojun, Zhang Shaobo

票價Tickets：\$50 普通話及粵語主講 In Putonghua and Cantonese / 不設劃位 Free Seating

學校文化日演出 School Culture Day Performance

8/7 (五Fri) 2:00-3:30pm

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

北方崑曲劇院「北方崑曲藝術欣賞」

Northern Kunqu Opera Theatre - An Analytical Look at the Art of the Northern Kunqu

介紹北方崑曲的特點；閨門旦的台步示範；《秋江》、《下山》、《單刀會》的表演技巧；以及《三岔口》示範演出。並邀請在場師生上台模擬互動。

The programme includes sung excerpts and demonstration of techniques. Teachers and students will be invited to join-in the act.

對象Target Audience：適合中、小學學生 Primary and Secondary school students

歡迎有興趣的學校報名參加，名額有限，先到先得，詳情請致電2268 7325查詢及索取有關申請表格，截止報名日期為6月3日。

Schools interested to join the activity are required to send in their enrolment forms before 3 June. Seats are limited and available on a first-come-first-served basis. Please call at 2268 7325 for details.

票價Tickets：\$40 普通話主講 In Putonghua

大堂表演節目 Foyer Performances

免費入場 Free Admission

5/6 (日Sun) 5:00-6:00pm

香港文化中心大堂
Foyer, Hong Kong Cultural Centre

香港新韓江潮劇團 Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

表演潮州大鑼鼓、弦絲樂及折子戲《孟麗君之遊園》

Performing Gongs and Drums Ensemble Music and String Music of Chiuchow opera, and the excerpt *Meng Lijun Taking a Walk in the Garden*

主演Performers：吳瑞麗、許黛文 Wu Ruili, Xu Daiwen

3/7 (日Sun) 2:30-3:30pm

香港文化中心大堂
Foyer, Hong Kong Cultural Centre

廈門市金蓮陞高甲劇團 Jin Liansheng Gaojia Opera Troupe of Xiamen City

折子戲演出：《三星賀喜》、《審陳三》、《小七送書》、《公子游》、《過江》、《子良討親》、《群丑爭輝》

Excerpts： *The Three Auspicious Stars, The Trial of Chen San, The Messenger, A Dandy on an Outing, Crossing the River, Ziliang Seeks A Wife,*

A Galaxy of Comic Role Actors in Gaojia Opera

主演Performers：吳伯祥、李莉 Wu Boxiang, Li Li

幕後導覽 Behind the Scenes⁺

4/6 (六Sat) 3:00-5:00pm

粵劇《李後主》(新繹本)幕後導覽

A Guided Tour to the Cantonese Opera Production *The Last Emperor of Southern Tang* (New version)

講者Speaker: 曾文通(佈景設計) Tsang Man-tung (Set Designer) (粵語主講 In Cantonese / 名額40人 Quota: 40)

香港文化中心大劇院後台

Backstage, Grand Theatre, Hong Kong Cultural Centre

後台之旅 Backstage Tours⁺

2/7 (六Sat) 6:00-6:30pm

廈門市金蓮陞高甲劇團

Jin Liansheng Gaojia Opera Troupe of Xiamen City (普通話主講 In Putonghua / 名額20人 Quota: 20)

香港大會堂音樂廳後台

Backstage, Concert Hall, Hong Kong City Hall

9/7 (六Sat) 6:00-6:30pm

北方崑曲劇院

Northern Kunqu Opera Theatre (普通話主講 In Putonghua / 名額20人 Quota: 20)

葵青劇院演藝廳後台

Backstage, Auditorium, Kwai Tsing Theatre

+歡迎12歲或以上對戲曲表演有興趣的學生，憑相關節目門票免費參加，名額有限，額滿即止。

請將姓名、學校名稱、欲參加導覽節目名稱及日期、聯絡電話及電郵資料，電郵至cp2@lcsd.gov.hk登記，標題註明「參加中國戲曲節2011幕後導覽/後台之旅」。

All students aged 12 or above who are interested in knowing more about Chinese traditional theatre are welcome. Participation is free by showing the ticket(s) bought for the said productions. Number of participants for each tour is limited and available on a first-come-first-served basis.

Please register by providing your name in full, name of school, the tour date of your choice, the title of the production, your contact number and email address and send to cp2@lcsd.gov.hk, under the subject of 'Chinese Opera Festival 2011-Behind the Scenes/Backstage Tours'.

展覽 Exhibitions

免費參觀 Free Admission

中國戲曲節 - 藝術展 · 演 Chinese Opera Festival - The Art Form and the Repertory

8-25/4

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

28/4-7/5

九龍灣國際展貿中心
Kowloonbay International Trade & Exhibition Centre

16-27/5

荃灣悅來坊商場
Panda Place, Tsuen Wan

1-12/6

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

崑劇藝術展覽 The Art of Kunqu Opera

8-19/4 · 1-12/6

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

祁劇及高甲戲藝術展覽 The Art of Qi Opera and Gaojia Opera

21/4-10/5

香港大會堂大堂
Foyer, Hong Kong City Hall

3/6-3/7

高山劇場大堂
Foyer, Ko Shan Theatre

評彈藝術展覽 The Art of Pingtan

14/6-3/7

屯門大會堂大堂
Foyer, Tuen Mun Town Hall

5-24/7

高山劇場大堂
Foyer, Ko Shan Theatre

Booking Guide

購票指南

中國戲曲節各場節目門票將由四月八日起於各城市電腦售票處、網上及信用卡電話訂票熱線發售。所有售票處均接受現金或信用卡（美國運通卡、VISA卡、大來信用證或萬事達卡）或銀聯卡（以港元結算）付款。所有門票於演出前一小時內，只在該表演場地之售票處發售。

網上訂票：www.urbtix.hk

(四月八日起至演出前一小時止)

所有節目門票將於網上發售。訂購手續費為每張門票港幣六元五角，而每次不多於港幣二十元。手續費將不獲發還。顧客必須以信用卡（美國運通卡、VISA卡、大來信用證或萬事達卡）付款。每次訂票最多可訂購共四十張。顧客須清楚輸入姓名、電郵地址、郵遞地址、電話及信用卡資料。訂票結果會即時於網上核實，顧客亦會收到電郵通知。演出前七天以上訂購的門票會直接郵寄給您。若於成功訂票後五個工作天內仍未收到門票，請於辦公時間內致電購票通（香港）有限公司（電話：2314 4228）。演出前七天內訂購的門票，則請帶同於網上購票時所使用的信用卡親臨任何一間城市電腦售票處的售票櫃檯或自助取票機領取。

信用卡電話訂票：2111 5999

(四月八日起至演出前一小時止，每日上午十時至晚上八時)

訂票獲接納後，有關款項將從顧客的信用卡戶口扣除。訂票手續費為每張門票港幣六元五角，而每次不多於港幣二十元。手續費將不獲發還。每次訂票最多可訂購共四十張。演出前七天以上訂購的門票會直接郵寄給您。若於成功訂票後五個工作天內仍未收到門票，請於辦公時間內致電購票通（香港）有限公司（電話：2314 4228）。演出前七天內訂購的門票，則請帶同於網上購票時所使用的信用卡親臨任何一間城市電腦售票處的售票櫃檯或自助取票機領取。

查詢

票務：2734 9009（每日上午十時至晚上八時）

節目：2268 7325（星期一至五：上午八時四十五分至下午一時，下午二時至六時，公眾假期除外）

網址：www.lcsd.gov.hk/cp（節目）
www.urbtix.hk（網上訂票）

優惠購票計劃

全日制學生*、高齡人士、殘疾人士及綜合社會保障援助受惠人士優惠

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

團體購票優惠*

每次購買四至九張正價門票，可獲九折優惠。

每次購買十至十九張正價門票，可獲八五折優惠。

每次購買二十張正價門票或以上，可獲八折優惠。

套票優惠*

每次購買三至四場不同場次的正價門票，可獲九折優惠。

每次購買五至九場不同場次的正價門票，可獲八五折優惠。

每次購買十場或以上不同場次的正價門票，可獲八折優惠。

* 不適用於購買延伸活動（包括崑曲欣賞講座系列、專題講座暨示範演出、電影欣賞、學校文化日及公開排練）之門票

備註

- 崑曲欣賞講座系列門票已於3月11日起公开发售
- 由於茶具文物館及香港科學館不設城市電腦售票處，於演出前七天內經網上或信用卡電話訂票服務訂購門票的觀眾，請先行到任何一間城市電腦售票處的售票櫃檯或自助取票機領取門票。
- 歡迎六歲或以上人士入場。
- 每票只限一人。
- 購買每張門票，只可享用以上其中一種購票優惠，請於購票時通知票務人員。
- 若節目開始前三小時天文台發出八號或以上之風球或黑色暴雨警告，或有關風球或警告仍然生效，該節目一般會取消。持票者可致電 2268 7325 或登入網頁 www.lcsd.gov.hk/cp 查詢節目是否如期舉行及有關退款事宜。
- 如遇特殊情況，主辦機構保留更換節目及表演者的權利。
- 節目內容並不反映康樂及文化事務署的意見。
- 觀眾務請準時入場，遲到人士須待適當時候或中場休息方可進場。

Tickets for all programmes of the **Chinese Opera Festival** will be available at all URBTIX outlets, on Internet and by credit card telephone booking from **8 April**. All box offices accept cash and credit cards (American Express, VISA, Diners Club or MasterCard) and China UnionPay cards (in Hong Kong currency only). One hour before the performance, tickets will only be available at the box office of the performing venue.

Internet Booking: www.urbtix.hk

(From 8 April up to 1 hour prior to the performance)

Tickets for all programmes are available on the internet. There is a non-refundable service fee of HK\$6.5 per ticket, up to HK\$20 maximum per transaction. Only American Express, VISA, Diners Club or MasterCard are accepted for payment. Patrons can purchase up to a maximum of 40 tickets per transaction. Please make sure that your name, e-mail address, postal address, telephone and credit card details are clearly filled in. Bookings will be confirmed online as well as by e-mail. Tickets booked more than 7 days before the performance will be mailed to your designated address. If you do not receive your tickets 5 working days after purchase, please call CityLine (HK) Ltd. during office hours (Tel: 2314 4228). Tickets booked within 7 days of the performance must be collected in person at the sales counter of any URBTIX outlets or from ticket dispensing machine upon presentation of the credit card used for the online booking.

Credit Card Telephone Booking Hotline: 2111 5999

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

Patrons can order tickets via telephone booking with payment charged to your credit card accounts. There is a non-refundable service fee of HK\$6.5 per ticket, up to HK\$20 maximum per transaction. Patrons can purchase up to a maximum of 40 tickets per transaction. Tickets booked more than 7 days before the performance will be mailed to your designated address. If you do not receive your tickets 5 working days after purchase, please call CityLine (HK) Ltd. during office hours (Tel: 2314 4228). Tickets booked within 7 days of the performance must be collected in person at the sales counter of any URBTIX outlets or from ticket dispensing machine upon presentation of the credit card used for telephone booking.

Enquiries

Ticketing : 2734 9009 (10am – 8pm daily)
Programme : 2268 7325 (Monday – Friday : 8:45am – 1:00pm,
2:00 pm – 6:00pm, except public holidays)
Website : www.lcsd.gov.hk/cp (Programme)
www.urbtix.hk (Internet Booking)

Discount Schemes

Full-time Students*, Senior Citizens, People with Disabilities and Comprehensive Social Security Assistance Recipients Discounts

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

Group Booking Discount*

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

Package Booking Discount*

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

* Not applicable to the tickets of Extension Activities (including Lecture Series on the Appreciation of Kunqu Opera, Lecture Demonstration, Film Shows, School Culture Day Performance and Open Rehearsal)

Special Notes

- Tickets for Lecture Series on the Appreciation of Kunqu Opera already available from 11 March.
- URBTIX outlet is not available at the Flagstaff House Museum of Tea Ware and Hong Kong Science Museum. If your tickets are booked within 7 days of the performance, please collect your tickets at any URBTIX outlets or from ticket dispensing machine before going to the venue.
- Audiences aged 6 and above are welcome.
- Each ticket admits one person only.
- Patrons can enjoy only one of the above discount schemes for each ticket. Please inform the box office staff at the time of purchase.
- Programmes will normally be cancelled when typhoon signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect 3 hours before the performance's starting time. Ticket holders are advised to call 2268 7325 or go to the website www.lcsd.gov.hk/cp for details of programme schedule changes and refund arrangements.
- The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.
- The contents of the programmes do not represent the views of the Leisure and Cultural Services Department.
- Audiences are strongly advised to arrive punctually. Latecomers will only be admitted when there is a suitable break in the performance or at the interval.

Programme Calendar

節目表

六月 June

七月 July

3	五	Fri
4	六	Sat
5	日	Sun
6	一	Mon
7	二	Tue
8	三	Wed
9	四	Thu
10	五	Fri
11	六	Sat
12	日	Sun
17	五	Fri
18	六	Sat
23	四	Thu
24	五	Fri
25	六	Sat
26	日	Sun
27	一	Mon
28	二	Tue
29	三	Wed
30	四	Thu
1	五	Fri
2	六	Sat
3	日	Sun
8	五	Fri
9	六	Sat
10	日	Sun
22	五	Fri
23	六	Sat
24	日	Sun

粵劇《李後主》(新繹本)
Cantonese Opera *The Last Emperor of Southern Tang* (New version)
3-5/6 7:30pm
5/6 2:30pm P.4

上海京劇院
Shanghai Peking Opera Troupe
7-9/6 7:30pm P.6

「戲以人傳」崑曲經典折子戲展演
An Operatic Legacy – Showcase of
Kunqu Opera Classic Excerpts
11-12/6 7:30pm P.10

湖南省祁劇院
Qi Opera Theatre of Hunan
17-18/6 7:30pm P.14

廈門市金蓮陸高甲劇團
Jin Liansheng Gaojia Opera Troupe of
Xiamen City
2-3/7 7:30pm P.20

上海評彈團
Shanghai Pingtan Troupe
22-24/7 7:30pm P.22

廣東潮劇院一團與
香港新韓江潮劇團
Guangdong Chiu
Number One
Hong Kong Sun
Chiu Chow Opera
29-30/6 7:30pm





Chow Opera Theatre
Troupe and
Hon Kwong
Troupe

廣東潮劇院一團與
香港新韓江潮劇團
Guangdong Chiu Chow Opera Theatre
Number One Troupe and
Hong Kong Sun Hon Kwong
Chiu Chow Opera Troupe
1/7 7:30pm

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京崑劇場與河北省京劇院
Jingkun Theatre and
Peking Opera Theatre of Hebei
23-25/6 7:30pm

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北方崑曲劇院
Northern Kunqu Opera Theatre
8-10/7 7:30pm

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上海評彈團
Shanghai Pingtan Troupe
24/7 2:30pm

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上海評彈團
Shanghai Pingtan Troupe
23/7 12:00nn, 3:00pm

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