25–27.2.2010

香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre

除特別註明，所有節目均以粵語演出，附中、英文字幕
Unless otherwise stated, all programmes are performed in Cantonese with Chinese and English surtitles

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2月25日之演出為香港特區參與2010年上海世博會節目
The Programme on 25 February is also a HKSAR Programme for Shanghai Expo 2010

HONG KONG 香港

主要演員（按筆劃序）
Main Cast

尹飛燕 Wan Fei-yin
尤聲普 Yau Sing-po
文劍斐 Man Kim-fei
王四郎 Wong Sai-long
王超群 Wong Chiu-kwan
任冰兒 Yam Bing-yee
何偉凌 Ho Wai-ling
吳仟峰 Ng Chin-fung
呂志明 Lui Chi-ming
李　龍 Lee Lung
阮兆輝 Yuen Siu-fai
阮德鏘 Yuen Tak-cheong
康　華 Hong Wah
敖　龍 Ou Lung
梁煒康 Leung Wai-hong
梁漢威 Leung Hon-wai
陳好逑 Chan Ho-kau
陳銘英 Chan Ming-ying
陳劍烽 Chan Kim-fung
黃君林 Wong Kwan-lam
新劍郎 Sun Kim-long
溫玉瑜 Wan Yuk-yu
廖國森 Liu Kwok-sum
衛駿英 Wai Chun-ying
鄧美玲 Tang Mei-ling
黎耀威 Lai Yiu-wai
龍貫天 Lung Koon-tin
謝雪心 Tse Suet-sum
賽麒麟 Choi Kei-lun
藍天佑 Lam Tin-yau
羅家英 Law Kar-ying

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講座	Talk
22.1.2010 (五)　下午4:00 – 5:30 **例戲的傳承** 合辦：嶺南大學	**22.1.2010 (Fri) 4:00 – 5:30pm** **Restoration of Set Pieces** Co-presented with Lingnan University
29.1.2010 (五)　下午4:30 – 6:00 **《六國大封相》的行當特色** 合辦：香港城市大學中國文化中心	**29.1.2010 (Fri) 4:30 – 6:00pm** **Roles in *Prime Minister of Six States*** Co-presented with Chinese Civilisation Centre, City University of Hong Kong
展覽	Exhibition
25.2-28.3.2010 **盛世梨園：百年粵劇文物選** 香港文化中心大堂 與康樂及文化事務署香港文化博物館合作伙伴計劃	**25.2-28.3.2010** **Silk, Sequins and Scripts: The Splendour of Cantonese Opera** Foyer, Hong Kong Cultural Centre A partnership project of the Hong Kong Heritage Museum of the Leisure and Cultural Services Department
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站：www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

製作人員
Production Team

節目統籌 Programme Coordinator	香港八和會館第三十四屆理事會 The Chinese Artists Association of Hong Kong
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音樂領導 Music Leader	高潤鴻 Ko Yun-hung
製作經理 Production Managers	黃肇生、林克輝 Wong Siu-sang, Lam Hak-fai
舞台監督及燈光設計 Stage Manager and Lighting Designer	梁煒康 Leung Wai-hong
執行舞台監督 Deputy Stage Manager	蘇志昌 So Chi-cheong
佈景設計 Set Designers	何新榮、鄺炳全、梁煒康 Ho Sun-wing, Kwong Bing-chuen, Leung Wai-hong
佈景製作 Set Producer	廣興公司 Kwong Hing Company
服裝及道具 Costumes and Props	金儀服裝 Kam Yi Costume Company
中文字幕 Chinese Surtitles	徐月明 Tsui Yuet-ming
英文字幕 English Surtitles	榮鴻曾教授、李正欣博士 Professor Bell Yung, Dr Joanna C Lee
英文字幕助理 Assistant for English Surtitles	梁麗榆 Ciris Leung
演出助理 Production Assistant	陳健一 Chan Kin-yat
行政統籌 Administrative Coordinator	丁羽 Ting Yu

鳴謝 Acknowledgements

香港兒童少年粵劇團協助提供藝術節開幕儀式之小演員。

Our gratitude to the Hong Kong Children and Juvenile Chinese Opera Troupe Ltd for providing the child ushers for the Opening Ceremony.

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傳統例戲與正戲淺談

A Brief Outline of Set Pieces and the Regular Repertoire

文：譚榮邦

傳統例戲

所謂傳統例戲，是指幾個在特殊場合必須上演的劇目，包括《玉皇登殿》、《祭白虎》、《八仙賀壽》、《天姬送子》、《六國大封相》和《香花山大賀壽》等，目的是祭祀、酬神、兼為正本戲演出前營造熱鬧氣氛。除《祭白虎》為純祭祀用的儀式外，其他例戲絕少單獨上演；然而「例戲」卻是傳統粵劇的精華所在。因為現存的例戲都有超過百數十年的歷史，在香港粵劇藝人不斷努力發掘和保存之下，在排場、功架、鑼鼓、音樂、唱腔各方面，都很大程度上保留了傳統粵劇的原來風貌。

戲班在進駐大城市之前，主要是在各大小鄉鎮和農村之間巡迴演出，一般都是為了酬神、賀誕或節慶。在開台當天和正誕當日，戲班慣例必須上演例戲。根據傳統，如在白天開台，則先演《賀壽》、《送子》和《登殿》；如在晚上開台，則先演《賀壽》和《封相》，正誕日必先演《賀壽》和《送子》；每年華光師父誕，則由戲班上演《香花山大賀壽》和《送子》。在這些特殊日子，例戲演罷，正本戲方才登場。

例戲中，除了《賀壽》外，其他的都是大規模的演出，每個例戲動員的出場人物不下五、六十數，而每個人物都分屬不同行當，有不同身份和特別的身段，做手和功架，例如《登殿》中的跳天將、跳日月、跳桃花；《送子》中仙姬反宮衣；《封相》中的羅傘架、坐車、推車等功架，目不暇給，熱鬧非常。如果戲班沒有完整的班底，是無法好好地演出一場例戲的；因此，戲班開台演例戲，不僅可以帶來熱鬧的節日氣氛，也讓戲班顯示實力；而觀眾除了欣賞演出，也可乘機檢閱戲班陣容，是否貨真價實。

音樂方面，例戲保留了粵劇傳統，以敲擊樂的鑼、鈸、板、鼓為主，輔以嗩吶和笛子。在例戲中我們可以見到粵劇的前身，原是各「外江班」將不同地方戲曲劇種傳入廣東，加上本土元素，取長補短而演變成為今天的粵劇。例戲中的唸白和唱腔均用「古腔」，亦即所謂的「戲台官話」，是廣東白話滲入了外省的方言，只能用於舞台。初期的粵劇完全採用古腔，由於很多觀眾聽不懂戲文，藝人後來才漸漸引入廣東白話，最後白話完全取代了古腔，成為今天粵劇在舞台上採用的方言。

Text: Tam Wing-pong

Traditional Set Pieces

The Traditional Set Piece is a very special part of the Cantonese Opera repertoire, rarely found in other regional operas in China.

Before theatres became the major venue for operatic performances in big cities, Cantonese Opera troupes led a nomadic life, travelling between small towns and villages to perform in celebrations of major festivals and religious occasions. The custom then was for troupes to start a new series of performances with special Set Pieces not otherwise performed on their own. There used to be several such Set Pieces in the repertoire for different occasions. Most of these works were large-scale presentations on felicitous themes to enhance the festival atmosphere and celebratory causes. More importantly, they featured the full cast and showed off the strength and resources of the troupes to attract local audiences.

The Set Pieces performed in those days included: *The Imperial Emperor of Heaven Holding Court*, performed if the festival celebrations started in the daytime; *Prime Minister of Six States*, staged only on the first evening of festivals or at the beginning of a new series of performances; *Birthday Feast on the Mountain of Fragrant Flowers*, which is a festival piece performed internally in the Cantonese Opera guild once a year to celebrate the birthday of Wah Kwong, the patron saint of Cantonese opera; and *A Fairy Delivers Her Son to the Mortal Father*, which was usually performed together with *The Imperial Emperor of Heaven Holding Court* or *Birthday Feast on the Mountain of Fragrant Flowers,* but could also be performed on its own on special festive occasions.

It is noteworthy that the Set Pieces have retained the original form of music, singing and performance routines used in early Cantonese operas. The music we hear in the Set Pieces is a cultural relic, preserved almost intact in its century-old original form by artists in Hong Kong. It is played by a small ensemble with mainly percussion instruments to provide the tempo and pulses throughout the performance, and sometimes to accompany the singing. In addition, a pair of Chinese *dizi* and *suona*, two reed instruments, are also used to underline the tunes and melodies.

The action in the Set Pieces also forms the backbone of other operatic pieces in the regular repertoire of Cantonese Opera. Characters in the Set Pieces have their own special designated routines. These routines are meant to be adopted freely and flexibly. Through the combination and permutation of these

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在唱腔方面，我們也可從例戲見到粵劇和其他劇種的關係。《封相》中唱的是「大腔」，是一種源於「弋陽腔」的高腔板腔體的唱法，保留了一人領唱，眾人伴唱，不用弦索簫管而以鑼鼓伴奏；《送子》主要用上了「崑山腔」崑曲的曲牌，但演唱時仍然加入鑼鼓伴唱，並非純崑曲的唱法。至於《登殿》和《大賀壽》用的卻是高崑牌子。可見這些「外江戲」傳入廣東後迅速本土化，以適合當時當地本地戲班的演出。這幾套被保留下來的唱腔和鑼鼓套曲，至今香港粵劇藝人仍能完整地演唱，為中國戲曲發展史、特別是嶺南文化傳統的承傳，提供了極珍貴的活的參考資料。

其後，粵劇的發展再受到梆子和二黃腔的滋養，使板腔體和曲牌體同時在粵劇中應用，再加上本土民間歌謠，如咸水歌、龍舟、南音以及地方小調等，形成一個多姿多彩的戲曲音樂體系，廣東粵劇的靈活性和包容性，是其他地方戲曲所罕見的。

正本戲

在本屆藝術節中，除了有系統地介紹四個傳統例戲，也恢復傳統，以《登殿》作為藝術節的開台演出，並且每晚均先演例戲，再上正本；而在正本戲中，我們將帶領大家走進時光隧道，回顧香港粵劇過去百多年的演變。

除了上面提及的弋陽腔和崑山腔外，第一晚《登殿》之後上演的正本戲，是傳統大戲《六郎罪子》，是粵劇「大排場十八本」之一，應有百多年的歷史。劇中全用古腔，純唱梆子（在古老戲中，有梆子戲和二黃戲的嚴格分別，不能同場兼唱梆、黃二調，此規矩在二十世紀初才漸被打破，容許梆、黃並

routines, complete characters are thus formed in other pieces. In the old days, when there were no formal written scripts for Cantonese opera, singers had to learn and master all the routines, so that they would be able to improvise and perform according to the general outlines given to them by the stage manager. Young singers learnt by observing senior artists on stage, gradually making progress from minor roles to major ones.

Since the passing of Cantonese opera's golden age, modern troupes today no longer possess adequate resources to perform the Set Pieces properly. Fortunately, many have restored the custom of performing *Prime Minister of Six States* on the first evening of a performing season, thanks to the perseverance of senior artists who are keen to preserve the heritage.

Regular Repertoire

In the current Festival, we shall re-adopt the tradition of performing a regular repertoire work after one of the Traditional Set Pieces each evening. Three major works from different periods have been selected which are most representative of the performing style at the time.

Luk-long Reprimands His Son will be performed on the first evening after *The Imperial Emperor of Heaven Holding Court*. It is one of the oldest works in the Cantonese Opera repertoire, from the '18 Grand Classic Pieces'. It is sung in the authentic Classic Dialect, and showcases singing and acting which adheres strictly to the old style. The female lead, Muk Kwai-ying will perform in bound feet, an art that is all but lost because of the tremendous hardship and physical pain that goes into training.

On the second evening, following *Birthday Feast on the Mountain of Fragrant Flowers*, we jump to the 1930s. *Why Don't You Return?* was commissioned by one of the most famous opera singers, Maestro Sit Kok-sin, based on a

用），而且行當齊全，生、旦、淨、丑均各有自己的專門唱腔，如楊六郎的「罪子腔」，穆瓜的「穆瓜腔」，孟良、焦贊的「芙蓉腔」等；而穆桂英刪按傳統路數，紮腳演出，大演古老排場功架，重現南派傳統粵劇的本色。

第二晚《香花山大賀壽》之後，是二十世紀三十年代開始上演的《胡不歸》。該劇是粵劇名伶薛覺先的代表作。這時期的粵劇已經完全粵化。白話代替了古腔，梆、黃和小曲並用，而《胡不歸》則由著名編劇家馮志芬改編自一日本短篇小說，以青年男女爭取戀愛和婚姻自由，向傳統禮教抗爭為主題，當年曾瘋魔劇壇一時。同時，加上留聲機的發明，劇中幾首主題曲，均被灌錄成唱片，在電台上廣為傳播，成為家喻户曉的名曲，至今不衰，成為粵劇發展史上重要的里程碑。

第三晚的《封相》之後，是香港觀眾最熟悉，也最喜愛的劇目《帝女花》，由唐滌生編劇，於1957年在香港首演。當時香港的粵劇正面臨嚴峻的挑戰，在社會上經濟、文化、科技種種巨大轉變的衝擊之下，粵劇踏上衰落之途。在《帝女花》一劇中，唐氏把情節、曲詞、唱腔、音樂、舞台技術融為一體，成為港式粵劇的濫觴，即使在以後30年的低潮中，《帝女花》仍受觀眾歡迎；可以說，《帝女花》維持了觀眾對粵劇的興趣，逆轉了粵劇的頹勢，間接使粵劇度過低潮，終於迎來今日粵劇劇壇的中興局面。

譚榮邦為香港藝術節節目委員會委員

節錄自2009年《閱藝》之文章〈香港藝術節以粵劇傳統開鑼〉。

Japanese novelette! By that time, Cantonese Opera was already completely 'Cantonised'. The Classic Dialect was discarded and everyday colloquial Cantonese was used instead. Both singing and acting were freed from tradition. Singing was accompanied by violin and other western instruments as well as Chinese musical instruments. *Why Don't You Return?* soon became the most popular repertory work, circulating widely in the community, thanks to the timely invention of gramophone recordings.

After *Prime Minister of Six States* on the third evening, we come to the 1960s, with *Princess Chang-ping*, a masterpiece by the renowned librettist Mr Tong Tik-sang. *Princess Chang-ping* integrates plot, music, acting and stage-craft into a unified piece of musical drama. In the four decades after the 1960s, Cantonese Opera went through its ups and downs, but this opera has never lost its lure for audiences. Indeed this work maintained audiences' interest in Cantonese Opera until a new generation of artists and audience members emerged at the turn of the century with another upsurge of interest in this local art form.

Although it is one of the most-performed works in Hong Kong, we still want to present it again in this festival, since, without it, the history of the development of Cantonese Opera in Hong Kong would not be complete.

Cantonese Opera is a treasure trove of cultural heritage in this part of the world, and local artists should take pride in their efforts to have preserved this heritage against all odds. The Arts Festival presentation is a fitting tribute to their hard work and invaluable contributions.

Tam Wing-pong, member of The Hong Kong Arts Festival Programme Committee

2010年2月25日（星期四）
演出長約3小時30分鐘，包括兩節中場休息

25 February 2010 (Thursday)
Running time: approximately 3 hours and 30 minutes with two intervals

《玉皇登殿》*
*The Imperial Emperor of Heaven Holding Court**

演員

八天將	新劍郎 溫玉瑜 陳劍烽 阮兆輝 陳榮貴 楊偉誠 劍　英 劍　麟
雷　神	藍天佑
電　母	芳曉虹
風　伯	王四郎
雨　師	黃君林
四雲旗	李名亨 黃學超 莫家駒 歐才勝
天罡星	賽麒麟
地罡星	呂志明
左天蓬	敖　龍
右天蓬	阮德鏘
四太監	關凱珊 廖德發 陳金石 陳元心
兩宮燈	廖曼珍 黃淑貞
玉　皇	梁漢威
兩御扇	趙笑珍 白湘湘
老太監	尤聲普
日　神	龍貫天

Cast

Eight Heavenly Generals	Sun Kim-long Wan Yuk-yu Chan Kim-fung Yuen Siu-fai Chan Wing-kwai Yeung Wai-shing Kim Ying Kim Lun
God of Thunder	Lam Tin-yau
Goddess of Lightning	Fong Hiu-hung
God of Wind	Wong Sai-long
God of Rain	Wong Kwan-lam
Cloud-Flag Bearers	Lee Ming-heng Wong Hok-chiu Mok Ka-kui Au Choi-shing
Heavenly Stellar God	Choi Kei-lun
Earthly Stellar God	Lui Chi-ming
Left Heavenly Marshal	Ou Lung
Right Heavenly Marshal	Yuen Tak-cheong
Eunuchs	Kwan Hoi-shan Liu Tak-fat Chan Kam-shek Chan Yuen-sum
Lantern Bearers	Liu Man-chun Wong Shuk-ching
Jade Emperor	Leung Hon-wai
Fan Bearers	Chiu Siu-chun Bak Sheung-sheung
Senior Eunuch	Yau Sing-po
God of the Sun	Lung Koon-tin

月　神	王超群
羅　侯	廖國森
繼　都	梁煒康
桃花女	尹飛燕

背景

《玉皇登殿》原本公認業已失傳。1958年11月，關德興等藝人動員粵劇全行參與再次演出，成為當時粵劇界的盛事。《玉皇登殿》的演出規模十分龐大，戲中的神祇人物眾多，功架、排場複雜，戲的幾近失傳亦意味該種古老藝術的傳承是何等困難。

此劇的產生當與祭祀粵劇戲神及鄉郊戲棚的「開台」習例有關。粵劇的主要戲神為華光先師，亦為二郎神祇。

據説華光為玉皇的外甥，但他卻是個好動的孩子。事緣唐明皇好戲樂，夜夜笙歌，玉皇聞訊不悅，吩咐華光持火磚下凡焚燬唐宮梨園。華光眼見戲曲聲聲，自己也被迷住，誤了時辰，未能下手。其後他把真相告知唐皇，並獻計施放黃煙，矇騙玉皇。於是唐宮得以保存，而「梨園子弟」乃可以生生不息，戲曲得以流傳，於是乃尊華光先師為戲神。

該劇的排場戲中「跳架」特多，由於失傳日久，許多過去膾炙人口的功架已無人知曉，如其中的日、月跳架、羅侯、繼都、桃花女的專門功架等。由於當年擔此行當職位的老倌均已不存，有關鑼鼓、牌子、口白亦已多所散失，因此再次演出必須重新學習、整理。1998年，阮兆輝與新劍郎等人決意對《玉皇登殿》進行恢復整理，他們分赴廣東與馬來西亞訪尋藝人，搜集資料，並依據

Goddess of the Moon	Wong Chiu-kwan
Law Hau	Liu Kwok-sum
Kai Tou	Leung Wai-hong
Peach Blossom Fairy	Wan Fei-yin

Background

At one point, the music and action of *The Imperial Emperor of Heaven Holding Court* was thought to have been lost. It was through the painstaking efforts of Mr Kwan Tak-hing and other artists that the full score was restored, bit by bit, from memory for a performance in November 1958. That performance was a momentous event in the world of Cantonese opera. *The Imperial Emperor of Heaven Holding Court* is a performance on a grand scale which involves a large cast and a wide range of prescribed movements and action routines. Resurrecting it from extinction was no easy task.

The content and presentation of the deities in *The Imperial Emperor of Heaven Holding Court* echoes Cantonese opera's practice of venerating its patron deity, and of "consecrating the stage" before performances in rural areas. The main patron deity of Cantonese opera is Wah Kwong. It is believed that Wah Kwong is the Jade Emperor's nephew. According to legend, Emperor Xuanzong of the Tang dynasty was so fond of music and theatre that music at his court played incessantly. This displeased the Jade Emperor who ordered Wah Kwong to earth to set fire to Xuanzong's Pear Garden — the drama academy in the Tang Palace. When Wah Kwong saw the performances at the theatre, he became enthralled, lost track of time and failed to carry out his mission. He then revealed himself to Xuanzong and came up with a plan, releasing yellow smoke in a bid to fool the Jade Emperor. His plan worked, the Tang Palace was saved and disciples of the Pear Garden (as opera performers are known) have continued

加拿大資深藝人黃滔記錄的提綱與鑼鼓曲譜，並由新金山貞、尤聲普負責進行排演，嘗試整理並重新演出該個非常珍貴的粵劇傳統開台例戲。

《玉皇登殿》由於純為排場例戲，演出為時個多小時，為豐富演出內容，整套劇目將循昔日日戲例規安排演出，正場將先奏《玉皇登殿》專用「套鼓」，《登殿》以後將按例規演出《賀壽》、《跳加官》與《天姬送子》，並沿用舊日傳統規模演出。

資料參考自「粵劇之家」演出資料。

to this day, thanks to Cantonese opera's patron deity, Wah Kwong.

In the extravagant act *Blessing by the God of Fortune* that forms part of *The Imperial Emperor of Heaven Holding Court*, many of the stylised gestures and movements that were once well-known have now been lost, for example the dances of the Sun, the Moon, and the movements and gestures of Law Hau and Kai Tou. With the passing of many old performers from the 1958 performance, the percussion, melodies and dialogue passed with them. As a result, all these had to be reconstructed again. In 1998, when Yuen Siu-fai, Sun Kim-long and others decided to resurrect *The Imperial Emperor of Heaven Holding Court*, they traveled to Guangdong and Malaysia interviewing artists and also using plot outlines and percussion scripts preserved in Canada by Wong Tou, to allow Sun-Kam Shan-Ching and Yau Sing-po reconstruct this important Cantonese opera Set Piece.

The Imperial Emperor of Heaven Holding Court is just over an hour long, and adheres to the traditional ordering of *Holding Court* followed by *Bestowing Longevity*, *Blessing by the God of Fortune* and *A Fairy Delivers Her Son to the Mortal Father*.

— 中場休息 —

— Interval —

《八仙賀壽》*
*The Eight Immortals Bestowing Longevity**

演員

頭　仙	黃君林
二　仙	王四郎
三　仙	黃學超
四　仙	李名亨
五　仙	莫家駒

Cast

First Fairy	Wong Kwan-lam
Second Fairy	Wong Sai-long
Third Fairy	Wong Hok-chiu
Fourth Fairy	Lee Ming-heng
Fifth Fairy	Mok Ka-kui

六　仙	陳榮貴	Sixth Fairy	Chan Wing-kwai
七　仙	白湘湘	Seventh Fairy	Bak Sheung-sheung
八　仙	廖曼珍	Eighth Fairy	Liu Man-chun

本事

王母娘娘過生日，各路神仙紛紛前來賀壽。

Synopsis

On the birthday of the Queen Mother of the West, gods and fairies come from far and wide to bring their greetings.

《跳加官》
Blessing by the God of Fortune

演員

羅家英

背景

傳統例戲。全國不少古老的地方戲曲劇種都保留了「跳加官」這個儀式性的表演。特徵是演員要戴着面具表演戲曲舞蹈動作。

據説這種表演形式起源於唐朝。唐明皇大宴群臣，酒席間，各人酒酣耳熱之際，玄宗着令丞相魏徵演戲，因礙於魏徵的特殊身份，故以代面（即佩戴面具）扮演。自此，凡演出「跳加官」的演員，皆以醉步上場。

Cast

Law Kar-ying

Background

This is a traditional Set Piece. Many regional operas with a longer history have preserved this ceremonial performance piece. The characteristic of the piece is its use of a mask, which the performer wears while dancing on stage.

It is believed that this piece has its origins in the Tang dynasty. When Emperor Xuanzong held a banquet, and the guests were all very drunk, the Emperor ordered Prime Minister Wei Zheng to perform. Because of Wei's special status, he wore a mask. Until today, the actor performing this piece makes his stage entrance while pretending to be drunk.

《天姬送子》*
*A Fairy Delivers Her Son to the Mortal Father**

演員

中　軍	阮德鏘
董　永	阮兆輝
殺手裙	龍貫天 吳仟峰 新劍郎 陳劍烽

Cast

General	Yuen Tak-cheong
Tung Wing	Yuen Siu-fai
Yamen Runners	Lung Koon-tin Ng Chin-fung Sun Kim-long Chan Kim-fung

旗　牌	關凱珊 廖德發 陳金石 陳元心	Flag Bearers	Kwan Hoi-shan Liu Tak-fat Chan Kam-shek Chan Yuen-sum
羅　傘	溫玉瑜	Umbrella Bearer	Wan Yuk-yu
抱　仔	王超群	Baby Carrier	Wong Chiu-kwan
仙　姬	林子青 紫玉殷 王潔清 雅　琪 黃寶萱 陳楚君	Fairies	Lam Tze-ching Tze Yuk-yan Wong Kit-ching Nga Kei Wong Bo-huen Chan Chor-kwan
七姐	陳好逑	Chut Ze	Chan Ho-kau

本事

家貧的董永賣身為奴以葬親父，天姬七姐被他的孝行所感動，私自下凡與他結為夫婦。玉帝得知，命七姐返回天庭，夫妻分離。

董永後來高中狀元，七姐在天庭誕下麟兒。一天董永奉旨遊街，七姐便求玉帝恩准與六位姐姐下凡，把兒子送交董永撫養。

Synopsis

Desperately poor Tung Wing has to sell himself into slavery to pay for his father's burial. His filial piety moves the youngest of the Seven Fairies, Chut Ze, and she descends to earth to be his wife. When the Jade Emperor learns of this, he orders Chut Ze back to heaven. After his wife's departure, Tung Wing achieves top honours in the imperial examinations. Back in heaven, Chut Ze bears Tung Wing a son. One day while Tung Wing is on an inspection tour, Chut Ze pleads with the Jade Emperor to allow her and her six sisters to visit Tung Wing to return his son to him.

— 中場休息 —

— Interval —

《六郎罪子》*
*Luk-long Reprimands His Son**

演員

楊六郎	羅家英
穆　瓜	陳好逑
穆桂英	王超群
佘太君	尤聲普
八賢王	吳仟峰

Cast

Yeung Luk-long	Law Kar-ying
Muk Kwa	Chan Ho-kau
Muk Kwai-ying	Wong Chiu-kwan
Madame She	Yau Sing-po
Eighth High Lord	Ng Chin-fung

楊宗保	溫玉瑜
焦　贊	梁煒康
孟　良	廖國森
四大甲	黃學超 莫家駒 歐才勝 陳榮貴
八軍校	楊偉誠 劍　英 劍　麟 馮偉才 關凱珊 廖德發 陳金石 陳元心

Yeung Chung-bo	Wan Yuk-yu
Chiu Chan	Leung Wai-hong
Meng Leung	Liu Kwok-sum
Soldiers	Wong Hok-chiu Mok Ka-kui Au Choi-shing Chan Wing-kwai
Generals	Yeung Wai-shing Kim Ying Kim Lun Fung Wai-choi Kwan Hoi-shan Liu Tak-fat Chan Kam-shek Chan Yuen-sum

本事

北遼蕭天佐侵犯中原，楊六郎領兵抗敵。

楊六郎派其子楊宗保出營巡哨，宗保路過穆柯寨，與穆桂英一見鍾情，結為夫妻。宗保回營後，六郎責其違反軍法，處以斬刑，要將宗保在轅門斬首示眾。佘太君、八賢王等求情仍不能改變六郎初衷。穆桂英下山到宋營，獻上降龍木投靠宋軍，楊六郎遂放宗保，收桂英攻打天門陣。

Synopsis

The Liao from the north of China launch an attack against the Song Empire. Yeung Luk-long is in charge of repelling the invaders. He orders his son Yeung Chung-bo to go on patrol. Chung-bo comes across the Muk family's encampment and catches sight of Muk Kwai-ying. He falls in love and marries her. When he returns to base, Luk-long charges him with violating military law for marrying an enemy's daughter and sentences him to be beheaded. In spite of pleas of clemency from various officials, Luk-long refuses to change his mind. Eventually, Kwai-ying comes to the camp bearing tribute and offers to combine her army with the Song troops. Luk-long finally accedes and pardons Chung-bo, relying on Kwai-ying to break the enemy's battle formation.

* 古腔演出 Performed in the Classic Dialect

2010年2月26日（星期五）
演出長約3小時50分鐘，包括一節中場休息

26 February 2010 (Friday)
Running time: approximately 3 hours and 50 minutes with one interval

《香花山大賀壽》*
*Birthday Feast on the Mountain of Fragrant Flowers**

演員

漢鍾離	呂志明
呂洞賓	李名亨
張果老	陳金石
曹國舅	陳榮貴
鐵拐李	劍　麟
韓湘子	劍　英
何仙姑	陳楚君
藍采和	張永興
八花女	王超群 雅　琪 林子青 紫玉殷 白湘湘 廖曼珍 趙笑珍 黃淑貞
魚	陳元心
蝦	楊偉誠
龜	莫家駒
蚌	王潔清
東海龍王	陳劍烽
南海龍王	溫玉瑜
西海龍王	黎耀威
北海龍王	黃學超
龜靈聖母	芳曉虹
普陀聖母	陳銘英
梨山聖母	黃寶萱
孫悟空	王四郎

Cast

Hon Chung-lei	Lui Chi-ming
Lui Tung-bun	Lee Ming-heng
Cheung Gor-low	Chan Kam-shek
Emperor's brother-in-law Cho	Chan Wing-kwai
Iron-crutch Lee	Kim Lun
Hon Sheung-tze	Kim Ying
Fairy Ho	Chan Chor-kwan
Lam Choi-wo	Cheung Wing-hing
Flower Girls	Wong Chiu-kwan Nga Kei Lam Tze-ching Tze Yuk-yan Bak Sheung-sheung Liu Man-chun Chiu Siu-chun Wong Suk-ching
Fish	Chan Yuen-sum
Prawn	Yeung Wai-shing
Turtle	Mok Ka-kui
Clam	Wong Kit-ching
East Dragon King	Chan Kim-fung
South Dragon King	Wan Yuk-yu
West Dragon King	Lai Yiu-wai
North Dragon King	Wong Hok-chiu
Turtle Goddess	Fong Hiu-hung
Goddess of Mount Pu-tor	Chan Ming-ying
Goddess of Mount Lei	Wong Bo-huen
Monkey King	Wong Sai-long

眾猴子	香港八和會館 鑾輿堂龍虎武師	Monkeys	Hong Kong Cantonese Opera Luen Yue Tong, CAAHK
善財童子	文劍斐	Sudhana	Man Kim-fei
龍　女	康　華	Dragon King's Daughter	Hong Wah
觀　音	尹飛燕	Guanyin	Wan Fei-yin
大頭佛	黃君林	Big-head Buddha	Wong Kwan-lam
降　龍	廖國森	Devil-subduing Dragon	Liu Kwok-sum
伏　虎	梁煒康	Demon-vanquishing Tiger	Leung Wai-hong
韋　陀	龍貫天	General-in-Chief Wai Tor	Lung Koon-tin
龍、虎	香港八和會館 鑾輿堂龍虎武師	Dragon and Tiger	Hong Kong Cantonese Opera Luen Yue Tong, CAAHK
將	歐才勝	General	Au Choi-shing
相	馮偉才	Minister	Fung Wai-choi
漁	廖德發	Fisherman	Liu Tak-fat
樵	楊偉誠	Woodman	Yeung Wai-shing
耕	文俊聲	Farmer	Man Chun-shing
讀	蘇永江	Scholar	So Wing-kong
招財童子	王潔清	Fortune-bringing Boy	Wong Kit-ching
進寶童子	林子青	Treasure-bringing Boy	Lam Tze-ching
劉海	賽麒麟	Lau Hoi	Choi Kei-lun
桃心	溫子皓	Blossom Heart	Wan Tze-ho

背景

講述觀音得道、觀音誕辰的故事，並借觀音祝壽的場面慶賀粵劇祖師的誕辰，共分「觀音得道」、「觀音誕辰」、「觀音十八變」和「劉海灑金錢」四折。

Background

This Set Piece describes Guanyin's enlightenment and birthday, and since the stage is set to celebrate Guanyin's birthday, this piece is also used to celebrate the birthday of Cantonese opera's founder. The piece is divided into four acts — *Guanyin's Enlightenment*, *Guanyin's Birthday*, *Guanyin's 18 Transformations* and *Immortal Lau Hoi Scattering Coins*.

— 中場休息 —

— Interval —

《胡不歸》
Why Don't You Return?

演員及分場

慰妻/別母

文萍生	羅家英
趙顰娘	王超群

逼媳/哭墳

文萍生	吳仟峰
趙顰娘	陳好逑

文方氏	尤聲普
方可卿	任冰兒
方三郎	新劍郎
趙武	廖國森
春桃	陳銘英
侍婢	林子青 白湘湘 廖曼珍 趙笑珍 黃淑貞 陳楚君

Cast and Scenes

Visiting the Wife/ Bidding Farewell to Mother

Man Ping-sang	Law Kar-ying
Chiu Pun-neung	Wong Chiu-kwan

Forcing out the Daughter-in-law/ Visiting the Grave

Man Ping-sang	Ng Chin-fung
Chiu Pun-neung	Chan Ho-kau

Madame Man	Yau Sing-po
Fong Ho-hing	Yam Bing-yee
Fong Sam-long	Sun Kim-long
Chiu Mo	Liu Kwok-sum
Chun-to	Chan Ming-ying
Maids	Lam Tze-ching Bak Sheung-sheung Liu Man-chun Chiu Siu-chun Wong Suk-ching Chan Chor-kwan

本事

少年將軍文萍生與顰娘夫妻恩愛，卻遭情敵（萍生表妹及表哥）設計陷害，並串通醫生詐謂顰娘得絕症。萍生是三代單傳，家姑文方氏嫌棄媳婦不育，又恐怕兒子受她的惡病傳染，便以養病為藉口，把媳婦隔離居住，並不許兒子前往探訪。

萍生因參軍出征在即，違背母命夜探嬌妻，卻被母親遇到。萍生離家後，文

Synopsis

Young general Man Ping-sang is very much in love with his wife Chiu Pun-neung. However, their relationship is threatened by Ping-sang's cousins Sam-long and Ho-hing. They bribe an unscrupulous doctor to falsely diagnose Pun-neung with a terminal illness. As Ping-sang is an only child, his mother is fearful that he will contract Pun-neung's disease. Madame Man, using the illness as an excuse, separates the couple, forbidding her son from visiting his wife. Shortly, Ping-sang is ordered away on military duty. Before he leaves, he tries

方氏贈予黃金及婢女春桃，逼顰娘離開文家。

萍生百戰歸來，豈料母親卻説其妻已死，萍生惟有到墳前痛哭拜祭，感動了妻子出來相認。表妹、表哥見二人真情至死不渝，頓感慚愧，承認陷害顰娘，文方氏遂許萍生與顰娘再續前緣。

to visit his wife during the night, but is discovered by his mother. After Ping-sang leaves home, his mother gives Pun-neung some money and a maid before driving her away. Ping-sang returns home safely after the battles. His mother lies, telling him that Pun-neung has died. Ping-sang grieves by what he believes to be Pun-neung's grave. Pun-neung who happens to be nearby is moved by his display of emotion and reveals herself. The cousins are also moved by the couple's love and regretting their actions, confess their evil plot. In the end, Madame Man allows the couple to rekindle their relationship.

2010年2月27日（星期六）
演出長約3小時50分鐘，包括一節中場休息

27 February 2010 (Saturday)
Running time: approximately 3 hours and 50 minutes with one interval

《碧天賀壽》*
*Birthday of the God of Venus**

演員

頭仙	黃君林
二仙	李名亨
三仙	黃學超
四仙	莫家駒
五仙	王四郎
六仙	歐才勝
七仙	雅　琪
八仙	紫玉殷

本事

長庚星壽誕，八仙紛紛前來賀壽。

Cast

First Fairy	Wong Kwan-lam
Second Fairy	Lee Ming-heng
Third Fairy	Wong Hok-chiu
Fourth Fairy	Mok Ka-kui
Fifth Fairy	Wong Sai-long
Sixth Fairy	Au Choi-shing
Seventh Fairy	Nga Kei
Eighth Fairy	Tze Yuk-yan

Synopsis

On the birthday of the god of the planet Venus, the Eight Fairies gather to offer their greetings.

《六國大封相》*
*Prime Minister of Six States**

演員

公孫衍	敖　龍 尤聲普 廖國森
四太監	陳元心 廖德發 張永興 劍　麟
魏襄王	新劍郎
四飛巾	白湘湘 廖曼珍 黃淑貞 趙笑珍
燕文公	阮德鏘

Cast

Kung-suen Hin	Ou Long Yau Sing-po Liu Kwok-sum
Eunuchs	Chan Yuen-sum Liu Tak-fat Cheung Wing-hing Kim Lun
King Ngai	Sun Kim-long
Banner Bearers	Bak Sheung-sheung Liu Man-chun Wong Suk-ching Chiu Siu-chun
King Yin	Yuen Tak-cheong

韓宣惠公	賽麒麟	King Hon	Choi Kei-lun
齊莊王	呂志明	King Chai	Lui Chi-ming
趙肅侯	何偉凌	King Chiu	Ho Wai-ling
楚威王	溫玉瑜	King Chor	Wan Yuk-yu
天星滿州	陳榮貴 劍　英 楊偉誠 陳金石	Soldiers	Chan Wing-kwai Kim Ying Yeung Wai-shing Chan Kam-shek
六國元帥	羅家英 衛駿英 龍貫天 李　龍 陳劍烽 吳仟峰	Generals of Six States	Law Kar-ying Wai Chun-ying Lung Koon-tin Lee Lung Chan Kim-fung Ng Chin-fung
四高帽	王四郎 李名亨 黃君林 黃學超	Ceremonial Tall-hatted Guards	Wong Sai-long Lee Ming-heng Wong Kwan-lam Wong Hok-chiu
四開門刀	白湘湘 廖曼珍 黃淑貞 趙笑珍	Ceremonial Sword-wielding Guards	Bak Sheung-sheung Liu Man-chun Wong Suk-ching Chiu Siu-chun
頭傘	尹飛燕	Umbrella Bearer (first)	Wan Fei-yin
蘇秦	黎耀威	So Chun	Lai Yiu-wai
四御棍	香港八和會館 鑾輿堂 龍虎武師	Pole Bearers	Hong Kong Cantonese Opera Luen Yue Tong, CAAHK
兩中軍	馮偉才 莫家駒	Generals	Fung Wai-choi Mok Ka-kui
百足旗	陳榮貴 劍　英 楊偉誠 陳金石	Flag Bearers	Chan Wing-kwai Kim Ying Yeung Wai-shing Chan Kam-shek
六馬僮	香港八和會館 鑾輿堂 龍虎武師	Grooms	Hong Kong Cantonese Opera Luen Yue Tong, CAAHK
六色馬	林子青 陳楚君 王潔清 芳曉虹 雅　琪 梁煒康	Horses	Lam Tze-ching Chan Chor-kwan Wong Kit-ching Fong Hiu-hung Nga Kei Leung Wai-hong

兩宮燈	白湘湘 黃淑貞
兩御扇	廖曼珍 趙笑珍
尾傘	王超群
頭車	任冰兒
尾車	謝雪心

Lantern Bearers	Bak Sheung-sheung Wong Suk-ching
Fan Bearers	Liu Man-chun Chiu Siu-chun
Umbrella Bearer (last)	Wong Chiu-kwan
Cart-pusher (first)	Yam Bing-yee
Cart-pusher (last)	Tse Suet-sum

本事

《六國大封相》描述蘇秦游説六國以合縱策略，聯盟抗秦。成功後六國王共同議定拜蘇秦為六國都丞相，並送其衣錦還鄉。

Synopsis

This Set Piece relates the tale of So Chun who persuades the rulers of six states to enter into an alliance against the Qin state. The rulers of the six states later honour So Chun as Prime Minister of all their states and bid him a grand farewell before he retires to his home village.

— 中場休息 —

— Interval —

《帝女花》
Princess Chang-ping

演員及分場

香劫

周世顯	衛駿英
長平公主	鄧美玲
周寶倫	新劍郎
崇　禎	賽麒麟

庵遇

周世顯	吳仟峰
長平公主	王超群

迎鳳

周世顯	龍貫天
長平公主	謝雪心
周寶倫	陳劍烽

Cast and Scenes

Fainting Fragrance

Chow Sai-hin	Wai Chun-ying
Princess Chang-ping	Tang Mei-ling
Chow Po-lun	Sun Kim-long
Emperor Chongzhen	Choi Kei-lun

Encounter at the Temple

Chow Sai-hin	Ng Chin-fung
Princess Chang-ping	Wong Chiu-kwan

Welcoming the Phoenix

Chow Sai-hin	Lung Koon-tin
Princess Chang-ping	Tse Suet-sum
Chow Po-lun	Chan Kim-fung

上表/香夭

周世顯	李　龍
長平公主	尹飛燕
清　帝	尤聲普
周　鍾	廖國森
周瑞蘭	任冰兒
張　千	王四郎
王承恩	李名亨
明武官/清官	陳榮貴 莫家駒 劍　英 歐才勝
明文官	黃學超 楊偉誠
明武官	陳金石 馮偉才
明太監/家院/清太監	劍　麟 張永興 廖德發 陳元心
昭仁公主/清宮女	王潔清
周　后/清宮女	雅　琪
袁　妃/清宮女	紫玉殷
秦道姑/清宮女	芳曉虹
明宮女	陳楚君 廖曼珍 黃淑貞 林子青 白湘湘 趙笑珍

Submitting the Royal Request/ Fading Fragrance

Chow Sai-hin	Lee Lung
Princess Chang-ping	Wan Fei-yin
The Qing Emperor	Yau Sing-po
Chow Chung	Liu Kwok-sum
Chow Sui-lan	Yam Bing-yee
Cheung Chin	Wong Sai-long
Wong Shing-yan	Lee Ming-heng
Ming Military Officers/ Qing Court Officers	Chan Wing-kwai Mok Ka-kui Kim Ying Au Choi-shing
Ming Civil Officers	Wong Hok-chiu Yeung Wai-shing
Ming Military Officers	Chan Kam-shek Fung Wai-choi
Ming Palace Eunuchs/ Servants/ Qing Palace Eunuchs	Kim Lun Cheung Wing-hing Liu Tak-fat Chan Yuen-sum
Princess Chiu-yan/ Qing Palace Maid	Wong Kit-ching
Empress Chow/ Qing Palace Maid	Nga Kei
Concubine Yuen/ Qing Palace Maid	Tze Yuk-yan
Nun/Qing Palace Maid	Fong Hiu-hung
Ming Palace Maids	Chan Chor-kwan Liu Man-chun Wong Suk-ching Lam Tze-ching Bak Sheung-sheung Chiu Siu-chun

本事

明朝崇禎末年，內憂外患益重。明帝崇禎的長女長平公主自恃才高，尚未覓得駙馬。

大臣周鍾引領周世顯進見，以其言詞及誠意成功打動長平公主。崇禎雖然希望駙馬人選具武才，但仍然遂長平意願，即賜封世顯為駙馬，二人尚未成婚，闖賊已攻陷皇城。

崇禎為保后妃女兒貞節，決賜死皇后及眾妃，並以劍刺傷長平。周鍾救走公主，長平在悉心照料下日漸康復。周鍾及寶倫欲把長平獻給清帝以謀官祿，長平得周瑞蘭巧計相助隱居維摩庵。

一年後，世顯於庵外遇見長平，幾番哀求長平仍不為所動，直至世顯欲以身殉，長平才肯相認。

世顯坦告長平假意降清之計，公主含淚寫表，要求清帝厚葬崇禎及釋放太子。清帝為撫平明朝遺臣，終被迫實踐諾言。最後公主與駙馬在含樟樹旁拜堂，並雙雙服毒殉國。

Synopsis

In the last year of the Ming dynasty, Princess Chang-ping comes of age. Against a backdrop of internal rebellion and external invasion, a search is mounted to find the princess a match. Minister Chow Chung believes that Chow Sai-hin is the right man. With his eloquence and sincerity, Sai-hin wins Chang-ping over, and the Emperor appoints him prince consort. However, before Sai-hin and Chang-ping can be wed, the Imperial City falls to rebels. The emperor orders the death of the empress and his concubines to prevent them from being ravaged by the enemy. The emperor also stabs Chang-ping, but she escapes death and is rescued by Chow Chung. Chang-ping gradually recovers, and Chow Chung and his son Po-lun decide to present her as an offering to the newly crowned Qing emperor with hopes of furthering their careers. However, Chang-ping learns of this plan and takes refuge in a nunnery. One year later, Sai-hin chances upon Chang-ping outside the nunnery. Initially she denies her identity, but after much persuasion and threats of suicide, she finally reveals herself to him.

Sai-hin has a plan and advises Chang-ping to surrender herself to the Qing emperor on the condition that her father, the Ming emperor, be given a royal burial and the crown prince released. The Qing emperor views this as a good opportunity to consolidate his hold on the country by winning over Ming dynasty loyalists and agrees. Chang-ping and Sai-hin are married under a camphor tree, where they toast each other with poison and die, thereby robbing the Qing emperor of his public relations coup.

* 古腔演出 Performed in the Classic Dialect

過去香港藝術節粵劇演出一覽
Past Hong Kong Arts Festival Cantonese Opera Programmes

年份Year	節目 Programme
1974	《薛平貴》 *Sit Ping-kwai* 《仕林祭塔》 *Sze-lam Pays Tribute to His Mother* 《胡不歸》 *Why Don't You Return?* 《貍貓換太子》 *The Prince Replaced by a Palm Civet* 《宋江殺惜》 *The Murder of Yim Por-sik*
1975	《金釧龍鳳配》 *The Golden Bracelet Pair* 《啼笑姻緣》 *Fatal Irony* 《胡不歸》 *Why Don't You Return?* 《大鬧梅知府》 *Outcry in Governor Mui's Office* 《宋江殺惜》 *The Murder of Yim Por-sik*
1976	粵劇演出 Cantonese Opera
1977	《啼笑姻緣》 *Fatal Irony* 《華麗緣》 *Strange Encounter with the Emperor* 《鴛鴦淚》 *Sacrifice for a Sworn Brother* 《胡不歸》 *Why Don't You Return?* 《一把存忠劍》 *The Sword of Loyalty*
1978	《戎馬金戈萬里情》 *Wartime Love Story* 《林沖》 *Lam Chung*
1979	《啼笑姻緣》 *Fatal Irony* 《胡不歸》 *Why Don't You Return?* 《宋江殺惜》 *The Murder of Yim Por-sik* 《一把存忠劍》 *The Sword of Loyalty* 《鳳燭燒殘淚未乾》 *Tragedy at the Wedding*
1980	《金鳳戲銀龍》 *The Gold Phoenix Teases the Silver Dragon* 《燕歸人未歸》 *Swallows Return But Not My Love* 《梟雄虎將美人威》 *General and the Beauty* 《鳳閣恩仇未了情》 *Romance of the Phoenix Tower* 《蓋世雙雄霸楚城》 *Heroes Take the City of Chor*
1993	《十五貫》* *Fifteen Strings of Cash**
1994	《醉斬二王》* *Execution of the Duke's Second Brother**
1995	《霸王別姬》 *Farewell My Concubine*
1996	《大鬧青竹寺之打和尚》 *Havoc at Bamboo Monastery*
1997	《西河會妻》 *Reunion with My Wife by West River*
1998	《呂蒙正．評雪辨蹤》 *Lü Meng-zheng a Poor Scholar*
1999	紅伶排場戲薈萃* Cantonese Opera an All-Star Night* 《六國大封相》 *Prime Minister of the Six States* 《平貴別窰》 *Ping Guai Bids Farewell* 《高平關取級》 *Retrieving the Head at Gao Ping Guan* 《打洞結拜》 *A Blood Oath Sworn in the Grotto* 《梨花罪子》 *Lei-fa Reprimanding Her Son*
2000	《三帥困崤山》* *Three Generals Trapped at Mount Xiao**
2001	《曹操 關羽 貂蟬》* *Towering Legends of The Three Kingdoms**
2002	文武雙全陳好逑 The Virtuosity of Chan Ho-kau 《無情寶劍有情天》 *Love in a Time of Bloodshed* 《朱弁回朝》 *The Predicament of Zhu Bian's Homecoming*

2009年，粵劇獲聯合國教科文組織列為非物質文化遺產。過去38屆香港藝術節中，上演過62個粵劇劇目，演出逾100場。

In 2009, Cantonese opera was officially inscribed onto UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. In the past 38 Hong Kong Arts Festivals, more than 100 performances of 62 operas have been presented.

年份Year	節目 Programme
	《三夕恩情廿載仇》 *Of Love and Enmity*
	《鐵馬銀婚》 *Conspiracy behind the Marriage of Princess Yin Ping*
	《文姬歸漢》 *The Repatriation of Cai Wenji*
2003	《金葉菊》* *The Gold Chrysanthemums**
2004	大龍鳳 大時代 The Great Dragon and Phoenix Era of Cantonese Opera
	《鳳閣恩仇未了情》 *Romance of the Phoenix Tower*
	《血掌殺翁案》 *The Murder Case of the Blood-stained Palm*
	《百戰榮歸迎彩鳳》 *The Conquering Hero Weds the Princess Caifeng*
	《刁蠻元帥莽將軍》 *The Generals' Love Pentangle*
	《蠻漢刁妻》 *The Headstrong Husband and His Resourceful Wife*
	《癡鳳狂龍》 *A Mismatched Couple*
2005	詩情緣繫唐滌生 Masterpieces by Tong Tik-sang
	《穿金寶扇》 *The Gold-braided Fan*
	《雙仙拜月亭》 *The Blessing of the Moon*
	《琵琶記》 *The Pipa*
	《六月雪》 *June Snow*
	《帝女花》 *Princess Chang-ping*
2006	虛龍假鳳爭掛帥 The Artistry of Gender Switching in Cantonese Opera
	《龍鳳爭掛帥》 *A Warring Couple*
	《俏潘安》 *The Dainty Gallant*

年份Year	節目 Programme
	梨園朝暉顯光芒** Cantonese Opera New Stars**
	《趙氏孤兒》 *The Orphan of the Zhao Family*
	《焚香記》之〈行路〉、〈情探〉 *Help from the Underworld*
	《霸王別姬》 *The Warlord Bids Farewell to His Concubine*
	《仙姬送子》 *The Fairy Presents Her Child*
	《扈家莊》 *Wu Village*
	《十奏嚴嵩》之〈打嵩〉 *Corruption Reported to the Emperor*
2007	《盜御馬》* *Stealing the Imperial Horse**
2008	關漢卿筆下的關大王及盼與望 The Timeless Works of Guan Hanqing
	《關大王獨赴單刀會》 *Meeting the Enemies Alone*
	《趙盼兒風月救風塵》 *Saving a Prostitute*
	《望江亭中秋切鱠旦》 *The Riverside Pavilion*
2010	百年回顧八和鳴 Cantonese Opera Treasures
	《玉皇登殿》 *The Imperial Emperor of Heaven Holding Court*
	《跳加官》 *Blessing by the God of Fortune*
	《天姬送子》 *A Fairy Delivers Her Son to the Mortal Father*
	《六郎罪子》 *Luk-long Reprimands His Son*
	《香花山大賀壽》 *Birthday Feast on the Mountain of Fragrant Flowers*
	《胡不歸》 *Why Don't You Return?*
	《六國大封相》 *Prime Minister of Six States*
	《帝女花》 *Princess Chang-ping*

* 香港藝術節委約 Commissioned by the Hong Kong Arts Festival

** 香港藝術節製作 A Hong Kong Arts Festival Production

香港八和會館
The Chinese Artists Association of Hong Kong

香港八和會館成立於滿清光緒年間，至今已有一百三十餘年歷史，一直是廣東粵劇從業員的專業組織。會館曾經多次改組，前身分別為八和劇員總公會、八和粵劇協進會、廣東八和粵劇職業工會。

1953年，在廣東八和粵劇職業工會香港分會的基礎上，重新註冊成立香港八和會館，作為香港粵劇工作者的團體組織。

香港八和會館以宏揚傳統粵劇藝術，保障同業權益和生活福利為宗旨，並關懷老弱、協助孤寡、祭祀前賢。以往五十多年，不單為會員提供福利，更積極參與社會公益事務，每當香港或祖國發生特別事故，香港八和會館總是義不容辭進行籌款演出，例如：「八和愛心獻災民」、「八和送暖到台灣」、「八和愛心獻南亞」及「八和同心暖四川」等。

香港八和會館第34屆理事會現任主席為汪明荃博士。

香港八和會館的屬會分別有：事務組（慎和堂）、演員組（香港粵劇演員會有限公司）、音樂組（普福堂）、燈光佈景部（畫部工會）、服裝道具部（合和堂衣雜箱工會）、武打演員會（鑾輿堂）、八和粵劇學院（非牟利慈善機構）。

With a history of 130 years, the Chinese Artists Association of Hong Kong has long been a professional organisation for Cantonese opera performers in Guangdong Province. It has undergone many changes and regroupings, and was previously known by several names including the Guangdong Professional Union for Cantonese Opera Performers.

In 1953, the Union's Hong Kong branch registered itself under a new name, The Chinese Artists Association of Hong Kong, to represent itself as a professional organisation for Cantonese opera performers in Hong Kong.

The Association aims to develop the art of traditional Cantonese opera and to protect the rights and welfare of fellow performers, to care for the old and weak, to assist the widowed and orphaned, and to perform ceremonies to pay respect to the Chinese saints. Over the past 50 years, it has not only delivered welfare to members, but also actively participated in charity events in the community. In addition, when big natural disasters strike Hong Kong, China or Asia, the Association immediately organises charity performances to raise funds for support.

Dr Liza Wang is the Chairperson of the 34th Board of Directors of the Association.

Its associated organisations include the following: The Hong Kong Cantonese Opera Sun Wo Tong Company Ltd, Hong Kong Cantonese Opera Artists Club Ltd, The Hong Kong Po Fook Tong Cantonese Opera Musicians' Association Ltd, Theatre Lighting and Scenic Artists Association Ltd, Hong Kong Cantonese Opera Hop Ho Tong Ltd, Hong Kong Cantonese Opera Luen Yue Tong Ltd and The Cantonese Opera Academy of Hong Kong Limited (Registered Charitable Organisation).

百年回顧八和鳴（按筆劃序）
Cantonese Opera Treasures

尹飛燕
Wan Fei-yin

尤聲普
Yau Sing-po

文劍斐
Man Kim-fei

王四郎
Wong Sai-long

王超群
Wong Chiu-kwan

任冰兒
Yam Bing-yee

何偉凌
Ho Wai-ling

吳仟峰
Ng Chin-fung

呂志明
Lui Chi-ming

李　龍
Lee Lung

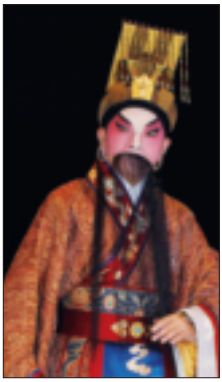
阮兆輝
Yuen Siu-fai

阮德鏘
Yuen Tak-cheong

康　華
Hong Wah

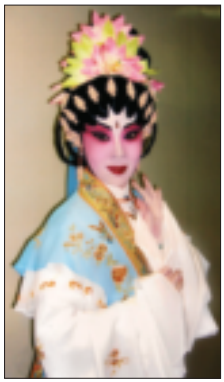
敖　龍
Ou Lung

梁煒康
Leung Wai-hong



梁漢威
Leung Hon-wai

陳好逑
Chan Ho-kau



陳銘英
Chan Ming-ying

陳劍烽
Chan Kim-fung

黃君林
Wong Kwan-lam

新劍郎
Sun Kim-long

溫玉瑜
Wan Yuk-yu

廖國森
Liu Kwok-sum

衛駿英
Wai Chun-ying

鄧美玲
Tang Mei-ling

黎耀威
Lai Yiu-wai

龍貫天
Lung Koon-tin

謝雪心
Tse Suet-sum

賽麒麟
Choi Kei-lun

藍天佑
Lam Tin-yau

羅家英
Law Kar-ying