

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

粵 歷 油 麻 地

In Yau Ma Tei – A Legacy of Cantonese Opera

三代同台做大戲



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*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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9 Mar

Concert Hall,
HK Cultural Centre

*World music diva takes you on
a journey of Latin music*

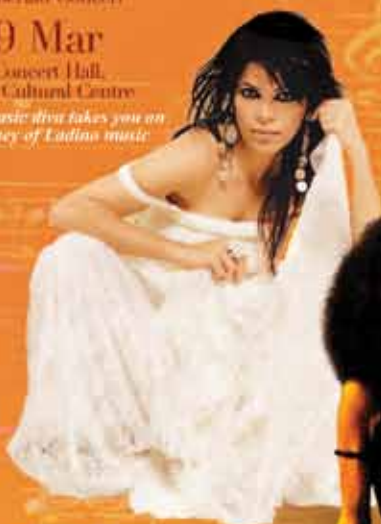


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
coming to town*



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Esperanza Spalding
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15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist
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香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

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Acknowledgements

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
請與藝術節發展部聯絡

電郵: dev@hkaf.org

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網頁: www.hk.artsfestival.org/

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香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

粵 歷 油 麻 地

三代同台做大戲

In Yau Ma Tei – A Legacy of Cantonese Opera

7.3.2013

《隋宮十載菱花夢》

Romance of a Broken Mirror

演出長約 3 小時 15 分鐘，
包括一節中場休息

Approx 3 hrs and 15 mins
incl one interval

8.3.2013

《雙仙拜月亭》

Praying to the Moon

演出長約 3 小時 15 分鐘，
包括一節中場休息

Approx 3 hrs and 15 mins
incl one interval

9-10.3.2013 (日場 matinee)

《趙氏孤兒》

Orphan of the Chiu Family

演出長約 2 小時 15 分鐘，包括一節中場休息
Approx 2 hrs and 15 mins incl one interval

9.3.2013

《夢斷香銷四十年》

The Long-Cherished Love

演出長約 3 小時 15 分鐘，
包括一節中場休息

Approx 3 hrs and 15 mins
incl one interval

10.3.2013

《再世紅梅記》

*The Reincarnation of
Lady Plum Blossom*

演出長約 3 小時 30 分鐘，
包括一節中場休息

Approx 3 hrs and 30 mins
incl one interval

油麻地戲院 Yau Ma Tei Theatre

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Photo: Swan Lake
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藝術總監
Artistic Directors

音樂領導
Music Leader

擊樂領導
Percussion Leader

龍貫天、阮兆輝、新劍郎、李奇峰
Lung Koon-tin, Yuen Siu-fai, Sun Kim-long, Li Ki-fung

高潤鴻
Ko Yun-hung

高潤權
Ko Yun-kuen

演員（按筆劃序）Cast

王潔清 Wong Kit-ching

宋洪波 Sung Hong-bo

阮兆輝 Yuen Siu-fai

阮德鏘 Johnson Yuen

李沛妍 Li Pui-yan

南 鳳 Nam Fung

苗丹青 Miu Dan-ching

陳咏儀 Chan Wing-yee

陳澤薈 Chan Chak-lui

陳鴻進 Chan Hung-chun

梁心怡 Leung Sum-yee Angel

梁煒康 Leung Wai-hong

黃葆輝 Wong Po-fai

新劍郎 Sun Kim-long

廖國森 Liu Kwok-sum

鄭雅琪 Cheng Nga-ki

黎耀威 Lai Yiu-wai

衛駿輝 Wai Chun-fai

謝曉瑩 Dianna Tse

龍貫天 Lung Koon-tin

關凱珊 Doris Kwan

藍天佑 Lam Tin-yau

譚穎倫 Tam Wing-lun Alan

製作人員 Production Team

製作經理
Production Manager

舞台監督
Stage Manager

總務
General Affairs

英文字幕
English Surtitles

林群翎
Karen Lam

劉芷茵
Lau Tsz-yan Tequila

陳健一
Chan Kin-yat

楊為信
Harold Yeo

油麻地戲院與紅磚屋

Yau Ma Tei Theatre and Red Brick Building

「粵歷油麻地」演出與部份工作坊與講座舉行的地點，是剛於今年重建完成，七月正式開幕的油麻地戲院及紅磚屋。

油麻地戲院是現存市區內唯一的戰前戲院建築，與毗鄰的紅磚屋，座落在充滿草根氣息的油麻地區，別有一番景致。油麻地戲院在 1998 年結束營業前，一度以播放色情片維持，而紅磚屋的用途則多變，既曾是工程師的辦公室，又試過用作小販管理處及露宿者之家。如今被評定為一級（紅磚屋）及二級（油麻地戲院）歷史建築，重開後的三年將被用作推廣粵劇文化之用。

In Yau Ma Tei performances and events are held in the Yau Ma Tei Theatre and Red Brick Building, which were renovated and reopened in July 2012.

Yau Ma Tei Theatre is the only remaining pre-World War II cinema in the urban area of Hong Kong. Before its closing in 1998, the cinema's operation was sustained by screening of adult films. The Red Brick Building has been repurposed a number of times. It has been an engineer's office, Hawker Control Team office and a shelter for the homeless. The historic buildings are listed as Grade I (Red Brick Building) and Grade II (Yau Ma Tei Theatre), and are being used for the promotion of Cantonese opera for three years.

Translated by Gigi Chang



凸顯粵劇與本土文化

文：黑犬白水

粵劇，是貨真價實的本土藝術；油麻地，是草根文化的象徵——果欄、廟街、榕樹頭、美都餐廳、賣香燭砵板秤砣裙褂的傳統店鋪……那麼當粵劇和油麻地結合成為一個節目，會產生什麼後果？

過往藝術節的戲曲節目總是一本正經，這次竟玩了「字 gag」——粵歷油麻地，到底內藏什麼玄機？「這次節目和以往很不同，並非純粹的劇目演出，而是以系列形式，推出一整套粵劇與本土文化欣賞的計劃！」藝術節節目總監梁掌瑋說。

「粵歷」，可直接理解為「粵劇加親歷加油麻地」的意思吧。今年，藝術節直闖草根文化蓬勃的油麻地，整個計劃既包括經典粵劇戲寶演出，又有講座、導賞團和工作坊，絕非「做台戲」般簡單。

一向以來，藝術節的形象都以引入外國藝團為主打，但翻看過去十多二十年的節目名單，他們對粵劇一直關注有加。近年最為人津津樂道的，是2010年的開幕節目「百年回顧八和鳴」，四齣幾乎失傳的例戲，包括《玉皇登殿》、《六國大封相》復現舞台，成為粵劇界一時佳話。「有些我們以前開創的劇目，更在澳門、新加坡等地重演，甚至成為核心劇目。」但論策劃的野心與視野，今年最為明顯，因為以前以演戲為主，但「粵歷油麻地」的目標，則以更高層次的展現「粵劇文化」為目標。

自從2009年粵劇被列入聯合國教科文組織《人類非物質文化遺產代表作名錄》，粵劇的藝術性早已備受肯定。梁掌瑋認為，編排任何藝術節目，最講究配合時機，而今年的時機，可謂恰到好處。「粵劇在過去幾年都搞得有聲有色，油麻地戲院去年又剛好重開，變身為訓練新晉粵劇演員的場地，時機配合下，便想做一個突出『粵劇文化』的計劃。」

縱觀全世界，香港是最能完整保存粵劇文

化的城市，不單仍保留戲棚神功戲傳統，近年如雨後春筍的小型粵劇團，也有一定捧場客；然而像所有傳統藝術一樣，粵劇仍面對着嚴峻的傳承問題。「今次其中一個新意念，就是由三代香港粵劇人同台。我們希望帶出承傳的重要性。」梁掌瑋如是說。

所謂「三代」，既指年代分層，也指真正有血緣關係的父母與子女。「戲行裏有不少子女繼承上代衣鉢的例子，除了為人熟悉的阮兆輝阮德鏘之外，還有李奇峰李沛妍父女、梁漢威（已離世）梁煒康父子，以及負責鑼鼓（音樂）的高潤權高永熙父子等。新一代對粵劇很有熱誠，好像李沛妍便是在美國唸完大學才入行，她有時還會為演出做字幕翻譯。」這些「名家之後」都會參與這系列的演出。此外他們也會在「薪火代代傳」講座裏談談親身感受，「我們特別邀得很少出聲的擊樂領導高潤權和他兒子高永熙，談粵劇音樂方面的傳承。」負責是次項目的節目經理葉健鈴並透露，幾個演出劇目是悉心安排的組合，「它們是粵劇幾位著名老倌的代表作，包括何非凡吳君麗戲寶《雙仙拜月亭》、任白戲寶《再世紅梅記》（唐滌生遺作）、羅家寶戲寶《夢斷香銷四十年》。」

除了演員和劇曲，「粵歷油麻地」最吸引觀眾眼球的當然是選址——油麻地戲院。除了五齣粵劇，另一來自瑞士的藝術節節目《戲偶人生》也會在同一地點上演。梁掌瑋說：「或會有人認為，油麻地戲院以前播色情片，不夠『文化』，而且那個區很雜，在那兒搞節目很奇怪，但其實不然。油麻地本身和粵劇關係深厚，譬如以前有普慶戲院做粵劇，而佐敦道碼頭旁的英皇佐治五世公園和梁顯利中心現址，以前都會搭戲棚演神功戲。廟街和榕樹頭常有人賣唱（包括粵曲），又有很多歌廳。可見油麻地的草根音樂文化，和粵劇甚有關連。」

黑犬白水，自由文字工作者、書籍及雜誌編輯。

Cantonese Opera: A Grassroots Culture

By Anita Yeung

Cantonese opera is a truly local art form. Yau Ma Tei is a symbol of grassroots culture – the Fruit Market, Temple Street, Yung Shue Tau, Mido Café, old-fashioned shops selling incense, chopping board, weights and scales and traditional clothing. What happens if you mix Cantonese opera and Yau Ma Tei in one programme? Look no further than the 41st Hong Kong Arts Festival's series: In Yau Ma Tei – A Legacy of Cantonese Opera.

If you look through this year's Hong Kong Arts Festival programme for Cantonese opera, you will find the surprising In Yau Ma Tei – A Legacy of Cantonese Opera. "This programme is very different from the previous years. It is more than simply presenting individual operas. It is a series of events – an initiative that combines Cantonese opera with local culture appreciation," explains Grace Lang, Programme Director of the Hong Kong Arts Festival.

The Arts Festival unearths the grassroots culture of Yau Ma Tei this year, and the programme includes performances of canonical operas, as well as talks, guided walks and workshops. There is much more going on than just "a night out at the theatre".

Cantonese opera has always occupied a prime place in the Arts Festival. The programmes have been particularly

exciting in recent years. For example, the 2010 festival opening performance Cantonese Opera Treasures revived four "set pieces" (operas with a ritual element that precedes the main performance) that were commonly believed lost, including *The Imperial Emperor of Heaven Holding Court* and *Prime Minister of Six States*. It created much excitement among the Cantonese opera community. "Some of the operas we produced have received re-runs in Macau and Singapore. Some have entered the repertory," says Lang. This year's programme moves on from the old model of straight-up presentation of works to a greater illumination of the culture of Cantonese opera.

In 2009, UNESCO listed Cantonese opera as an Intangible Cultural Heritage of Humanity. The artistic value of the art form is internationally recognised. Lang believes that right timing is the key to producing any art event. "Cantonese opera has received a revival in the past few years. Last year, Yau Ma Tei Theatre reopened as a venue for training young opera performers. In this context, we want to create an initiative that focuses on Cantonese opera culture."

Nowhere else in the world has Cantonese opera culture been as fully preserved as in Hong Kong. Beyond the tradition of performing ritual operas in temporary bamboo theatres, there has been a proliferation of smaller opera companies



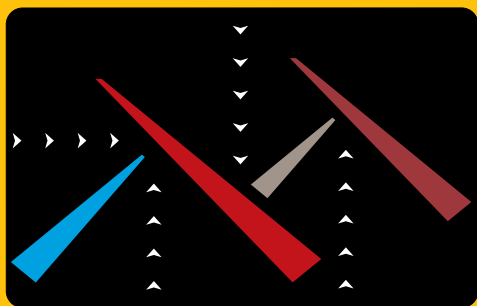
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「安迪·華荷：十五分鐘的永恒」(2012.12.16-2013.3.31)

「探本溯源：美索不達米亞古文明展」(2013.1.30-2013.5.13)

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with devoted followings in recent years. But like all traditional art forms, it faces the difficult question of sustainability and new talent. "One of the new concepts of this programme is to invite three generations of Hong Kong Cantonese opera performers to share the stage. We hope to stress the importance of passing on the art form," says Lang.

"Three generations" refers to different age groups as well as blood relations. "In opera, there are often examples of children following the footsteps of their parents. Yuen Siu-fai and his son Johnson Yuen are probably the best known example. There are also Li Ki-fung and his daughter Li Pui-yan, the late Leung Hon-wai and his son Leung Wai-hong, and percussion leader Ko Yun-kuen and his son Ko Wing-hei. The younger generations are very passionate about Cantonese opera, like Li Pui-yan, who only started performing professionally after finishing university in the US. She also translates subtitles for performances." The children of great artists will be performing in this programme. They will also participate in the Festival PLUS talks to share their experience. "We especially asked percussion leader Ko Yun-kuen, who is rarely in the public eye, and his son Ko Wing-hei to talk about passing the legacy of Cantonese opera music," says Linda Yip, the Programme Manager responsible for organising In Yau Ma Tei. She also explains the reasoning behind the selection of the operas, "They represent the most famous works of different Cantonese opera master performers – we have *Praying to the Moon* which is a classic created by Ho Fei-fan

and Ng Kwan-lai; the posthumous work of Tong Tik-sang, *The Reincarnation of Lady Plum Blossom*, which was famously realised by Yam Kim-fai and Pak Suet-sin; and *The Long-Cherished Love* which Law Kar-bo made his own."

Another fascinating aspect of In Yau Ma Tei is its choice of performance space – Yau Ma Tei Theatre. The venue will also host another Festival performance, *Hand Stories* from Switzerland. Lang says, "Some may think Yau Ma Tei Theatre used to be an adult cinema; it is not at all 'cultural'. Plus the area is still quite rough, and it is bizarre to host a programme there. But, it actually makes perfect sense. Yau Ma Tei as an area has deep ties with Cantonese opera. It is where the Astor Theatre was; they used to stage Cantonese opera performances there. And next to Jordan Road Ferry Pier are the King George V Memorial Park and Henry G. Leong Yaumatei Community Centre; temporary bamboo theatres were built on these sites in the past for devotional purposes where ritual operas would be performed. In Temple Street and Yung Shue Tau, to this date, you will still find traditional buskers (some of whom perform Cantonese opera songs), and the area was once full of music halls. It is obvious that Yau Ma Tei's grassroot music culture is closely related to Cantonese opera."

Anita Yeung is a freelance writer and editor of books and magazines.

Translated by Gigi Chang

粵歷油麻地 —— 三代同台大戲 藝術節加料節目	In Yau Ma Tei – A Legacy of Cantonese Opera Festival PLUS
「藝遊油麻地」導賞團	Yau Ma Tei Cultural Walk
重遊油麻地舊日文化歷史足跡	Journey through the streets of Yau Ma Tei taking in relics of a bygone era.
導賞語言：廣東話 8, 15.3.2013 (五) 晚上 8:00-9:30 9-10, 16-17.3.2013 (六 - 日) 上午 11:30- 下午 1:00	Language: Cantonese 8, 15.3.2013 (Fri) 8:00-9:30pm 9-10, 16-17.3.2013 (Sat-Sun) 11:30am-1:00pm
導賞語言：英語 9, 16.3.2013 (六) 晚上 8:00-9:30 10.3.2013 (日)、16.3.2013 (六) 上午 11:30- 下午 1:00	Language: English 9, 16.3.2013 (Fri) 8:00-9:30pm 10.3.2013 (Sun), 16.3.2013 (Sat) 11:30am-1:00pm
集合地點：油麻地窩打老道 8 號紅磚屋	Meeting Point: Red Brick Building, 8 Waterloo Road, Yau Ma Tei
需網上預先登記	Online registration required.
「薪火代代傳」講座	Passing the Torch
講座 I 講者：李奇峰、李沛妍、龍貫天 3.3.2013	Talk I Speaker: Li Ki-fung, Li Pui-yin, Lung Koon-tin 3.3.2013
講座 II 講者：次文化堂社長彭志銘 9.3.2013 (六) 下午 2:30-4:00	Talk II Speaker: Pang Chi-ming, publisher of Subculture Ltd 9.3.2013 (Sat) 2:30-4:00pm
講座 III 講者：阮兆輝、阮德鏘、 高潤權、高永熙 10.3.2013 (日) 下午 1:00-2:00	Talk III Speakers: Yuen Siu-fai, Johnson Yuen, Ko Yuen-kuen, Ko Wing-hei 10.3.2013 (Sun) 1:00-2:00pm
油麻地古窩打老道 8 號 紅磚屋活動室 (二)	Function Room 2, Red Brick Building, 8 Waterloo Road, Yau Ma Tei
免費入場，需網上預先登記 廣東話主講	Free admission. Online registration required. In Cantonese
粵劇髮飾工作坊	Accessorising Cantonese Opera
9.3.2013 (六) 下午 5:00- 晚上 8:00 10.3.2013 (日) 下午 2:30-5:30	9.3.2013 (Sat) 5:00-8:00pm 10.3.2013 (Sun) 2:30-5:30pm
油麻地古窩打老道 8 號 紅磚屋活動室 (二)	Function Room 2, Red Brick Building, 8 Waterloo Road, Yau Ma Tei
需網上預先登記 廣東話主講	Online registration required. In Cantonese
電視特備節目	TV Specials
《粵歷油麻地》— 雙仙拜月亭	A Legacy of Cantonese Opera – Praying to the Moon
(播映日期容後公佈)	(Date of broadcast to be announced)
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站：www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

新劍郎：粵劇生涯由油麻地開始

Sun Kim-long: My Opera Life Began in Yau Ma Tei

文：朱琮愛

By Daisy Chu

如果有時間，我想今次「粵歷油麻地」節目四位粵劇前輩之一，名伶新劍郎可以給我上一課生動活潑的油麻地歷史課。而這些故事，都與他的粵劇生涯息息相關。

新劍郎雖然不是在油麻地居住，但他自小學五六年級開始，便在油麻地學戲，因此對油麻地甚為熟悉，也很有感情。為甚麼會想到學戲，他笑說自己喜歡之餘，還因為老媽是戲迷，「是她叫我以學戲做課餘活動」，15、16歲首次憑踏台板賺錢，演個小皇帝，十元一晚，賺了幾十元，當時相當不錯；中學畢業後要找工作，新劍郎說順理成章地便入了行。

新劍郎指出油麻地跟粵劇頗有關連，現在逸東酒店所在的位置，前身是普慶戲院，上演過不少「大戲」。印度會則是新劍郎年少時練功的地方，還有美都餐室的焗豬扒飯，油麻地的神功戲，還有廟街南北本來直通的……說起油麻地掌故，新劍郎不禁興奮起來，大概油麻地那種草根氣息與來自民間的大戲相配合；現在已漸漸變成遊客勝地的廟街，當年暱稱為平民夜總會，粵曲演唱的攤檔數量雖不及往年，但仍然存在，老街坊依然會聽上一曲。

Sun Kim-long, one of the four veteran performers of In Yau Ma Tei, is one of the best persons to ask for a history lesson on Yau Ma Tei and its relationship with his Cantonese opera career.

Sun knows Yau Ma Tei well as it is where he began his training when he was in primary school. He had always liked Cantonese opera and his mother was a big fan, "It was she who told me to learn opera as an after school activity." He earned his first wage on stage when he was around 15, playing a young emperor. He was paid 10 dollars a night, which was a sizeable amount in those days. When he graduated from secondary school and needed to look for a job, he looked to Cantonese opera.

Yau Ma Tei's connection with Cantonese opera started with the site of the current Eaton Hotel, where the Astor Theatre once stood. The theatre presented many Cantonese operas. The India Club was where Sun did his physical training. The baked pork chop rice of Mido Café, the ritual operas in Yau Ma Tei, how Temple Street used to be a north-south thoroughfare... Sun becomes animated when he talks about Yau Ma Tei, probably because that sense of grassroots culture is compatible to the vernacular Cantonese opera. Now a tourist attraction, Temple Street was once

因此，他覺得這次「粵歷油麻地」計劃是很有意思的，除了演出之外，還安排了文化遊，讓觀眾認識油麻地的歷史，感受一下那種草根地道的文化氛圍，又有公開工作坊，以及學校工作坊。新劍郎一向重視推廣工作，九十年代開始已積極到學校去介紹粵劇藝術，他覺得讓大眾認識這種傳統藝術，重要性不下於培養新人，有求自然會有供。

說到培育新人，這次節目演出的部份便以舊人帶新人，新劍郎說四個演出都是一代名伶的代表作，他揀選了羅家寶經典，以著名宋朝詞人陸游夫婦故事為內容的《夢斷香銷四十年》，夥拍的是新一代的花旦陳詠儀，他喜歡這個戲的感覺，對唱功又有一定要求，他自己也會親自上陣。

新劍郎坦言自己近年演出少了，更多精神放在培育新人及推廣粵劇藝術上，他也是油麻地戲院和八和合辦的「粵劇新秀系列」五位藝術總監之一，他覺得能夠有油麻地戲院作為新人訓練及演出的地方，對推動粵劇文化有一定的作用。

與李氏父女一樣，新劍郎不擔心觀眾傾向以中年及年長人士居多，覺得最重要的是讓年輕的認識這項傳統藝術，洗擦他們覺得粵劇「老土」的印象。

called the people's nightclub, and one can still find Cantonese opera being sung from one of the stalls.

Sun places great emphasis on the promotion of Cantonese opera. Since the 1990s, he has regularly visited schools to introduce the art form. He believes new performers will emerge with a growing audience base. This year, the veteran performer returns to the stage in *The Long-Cherished Love*, partnering the young *dan* Chan Wing-yee as a way to nurture new generations.

Sun concentrates on training young performers and promoting Cantonese opera these days; he is also one of the five artistic directors of the Yau Ma Tei Theatre and Chinese Artists Association of Hong Kong's Cantonese opera training programme. He believes that with the Yau Ma Tei Theatre as a training and performance space for younger performers, it will help the promotion of the art form. Like Li Ki-fung and his daughter, Sun is not concerned that the Cantonese opera audience is predominately middle aged or older. For him, the most important thing is to give young people an opportunity to get to know the art form, and to counter the impression of it being "old fashioned".

Translated by Gigi Chang

7.3.2013

《隋宮十載菱花夢》

Romance of a Broken Mirror

演員

龍貫天
南鳳
陳鴻進
譚穎倫
王潔清
宋洪波

楊越
樂昌公主
顧存義
楊夫人
雙卿
徐德言

Cast

Lung Koon-tin	Yeung Yuet
Nam Fung	Princess Lok-cheong
Chan Hung-chun	Gu Chuen-yi
Tam Wing-lun Alan	Madam Yeung
Wong Kit-ching	Sheung-hing
Sung Hong-bo	Tsui Tak-yin



本事

隋將楊越率兵征陳，陳後主殉難身死。後主妹樂昌公主與駙馬徐德言短計思量，由駙馬改扮成幕府中人把宗卷送往梁國，嬰孩由太傅顧存義暗渡陳倉救離宮中，約以菱花鏡作日後相認信物。楊越得知眼前人乃樂昌公主，願保存樂昌性命，把樂昌母子認作妻兒。轉眼九年，昔日嬰孩已長大，楊小德對自己身世有所懷疑。顧存義在市集經營長安鏡鋪，時徐德言於市集遇上楊小德，始獲妻兒音訊欲把破鏡重圓。樂昌公主與駙馬雖眷念往日結髮之情，但欲挽已難。楊越得知駙馬尚在人間欲仗義還妻。樂昌在楊越與駙馬之間感左右為難，惟有以死殉身酬答二人濃情厚義。

Synopsis

Sui General Yeung Yuet attacks the state of Chan and kills the King. The King's sister, Princess Lok-cheong and her husband Tsui Tak-yin devise a plan to save the lineage. Tsui smuggles a copy of the royal genealogy to the Leung Kingdom, while Minister Gu Chuen-yi hides Lok-cheong's baby. Before Tsui leaves, Lok-cheong gives him one half of a broken mirror as a token of their future reunion. When Yeung discovers that the lady before him is the Princess, he saves her life by recognising her as his wife and her child as his own. Nine years later the child, now named Yeung Siu-tak, has suspicions about his parentage, while Gu runs a mirror shop in a Chang'an market. One day, Tsui meets Siu-tak by chance at the market. Tsui realises that his wife and son are still alive, and hopes to reunite with them. Learning that Lok-cheong's rightful husband is still alive, Yeung decides to return her to him. Torn between the two men she loves, Lok-cheong responds by killing herself to repay her debt of gratitude to both men.

8.3.2013

《雙仙拜月亭》

Praying to the Moon

演 員

阮兆輝	蔣世隆
鄭雅琪	王瑞蘭
阮德鏘	王 鎮
苗丹青	王夫人
梁心怡	蔣瑞蓮
陳澤蕾	秦興福

Cast

Yuen Siu-fai	Cheung Sai-lung
Cheng Nga-ki	Wong Sui-lan
Johnson Yuen	Wong Chun
Miu Dan-ching	Mrs Wong
Leung Sum-yee Angel	Cheung Sui-lin
Chan Chak-lui	Chun Hing-fuk

本事

書生蔣世隆與瑞蓮兄妹逃避戰亂至一驛館，瑞蓮本與秦侍郎之子興福訂情，惜秦家遭奸臣殺害。兵部尚書王鎮亦帶同家人逃難至驛館，他往軍營前叮囑女兒瑞蘭必須守身以保家聲。亂兵殺至驛館，眾人逃亡失散。瑞蘭與世隆偶遇同行，二人漸生情愫。王夫人則與瑞蓮相遇，認作母女同行。世隆與瑞蘭到興福避居之處，興福自薦為媒，二人即時拜堂，暫居西樓。時王鎮等人亦借住東樓，他誤以為女兒無媒苟合，大怒命瑞蘭回府。世隆悲極投江自盡，被王夫人之姊卞夫人所救。王鎮擢升為宰相，擬為女兒瑞蘭及乾女兒瑞蓮在狀元之中挑選夫婿。瑞蘭以為世隆投江已死，請求在成婚前到玄妙觀祭奠世隆亡魂；世隆亦借詞到觀內附薦亡魂，實則二人分別決定於祭拜亡魂後殉愛。瑞蘭於拜月亭重遇世隆，時眾人到來，證實世隆即為狀元，王鎮終准許瑞蘭與之成婚，瑞蓮亦得與興福團圓。

Synopsis

Scholar Cheung Sai-lung and his sister Sui-lin arrive at an relay station to seek refuge from war. Sui-lin is engaged to Chun Hing-fuk, son of Assistant Minister, but the Chun family has been framed. The Minister of War, Wong Chun, and his family arrive at the station. Before leaving for the barracks, Wong tells his daughter Sui-lan to stay chaste. When the station is attacked, people flee in all directions. Wong's wife meets Sui-lin and adopts her. Sai-lung and Sui-lan meet and fall in love. They travel to the compound where Hing-fuk is hiding. He acts as their matchmaker so that the couple can get married. They then live in the west tower. Wong is staying in the east tower. Thinking that his daughter has married hastily, he angrily orders her home. Devastated, Sai-lung tries to drown himself in the river, but is saved. Wong is promoted to Prime Minister and decides to choose husbands for his daughters from among the first-class scholars. Sui-lan and Sai-lung have planned to kill themselves after praying in a temple. Fortunately, they meet at the Moon Pavilion. Others arrive and confirm Sai-lung as a first-class scholar. Wong finally accepts their marriage, while Sui-lin is reunited with Hing-fuk.

9-10.3.2013

《趙氏孤兒》

Orphan of the Chiu Family

演 員

苗丹青	程 嬰
鄭雅琪	程 妻
梁煒康	屠岸賈
黎耀威	趙 朔
王潔清	莊 姬
關凱珊	趙 武

Cast

Miu Dan-ching	Ching Ying
Cheng Nga-ki	Ching's wife
Leung Wai-hong	To On-ka
Lai Yiu-wai	Chiu Saw
Wong Kit-ching	Princess Chong
Doris Kwan	Chiu Mo

本事

春秋時晉國靈公無道，寵信奸臣屠岸賈，上卿趙盾屢諫不果。在靈公授意下，屠岸賈害死趙氏一家，唯趙盾兒媳為靈公妹妹莊姬公主，逃過一劫，在宮中產下一子。趙家門客程嬰為存趙氏一脈，將孤兒盜出，與公孫杵臼定計，公孫捨命，程嬰舍子，換下趙氏孤兒。程嬰「依附」屠岸賈，將孤兒作為自己之子撫養。十五年後，孤兒成人，程嬰向孤兒圖說趙家故事，孤兒始知身世，在老臣魏絳幫助下，孤兒手刃仇人屠岸賈。

Synopsis

The story is set in the state of Jun during the Spring and Autumn Period. Evil courtier To On-ka gains the trust of the despotic Emperor Ling. Chancellor Chiu Tun petitions the throne against To, but to no avail. With the Emperor's consent, To, wipes out the entire Chiu clan of 300 people in retaliation. The only survivor is Chiu's daughter-in-law, the Emperor's sister Princess Chong, who later gives birth to a son in the palace. Chiu's advisor Ching Ying, in order to safeguard the bloodline of the Chius, smuggles the newborn out of the palace. In exchange for the infant safety, old statesman Kungsuen Chukau relinquishes his own life, while Ching gives away his own son. Ching then feigns allegiance to the childless To who adopts the infant as his son. Then, 15 years later, Ching reveals to the grown-up orphan the secret of his parentage. With the help of veteran commander Ngai Kong, the orphan slays To to avenge his family.

9.3.2013

《夢斷香銷四十年》

The Long-Cherished Love

演 員

新劍郎	陸 游
陳咏儀	唐 琬
廖國森	陸 母
梁煒康	鄧 哥
謝曉瑩	王春娥
藍天佑	趙士程

Cast

Sun Kim-long	Luk Yau
Chan Wing-yee	Tong Yuen
Liu Kwok-sum	Luk's Mother
Leung Wai-hong	Tang
Dianna Tse	Wong Chun-ngo
Lam Tin-yau	Chiu Si-ching

本事

時值南宋，中原遭胡虜洗劫之時，詩人陸游與表妹唐琬成親之後，陸游母親認為唐琬命裏剋夫，迫令他們分開。二人縱然相愛，卻被迫忍痛分離。陸游後來另娶王春娥，唐琬也改嫁趙士程。三年後二人於紹興禹跡寺南的沈園相遇，唐琬更為陸游獻酒。兩人百般滋味，憂鬱悲痛直湧心頭，更感無限唏噓與感傷。陸游於壁上題了一首《釵頭鳳》，不久之後唐琬鬱鬱而終。40年後，陸游重遊故地，看到當年題寫《釵頭鳳》的半邊破壁，想起佳人已離世，淚落沾襟，無限唏噓。又想到金人入侵，宋朝偏安，陸游豪情不改，志圖恢復漢人江山，北定中原平四海，以向泉下唐琬表妹交待。

Synopsis

During the Southern Song dynasty, while the Central plains are being invaded by the Huns, poet Luk Yau marries his cousin, Tong Yuen. Luk's mother fears that Tong will cause bad luck to befall him and forces them to separate. They proclaim their love for each other, but to no avail. They are separated, and Luk ends up marrying Wong Chun-ngo, while Tong marries Chiu Si-ching. Three years later, the former couple meet again in the Shum Garden south of Siu Hing's Yu Jik Temple. Tong offers Luk a toast, causing a resurgence of sadness and pain in both of them. Luk writes a poem *Phoenix Hairpin* on the wall. Shortly after their encounter, Tong dies broken-hearted. 40 years later, Luk revisits the Shum Garden, and seeing the poem he wrote on the now-damaged wall, thinks of Tong who has passed away and weeps. It makes him think of the invasion by the Huns, and he vows to restore the country's sovereignty to the Han Chinese by expelling the invaders as a way of making amends to Tong.

10.3.2013

《再世紅梅記》

The Reincarnation of Lady Plum Blossom

演員

衛駿輝
李沛妍

裴 禹
李慧娘 /

盧昭容

梁煒康
廖國森
黃葆輝
黎耀威

賈似道
盧 桐
吳絳仙
賈瑩中

Cast

Wai Chun-fai
Li Pui-yan

Pui Yu
Li Wai-neong /
Lo Chiu-yong

Leung Wai-hong

Ka Chi-do

Liu Kwok-sum

Lo Tung

Wong Po-fai

Ng Kong-sin

Lai Yiu-wai

Ka Ying-chung

本事

太師賈似道之妾李慧娘於西湖邂逅太學員生裴禹，她因已為官家妾，故拒裴禹於千里之外。唯她對裴生並沒忘情，又留下「美哉少年」一語。賈似道聞言大怒，將慧娘殺害，並藏棺於紅梅閣上。裴禹巧遇繡谷女盧昭容，她貌美如慧娘，二人一見鍾情。賈似道亦想納昭容為妾，裴禹教她裝瘋鬧府。賈似道感激裴禹提點他瘋女之害，故留裴禹於府內，以候薦賢。裴禹於紅梅閣遇慧娘鬼魂，二人表明心跡。賈似道得侄兒瑩中提示，得悉昭容裝瘋計謀，欲先殺裴生，後捕昭容。慧娘鬼魂救裴逃遁。賈似道審問妾絳仙為何偷放裴禹，遭慧娘阻止，又罰賈似道於半閒堂面壁思過。慧娘與裴禹趕至揚州欲會昭容，正值她相思魂斷之時，慧娘遂借屍還魂，與裴禹完婚。

鳴謝香港中文大學戲曲資料中心允准刊載《隋宮十載菱花夢》、《雙仙拜月亭》、《夢斷香銷四十年》及《再世紅梅記》中文故事大綱

Synopsis

Grand Tutor Ka Chi-do's concubine, Li Wai-neong, encounters Imperial college student Pui Yu at West Lake. Li keeps Pui at arm's length as she is already married. However, she is unable to forget the young man and praises his good looks. Ka overhears her admiring words for Pui and kills her, stashing her coffin in Plum Blossom Tower. Pui meets Lo Chiu-yong, who resembles Li, and they fall in love at the first sight. However, Ka wants her as his concubine. Realising Ka's intention, Pui advises Lo to feign madness. Grateful to Pui for reminding him of the potential danger of Lo, Ka keeps Pui in his mansion, and recommends him for higher office. While in the Plum Blossom Tower, Pui encounters Li's spirit, and they declare their love for each other. Ka's nephew reveals to Ka that Lo's madness is a hoax. Ka decides to kill Pui and then arrest Lo. Li's spirit helps Pui escape. Li's spirit forces Ka to repent his past deeds. Li and Pui rush to meet Lo, but they arrive just as Lo is dying of lovesickness. Li's spirit enters and reanimates Lo's body. Li and Pui get married.





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王潔清
Wong Kit-ching

中學開始跟隨梁森兒老師學藝。大學時參加香港學校粵曲比賽公開組獨唱及對唱，分別獲亞軍及季軍。2004年赴北京參加侯寶林獎中華青少年曲藝大賽，獲得銀獎。2006年成立青草地粵劇工作室。2008年畢業於香港演藝學院粵劇演藝深造文憑，同年統籌及策劃自編自演的新編粵劇《貂蟬》。2010年獲香港電台及八和會館頒發粵劇青年演員（旦角）飛躍進步獎。

Wong began studying her art while in high school. In college, she took part in the solo and duet categories in the Hong Kong Schools Cantonese Opera Contest, coming in second and third. In 2004 she took part in the Beijing Youth Chinese Opera Competition, taking home the silver award. In 2006, Wong established Karen's Meadow Cantonese Opera Studio. In 2008, she received an Advanced Diploma in Performing Arts in Cantonese Opera from the Hong Kong Academy for Performing Arts (HKAPA). That same year, she produced, wrote and performed a new Cantonese opera, *Diao Chan*. In 2010, she won the Radio Television Hong Kong and The Chinese Artists Association of Hong Kong's Most Promising Actor Award for the *dan* (leading female) role.



宋洪波
Sung Hong-bo

修畢香港演藝學院全日制深造文憑（粵劇）課程，師承劉洵、許堅信、張世杰等。曾擔演《群英會》、《呂布與貂蟬》、《甘露寺》等，亦曾參與《乾坤鏡》、《盜御馬》等大型製作，並多次隨團外訪演出，備受好評。

Sung graduated from the HKAPA where he was a full-time student, with an Advanced Diploma in Performing Arts (Cantonese Opera). He has studied under masters such as Lau Shun, Hui Kin-shun, and Cheung Sai-kit. He has played lead roles in *Meeting of Heroes*, *Lu Bu and Diao Chan*, and *Ganlu Temple*, and has performed in full-length operas including *Mirror of the Universe* and *Stealing the Imperial Horse*. He has also travelled with the troupe, performing to critical acclaim.



阮兆輝
Yuen Siu-fai

初隨名宿新丁香耀學習粵劇，後拜名伶麥炳榮為師。曾獲香港藝術家年獎和獲頒授勳銜，並應邀赴倫敦作御前演出。阮兆輝致力推廣傳統戲曲，1993年創立粵劇之家，製作《趙氏孤兒》、《十五貫》等名劇，編寫的劇本有《長坂坡》、《四進士》、《呂蒙正·評雪辯蹤》、《文姬歸漢》等。阮兆輝演出之餘，又與教育局及各大學合作，推廣戲曲知識。現任香港八和會館副主席、香港藝術發展局委員（戲曲）。

Yuen initially learned Cantonese opera from noted performer Sun Ting Heung Yiu, and later studied under the renowned Mak Bing-wing. Yuen has won many awards and accolades including Artist of the Year at the Annual Hong Kong Artist Awards, and he has given a Royal Command performance in London for Queen Elizabeth II. In 1993 he founded House of Cantonese Opera which produced famous operas such as *Orphan of the Chiu Family* and *Fifteen Strings of Cash*. He has written operas scripts for *Changban Hill*, *The Four Scholars*, *Lu Mengzheng – A Poor Scholar* and *The Repatriation of Cai Wenji*. Yuen often tours the universities and secondary schools conducting seminars. He is now the Vice-chairman of the Chinese Artists Association of Hong Kong and a committee member of the Hong Kong Arts Development Council.



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阮德鏞
Johnson Yuen

生於梨園世家，七歲時首登台板。十餘歲於北京隨胡學禮習長靠武生、花臉及鬚生行當，其後分別隨蔣世平及高潤權學習粵劇唱腔及鑼鼓運用。幼時隨母親參演大型粵劇，包括：《陰陽判》、《梁紅玉擊鼓退金兵》、《謝瑤環》、《碧波仙子》、《狸貓換太子》（上、下本）、《孝莊皇后》、《玉皇登殿》、《長生殿》、《一捧雪》及《郵亭詩話》等。除幕前演出外，亦策劃及製作多部粵劇，如為《孝莊皇后》、《一捧雪》及《郵亭詩話》擔任製作總監。

Yuen was born into a Cantonese opera family, making his debut on stage when he was just seven years old. In his early teens he went to Beijing to study various male roles under master Hu Xueli. Subsequently he studied Cantonese opera singing and percussion under masters Cheung Sai-ping and Ko Yun-kuen. As a child, he performed with his mother in full-length operas such as *Judgement of Good and Evil*, *The Tiger Tally*, *The Imperial Emperor of Heaven Holding Court*, and *Palace of Everlasting Youth*. Apart from performing on stage, Yuen has also planned and produced a number of operas.



李沛妍
Li Pui-yan

遺傳父親李奇峰、母親余蕙芬對粵劇的熱情，於2002年全身投入學習粵劇。曾跟隨鍾麗蓉、薛亞萍及李美花學習唱腔；隨楊敏學習基本功及武打身段，並隨俞美娣學習文場身段。2007年4月參加《帝女花》50周年紀念青年版演員招考，遴選獲得演出長平公主一角。其他演出劇目包括《幽媾》、《再世紅梅記》及《秋雨菱花姐妹情》等。2010年起參演大型粵劇《德齡與慈禧》飾德齡（B角）。

Li inherited her passion for Cantonese opera from her parents Li Ki-fung and Yu Wai-fun. In 2002 she immersed herself in the study of Cantonese opera. Li has studied opera singing under masters such as Chung Lai-yung, Sit Ah-ping and Li Mei-fah; basic movements and martial movements under master Yeung Man; and civil movements under master Yu Mei-dai. In 2007 she was selected to play the role of Princess Changping in the 50th anniversary production of the youth version of *The Flower Princess*. Other opera performances include *Erotic Ghost Story*, *The Reincarnation of Lady Plum Blossom*, and *Sisters in the Autumn Rain*. In 2010, she performed in the full-length opera *Deling* and *Cixi*.



南鳳
Nam Fung

六十年代隨譚珊珊、粉菊花學習粵劇做功及北派功架。八十年代加入頌新聲劇團與林家聲、陳好逵合作。1994年於鳳笙輝劇團擔任正印花旦，並經常參加龍嘉鳳、漢風、仟鳳、劍新聲、金龍、龍鳳等劇團演出。除戲曲外，亦積極嘗試其他表演藝術，近期演出包括現代戲曲音樂劇《珍珠衫》。

Nam studied under Wong Yuet-sang, Tam Shan-shan and Fan Kuk-fa. She joined the Chung Sun Sing Troupe in the 1980s and has worked with various famous performers including Lam Ka-shing and Chan Ho-kau. Nam performed the *dan* (leading female) roles for the Fung Sun Fai Troupe in 1994 and collaborated with other troupes like Lung Ka-fung, Hon Fung and Chin Fung. Beside Chinese opera, she is actively involved in other performing arts, such as the musical Cantonese opera *Pearl Shirt*.



苗丹青
Miu Dan-ching

跟隨曾玉女習藝，近年得阮兆輝伉儷提携，加盟朝暉粵劇團，2006 年為香港藝術節演出《趙氏孤兒》，飾演程嬰，得阮兆輝執手傳藝，更曾擔綱演出《佘太君掛帥》、《四進士》、《十奏嚴高》等，獲得觀眾讚許。

Miu has studied under Tsang Yuk-nui. Under the patronage of Yuen Siu-fai and his wife, she joined the Dawn Radiance Opera Troupe, performing in the 2006 Hong Kong Arts Festival's production of *Orphan of the Chiu Family*. She played the role of Ching Ying and was specially tutored by Yuen Siu-fai. She has also performed in various other operas, receiving high praise from audiences.



陳咏儀
Chan Wing-yee

曾追隨名家賴天生、任大勳、楊劍華等學藝，於 1989 年遠赴廣州廣東粵劇學院接受訓練。回港後擔演名劇《紅梅記》，得到高度評價，被譽為最有前途的粵劇新秀。1992 年起與多位本港及內地著名文武生合作，並任各大劇團的正印花旦。2001 年與龍貫天合組天鳳儀劇團；2008 年與衛駿輝合組天虹劇團，演出任白戲寶，反應熱烈。除本地演出外，亦常被邀往美加各地演出。

Chan learned from opera greats like Lai Tin-sang, Yam Tai-fan and Yeung Kim-wah. In 1989 she travelled to Guangdong to train at the Guangdong Cantonese Opera Academy. On returning to Hong Kong, she played the lead role in *The Red Plum Blossom*, which received critical acclaim. Since 1992 she has performed with many renowned male actors from Hong Kong and China and has played the *dan* (leading female) roles for many major opera troupes. In 2001, Chan and Lung

Koon-tin formed the Tin Fung Yee Opera Troupe. In 2008, she formed the Tin Hung Opera Troupe with Wai Chun-fai, performing classics made famous by Yam Kim-fai and Pak Suet-sin. Chan also gives performances in the US and Canada.



陳澤藩
Chan Chak-lui

習小生，曾修業於香港八和會館和香港演藝學院粵劇培訓證書課程，後隨京劇武生鄭福康、崑曲小生石小梅女士、粵曲唱家黃綺雯學藝。

Studying the *xiaosheng* (young male) role, Chan has taken classes at The Chinese Artists Association of Hong Kong, and certificate level classes in Cantonese opera at the HKAPA. He has also studied with Beijing opera *wusheng* (military male role) Zheng Fukang, Kun opera *xiaosheng* (young male role) Shi Xiaomei, and studied singing under Cantonese operatic singer Wong Yee-man.



陳鴻進
Chan Hung-chun

學生時代已熱愛粵劇，畢業後即投身漢風粵劇研究院學藝，為梁漢威之入室弟子，又蒙郭錦華、劉洵及許堅信等名師前輩悉心指導，功底紮實，演出受觀眾讚賞。

Chan fell in love with Cantonese opera while still in school. After graduation, he joined the Hon Fung Cantonese Opera Institute, becoming a disciple of Leung Hon-wai. He also received instruction from masters such as Kwok Kam-wah, Lau Shun and Hui Kin-shun. With his solid foundation in the art, Chan's performances have received high praise from audiences.



梁心怡
Leung Sum-yee
Angel

2003 至 2005 年習藝於朗暉粵劇團，跟隨啟蒙老師呂洪廣、張寶華初窺粵藝竅門；2005 至 2008 年隨林錦堂老師習唱；2009 年加入八和粵劇學院青少年粵劇演員訓練班，進修四年制課程；2011 年拜入名伶尹飛燕門下為入室弟子。2012 年經遴選加入為油麻地戲院場地伙伴計劃新秀演員，接受為期三年之粵劇培訓及實踐體驗。

From 2003 to 2005, Leung studied with the Dawn Radiance Opera Troupe, learning basic skills from masters Lui Hung-kwong and Cheung Po-wah. From 2005 till 2008 she studied opera singing under master Lam Kam-tong. In 2009, she joined The Cantonese Opera Academy of Hong Kong's four-year Cantonese opera youth training programme. In 2011 she became a disciple of renowned actress Wan Fei-yin. In 2012, she was selected to participate in the Yau Ma Tei Theatre Venue Partnership Scheme where she received instruction in the art of Cantonese opera.



梁煒康
Leung Wai-hong

自小深得父親梁漢威真傳，戲曲知識豐富。除演出外，對導演、舞台監督、燈光、音樂及佈景設計等各範疇均有豐富經驗。梁煒康充滿喜劇細胞，專攻丑行，不論花臉、彩旦、鞋皮丑、文武老生、小花臉，演來得心應手。

Leung followed his father, Leung Hon-wai, into Cantonese opera at a young age. He specialises in *chou* (clown) roles. Aside from his enthusiasm for performing on stage, Leung has also gained a broad knowledge in directing, stage management, lighting, music and set design.



黃葆輝
Wong Po-fai

習旦角。自幼喜愛粵曲。2001 年開始在香港演藝學院先後修讀夜間兼讀制粵劇證書課程及全日制粵劇文憑課程。在校期間，曾主演《沈園題壁》及《秦香蓮》等折子戲。2004 年參加劍心粵劇團主辦之粵藝雜聲競爭輝榮獲粵劇演藝大賽公開組亞軍。2006 年及 2007 年參加雛鳳鳴劇團共 40 場之《帝女花》演出。

Wong plays the *dan* (leading female) role and has loved Cantonese opera since childhood. In 2001 she enrolled in the HKAPA, where she completed a part-time certificate programme and a full-time diploma programme in Cantonese opera. During the course of her training she performed in excerpts from *The Long-Cherished Love* and *Qin Xianglian*. In 2004 she performed in a Cantonese opera competition presented by the Kim Sum Cantonese Opera Troupe, where she won the second prize in the open division. Between 2006 and 2007 she performed in 40 performances of *The Flower Princess* by the Chor Fung Ming Opera Troupe.



新劍郎
Sun Kim-long

新劍郎六十年代隨名宿吳公俠學藝，後從許君漢學習北派，專攻文武生行當。除了參與演出，新劍郎近年積極參與粵劇推廣及製作；2001 年先後參與話劇《袁崇煥之死》及《一人劇場獨腳騷之唱談粵劇》的演出；他與南鳳組織新鳳凰劇團並擔任文武生。

After studying under Ng Kung-hap in the 1960s, Sun studied the art of the Northern School under Xu Junhan and specialised in *wenwusheng* (military and civil male) roles. Besides performing, Sun Kim-

long is also actively involved in promoting and producing Cantonese opera and has performed in drama productions like *An Eternal Promise* in 2001. He formed the Sun Fung Wong Opera Troupe with Nan Fung where he performed the *wenwusheng* roles.



廖國森
Liu Kwok-sum

廖國森為香港八和粵劇學院第一屆學員，曾隨任大勳學習北派及王粵生學習唱腔。隨後接受雛鳳鳴劇團的邀請，演出《李後主》、《蝶影紅梨記》等多個劇目，又跟隨該團前往拉斯維加斯、三藩市、洛杉磯、紐約、加拿大及澳洲等多個國家演出，近年經常參與本港各大劇團的演出。

Liu was among the first group of graduates of the Chinese Opera Institute, and a student of the famous musician, Wong Yuet-sang. He has also studied the art of the Northern School under Yam Tai-fan. As a regular guest of the Chor Fung Ming Opera Troupe, Liu has performed in *Li Yu – The Last Emperor of Southern Tang Dynasty* and *The Butterfly Shadow and Red Pear Chronicle*. He has toured the US, Canada and Australia with the Troupe, and is also active in other Hong Kong troupes.



鄭雅琪
Cheng Nga-ki

自幼醉心粵劇，九歲初踏台板，14歲跟隨中國國寶裴艷玲老師及著名京劇武生關世振老師學藝，2008年畢業於香港演藝學院，取得中國戲曲粵劇四年全日制深造文憑。在校期間獲選代表香港演藝學院到歐洲柏林、布魯賽爾及巴黎作文化大使交流活動，演出粵劇《穆柯寨》穆桂英一角。曾跟隨劉洵、王芝泉等老師習藝，並參演劇團包括龍嘉鳳、嘉顯藝、春天舞台等。

A fan of Cantonese opera from an early age, Cheng first stepped onto the opera stage when she was nine years old. At 14 she studied under Chinese National Treasure, master Pei Yanling and renowned Beijing opera martial role master Guan Shizhen. In 2008 she graduated with an Advanced Diploma in Performing Arts (Cantonese Opera) from the HKAPA after four years of full-time study. While studying, she was selected to represent the Academy in Berlin, Brussels and Paris, for a cultural exchange programme during which she played the part of Mu Guiying in *Muke Fortress*. She has also studied under masters such as Lau Shun and Wang Zhiquan.



黎耀威
Lai Yiu-wai

為文千歲入室弟子。曾跟隨文禮鳳、潘細倫、韓燕明習藝。他曾參演各大劇團演出，如日月星、鳳笙輝、鳴芝聲、朝暉、粵劇戲台等，演出不同行當，亦曾到星馬及加拿大等地演出，深受當地觀眾歡迎。黎耀威在2010年曾奪得由香港八和會館與香港電台第五台合辦粵劇青年演員飛躍進步獎金獎（生角），在2011年榮獲香港藝術發展局頒發藝術新秀獎（戲曲界別）。

Lai is a disciple of Cantonese opera master Man Chin-sui. He has also studied under opera greats such as Man Lai-fung, Poon Sai-lun and Hon Yin-ming. He has performed many different roles with some of the greatest opera companies, and his performances abroad, in places like Singapore, Malaysia and Canada have been well-received. In 2010, Lai won the Most Promising Actor Award for the *sheng* (young male) roles, awarded by Radio Television Hong Kong and The Chinese Artists Association of Hong Kong. In 2011, he was awarded the Hong Kong Arts Development Council's Young Artist Award in the Chinese Opera (Xiqu) category.

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衛駿輝
Wai Chun-fai

著名女文武生，香港八和粵劇學院的第一屆畢業生，師承任大勳。1986年蒙著名音樂家朱慶祥賞識納為入室弟子。初出道由李香琴帶領及資助下組成鳳翔鴻劇團，1990年與曲敏瑜組成錦陞輝劇團，2008年更與陳咏儀組成天虹劇團，近年常應邀到台灣、澳洲、美、加等地演出。2005年應邀到新加坡參與藝術節，共演十場。常夥拍香港著名花旦汪明荃、尹飛燕、陳咏儀、南鳳、王超群及鄧美玲等演出。

A renowned female performer of the male role, Tang was in the first graduating class of The Cantonese Opera Academy of Hong Kong, studying under Yam Tai-fan. In 1986 she was accepted as a disciple by renowned musician Chu Hing-cheung. At the start of her career, with support from Lee Heung-kam, she established the Fung Cheung Hung Opera Troupe. In 1990, in collaboration with Kuk Man-yu, she established the Kam Shing Fai Opera Troupe, and in 2008 she established the Rainbow Opera Troupe together with Chan Wing-ye. In recent years, she has been invited to perform in Taiwan, Australia, the US and Canada. In 2005, she participated in Singapore's National Arts Festival. Tang also collaborates with famous actresses such as Lisa Wang, Wan Fei-yin, Chan Wing-ye, Nam Fung, Wong Chiu-kwan and Tang Mei-ling.



謝曉瑩
Dianna Tse

自小醉心粵劇，於2001年度香港學校粵曲推廣計劃粵曲歌唱比賽中，取得公開獨唱組冠軍。曾主演劇目包括：《攔馬》、《活捉張三郎》、《白蛇傳之盜草》、《一把存忠劍》、《琵琶山上英雄血》及《胡不歸》等。2010年《德

齡與慈禧》公演，除飾演德齡（A角）外，也曾參與小部分的劇本撰寫；2011年在羅家英先生的指導下撰寫《秋雨菱花姊妹情》並飾白菱一角。2012年在阮兆輝先生指導下，於新編劇目《北斗七星》裏擔任編劇及飾演燈仙赤綿一角。

A fan of Cantonese opera from an early age, Tse came in first in 2001 in the open division of the Cantonese Opera Singing Contest of the Hong Kong Schools Cantonese Opera Promotion Campaign. She has performed in operas such as *Taking Zhang Sanlang Alive*, *A Loyal Sword*, *Heroes' Blood on Pipa Mountain* and *Why Don't You Return?* In 2010, Tse performed in the opera *Deling and Cixi*, and she also wrote part of the script. The following year, under the direction of Law Kar-ying, she wrote the script for the opera *Sisters in the Autumn Rain*, and also played the part of Bai Ling. In 2012, under the direction of Yuen Siu-fai, she served as script writer for the new opera *The Big Dipper*, and also played the part of Chi Mian.



龍貫天
Lung Koon-tin

在粵劇界中，年輕演員龍貫天文武場兼備，尤以喜劇及感情戲更為人讚賞。曾跟隨劉洵，任大勳、元武等習藝，並灌錄名曲多首，包括：《蝶影紅梨記》、《摘櫻會》、《花蕊夫人》、《絕唱胡笳十八拍》、《斷紅零雁》等。參演之舞台劇有《虎度門》、《再世情》；參演之電視劇有《再見豔陽天》及《我來自潮州》等。曾建立多個劇團，其中龍鳳劇團、先聲劇團及天鳳儀劇團創下不少佳績。近年從事幕後製作，為天鳳儀劇團創造了多個劇本，如《唐宮豔史之金盆洗祿兒》、《天鳳來儀賀新春》、《聊齋之生死戀》及《花蕊夫人》等，均獲一致好評。

In the world of Cantonese opera, Lung is known for his flair for playing both civil and military male roles, especially in comedic and romantic operas. He has studied under Lau Shun, Yam Tai-fan and Yuen Mo, and has made numerous operatic recordings, performed in stage musicals and

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television series. He has also established a number of opera troupes including the Dragon Phoenix Opera Troupe, Sin Sheng Opera Troupe and the Tin Fung Yee Opera Troupe. In recent years he has taken up script writing, writing numerous scripts for the Tin Fung Yee Opera Troupe.



關凱珊
Doris Kwan

自少喜愛粵劇，於1995年隨粵劇資深生角演員梁森兒女士學習生角表演藝術，同年正式拜師，為梁入室弟子。1998年跟隨京劇名導師王家玲及周莉莉研習京劇身段。並於2008年投考及受聘於香港青苗粵劇團，成為第一屆駐團生角團員。2011年再次投考及受聘於香港青苗粵劇團，成為第二屆駐團生角團員。近期多次參加該團及龍嘉鳳粵劇團、龍騰燕粵劇團、新群英劇團、錦昇輝粵劇團及粵劇戲台等演出。

Kwan developed a love for Cantonese opera from an early age. In 1995, she became a student of *sheng* (male role) actress Leung Sum-ye, learning the art from her. That same year, she became the first of Leung's disciples. In 1998 she studied Beijing opera movement under renowned Beijing opera instructor Wang Jialing and master Zhou Lili. In 2008 she joined the Hong Kong Young Talent Cantonese Opera Troupe, as a member of the second intake of resident male role performers. Kwan not only performs with this troupe, but with many other troupes as well.



藍天佑
Lam Tin-yau

畢業於香港演藝學院，師承劉洵、許堅信等老師。他基本功紮實，戲路甚廣。曾參與《乾坤鏡》、《盜御馬》等大型製作演出，並多次隨團外訪演出。

A graduate of the HKAPA, Lam studied under Lau Shun, Hui Kin-shun and others. He command of the basic skill and a wide repertoire. He performs in large scale productions such as *Mirror of the Universe* and *Stealing the Imperial Horse*, and in many of the Academy's performances and touring.



譚穎倫
Tam Wing-lun,
Alan

三歲起師承張寶華、呂洪廣、伍卓忠及鄭詠梅習唱科、基本功和古老排場，並隨林錦棠練習唱科。曾獲獎項包括：2007年全港校際粵曲歌唱比賽（公開對唱組冠軍）、2010年全港粵曲歌唱比賽全場季軍。2009年及2012年赴新加坡演出神功戲。近年參演之長劇有：《呆佬拜壽》、《大鬧廣昌隆》及《樓台會》等。

At the age of three, Tam began receiving instruction from masters Cheung Po-wah, Lui Hung-kwong and Ng Cheuk-chung. He also studied singing, basic movements and stagecraft from master Cheng Wing-mui, and received singing instruction from master Lam Kam-tong. Tam has won numerous awards in Cantonese opera competitions since 2004. In 2009 and 2012 he traveled to Singapore and performed in ritual operas. In recent years he has performed in many full-length operas including *The Flower Princess*, *The Purple Hairpin*, *White Dragon Pass* and *The Lotus Lantern*.

Synopses and bios translated by Harold Yeo

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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm	
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	
1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>		多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm	
11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>		雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	舞蹈 DANCE
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	CCST	8-11/3 9, 10/3	8pm 3pm	
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	CHT	14-17, 19-24/3 16, 23/3	8pm 3pm	音樂 MUSIC
中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie		精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm	
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3 2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>		編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	音樂 MUSIC
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm	
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series			CCST	21-24/3 23, 24/3	8:15pm 3pm	音樂 MUSIC
香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA			CHT	香港大會堂劇院 Theatre, HK City Hall		
APAC 香港演藝學院音樂廳 Concert Hall, HKAPA			KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre		
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA			KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre		
APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA			NDA	北區大會堂演奏廳 Auditorium, North District Town Hall		音樂 MUSIC
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre			NLG	南蓮園池 Nan Lian Garden		
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre			STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall		
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre			YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre		
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall			YMT	油麻地劇院 Yau Ma Tei Theatre		

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特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蝨》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i>	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1; 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



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