

任白慈善基金呈獻



戲曲節  
2023  
小劇場

Yam Kim Fai and Pak Suet Sin  
Charitable Foundation Presents

Black Box  
Chinese Opera  
Festival 2023  
1 - 22 . 10 . 2023

主辦 Organiser

戲曲中心  
Xiqu Centre

westKowloon  
西九文化區

冠名贊助 Title Sponsor



合作夥伴 Collaborating Partner

上海戲曲中心  
SHANGHAI CHINESE OPERA CENTRE

# westKowloon

## 西九文化區

西九文化區是全球規模最大的文化項目之一，願景是為香港在濱臨維多利亞港、佔地40公頃的填海土地上，創造一個多姿多彩的新文化地帶。文化區內設有製作及舉辦世界級展覽、表演節目和文化藝術活動的各類劇場、演出空間和博物館；並將提供23公頃的公共空間，包括長達兩公里的海濱長廊。

The West Kowloon Cultural District is one of the largest and most ambitious cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on forty hectares of reclaimed land located alongside Victoria Harbour. With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District will produce and host world-class exhibitions, performances and cultural events, providing twenty-three hectares of public open space, including a two-kilometre waterfront promenade.

## 戲曲中心

### Xiqu Centre

戲曲中心以保存、推廣及發展戲曲藝術為目標，承擔弘揚本土粵劇和推廣其他劇種為使命。在繼承傳統的前提下，鼓勵藝術家創作，並培養本地新一代藝術家，通過演出、創作、教育、研究和交流，拓展觀眾，為戲曲的當代發展創造新平台。

The mission of the Xiqu Centre is to preserve, promote and develop the art of Chinese traditional theatre, to nurture the local form of Cantonese opera and to promote other forms of xiqu. To advance the legacies and traditions of Chinese traditional theatre we support artists to create new works and help nurture a new generation of local artists. Through performances, creation, education, research and exchange, we aim to expand the audience base and create a new platform for the contemporary development of the art form.

主辦單位保留更改節目的權利。

The organiser reserves the right to change the programme.

戲曲中心場地守則

House Rules for the Xiqu Centre

請關掉手提電話和所有響鬧及發光的裝置。

請勿在場內飲食。

請勿在場內攝影、錄音或錄影。

Please switch off your mobile phones and any sound and light emitting devices.

Eating and drinking are not allowed.

Unauthorised photography, audio and video recording are strictly prohibited.

目錄

Contents

關於我們

About

節目一覽

Schedule

總監製的話

Message from the Chief Producer

舞台演出

Stage performance

上海崑劇團：實驗崑劇《椅子》

Shanghai Kunqu Opera Troupe:

Experimental Kunqu Opera *The Chairs*

廈門市金蓮陞高甲劇團：小劇場高甲戲《阿搭嫂》

Jin Liansheng Gaojia Opera Troupe of Xiamen City:

Experimental Gaojia Opera *Sister A Da*

戲曲中心製作：小劇場粵劇《奉天承運》（預演）

Xiqu Centre Original Production:

Experimental Cantonese Opera *The Imperial Decree* (Preview)

戲曲中心製作：小劇場粵劇《文廣探谷》

Xiqu Centre Original Production:

Experimental Cantonese Opera *Wenguang Explores the Valley*

戲曲中心製作：小劇場粵劇《霸王別姬》（新編）

Xiqu Centre Original Production:

Experimental Cantonese Opera *Farewell My Concubine* (New Adaptation)

延伸節目

Fringe Events

古飾今戴工作坊系列

Living Heritage Workshop Series

演出團體簡介

About the Performing Groups

西九文化區製作團隊

West Kowloon Cultural District Production Team



## 關於我們 About

每年秋季，由戲曲中心主辦的「小劇場戲曲節」皆為觀眾為帶來一連串創新而具實驗性的作品。在演出時間短短100分鐘內，保留戲曲的傳統意念之餘，同時融入當代舞台技術，提升演出美學的層次。小劇場戲曲節的作品風格迥異，涵蓋多個地方劇種，包括粵劇、崑劇、京劇、淮劇、梨園戲等，以實驗方式展現戲曲的活力。

承蒙任白慈善基金的支持，本年度香港小劇場戲曲節網羅五套精選佳作。邀得大家期待已久的上海崑劇團及廈門市金蓮陞高甲劇團，分別帶來實驗崑劇《椅子》及小劇場高甲戲《阿搭嫂》；戲曲中心的三套小劇場粵劇製作——《霸王別姬》(新編)、《文廣探谷》、《奉天承運》(預演)，亦再度回歸舞台，延續新編劇本的生命及小劇場戲曲承傳創新的精神。除了舞台演出，亦特設「古飾今戴工作坊」，讓觀眾感受傳統文化的親近。

我們的小劇場戲曲節以成為業界恆常的展演平台為目標，秉承「傳承、開拓、創新」的核心理念，匯聚各地域的戲曲藝術家及創作人，彼此交流、互相觀摩，激發創新意念。期望於香港舉辦的小劇場戲曲節能繼往開來，發揮戲曲藝術的創作活力，與北京、上海等地的小劇場戲曲節遙相呼應。

The Xiqu Centre's Black Box Chinese Opera Festival presents experimental productions offering new perspectives on an ancient performance art. Every year, the festival showcases original works in a range of regional genres and styles. Devised and adapted for the modern stage, each production merges history and tradition with innovative stage technologies, highlighting the diversity and vitality of the heritage art form through bold experimentation and a contemporary sensibility, all within a 100-minute format.

The Black Box Chinese Opera Festival 2023, generously supported by the Yam Kim Fai and Pak Suet Sin Charitable Foundation, presents five highly acclaimed experimental xiqu productions. This year, we are delighted to welcome two renowned guest troupes: the Shanghai Kunqu Opera Troupe with the experimental kunqu opera *The Chairs* and the Jin Liansheng Gaojia Opera Troupe of Xiamen City with the experimental gaojia opera *Sister A Da*. Audiences can also enjoy three of the Xiqu Centre's original experimental Cantonese operas – *Farewell My Concubine* (New Adaptation), *Wenguang Explores the Valley* and *The Imperial Decree* (Preview) – which return to the stage with new elements and updated scripts, honouring the innovative spirit of the festival.

In addition to the performances, we present the Living Heritage Workshop Series – a fun, hands-on programme offering participants the chance to explore and learn about traditional xiqu-related handicrafts.

Our vision for the Black Box Chinese Opera Festival is to create a permanent platform for creation and exchange, and to bring together artists from around the globe to preserve and promote this important heritage art form. We look forward to seeing the festival become a key date on the performance arts calendar alongside established Black Box festivals in the region.



節目一覽

Schedule

舞台演出		
Stage Performance		
1 – 2.10 日至一 Sun – Mon	上海崑劇團： 實驗崑劇《椅子》 Shanghai Kunqu Opera Troupe: Experimental Kunqu Opera <i>The Chairs</i>	戲曲中心 茶館劇場 Tea House Theatre, Xiqu Centre
7 – 8.10 六至日 Sat – Sun	廈門市金蓮陞高甲劇團： 小劇場高甲戲《阿搭嫂》 Jin Liansheng Gaojia Opera Troupe of Xiamen City: Experimental Gaojia Opera <i>Sister A Da</i>	戲曲中心 排演室1 Studio 1, Xiqu Centre
13 – 14.10 五至六 Fri – Sat	戲曲中心製作：小劇場粵劇 《奉天承運》(預演)* Xiqu Centre Original Production: Experimental Cantonese Opera <i>The Imperial Decree (Preview)*</i>	戲曲中心 排演室1 Studio 1, Xiqu Centre
18 – 19.10 三至四 Wed – Thur	戲曲中心製作：小劇場粵劇 《文廣探谷》 Xiqu Centre Original Production: Experimental Cantonese Opera <i>Wenguang Explores the Valley</i>	戲曲中心 排演室1 Studio 1, Xiqu Centre
21 – 22.10 六至日 Sat – Sun	戲曲中心製作：小劇場粵劇 《霸王別姬》(新編) Xiqu Centre Original Production: Experimental Cantonese Opera <i>Farewell My Concubine (New Adaptation)</i>	戲曲中心 排演室1 Studio 1, Xiqu Centre
延伸活動		
Fringe Events		
8.10 日 Sun	閃石水鑽胸針 Decorative Resin-stone Brooch	戲曲中心 排演室5 Studio 5, Xiqu Centre
22.10 日 Sun	中式花鈕頭飾 Chinese Flower Button Hair Clip	戲曲中心 排演室5 Studio 5, Xiqu Centre

\* 10月14日(星期六)場次設有「劇場視形傳譯」及「粵語口述影像」服務，另設演前工作坊。  
On 14 October 2023 (Saturday), Cantonese audio description and theatrical interpretation services are available during the performance, with a pre-show workshop additionally.



### 鍾珍珍 Naomi Chung

西九文化區表演藝術主管（戲曲）  
Head of Xiqu, Performing Arts,  
West Kowloon Cultural District

今年10月即將迎來在香港舉辦的第六屆小劇場戲曲節，我們團隊一直緊握「傳承、開拓、創新」的核心理念，努力鼓勵創作、拓展觀眾和促進交流。自疫情後社會逐步復常，表演藝術行業得以重新出發，展現姿采。今屆我們除了繼續為大家獻上三部戲曲中心製作的本地小劇場粵劇作品，更邀請其他地區的優秀表演團隊來戲曲中心聚首交流，並呈獻兩部大家期待已久的劇作：上海崑劇團實驗崑劇《椅子》和廈門市金蓮陞高甲劇團小劇場高甲戲《阿搭嫂》。

上海崑劇團的實驗崑劇《椅子》改編自20世紀法國籍羅馬尼亞裔劇作家尤內斯庫1952年的同名劇本，兩位梅花獎得主攜手作跨行當演繹，探討各種人生命題，有別於傳統崑劇的才子佳人劇目。此劇創新前衛的敘事及呈現手法，對演員及整個製作帶來不少挑戰。而由廈門市金蓮陞高甲劇團呈獻的《阿搭嫂》，則在簡約舞台上帶來耳目一新的演繹。高甲戲以詼諧逗趣的丑角表演最為著名，令人忍俊不禁。是次由梅花獎得主吳晶晶，跨行當演活古道熱腸的阿搭嫂。此劇更融入現代文化元素，為傳統戲曲添上幾分新鮮感。本屆有幸再次邀請兩個劇團前來戲曲中心，讓觀眾一睹兩部極具創意、別樹一幟的小劇場戲曲作品，實屬難得。

我們亦再度為各位觀眾呈獻戲曲中心自家製作的三部小劇場粵劇。去年首次預演的《奉天承運》得到各方好評，今年我和黎耀威、黃寶萱在劇本上反覆琢磨編修，精益求精，《奉天承運》（預演）再度登場，盼為觀眾帶來嶄新的粵劇體驗之餘，亦為稍後於北京首演做好準備。另外兩部獲獎小劇場粵劇作品《霸王別姬》（新編）及《文廣探谷》亦將載譽重演。我很感恩兩部作品自首演以來均獲多方支持及喜愛，亦曾分別在各地演出。觀眾的讚賞及意見，都成為我們在創作上的推動力，我們創作團隊亦會不斷嘗試，在已有劇目的表現形式、音樂、身段等之上，加以改良，使之進步。

除了舞台演出外，當然不要錯過延伸活動「古飾今戴工作坊」。工作坊將以創新思維，重新發掘傳統工藝的奇妙之處，並作為讓藝術家和觀眾之間交流對話的平台。

最後要特別鳴謝任白慈善基金的鼎力支持，冠名贊助本年度於香港舉辦的小劇場戲曲節2023，承蒙他們投放資源襄助戲曲藝術的創新及發展。期望透過文化交流、碰撞，讓戲曲表演者得到更好的舞台經驗，而我們亦繼續成為表演者與觀眾之間的交流平台，推廣及融合不同的劇種演出，為傳統戲曲帶來更多可能性。

## 總監製的話

### Message from the Chief Producer

This October, we present the sixth edition of Hong Kong's Black Box Chinese Opera Festival, an event that has become an important platform for our goal of preserving the heritage art, encouraging creativity and innovation, facilitating collaboration and exchange, and nurturing new audiences. This year's programme includes three of the Xiqu Centre's own experimental Cantonese opera productions, as well as two highly acclaimed works from the mainland: the experimental kunqu opera *The Chairs* by the Shanghai Kunqu Opera Troupe and the experimental gaojia opera *Sister A Da* by the Jin Liansheng Gaojia Opera Troupe of Xiamen City.

The experimental kunqu opera *The Chairs* – an adaptation of Romanian-French dramatist Eugène Ionesco's 1952 play *Les Chaises* – sees two Plum Blossom Award-winning performers take on multiple roles in an existential exploration of the nature of human lives and relationships. Its avant-garde narrative style, presentation and theme mark a radical departure from traditional kunqu, and the cast and production team rise to the challenge with expert aplomb. *Sister A Da* showcases the signature comic style of gaojia opera on an uncharacteristically pared-down stage and incorporates a variety of contemporary elements. Plum Blossom Award-winner Wu Jingjing takes on the title role, offering a vivid portrait of a well-intentioned but meddling woman with a generous heart. We are honoured to have both the Shanghai Kunqu Opera Troupe and Jin Liansheng Gaojia Opera Troupe of Xiamen City return to the Xiqu Centre stage this year, and happy to offer Hong Kong audiences another opportunity to experience their unique experimental creations.

The Black Box Chinese Opera Festival 2023 also features three of the Xiqu Centre's original experimental Cantonese opera productions. Following the popular success of *The Imperial Decree* (Preview) during the 2022 festival, I reunited with playwrights Keith Lai and Janet Wong to further refine the script. We hope that the newly updated version provides a fresh experience for the audience ahead of the upcoming official premiere in Beijing. Completing the programme are two award-winning productions: *Farewell My Concubine* (New Adaptation) and *Wenguang Explores the Valley*. Since their respective premieres, both productions have toured the region to wide acclaim. I am proud and excited to see these accomplished performances return to the festival stage, and look forward to hearing your feedback – it is the motivation and inspiration for us to keep creating new things, experimenting with bold ideas and improving what we do.

Alongside the performances, the festival includes the Living Heritage Workshop Series – a programme of hands-on creative experiences that allow participants to explore traditional crafts through a contemporary lens and engage in stimulating discussions.

Finally, we wish to thank the Yam Kim Fai and Pak Suet Sin Charitable Foundation for being the title sponsor of Black Box Chinese Opera Festival 2023, and for their generous support for xiqu innovation and development. We look forward to continuing to provide opportunities for artists to showcase their talents, as well as platforms for communication between performers and audiences. We remain committed to promoting a rich range of xiqu genres and artistic influences, and opening up new pathways for the future of this ancient art form.

# 椅子

上海崑劇團：實驗崑劇

Shanghai Kunqu  
Opera Troupe:

Experimental  
Kunqu Opera

## THE CHAIRS



「一桌二椅」傳統崑劇技藝  
展現西方經典荒誕戲劇精神

The avant garde meeting of  
Chinese and Western theatre traditions

實驗崑劇《椅子》改編自荒誕派戲劇之父、法國劇作家尤內斯庫 (Eugène Ionesco) 1952年的同名話劇，以傳統戲曲經典的一桌二椅樣式呈現，並以戲曲的虛擬表演程式展現「椅子」；通過唱唸做打，在舞台上創造不可見但可意會的人和物；通過演員在不同段落的行當轉換，表現劇中人物的不同關係及狀態，並從傳統的功法程式中探索新的人物表達方式，探討愛、孤獨及人生的意義等永恆課題。

極簡的舞台上，兩位榮獲梅花獎的主角吳雙和沈映麗，透過劇中不斷轉換行當的設計，運用生旦淨丑各種表演手法，展現劇中人物的不同關係及狀態，探討愛、孤獨及人生意義等永恆課題，藉此表現「椅子的虛無與生命存在的無意義」。

在一座無名孤島上，王生和茜娘這對老年夫婦，一個不斷編織竹籬，一個整日以竹籃打水，兩人喋喋不休，但傾訴對象只有面前的椅子。這天，他們邀請所有朋友來訪，並熱烈期盼客人能告訴他們人生意義。等待的過程中，故友、初戀、孩子、皇帝等逐一「登場」。最後，一位客人姍姍來遲，可這位好不容易到來的客人卻是個啞巴……

2017年全國小劇場戲劇展演  
優秀劇目  
Performances of National Little Theatre  
Excellent Drama

第5屆亞洲導演戲劇節（日本）  
導演獎  
The 5<sup>th</sup> Asian Theatre Directors' Festival  
Director Award

2017年俄羅斯「金蘿莉」戲劇節  
紀念獎  
All-Russian Festival of Arts for Children  
and Young People "Golden Turnip"  
Memorial Award

第31屆中國田漢戲劇文學獎  
劇本獎  
The 31<sup>st</sup> Tian Han Drama Award  
Script Award

1.10.2023

7:30pm

2.10.2023

3:00pm

戲曲中心 茶館劇場

演出長約1小時20分鐘，不設中場休息

Tea House Theatre, Xiqu Centre

Approximately 1 hour and 20 minutes without intermission

Adapted from Eugène Ionesco's 1952 play *Les Chaises*, this experimental Kunqu production blends Chinese traditional theatre with Theatre of the Absurd, delivering both in a new guise.

Presented by the award-winning performers of the Shanghai Kunqu Opera Troupe, *The Chairs* is an acclaimed minimalist production that asks us to reflect on the meaning of life, love, loneliness, and the world around us.

On a deserted island, an old man and an old woman set out chairs for a series of invisible guests. After greeting old friends, first loves, their children, and even the emperor, the arrival of a final, long-awaited guest forces them to realise that everything has been an illusion, and that their lives are part of an absurd dream.

本節目由上海崑劇團製作及演出

This programme is produced and performed by  
the Shanghai Kunqu Opera Troupe





## 特色 Concept

極簡的舞台設置，使本劇適合於各種小劇場甚至其他小型公共空間表演，同時亦讓演員成為台上焦點。兩位演員在劇中常常處於行當轉換的狀態，呈現生、旦、淨、丑各種表演手段。

劇中不但有〈忒忒令〉、〈沉醉東風〉這樣的崑曲曲牌，也有〈青梅竹馬〉這樣的小調崑歌；核心唱段〈喜遷鶯〉、〈畫眉序〉則採用南北曲對唱的形式，抒發老人面對初戀時的不同心境；結尾的一曲〈散板〉「自何來，向何往？都只是癡心妄想，夢裡荒唐，夢裡荒唐」，更以白描、排比的手法吟唱出人生如夢的意境哲思，蒼涼入心。此外，每個「客人」出現時都有一段象徵音樂，以不同樂器暗示每個「無形人」的「訴說」，引人遐想。這些都豐富了全劇的音樂色彩和演出節奏。

The simple production design makes the opera perfect for studio theatres and even small public spaces, allowing the stage to be dominated by the two actors, who constantly switch between roles, showcasing their wide range.

The vocal styles and compositions accentuate the show's idiosyncrasies, utilising a combination of traditional Kunqu *qupai* (fixed melodies), lyrical folk tunes and *nanbeiqu* (a collection of southern and northern xiqu genres) duets. The final song, played in tempo rubato and featuring the lyrics "Where did we come from? Where are we going? Everything is but a crazy dream, an absurd fantasy", serves as a meditation on the existential void.





藝術及製作團隊

Artistic and Production Team

原著	尤內斯庫	Original Play	Eugène Ionesco
出品人	谷好好	Producer	Gu Haohao
監製	張詠亮	Production Supervisor	Zhang Yongliang
製作人	楊磊	Executive Producers	Yang Lei
	馮元君		Feng Yuanjun
	武鵬		Wu Peng
編劇	俞霞婷	Playwright	Yu Xiating
導演	倪廣金	Director	Ni Guangjin
作曲	孫建安 (特邀)	Composer	Sun Jianan (Special guest)
打擊樂設計	王明強 (特邀)	Percussion Ensemble Designer	Wang Mingqiang (Special guest)
造型設計	符鳳瓏	Costume Designer	Fu Fenglong

演員		Cast	
吳雙	飾	王生	Wu Shuang as Wang Sheng (Old Man)
沈昶麗	飾	茜娘	Shen Yili as Qianniang (Old Woman)
孫敬華	飾	昭容	Sun Jinghua as Zhaorong (Orator)

音樂團隊		Musicians	
司鼓	李琪	Drums	Li Qi
司笛	葉倚樓	Dizi	Ye Yilou
笙	甄躍奇	Sheng	Zhen Yueqi
二胡	朱銘	Erhu	Zhu Ming
琵琶	楊盛怡	Pipa	Yang Shengyi
大鑼	陳俊	Gong	Chen Jun
小鑼	王一帆	Small Gong	Wang Yifan
鑊鈸	於天樂	Cymbals	Yu Tianle

舞台監督	林岩	Stage Manager	Lin Yan
燈光	李冰春	Lighting	Li Bingchun
音響	周嘉文	Audio	Zhou Jiawen
服裝	孟凡俊	Wardrobe	Meng Fanjun

# 阿搭嫂

廈門市金蓮陞高甲劇團：小劇場高甲戲

Jin Liansheng Gaojia  
Opera Troupe of  
Xiamen City:

Experimental  
Gaojia Opera

## SISTER A DA



極具特色的高甲戲少有地在香港上演  
以笑中有淚的喜劇描繪炎涼世態

Celebrating the artistic traditions of  
comic Gaojia opera through a contemporary lens

今屆小劇場戲曲節，香港觀眾有機會欣賞到特色鮮明的高甲戲。名家薈萃的廈門市金蓮陞高甲劇團來港演出高甲喜劇《阿搭嫂》，更由中國戲劇梅花獎及上海白玉蘭戲劇表演藝術獎主角獎得主吳晶晶擔演主角。

高甲戲以喜劇為主，丑角尤其出色，詼諧活潑且分工精細，《阿搭嫂》正正充分發揮這些長處，吳晶晶展現其精湛跨行當功架，生動演活阿搭嫂。這個作品更在傳統地方戲的演出上滲入現代元素，如現代漢語和流行文化，配合簡約舞台美學，構成獨特風格。

《阿搭嫂》以遇事抱打不平的阿搭嫂為主軸，講述她糊里糊塗連生事端，但最終化險為夷，故事喜中帶澀，體現人情冷暖。

2020年上海白玉蘭戲劇表演藝術獎

主角獎 (吳晶晶)

Shanghai Magnolia Performing Arts Award  
Lead Actor Award (Wu Jingjing)



2019年中國藝術節

榮譽證書

The Twelfth China Art Festival  
Honorary Certificate



7.10.2023

7:30pm

8.10.2023

3:00pm

戲曲中心 排演室1

演出長約1小時30分鐘，不設中場休息

Studio 1, Xiqu Centre

Approximately 1 hour and 30 minutes without intermission

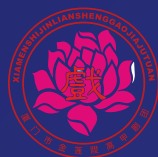
This year's Black Box Chinese Opera Festival offers Hong Kong audiences a rare opportunity to enjoy a distinctive regional genre famed for its comic plots and characters.

The Gaojia opera production *Sister A Da* is a quintessential comedy of errors. Played by an all-chou (comic role) cast, it presents an affectionate portrayal of an archetypal kind-hearted busybody – an ordinary woman with an extraordinary sense of justice.

Featuring China Theatre Plum Blossom Award-winner Wu Jingjing – artistic director of Jin Liansheng – in the lead role, this abridged adaptation of one of the troupe's acclaimed full-length productions celebrates the artistic traditions of Gaojia opera through a contemporary lens.

本節目由廈門市金蓮陞高甲劇團製作及演出

This programme is produced and performed by  
Jin Liansheng Gaojia Opera Troupe of Xiamen City



## 特色 Concept

全劇的基本敘事平台，是中心人物阿搭嫂捲入一宗綁童案。編劇用濃烈的筆觸刻畫一個樸實民婦阿搭嫂，以其執著好事卻令人忍俊不禁的行為，塑造出急公好義的形象，並以此反思現今人們的道德和操守。

此劇巧妙地發揮高甲戲「以丑角、喜劇見長」的特點，舞台設計簡約，但能配合喜劇風格，突顯出閩南建築風情，更反映角色的心路歷程。中國戲劇梅花獎得主吳晶晶的跨行當表演更是本劇的一大看點，其角色形象以高甲女丑應工，以醜為美，出奇制勝。

此劇場不僅展現傳統戲曲藝術的當代表達，更希望觀眾在領略高甲戲丑角魅力的同時，一起參與一道道道德選擇題，重新樹立中國人古訓家傳：「但行好事，有難相幫」。

The narrative platform of the opera revolves around the central character, Sister A Da, getting involved in a child kidnapping case.

While on the surface Sister A Da is a comically nosy gossip whose meddling causes a series of comic mishaps, at her core she is a champion for fairness whose kindness and generosity ultimately saves the day.

In this adaptation, the pared-down cast and set design, which features elements of traditional Minnan-style architecture, highlight both the personal internal journey of Sister A Da and the archetypal nature of her role. Starring as the titular role is China Theatre Plum Blossom Award-winner Wu Jingjing, who delivers a virtuoso performance that forms the heart and soul of the show.

Celebrating the artistic traditions of Chinese opera through a contemporary lens, *Sister A Da* invites us to reflect on the nature of compassion and integrity.



藝術及製作團隊

Artistic and Production Team

藝術總監	吳晶晶	Artistic Director	Wu Jingjing
執行策劃	吳敏	Executive Planner	Wu Min
統籌	陳復職	Coordinator	Chen Fuzhi
編劇	曾學文	Playwright	Zeng Xuewen
導演	陳大聯	Director	Chen Dalian
	吳伯祥		Wu Boxiang

演員		Cast	
吳晶晶	飾 阿搭嫂	Wu Jingjing as	Sister A Da
陳炳聰	飾 蕭秀才	Chen Bingcong as	Scholar Xiao
吳伯祥	飾 天成	Wu Boxiang as	Tiancheng
許瑞治	飾 少爺	Xu Ruizhi as	Child
林良禹	飾 長官	Lin Liangyu as	Officer
肖毅松	飾 兒子	Xiao Yisong as	Son
李莉	飾 兒媳	Li Li as	Daughter-in-law
駱景忠	飾 捕頭	Luo Jingzhong as	Constable
陳崢嶸	飾 巡捕	Chen Zhengrong,	Policemen
邱嘉成		Bai Junlang as	

音樂團隊		Musicians	
司鼓	王雙慶	Drum	Wang Shuangqing
壓腳鼓	吳勁松	Foot-pressed Drum	Wu Jingsong
嗩吶、二胡	吳鑫礦	Suona, Erhu	Wu Xinkuang
笛子、洞簫	葉青穎	Dizi, Dongxiao	Ye Qingying
南琵琶	黃嬌玲	Nan Pipa	Huang Jiaoling
南三弦	方瑞安	Nan Sanxian	Fang Ruian
二弦	黃書貴	Erxian	Huang Shugui
二胡	楊文輝	Erhu	Yang Wenhui
擊樂	吳捷鎮	Percussion	Wu Jiebin
	李東海		Li Donghai

音樂設計	朱偉捷	Music Director	Zhu Weijie
舞台設計	黃永碕	Stage Designer	Huang Yongying
燈光設計	洪基煌	Lighting Designer	Hong Jihuang
化妝設計	林婉玲	Make-up Designer	Lin Wanling
舞台監督	李旋飛	Stage Manager	Li Xuanfei
燈光	洪基煌	Lighting	Hong Jihuang
	郭攀		Guo Pan
音響	洪基煌	Audio	Hong Jihuang
	楊少君		Yang Shaojun
服裝	吳培影	Wardrobe	Wu Peiying
	蘇燕		Su Yan
化妝	林婉玲	Make-up	Lin Wanling
	陳玉紅		Chen Yuhong
	許瑞治		Xu Ruizhi
字幕	李向陽	Surtitle	Li Xiangyang



# 奉天承運



戲曲中心製作：小劇場粵劇

Xiqu Centre Original  
Production:

Experimental  
Cantonese Opera

## THE IMPERIAL DECREE

(Preview)



通達共融的實驗作品 糅合傳統和現代手法  
上演波譎雲詭的皇族鬥爭

A thought-provoking and inclusive new work  
about predetermination and freewill

《奉天承運》為戲曲中心製作的第三部原創小劇場粵劇作品，以皇族爾虞我詐的故事展開人性辯論，同時思考宿命與定數。此劇於2022年首次預演後，收到各粵劇專家和前輩、觀眾慷慨的意見，創作團隊遂改進劇本，務求情節更緊湊，舞台效果更引人入勝，於2023年10月再度與觀眾見面。

本劇具豐富實驗元素，將傳統身段和唱腔與現代音樂結合，加入錄像、舞台裝置等現代舞台處理去營造詭秘氣氛，突顯人性幽暗。此亦為戲曲中心首個通達共融的製作，設有劇場視形傳譯和粵語口述影像服務。

《奉天承運》(預演)由鍾珍珍身兼監製和導演，黎耀威和黃寶萱再度聯合編劇、導演、編曲，與藝術新秀獎得主吳立熙，及青年演員沈栢銓共同演出，同台更邀請了聾人藝術家黃耀邦參演一角。

「奉天承運皇帝詔曰……」武成王、文貴妃和敦華太子被傳召到太廟領旨，三人忖測與「王位」有關。一道聖旨不單戳破三人的野心，更牽扯出皇族之間的權謀和心計。宮廷之內，是否需要不擇手段，方可「奉天承運」？





13-14.10.2023  
7:30pm

### 戲曲中心 排演室1

演出長約1小時20分鐘，不設中場休息

10月14日(星期六)場次設有「劇場視形傳譯」及「粵語口述影像」服務，另設演前工作坊。

### Studio 1, Xiqu Centre

Approximately 1 hour and 20 minutes without intermission

On 14 October 2023 (Saturday), Cantonese audio description and theatrical interpretation services are available at during the performance, with a pre-show workshop additionally.

The Xiqu Centre's third experimental Cantonese opera production *The Imperial Decree* looks at how individual lives are shaped by predetermination and freewill.

Produced and directed by Naomi Chung, written, directed and performed by Keith Lai, Janet Wong, and Ng Lap-hei – the award-winning creative team behind Experimental Cantonese Opera *Farewell My Concubine* (New Adaptation) and *Wenguang Explores the Valley* – *The Imperial Decree* combines traditional performance techniques with contemporary music and stage design.

*The Imperial Decree* marks the Xiqu Centre's first cooperation with the Deaf community. Revised and adapted after the initial preview in 2022, the production features Deaf artist Jason Wong among the cast, and audio description and theatrical interpretation during the performance.

Emperor's brother Wu, Concubine Wen and Prince Dunhua are summoned to hear the Emperor's imperial decree. Believing they are soon to learn who will inherit the throne, a state of intrigue and infighting ensues – with each of them revealing their true colours as they battle for the seat of power.

本節目由戲曲中心委約及製作

This programme is commissioned and produced by the Xiqu Centre

小劇場粵劇《奉天承運》是戲曲中心繼《霸王別姬》(新編)、《文廣探谷》後製作的第三部小劇場粵劇，更是首個原創故事。前兩部作品以經典劇目或故事為創作藍本，而《奉天承運》則為全新戲曲故事，以錯綜複雜的劇情探討命運，藉著人物性格的刻劃，詮釋全劇中心思想。

作品結合傳統與創新，融入實驗與科技去呈現傳統粵劇。表演上，將傳統身段、唱腔及音樂加以潤飾、發展，並結合當代表演、音樂與舞蹈等元素。同時亦突破傳統戲曲說故事的模式，以新穎手法鋪排橋段。舞台上加入現代舞台技術裝置，融合虛實、真假，例如舞台場景配以多媒體影像、燈光、聲音效果等，令觀眾頓感時空轉換的夢幻。還有各種劇場元素，巧妙地突顯劇中一眾角色的內心世界。

此外，這亦是戲曲中心首部通達共融的作品，我們把通達理念貫徹於創作各層面中，發揮不同能力人士的藝術潛能，提昇藝術表演層次，也希望透過與他們合作，建立社區關係，加強大眾與粵劇文化和社區之間的聯繫，推動粵劇普及之餘，促進共融文化。

Following *Farewell My Concubine* (New Adaptation) and *Wenguang Explores the Valley*, *The Imperial Decree* is the Xiqu Centre's third experimental Cantonese opera production. Unlike its two predecessors, which were inspired by historical events and existing plays, *The Imperial Decree* features an original story script. Through a plot pregnant heavy with intrigue, twists and clashing personalities, it explores the existence influence of fate predetermination and freewill on the lives of the protagonists.

The production employs a series of artistic and technological innovations that transform the viewer experience on several levels. It breaks away from the traditional Cantonese opera storytelling format, combines classical performance techniques with innovative use of contemporary music and dance to offer a unique experience. Meanwhile, the use of multimedia and installations bring to the stage another dimension of reality where the sense of transformations in time and space can be shifted in an instant. Video, lighting and sound effects, along with the set design, come together to vividly illustrate the interior worlds of each character, creating a Cantonese opera experience that's entirely refreshing and unique.

In addition, for the Xiqu Centre's first inclusive production, *The Imperial Decree*, we were committed to upholding the spirit of inclusivity throughout the writing and making of the show and providing space for artists with different abilities to showcase their individual immense talents. We hope that by working with differently-abled people, we may also open up new connections between the public, Cantonese opera culture and our communities, and promote diversity and inclusion through the beauty of Cantonese opera.

分場  
Scenes

序幕  
第一場 問病  
第二場 私會  
第三場 哭祭  
第四場 猜想  
第五場 奪王  
尾聲

Prologue  
Act 1 Inquiry  
Act 2 A Private Meeting  
Act 3 Mourning  
Act 4 Speculation  
Act 5 Seizing the Throne  
Epilogue

藝術及製作團隊

Artistic and Production Team

監製、導演	鍾珍珍*	Producer and Co-director	Naomi Chung*
導演、編劇、編曲	黎耀威	Co-directors, Script and Music Arrangement	Keith Lai
	黃寶萱		Janet Wong
副導演	吳立熙	Assistant Director	Ng Lap-hei
演員		Cast	
黎耀威 飾	武成王	Keith Lai as	Emperor's brother Wu
黃寶萱 飾	文貴妃	Janet Wong as	Concubine Wen
吳立熙 飾	敦華太子	Ng Lap-hei as	Prince Dunhua
沈栢銓 飾	榮謙	Shum Pak-chuen as	Rongqian
黃耀邦 飾	榮福	Jason Wong as	Rongfu
音樂團隊		Musicians	
音樂領導	毛奕俊	Ensemble Leader	Mao Yijun
擊樂領導	陳定邦	Percussion Ensemble Leader	Chan Ting-pong
樂師	何卓晉	Musicians	Chen Yifan
	梁淑妍		Ho Cheuk-chun
	陳一凡		Lai Ka-wai
	黃婉苓		Leung Shuk-in
	黎家維		So Siu-fun
	鍾詩玲		Wong Yuen-ling
	蘇紹勳		Zhong Shi-ling
技術總監		Technical Director	
舞台設計	胡偉聰*	Technical Director	Rae Wu*
	黃逸君		Wong Yat-kwan
燈光設計	蕭健邦	Lighting Designer	Leo Siu
音響設計	溫新康	Sound Designer	Wan San-hong
錄像設計	方曉丹	Video Designer	Dan Fong
助理監製	李嘉隆*	Assistant Producer	Peter Lee*
製作經理	馮之*	Production Managers	Fung Chi*
	關迪恩*		Cherry Kwan*
舞台監督	吳紫靈	Stage Manager	Ng Tsz-ling
技術統籌	吳逸堅	Technical Coordinator	Ng Yat-kin
監製助理	高培琛*	Producer's Assistants	Sam Ko*
	陳洛瑤*		Eunis Chan*
助理舞台監督	呂婉儀	Assistant Stage Managers	Lui Yuen-yee
	梁銘浩		Leung Ming-ho
	陳詩勤		Chan Sze-kan
製作電機師	李天立	Production Electrician	Lee Tin-lap
錄像控制	張孝維	Video Operator	Cheung Hau-wai
劇場視形傳譯員	李愛中	Theatrical Interpreters	Andy Lee
	陳月英		Suzanne Chan
服裝整理	楊軍豪	Wardrobe	Yueng Kwan-ho
	馮愛華		Fung Oi-wah
	黃志光		Wong Chi-kwong
	郭金儀		Kwok Kam-yee
	袁善婷		Yuen Sin-ting

\* 西九文化區職員

Staff of West Kowloon Cultural District

# 文廣探谷

戲曲中心製作：小劇場粵劇

Xiqu Centre Original  
Production:

Experimental  
Cantonese Opera

## WENGUANG EXPLORES THE VALLEY



戲曲中心獲獎製作

重塑家傳戶曉的楊家將故事 借喻戲曲的傳承與未來

A contemporary retelling of a classic warrior tale based on the stories of the legendary Yang family generals

《文廣探谷》為戲曲中心製作的第二部小劇場粵劇，取材自楊家將故事，除了保留傳統排場，還加入當代劇場科技及原創橋段，為歷史故事賦予全新意義，借喻戲曲這種古老藝術在現今社會的傳承，擦出傳統演繹手法與現代劇場設計之間的火花。

楊文廣夢見太祖父楊繼業舞動楊氏金刀，闖死李陵碑前，死前叮囑兒孫繼承正道。文廣醒後，反覆思索自己習武多時，何竟未獲傳承楊家獨門金刀？文廣翻開家傳《楊氏寶鑑》再睹精湛武藝，自慚生於楊家卻未得真傳。

戰報傳來，楊宗保被西夏王文困於葫蘆谷中，文廣領兵營救父親不果，自愧難以所學擊退敵人。宗保勉兒家風武藝，傳承之道，在於其心，所知所學融匯貫通，方可百戰百勝。文廣有所頓悟，能否挽救眾人脫離困境？





2019年第四屆北京新文藝團體優秀戲劇展演

**戲曲類最佳劇目**

Beijing New Arts and Culture  
Outstanding Theatre Showcase Series - Best Play  
(Contemporary Small Theatre-Xiqu category)



2019年第四屆北京新文藝團體

**戲曲類最佳演員（黎耀威）**

Beijing New Arts and Culture  
Outstanding Theatre Showcase Series - Best Performer  
(Contemporary Small Theatre-Xiqu category) (Keith Lai)



2019年第六屆北京當代小劇場戲曲藝術節

**優秀劇目獎**

Xiqu Opera Black Box Festival (Beijing)  
Honorary Credential Award



18-19.10.2023

7:30pm

**戲曲中心 排演室1**

演出長約1小時20分鐘，不設中場休息

**Studio 1, Xiqu Centre**

Approximately 1 hour and 20 minutes without intermission

The Xiqu Centre's second experimental Cantonese opera production combines traditional and new set pieces, digital backdrops and other modern theatre technology to illustrate the preservation and innovation of Cantonese opera in the modern era.

Yang Wenguang hails from a family of legendary warriors. But a dream about a renowned late forefather, and a failed attempt to rescue his father from enemy hands, cause him to doubt his ability to master the martial arts skills of his ancestors. When a manservant reveals that the key to honouring his family's legacy lies not in study but within his heart, Wenguang finds the strength to fight on.

本節目由戲曲中心委約及製作

This programme is commissioned and produced by  
the Xiqu Centre

小劇場粵劇《文廣探谷》是戲曲中心製作的第二部作品，上一部小劇場粵劇《霸王別姬》(新編)展現粵劇從古到今的風格，以及當代探索經典的嘗試，而《文廣探谷》則旨在討論戲曲的傳承。

創作上，全劇保留了粵劇傳統排場，包括「大戰」、「困谷」、傳統粵曲《楊繼業闖碑》；在家傳戶曉的「楊家將」故事骨幹之上，加入新橋段，如「闖碑」一場；情節時序、虛實交錯，配以簡約的錄像設計和舞台效果，呈現千軍萬馬的武打場面，揭示和連結故事中人物的心境。音樂上，整劇的旋律耳熟能詳，腔詞能琅琅上口，均能加強觀眾對每個角色的印象和營造戰場的氛圍，烘托出一幕幕既動人又發人深省的情節。表演上，演員展現了南派粵劇的身段，亦在武打上糅合南北派的工架，表達此劇「傳」與「承」的主題。

故事由《令公闖碑》開始，以文廣對楊家過去的思索訴說粵劇的過去；其中的「大戰」、「困谷」，既是文廣身歷其境，也是讓觀眾對傳統粵劇排場的欣賞與反思：戲曲的「古老傳統」，我們應如何看待？傳授楊文廣梅花槍法的楊七娘，與及楊家老僕楊洪，二人份屬不同世代和身份，代表各自背景對於傳承的看法。

此劇既闡述青年創作團隊的想法，亦盼觀眾能從中思考各種傳統戲曲藝術如何健康地傳承下去，也期望大家在創新之餘也不忘傳統，更希望透過劇中的人物、角色和劇情來回應當代對傳統戲曲的思維方式，令觀眾有所體會。





Following on from the Xiqu Centre's first experimental Cantonese opera production – *Farewell My Concubine* (New Adaptation), a contemporary reinterpretation of a traditional classic showcasing the evolution of Cantonese opera – this second production, *Wenguang Explores the Valley*, reinterprets a classic warrior legend as a contemplation of the preservation and innovation of Cantonese opera in the modern era.

Retaining the original plot structure and a number of set pieces – including “The Great Battle”, “The Besieged Valley”, and the classic song “Yang Jiye Crashes into the Stone Tablet” – the work also incorporates several new scenes, such as a pivotal act where the late general Yang Jiye appears to his grandson Wenguang in a dream. As well as the addition of original script, the production replaces traditional backdrops with digital projections – both realistic and abstract, static and animated – offering a multi-layered illusory element to the settings and battle scenes. In one newly created scene, a key character moves among the audience to find an important book, reminding spectators that the things we seek are often right there beside us.

Based on the historic legends of the Yang family generals, the story opens with protagonist Wenguang contemplating the past glories and defeats of his clan – an analogy for the legacy of Cantonese opera. Then, through scenes of past Yang battles and debates between influential figures, the production contemplates the value and meaning of ancient traditions for our modern age, turning a classic tale of bravery and heroism into an exploration of cultural legacy.



第一場  
令公闢碑

宋金交戰，七狼八虎血戰金沙灘，楊繼業率領大軍與眾兒失散，被困兩狼山。怎奈後無援兵，糧草不繼，來到李陵碑前，成仁殉國，寄語楊家兒孫，代代繼承正道。

第二場  
七娘訓子

文廣一夢醒來，太祖父叮嚀之語縈繞心頭，夢中更見「楊氏金刀」，氣吞河岳，何解楊家及後無人承繼？楊七娘教導文廣梅花槍法已久，金刀一事難解其惑，文廣深感逝者已矣，追尋何益？叔父楊洪嘲笑文廣，身為楊家之人不尋楊家之道，找出「楊氏寶鑑」，要文廣好好尋根追源。

第三場  
大戰困谷

楊宗保奉命出戰西夏，楊氏槍法矯若游龍，文廣細味寶鑑楊家獨門武藝，尤如與父親同臨戰陣，頓覺楊家武藝高深莫測，自慚未有專心致志承繼楊門所學。戰報傳來，楊宗保被困谷口，文廣與七娘領兵援救。

第四場  
宗保勉兒

西夏王文將楊宗保困於谷口，宗保突圍無路，被王文所殺。文廣趕至谷口，遇上宗保鬼魂，文廣慚愧未盡得楊家所學，宗保寄語孩兒，先承楊家之藝，再納百家之道，融匯貫通，便可成一家之長。破曉，宗保領文廣逃離谷口，有如昔日令公碰碑，別前勉勵文廣「楊氏寶鑑」永懷心中，茫茫前路，奮力前進。

Act I  
Lingong Dies  
at the Stone  
Tablet

During the Jin-Song Wars, General Yang Jiye, also known as Lingong, leads his clan into battle to support the Song army in their fight against the Jurchen troops. Attached from all sides but determined to not fall into enemy hands, Lingong kills himself at the stone tablet where Li Ling – an ancient warrior from the Han dynasty – is buried. As Lingong makes the ultimate sacrifice, he beseeches his descendents to serve the country and bring honour and glory to the family.

Act II  
Qiniang  
Instructs the  
Son

Yang Wenguang wakes up, realising that he had been dreaming of the heroic death of his great-grandfather. He remembers seeing Lingong wielding a golden sword, and questions why the sword – a family heirloom – hasn't been passed down to him, despite years of martial arts training under Qiniang. As Wenguang is consumed by self-doubt, his uncle brings him the Yang family's prized book of martial arts techniques, urging him to study his ancestor's teachings.

Act III  
The Great Battle  
at the Besieged  
Valley

Wenguang's father, General Yang Zongbao, has been appointed to lead the King's army to fight off invaders in Western Xia. Left at home, Wenguang studies the family book of martial arts techniques, at once astounded by the depth and complexity of authentic Yang-style skills and ashamed that he has not put in his best effort into learning them. As he contemplates the texts, news comes from the battlefield that Zongbao and his men are besieged in a valley. Wenguang and Qiniang set off to rescue him.

Act IV  
Zongbao  
Encourages His  
Son

Unfortunately, Wenguang and Qiniang arrive too late to save Zongbao. When Wenguang reaches the valley, he is met by the spirit of his father, who has been killed by the King of Western Xia. Devastated, Wenguang expresses shame and regret that he has failed to be a true Yang warrior. But Zongbao's spirit offers words of encouragement: As long as Wenguang puts his heart into his training and learns to borrow from other styles, he will eventually become a formidable warrior and a leader of his clan. As dawn breaks, Zongbao helps Wenguang escape the valley. And before bidding farewell, exhorts his son to keep the family legacy alive.

藝術及製作團隊

Artistic and Production Team

監製、導演	鍾珍珍*	Producer and Co-director	Naomi Chung*
導演、編劇、編曲	黎耀威	Co-directors, Script and Music Arrangement	Keith Lai
	黃寶萱		Janet Wong
演員		Cast	
黎耀威 飾	楊繼業 (楊令公)	Keith Lai as	Yang Jiye
	楊宗保		Yang Zongbao
黃寶萱 飾	楊七娘 (杜金娥)	Janet Wong as	Yang Qiniang (Du Jiner)
吳立熙 飾	楊文廣	Ng Lap-hei as	Yang Wenguang
沈栢銓 飾	楊洪	Shum Pak-chuen as	Yang Hong
	王文		Wang Wen
音樂團隊		Musicians	
音樂領導	毛奕俊	Ensemble Leader	Mao Yijun
擊樂領導	陳定邦	Percussion Ensemble Leader	Chan Ting-pong
樂師	何卓晉	Musicians	Chen Yifan
	梁淑妍		Ho Cheuk-chun
	陳一凡		Lai Ka-wai
	黃婉苓		Leung Shuk-in
	黎家維		So Siu-fun
	鍾詩玲		Wong Yuen-ling
	蘇紹勳		Zhong Shi-ling
技術總監		Technical Director	Rae Wu*
舞台設計	黃逸君	Set Designer	Wong Yat-kwan
燈光設計	蕭健邦	Lighting Designer	Leo Siu
音響設計	溫新康	Sound Designer	Wan San-hong
錄像設計	方曉丹	Video Designer	Dan Fong
助理監製	李嘉隆*	Assistant Producer	Peter Lee*
製作經理	馮之*	Production Managers	Fung Chi*
	關迪恩*		Cherry Kwan*
舞台監督	吳紫靈	Stage Manager	Ng Tsz-ling
技術統籌	吳逸堅	Technical Coordinator	Ng Yat-kin
監製助理	高培琛*	Producer's Assistants	Sam Ko*
	陳洛瑤*		Eunis Chan*
助理舞台監督	呂婉儀	Assistant Stage Managers	Lui Yuen-yee
	梁銘浩		Leung Ming-ho
	陳詩勤		Chan Sze-kan
製作電機師	李天立	Production Electrician	Lee Tin-lap
錄像控制	張孝維	Video Operator	Cheung Hau-wai
服裝整理	楊軍豪	Wardrobe	Yueng Kwan-ho
	馮愛華		Fung Oi-wah
	黃志光		Wong Chi-kwong
	郭金儀		Kwok Kam-yee

\* 西九文化區職員

Staff of West Kowloon Cultural District



# 霸王別姬

(新編)

戲曲中心製作：小劇場粵劇

Xiqu Centre Original  
Production:

Experimental  
Cantonese Opera

## FAREWELL MY CONCUBINE

(New Adaptation)



四度獲獎劇目載譽重演  
細膩刻劃西楚霸王的悵然回眸

Award-winning production shedding new light  
on Cantonese opera

小劇場粵劇《霸王別姬》(新編)為戲曲中心首部委約作品，糅合傳統與創新意念，結合傳統粵劇表演程式及當代舞台設計，細膩地刻劃項羽與虞姬之情，及訴說西楚霸王項羽面對江山美人盡失之際的悵然回眸，同時創作團隊祈望能給觀眾展現粵劇從古到今的風格。此劇曾獲邀參與亞洲多個城市之藝術節，屢獲殊榮。

垓下，深秋蕭涼，西楚霸王意氣盡。楚歌四起，戰馬悲嘶，項羽大勢已去。沙場月下，英雄末路，虞姬自刎訣別。面對烏江，霸王彷彿聽見虞姬寄語勉勵，留待有用之身，伺機東山再起；又看見將士亡魂要求拚死一戰。一切徘徊於虛實之間……

2022年北京紀念中國小劇場戲劇40周年系列活動  
中國當代小劇場戲劇40年影響力榜單之

40台劇目獎

The 40<sup>th</sup> Anniversary of Experimental Theatre in China  
The 40 Most Influential Experimental Theatre  
in Contemporary China



2018年及2019年北京當代小劇場戲曲藝術節

優秀劇目獎

Xiqu Opera Black Box Festival (Beijing)  
Honorary Credential Award



2018年中國（北京）演藝博覽會

2017年度最佳小劇場戲曲獎

China (Beijing) Performing Arts Expo  
2017 Best Experimental Xiqu



21.10.2023

7:30pm

22.10.2023

3:00pm

戲曲中心 排演室1

演出長約1小時15分鐘，不設中場休息

Studio 1, Xiqu Centre

Approximately 1 hour and 15 minutes without intermission

Blending traditional Cantonese opera techniques with contemporary stage and lighting design, this ground-breaking adaptation reimagines the last moments of a hero caught between reality and illusion.

The Xiqu Centre's first commissioned work has received rave reviews for performances in various cities in Asia.

In the bleak cold of autumn, Xiang Yu, the self-proclaimed "Overlord of Western Chu", realises he faces defeat. As the moon rises, and the sombre mood augurs his downfall, his heartbroken lover Concubine Yu bids farewell before taking her own life with his sword. As he sits, distraught, by the bank of the Wu River, Xiang Yu hears the voice of his dead lover and the spirits of slain soldiers urging him to fight to the end.

本節目由戲曲中心委約及製作

This programme is commissioned and produced by  
the Xiqu Centre



小劇場粵劇《霸王別姬》(新編)以傳統粵劇故事為藍本切入，逐漸演變至近代粵劇的演出風格，在堅守的傳統上以創新點綴，劇中三人角色猶如展示了粵劇的過去、今世與未來，反映了青年粵劇演員對傳統戲曲的未來展望，向觀眾呈現粵劇的流變與發展，為戲曲的未來發掘全新方向。

全劇在劇本編排上，依循霸王項羽的時間線，從霸王回營到四面楚歌，再從虞姬舞劍到霸王自刎，層層遞進，將悲劇逐級引向高潮。整部戲曲偏向著重霸王項羽的內心想法，而非以虞姬作主線，集中刻劃霸王與虞姬之情，為觀眾呈現《霸王別姬》新的敘事面向。

故事以傳統粵劇表演程式「走四門」、「跳大架」作為序幕，並以「中州韻」演繹，配合粵劇鑼鼓，保留傳統精髓，顯示年輕戲曲演員銳意創新而又不忘傳統，繼承於根底，創新於無形。舞台上的一桌兩椅雖然簡單乾淨，實則蘊含著不簡單構思的感覺，配合近代音樂、燈光的運用等貫穿全劇，令此劇增添不少時代感。音樂上，在項羽入帳與虞姬對飲的情節中，編者逐漸糅合當代粵劇特色，如梆黃交替、小曲牌子穿插運用，並以「廣州話」作為唱念基礎；中段將舞台交給樂師們，演繹一幕兩軍大戰的場口，讓觀眾有如置身於戰場一樣；及後的〈烏騅〉及〈烏江自刎〉兩節，不僅加強霸王項羽、虞姬及士兵的心理刻劃，更透過創作新曲，嘗試在傳統旋律上加以推進。演員為了力求達致表演更上一層，不斷嘗試創新，加插了特別的身段及舞蹈形體動作，將角色營造得更立體。

由霸王回營掀起序幕，一幕幕與虞姬的對飲當歌，到後來霸王在英雄末路時表現出悲壯之氣，虞姬義無反顧自刎殉情之淒美，烘托出項羽有血有淚的形象，不再只是一個敗走烏江、心靈脆弱的悲劇英雄。故事最後更留有伏筆，值得讓觀眾去思考霸王的最終抉擇和編者的心思。整部作品以粵劇傳統及創新交替出現的手法演繹，一方面保留了傳統粵劇的套路及唱腔，以此展示創作團隊對傳統粵劇演繹技法的秉承與尊重，另一方面則表現對粵劇的鋪排或情節能產生無限的可能。



The Xiqu Centre's first commissioned work, *Farewell My Concubine* (New Adaptation) blends Cantonese opera traditions and bold innovations, blazing a new trail for a centuries-old art form as part of our mission to transcend traditional frameworks, explore new and original works and forge a new direction for Cantonese opera.

In this reimagining of the historic tragedy, told from the perspective of warlord Xiang Yu, we follow the hero's downfall, from the siege and defeat of his troops, to his final farewell with his lover and subsequent suicide – each scene pushing him deeper into despair.

The work opens with the entry of Xiang Yu and a prelude demonstrating traditional Cantonese opera performance skills. The minimalist set, a contemporary take on the traditional “one table, two chairs” stage setup, is complemented by modern lighting design, with spotlights used to accentuate Xiang Yu's isolation. Throughout the production, songs are sung in a combination of archaic Central Plains Mandarin (*guanhua*) and contemporary Cantonese, with tunes played by a traditional Cantonese opera *luo gu* (gongs and drums) ensemble. When Xiang Yu bids farewell to his consort, the performers adopt contemporary bangzi and erhuang singing styles while performing *xiaoqu* (folk tunes) in the archaic dialect. In the final scenes, the introduction of contemporary melodies accentuate Xiang Yu's psychological turmoil.



### 第一場 第一節 回營

此節以古老粵劇唱腔，「中州韻」（又稱「桂林官話」）。表演方面，項羽出場的套路（「跳大架」及「走四門」），虞姬上場時所唱的「中板」及大鑼鼓運用，充滿傳統粵劇的特色。

### 第一場 第二節 楚歌

這節主要表現當代粵劇特色，語言亦由「桂林官話」轉變為「廣州話」。曲牌上，不只有傳統梆黃，更有小曲〈落花天〉及南音等，展現粵劇曲牌及板腔靈活多變的一面。

### 第一場 第三節 烏騅

將士透過戲曲身段表達楚營軍心大亂的情況。新編〈垓下歌〉與虞姬所演唱的新曲是在傳統旋律上的推進。刪去虞姬舞劍及改動了虞姬自刎的情節，是在傳統上大膽調整，嘗試從另一個角度突顯人物形象。

### 第二場 烏江自刎

項羽上場的「鑼邊花」以抽象形式，糅合霸王殺出重圍的感覺。全節均以新曲為骨幹，配合霸王敗走烏江的心理掙扎，當中與士兵的武打身段，描寫二人出生入死，患難與共，加強了彼此的情義。虞姬與士兵均代表了霸王的心魔，獨特的表演風格展示項羽的最終抉擇。

### Act I, Scene 1 Return to the Camp

This scene is sung in the archaic singing style using Central Plains Mandarin (*Zhongzhouyun* or *Guilin guanhua*, the language of the Guilin officials). Although contemporary Cantonese opera is sung in Cantonese, singing and delivery of lines in *guanhua* is still part of an artist's basic training.

Two elements reflect the traditional features of the genre: Xiang Yu's entrance, involving a set of formulaic movements and footwork known as *tiaodajia* and the directional moves of *zousimen* (approaching the "four doors" or four corners of the stage); and the entrance of his consort, Concubine Yu, involving an aria sung in the *zhongban* pattern (moderate tempo) against a rousing background of gongs and drums.

### Act I, Scene 2 The Song of Chu

In contrast to Scene 1, this segment is sung in Cantonese and features elements of contemporary Cantonese opera. The set tune patterns include *banghuang* (the vocal and phrasing style typically used in Cantonese opera), short *luohuatian* tunes (popular Cantonese music from the early 20th century) and *nanyin* (Cantonese narrative singing), demonstrating a range of traditional singing styles.

### Act I, Scene 3 The Black Stallion

In this scene, stylised traditional gestures are used to express the agitation of the troops as they are tricked into believing that defeat is imminent. The new arrangement of *The Song of Gaixia* and the composition sung by Concubine Yu are elaborations on traditional melodies, in additions, the bold staging of her suicide add a new perspective on her character.

### Act II Suicide by the Wu River

This scene showcases a number of innovative directorial uses of set, lighting and sound. The rousing *luobianhua* percussion (the gongs and drums used when a general enters battle) that accompanies Xiang Yu's entrance is an unusual abstract device that highlights his urgent desire to avoid defeat. New melodies are also used to reflect Xiang Yu's psychological anguish as he is visited by the voices of the dead, as well as a unique acting style that foreshadows his ultimate choice.

藝術及製作團隊

Artistic and Production Team

監製	鍾珍珍*	Producer	Naomi Chung*
導演、編劇、編曲	黎耀威 黃寶萱	Co-directors, Script and Music Arrangement	Keith Lai Janet Wong
演員		Cast	
黎耀威 飾	項羽	Keith Lai as	Xiang Yu
黃寶萱 飾	虞姬	Janet Wong as	Yuji (Concubine Yu)
吳立熙 飾	馬童	Ng Lap-hei as	Groom
	士兵		Soldier
音樂團隊		Musicians	
音樂領導	毛奕俊	Ensemble Leader	Mao Yijun
擊樂領導	陳定邦	Percussion Ensemble Leader	Chan Ting-pong
樂師	何卓晉	Musicians	Chen Yifan
(依筆劃序排名)	梁淑妍	(In alphabetical order)	Ho Cheuk-chun
	陳一凡		Lai Ka-wai
	黃婉苓		Leung Shuk-in
	黎家維		So Siu-fun
	鍾詩玲		Wong Yuen-ling
	蘇紹勳		Zhong Shi-ling
技術總監	胡偉聰*	Technical Director	Rae Wu*
舞台設計	黃逸君	Set Designer	Wong Yat-kwan
燈光設計	蕭健邦	Lighting Designer	Leo Siu
音響設計	溫新康	Sound Designer	Wan San-hong
錄像設計	方曉丹	Video Designer	Dan Fong
助理監製	李嘉隆*	Assistant Producer	Peter Lee*
製作經理	馮之*	Production Managers	Fung Chi*
	關迪恩*		Cherry Kwan*
舞台監督	吳紫靈	Stage Manager	Ng Tsz-ling
技術統籌	吳逸堅	Technical Coordinator	Ng Yat-kin
監製助理	高培琛*	Producer's Assistants	Sam Ko*
	陳洛瑤*		Eunis Chan*
助理舞台監督	呂婉儀	Assistant Stage Managers	Lui Yuen-yee
	梁銘浩		Leung Ming-ho
	陳詩勤		Chan Sze-kan
製作電機師	李天立	Production Electrician	Lee Tin-lap
服裝整理	楊軍豪	Wardrobe	Yueng Kwan-ho
	馮愛華		Fung Oi-wah
	黃志光		Wong Chi-kwong

\* 西九文化區職員

Staff of West Kowloon Cultural District

# 閃石水鑽胸針

古飾今戴工作坊系列

Living Heritage Workshop Series

## Decorative Resin-stone Brooch



製作具戲曲配飾特色的時尚飾品 把傳統美學帶進日常生活

除了佈滿刺繡的華麗戲服，做工精細的配飾亦是戲曲造型的重要一環，令不同角色的扮相更精緻，甚至可反映其個性和身份。

藝術家吳施如會結合金銀絲細工等製作傳統中式飾物的技巧，教授大家利用金線、閃石等製作一個胸針，既帶有戲曲配飾的特色，又適合現代日常穿戴，讓大家以戲曲的美學點綴生活。

**Create a personalised, xiqu-inspired brooch and learn about the symbolic role of accessories in Chinese opera performances**

Some of the most eye-catching elements of xiqu performances are the elaborate costumes and accessories. Inspired by traditional designs and craftsmanship, they are worn to reflect the social status and personalities of the characters on stage.

In this fun, hands-on workshop, jewellery maker Ng Sze-yu guides participants to create a wearable, xiqu-inspired brooch decorated with colourful resin stones. Ng also shares insight into the inspiration behind the brooch design, and how traditional designs and techniques are used to create symbolic accessories for xiqu productions.

8.10.2023 2pm

戲曲中心 排演室5  
Studio 5, Xiqu Centre

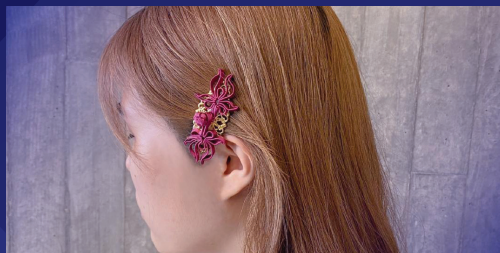
導師：吳施如  
Tutor: Ng Sze-yu

# 中式花鈕頭飾

古飾今戴工作坊系列

Living Heritage Workshop Series

## Chinese Flower Button Hair Clip



親手製作糅合傳統花鈕手工藝和現代藝術創意的髮夾

花鈕常見於傳統中國服飾，除有固定衣服及裝飾的用途，亦是身份象徵。戲曲戲服上，少不了各式各樣精緻小巧的花鈕，可說是畫龍點睛，亦突顯了不同角色的身份地位。

藝術家何詩雅會教授製作中式花鈕，並把這種傳統工藝融合現代設計，成為時尚並可日常配戴的頭飾，讓參加者認識中國傳統手工藝之餘，親身體驗承傳創新所迸發的創意。

**Create a xiqu-inspired flower button hair clip and learn how to combine traditional handicraft techniques and contemporary design**

Traditional Chinese flower buttons are decorative and practical. The designs and materials are also indicators of social status – a symbolic function often reflected in the design of traditional Chinese opera costumes.

In this fun, hands-on workshop, local artist Ho Sze-nga guides participants to create a personalised, xiqu-inspired flower button hair clip. Ho also shares insight into the inspiration behind traditional flower button designs, and how ancient techniques are used to create symbolic costumes and accessories for xiqu productions.

22.10.2023 2pm

戲曲中心 排演室5  
Studio 5, Xiqu Centre

導師：何詩雅  
Tutor: Ho Sze-nga





## 上海崑劇團

### Shanghai Kunqu Opera Troupe

上海崑劇團是國家重點保護和扶持的專業藝術表演團體，成立於1978年，首任團長為京崑藝術大師俞振飛，現任團長為青年崑劇表演藝術家谷好好。劇團行當齊全、陣容完備、群英薈萃，先後共有13人14度榮獲中國戲劇梅花獎、二人兩次獲中國文化藝術政府獎文華表演獎、21人28次獲上海白玉蘭戲劇表演藝術獎等。1986年榮獲文化部振興崑劇第一獎，被譽為是「一流劇團、一流演員、一流劇碼、一流演出」。

劇團以保護和傳承崑劇藝術為己任。自建團以來，搶救、整理演出近300齣精品傳統折子戲、近70部整本大戲，同時致力於藝術繼承，推動創作新劇碼，新劇碼曾多次獲頒國家級獎項。曾赴美國、亞洲及歐洲多國演出，以精彩的劇碼、精湛的演出為藝術追求，獲得海內外觀眾的高度評價和熱烈歡迎，享有盛譽。

The Shanghai Kunqu Opera Troupe was established in 1978. The first director was the Kunqu maestro Yu Zhenfei and the present director is Gu Haohao. The troupe's mission is to safeguard and transmit the art of Kunqu. Current troupe members include a number of accomplished artists, many of whom have won the Plum Blossom Award for Chinese Theatre. In 1986 the troupe was recognised with the Number One Award in Reviving Kunqu Opera by the Ministry of Culture. The troupe is recognised as a "first-class troupe".

Since its establishment, the troupe has re-enacted about 300 traditional excerpts and 70 full-length plays, as well as creating original new productions. The troupe's work has been recognised with a number of awards, including the National Theatre Arts Best Production Award, the Wenhua Award, the Chinese Theatre Award and the Chinese Kunqu Opera Arts Festival Outstanding Production Award. The troupe has toured Asia, the USA and Europe to wide critical acclaim.



## 廈門市金蓮陞高甲劇團

### Jin Liansheng Gaojia Opera Troupe of Xiamen City

前身是「天福興」高甲戲班。1931年，金門和同安蓮河的藝人重組。1953年，命名為「廈門市金蓮陞高甲劇團」，現活躍於閩南晉江一帶。劇團是中國內地首個赴金門演出的團體，觀眾人數達八萬人次，獲中央文化部表揚和國務院對台辦嘉獎。而遠赴菲律賓和香港的演出亦轟動一時。曾應邀參加慶祝澳門回歸祖國八周年暨澳門廈門聯誼會成立的演出。

劇團人才輩出，如國家一級演員及梅花獎得主吳晶晶、國家級「非物質文化遺產」傳承人紀亞福和陳炳聰等，在眾多戲劇匯演比賽中獲獎達百餘人次。劇團保留了不少傳統劇目，如《吳漢殺妻》、《櫃中緣》、《孟麗君》等，而創作的《金刀會》、《上官婉兒》、《阿搭嫂》獲多屆戲劇匯演優秀劇目獎等。1999年《金刀會》晉京慶祝中華人民共和國建國五十周年優秀劇目獻禮演出；2003年新編大型歷史劇《上官婉兒》榮獲第八屆中國戲劇節曹禺戲劇獎劇目獎及九個單項獎。

Jin Liansheng Gaojia Opera Troupe of Xiamen City was formerly known as "Tianfuxing" Gaojia Opera Troupe. In 1931, restructuring brought together two artist troupes from Jinmen (now Kinmen County) and Lianhe of Tong'an District respectively, and the group adopted its current name in 1953. Active mainly in southern Fujian and in the areas around Jinjiang city, the troupe was the first performing arts group from mainland China to perform in Kinmen County, now administered by Taiwan. The troupe's performance attracted an audience of 80 000, and won the troupe commendations from the Ministry of Culture of the People's Republic of China as well as the Taiwan Affairs Office of the State Council PRC. The troupe also performed in the Philippines and Hong Kong to enthusiastic reception, and was invited to perform at the festivities celebrating the 8th Anniversary of the Handover of Macau and the founding of the Macau Xiamen Overseas Association.





上海戲曲藝術中心

Shanghai Center of Chinese Operas

成立於2011年12月，以保護、傳承、創新、發展傳統戲曲藝術，並推動上海戲曲事業健康發展為目標；下轄上海京劇院、上海昆劇團、上海滬劇院、上海越劇院、上海淮劇團和上海評彈團。除眾多獲國家級藝術大獎的精品劇碼外，上海戲曲藝術中心還有強大的戲曲專業技術人才，包括多名國家級非物質文化遺產項目代表性傳承人，以及中國戲劇「梅花獎」和文化部「文華獎」得主。

Founded in December 2011, the Shanghai Center of Chinese Operas is a non-commercial public service institution aiming to promote, preserve, innovate and develop the traditional heritage of xiqu in Shanghai. The Center manages six main xiqu troupes in the city, namely the Shanghai Jingju Theatre Company, Shanghai Kunqu Opera Troupe, Shanghai Huju Theatre Company, Shanghai Yueju Theatre Company, Shanghai Huaiju Troupe and Shanghai Pingtan Troupe. In addition to its various award-winning plays at national level, the Shanghai Center of Chinese Operas also owns a strong network of professional talents across different xiqu disciplines, including numerous representative bearers of Intangible Cultural Heritage items at national Level as well as the many winners of China “Theatre Plum Blossom” Award and Wenhua Performance Award presented by the Ministry of Culture.

西九文化區製作團隊

West Kowloon Cultural District Production Team

總監製	鍾珍珍	Chief Producer	Naomi Chung
技術總監	胡偉聰	Technical Director	Rae Wu
助理監製	李嘉隆	Executive Producer	Peter Lee
製作經理	馮之	Production Managers	Fung Chi
	關迪恩		Cherry Kwan
監製助理	高培琛	Producer's Assistants	Sam Ko
	陳洛瑤		Eunis Chan
教育及拓展	鍾靜思	Learning and Participation	Jessie Chung
	陳凱茵		Belle Chan
	林曉漫		Tina Lam
市場推廣及宣傳	陳剛濤	Marketing and Promotion	Nick Chan
	梁穎		Ada Leung
	黃琬樺		Jennifer Wong
	張芷琳		Katrina Cheung
票務	林嘉雯	Ticketing	Kamen Lam
	朱言彬		Jason Chu
	吳勝利		Victor Ng
公關及傳訊	鄭係璇	Communications and Public Affairs	Diamond Cheng
	趙雅詩		Margaret Chiu
	黃霈銚		Enid Wong
	林穎妍		Michelle Lam
網頁製作	陳若冰	Website	Connie Chan
	李雅蓮*		Rosanna Lee*
編輯	陳穎賢	Editors	Cindy Chan
	黎家怡		Grace Lai
	曾子珮		Loretta Tsang
	姜慧*		Vikki Weston*
英文翻譯	周沫*	English Translators	Penelope Zhou*
	吳南森*		Nathan Woolley*
	朱亞雲*		Zhu Yayun*
場刊設計	製作3點3有限公司*	House Programme Design	3.3 Production Limited*

\* 合約式聘請參與是次製作

Contract-based engagement in this production

[www.westkowloon.hk](http://www.westkowloon.hk)



westkowloon



xiqucentre



westkowloon



西九文化區



西九戲曲中心



西九文化區



西九文化區