

中華
文化
節

CHINESE
CULTURE
FESTIVAL

新編粵劇

廣陵散

A New Cantonese Opera
Ancient Tune of Guangling



中國戲曲節
2026
CHINESE OPERA FESTIVAL

11-12.9.2026 7:30pm

(五Fri - 六Sat)

13.9.2026 2:30pm

(日Sun)

沙田大會堂演奏廳

Auditorium,
Sha Tin Town Hall

呈獻 Presented by



中華人民共和國香港特別行政區政府
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Culture, Sports and Tourism Bureau
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6 — 9.2026

節目詳情 Details



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粵劇 Cantonese Opera

粵劇又稱「廣東大戲」，早於清代晚期已流行於廣東一帶，以粵語演唱和唸白，流行於粵方言區如廣東、廣西、香港、澳門等地，充滿廣府地域色彩。

自形成以來，粵劇融合其他劇種的弋陽腔、崑腔及外省戲曲的腔調，以梆子和二黃為主要板腔音樂，行內稱為「梆黃」，再加入廣東民間的說唱及音樂，形成其獨特的藝術風格。今天的粵劇行當精簡為六柱制，即文武生、正印花旦、小生、二幫花旦、武生和丑生。

粵劇不單是一種表演藝術，亦會以地方酬神的「神功戲」形式出現，例戲為其特色之一，甚具社會文化價值。在發展過程中，粵劇中西並蓄，於 2006 年列入首批國家級非物質文化遺產名錄，更於 2009 年列入聯合國教科文組織人類非物質文化遺產代表作名錄。

Cantonese Opera, also known as Guangdong Drama, is a type of Chinese traditional opera popular since the late Qing dynasty in which the singing and spoken lines are delivered in the Cantonese dialect. This genre, predominantly popular in Cantonese-speaking regions, including Guangdong, Guangxi, Hong Kong and Macao, has a distinguished Cantonese regional flavour.

Since its formation, Cantonese Opera has integrated the *Yiyang* singing tone, *Kun* tone and the tones of other provincial operas, with *bangzi* and *erhuang* as the main singing patterns, collectively referred to as *banghuang* in the industry. With further injection of Cantonese traditional folk rap and music, it achieves its unique artistic style. The role types gradually evolved into six major roles, called the Six Pillars, namely *wenwusheng* (leading male) role, *huadan* (female), *xiaosheng* (young civil male), *erbang huadan* (supporting actress), *wusheng* (martial male) and *chou* (comic).

Beyond its role as a performing art, Cantonese Opera also serves as religious drama during thanksgiving rituals at *jiao* festivals, earning high praise for its social and cultural values. In recognition of its significance, Cantonese Opera was inscribed on the first list of Intangible Cultural Heritage at National Level in 2006, and on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009.

劇情介紹

曹魏末年，天下動盪不安。名士嵇康懷濟世之志，惟魏室衰微、司馬氏篡權，無奈退隱竹林。一夕，他夢得仙授絕世琴曲〈廣陵散〉，並獲知此曲始末及其不祥之兆。嵇康醒後，仍銳意苦練，終究掌握此曲的奧秘，欲借竹林雅聚之期，於諸友前初試，孰料鍾會不請自來，言語衝突間與其結怨。

時局更趨危急，司馬昭弑君另立新帝，並自立為晉王，權勢滔天，欲拉攏名士以鞏固皇權。嵇康摯友山濤因與司馬昭有親戚之誼，奉命邀請嵇康入仕，鍾會亦藉著才學獲重用。為避徵召，嵇康隱於市井，並與山濤絕交，卻因評理呂氏兄弟爭訟，得罪其兄長呂巽。呂巽勾結鍾會誣告嵇康，司馬昭本就忌憚其名望，遂借刀殺人。嵇康因義直言而身陷囹圄，三千太學生求赦不果。刑場之上，他從容撫琴奏出〈廣陵散〉，弦斷魂銷，惟風骨長存天地。



Synopsis

In the waning years of the State of Wei, the realm is beset by unrest and political strife. The famed scholar Ji Kang cherishes the ambition to bring order to the world; yet the reign of Wei declines, while the Sima clan usurps power. With no recourse, he withdraws into seclusion among the bamboo groves. One night, he dreams of an immortal who imparts to him a piece of *qin* music that is out of this world – *Ancient Tune of Guangling*. He is also told both its origins and the ominous fate entwined with it. Upon waking, Ji Kang devotes himself to mastering the piece, and at last unravels its hidden codes. He intends to give the piece its first sounding before his friends, so he calls a gathering of kindred spirits in the bamboo grove. Yet Zhong Hui arrives uninvited. In the clash of words that follows, animosity grows.

Soon the political situation worsens. Sima Zhao murders the sovereign and installs a new emperor, styling himself Prince of Jin, his authority towering above all. Seeking to consolidate his rule, he endeavours to draw celebrated literati into his service. Ji Kang's close friend Shan Tao, who is a relative of Sima Zhao, is ordered to summon him to office. Zhong Hui also rises in favour through his talents. To evade conscription, Ji Kang conceals himself among the common folks and severs ties with Shan Tao. Yet, in adjudicating a dispute between the Lü

brothers, he incurs the resentment of the elder, Lü Xun, who conspires with Zhong Hui to bring false charges against him. Sima Zhao,

long wary of Ji Kang's renown, seizes the chance to strike by another's hand. Thus Ji Kang, steadfast in righteousness and unbending in speech, is thrown into prison. Three thousand students petition for his pardon, but in vain. At the place of execution, he remains calm, takes up the *qin*, and plays *Ancient Tune of Guangling* one last time. As the strings break, his mortal soul departs. Yet his lofty morals and integrity endure among posterity.



編劇的話

粵劇《廣陵散》編後 —胡國賢

亂世如何活 眾生誰可脫
君臣兩倒顛 鹿鼎群爭奪
在野竹林歌 入朝蘆席割
馳車哭路窮 獻策求名渴
諤諤痛嵇康 廣陵從此抹

Postscript to the Cantonese Opera *Ancient Tune of Guangling* — Woo Kwok-yin

In an age of turmoil, how may one endure?
Among all beings, who may seek refuge?
Lord and ministers overturned, uprising never cease;
Like hunting stags in a contest, all contend for the cauldron of power.
In the political wilderness, tunes rise from the bamboo grove;
At court, reed mats are cut to signify break offs.
Despite numerous carriage rides, all roads lead to nowhere;
Eager to offer strategies, striving for a name or two.
Alas for Ji Kang, upright in remonstrance,
From that tragic hour on, *Tune of Guangling* can be heard no more

Word from the Playwright

〈廣陵散〉為古琴曲，今已失傳。此曲與魏晉名士嵇康之關係，亦詳見於正史；其間觸及之複雜人性與政治鬥爭，更教人扼腕。

余乃試以傳統梆黃與曲牌為主，配以精簡佈局、典雅用詞，以期去蕪存菁，重現當時亂局世情。惟盼於保存粵藝傳統、弘揚中華文化之餘，更能為不同年齡層觀眾，提供堪作「興觀群怨」之反思與回味。

The *Ancient Tune of Guangling* was a composition for the *qin*, now long lost to the world. Its association with the honoured literati Ji Kang during the Wei-Jin period is recorded in the historical archives. Within that narration the entanglements of human nature and the cruelties of political strife are laid bare — matters that still compel a sigh of lament.

I have therefore ventured to revitalise the story, drawing chiefly upon the traditional *bang-huang* melodic system and established *qupai* (set tune-patterns), while adopting a spare dramaturgy and an elevated, classical diction, seeking to refine and distil, to cast aside the superfluous and preserve the essential, so as to evoke once more the ways of the world at the time. I hope that,

while contributing to the preservation of the Cantonese operatic tradition and the furtherance of Chinese culture, this work may also offer audiences of all generations something that may, in the spirit of the ancient dictum, 'stir the emotions, sharpen observation, foster fellowship, and give voice to grievance,' thereby leaving space for reflection and reminiscent.



序 幕	夢 授	Prelude	<i>Dream Initiation</i>
第一場	雅 聚	Scene 1	<i>The Gathering</i>
第二場	納 士	Scene 2	<i>Recruiting Talent</i>
第三場	絕 交	Scene 3	<i>The Letter of Severance</i>

中場休息 15 分鐘 Intermission of 15 minutes

第四場	評 呂	Scene 4	<i>Judging the Lü Brothers</i>
第五場	招 禍	Scene 5	<i>The Snare</i>
第六場	終 曲	Scene 6	<i>The Final Tune</i>

節目長約 2 小時 45 分鐘，包括中場休息 15 分鐘

Running time of the performance is approximately 2 hours and 45 minutes,
including an intermission of 15 minutes

主演 Cast

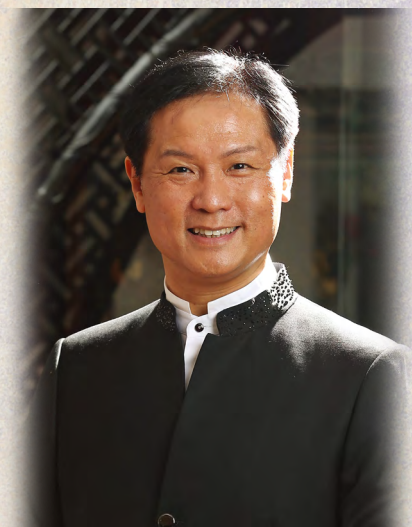
嵇 康 Ji Kang	: 龍貫天 Loong Koon-tin
曹 氏 Lady Cao	: 鄧美玲 Tang Mi-ling
山 濤 Shan Tao	: 阮兆輝 Yuen Siu-fai
司馬昭 Sima Zhao/ 古 人 The Immortal	: 廖國森 Liu Kwok-sum
王元姬 Wang Yuanji	: 文雪裘 Man Shuet-kau
鍾 會 Zhong Hui	: 杜詠心 To Wing-sum
阮 籍 Ruan Ji/ 呂 巽 Lü Xun	: 吳立熙 Ng Lap-hei
呂 安 Lü An	: 袁偉傑 Yuen Wai-kit
家 婢 Maid	: 司徒凱誼 Szeto Hoi-yee

主要演員 Main Cast

龍貫天 Loong Koon-tin

資深粵劇文武生，曾隨劉洵、朱毅剛、劉永全、任大勳等習藝。多年來參與多個大型粵劇製作，並赴大灣區、星馬及海外交流演出。先後參與創作多個新編粵劇劇目，並灌錄多首名曲。除粵劇演出外，曾參與舞台劇、戲曲音樂劇及電視劇等演出。2012年至今，擔任香港八和會館油麻地戲院場地夥伴計劃「優越新秀粵劇傳承計劃」（前「粵劇新秀演出系列」）藝術總監。現為香港八和會館

主席、香港粵樂曲藝總會主席、康文署演藝專責委員會（中國傳統表演藝術）主席、廣東省劇協委員及擔任多粵劇相關公職。2021年榮獲香港藝術發展局頒發「藝術家年獎」。先後於2016年及2024年獲香港特別行政區政府頒發榮譽勳章及銅紫荊勳章。



Loong Koon-tin is a veteran Cantonese Opera actor performing *wenwusheng* (leading male) roles. He was trained, at various stages of his career, under Liu Xun, Chu Ngai-kong, Lau Wing-chuen, and Yam Tai-fan. Over the years, he has participated in numerous Cantonese Opera spectacles and has performed in the Greater Bay Area, Singapore, Malaysia, and other parts of the world. He has also been involved in creating new Cantonese Operas and cutting recordings of popular Cantonese operatic arias. In addition to Cantonese Opera performances, Loong's repertoire includes stage plays, musical theatre, and television dramas. Since 2012, he has served as the Artistic Director of the Elite Young Talents Cantonese Opera Legacy Program (former Cantonese Opera Youth Talent Showcase) under the Yau Ma Tei Theatre Venue Partnership Scheme organised by the Chinese Artists Association of Hong Kong. He is currently chairman of the Chinese Artists Association of Hong Kong, the Hong Kong Cantonese Music and Artistes General Association, Art Form Sub-committee (Chinese Traditional Performing Arts) of the Leisure and Cultural Services Department, and a member of the Guangdong Province Theatre Association, while taking up various public positions related to Cantonese Opera. He was named "Artist of the Year" by the Hong Kong Arts Development Council (HKADC) in 2021, and was presented with the Medal of Honour in 2016 and the Bronze Bauhinia Star in 2024 by the Government of Hong Kong Special Administrative Region (HKSAR).

鄧美玲 Tang Mi-ling

工旦角。生長於粵劇世家，受家中長輩梁漢威、梁少芯、文千歲等薰陶。受訓於香港八和粵劇學院及漢風粵劇研究院，獲王粵生等名宿悉心教導。其後曾追隨陳永玲、胡芝風、梁谷音、王芝泉、劉秀榮及刑金沙等京昆藝術家學藝。唱功方面求教於子喉唱家陳慧玲。更獲資深粵劇表藝術家陳笑風收為入室弟子。近年致力製作新劇，包括《還魂記夢》、《李清照》、《新編倩女幽魂》、《孔子之周遊列國》及《玉簪記》等。



Tang Mi-ling specialises in *dan* (female) roles. Born into a Cantonese Opera family, she was exposed to the influence of her family's elders Leung Hon-wai, Leung Siu-sum and Man Chin-sui. She was trained at the Cantonese Opera Academy of Hong Kong and the Hon Fung Cantonese Opera Institute, studying under Cantonese Opera virtuoso Wong Yuet-sang. She then furthered her training with distinguished Peking Opera and *Kunqu* artists including Chen Yongling, Hu Zhifeng, Liang Guyin, Wang Zhiquan, Liu Xiurong and Xing Jinsha, and studied vocal performance with *zihou* (falsetto) singer Chan Wai-ling. She was also a formal disciple of renowned Cantonese Opera artist Chan Siu-fung. In recent years, she has devoted herself to creating and producing new works, including *Recollection of Dreams*, *Li Qingzhao*, *A Ghost Story Retold*, *The Peregrinations of Confucius* and *Tale of the Jade Hairpin*.

阮兆輝 Yuen Siu-fai

七歲開始從藝，初為電影童星，繼而踏上粵劇舞台。啟蒙老師為粵劇名宿新丁香耀，後拜名伶麥炳榮門下，又隨袁小田學習北派，從劉兆榮、黃滔、林兆瑩學唱，更精研廣東說唱之南音。多年來獲獎無數，包括2014年獲香港特別行政區政府頒發銅紫荊星章，2026年獲銀紫荊星章；又獲香港藝術發展局在2016年頒發傑出藝術貢獻獎，及在2025年頒發終身成就獎。



Yuen Siu-fai began his performing career at age seven as a child actor in films before turning to Cantonese Opera. He was first trained under the virtuoso Sunting Heung-yiu, later became a formal disciple of the celebrated performer Mak Bing-wing. He also learnt martial arts from Yuen Siu-tien and refined his vocal technique under Lau Siu-wing, Wong To and Lam Siu-lau. He is especially known for his mastery of *nanyin* (southern tunes), a narrative singing tradition within the Cantonese music system. His many honours include the Bronze Bauhinia Star and Silver Bauhinia Star from the Government of HKSAR in 2014 and 2026 respectively, the Award for Outstanding Contribution in Arts in 2016 and the Life Achievement Award in 2025 from HKADC.

廖國森 Liu Kwok-sum

工武生。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。隨後加雛鳳鳴劇團，曾參演《辭郎州》、《李後主》、《再世重溫金鳳緣》、《英烈劍中劍》、《蝶影紅梨記》等，又隨團前往美、加及澳洲等地演出。近年經參與本港各大劇團擔任武生。2015年獲前民政事務局局長頒發嘉許狀。



Liu Kwok-sum specialises in *wusheng* (martial male) roles. A member of the first cohort of the Cantonese Opera Academy of Hong Kong, he studied Northern-style operatic martial techniques with Yam Tai-fan and vocal performance with Wong Yuet-sang. He later joined the Chor Fung Ming Cantonese Opera Troupe, appearing in productions such as *Island of Farewell*, *The Last Emperor of Southern Tang*, *Marrying the Sister-in-Law*, *The Sword of the Valiant* and *Butterfly and Red Pear Blossom*. He had also joined the troupe's touring performances in the United States, Canada and Australia. In recent years, he has frequently performed *wusheng* (martial male) roles with major Cantonese Opera troupes in Hong Kong. In 2015, he received a Certificate of Commendation from the former Secretary for Home Affairs.



文雪裘 Man Shuet-kau

工花旦、刀馬旦。已故梁鳴聲師傅之入室弟子，曾跟隨許堅信、何家耀、朱小冰及胡錦輝等學藝，後得陳劍烽給予職業演出機會及演藝培訓。近年主要參演香港八和會館—油麻地戲院場地伙伴「優越新秀粵劇傳承計劃」，亦參與各大劇團演出。2016 年獲選為「西九戲曲中心粵劇新星」。

Man Shuet-kau specialises in *huadan* (female) and *daomadan* (sword-wielding and riding female) roles. A formal disciple of the late Leung Ming-shing, she was also trained under Hui Kin-shun, Ho Ka-yiu, Chu Siu-bing and Wu Kam-fai, and later received professional performance opportunities and artistic training from Chan Kim-fung. In recent years, she has regularly appeared in the Yau Ma Tei Theatre Venue Partnership Scheme – Elite Young Talents Cantonese Opera Legacy Program, organised by the Chinese Artists Association of Hong Kong, while also performing with major Cantonese Opera troupes in Hong Kong. In 2016, she was selected as one of the ‘Rising Stars of Cantonese Opera’ by the Xiqu Centre of West Kowloon.



杜詠心 To Wing-sum

粵劇生角演員及編導、藝術及文化管理碩士。曾獲第十九屆香港藝術發展獎「藝術新秀獎(戲曲)」及第三屆粵劇金紫荊獎「優秀年青演員獎」。四歲初踏台板，獲譽為粵劇神童，師承粵名伶李龍。曾跟隨蔡正仁、關世振、劉洵、阮兆輝、韓燕明、楊麗紅、黃綺雯及黃榮嘉等學習。除粵劇演出外，亦積極參與舞台劇及粵劇幕後創作與製作。2013年創立詠雛昇劇團，現為香港青苗粵劇團及西九茶館劇場新星劇團成員。現任香港八和會館第四十一屆理事，致力於粵劇推廣及教育工作。



To Wing-sum specialises in *sheng* (male) roles. She is also a Cantonese Opera playwright and director and holds a Master's degree in Arts and Cultural Management. Her honours include the Award for Young Artist (*Xiqu*) at the 19th Hong Kong Arts Development Awards and the Outstanding Young Performer Award at the 3rd Cantonese Opera Golden Bauhinia Awards. She made her stage debut at the age of four and was acclaimed as a Cantonese Opera child prodigy. She was trained under the renowned Cantonese Opera artist Lee Lung, as well as Cai Zhengren, Guan Shizhen, Liu Xun, Yuen Siu-fai, Hon Yin-ming, Yeung Lai-hung, Wong Yee-man and Wong Wing-ka. Beyond performing, she is active in theatre and Cantonese Opera creation and production. In 2013, she founded the Rising Talent Opera Troupe. She is currently a member of the Hong Kong Young Talent Cantonese Opera Troupe and the Tea House Rising Stars Troupe. She also serves on the 41st Executive Committee of the Chinese Artists Association of Hong Kong and is committed to promoting Cantonese Opera and opera education.

吳立熙 Ng Lap-hei

工小武。畢業於香港八和粵劇學院青少年粵劇演員訓練課程，自小隨黃綺雯習唱粵曲，先後跟隨楊明、周鎮邦、關世振、何家耀及蔡之歲學習京崑身段和古老粵劇排場。2011年榮獲林百欣盃粵劇折子戲組比冠軍、全港青年學藝粵曲比賽冠軍及獲香港藝術發展局頒發第十四屆香港藝術發展獎—藝術新秀獎（戲曲）（2019年）。現為康文署演藝專責委員會（中國傳統表演藝術）委員及香港八和會館總務組主任。



Ng Lap-hei specialises in *xiaowu* (young martial male) roles. He graduated from the Course for Young Cantonese Opera Performers at the Cantonese Opera Academy of Hong Kong. He began studying Cantonese operatic singing with Wong Yee-man at a young age, and was later trained in Peking Opera and *Kunqu* movement techniques, as well as traditional Cantonese Opera performance conventions, under Yeung Ming, Zhou Zhenbang, Guan Shizhen, He Jiayao and Tsai Chih-wei. In 2011, he won the Lim Por Yen Trophy Cantonese Opera Excerpt Division and the Hong Kong Youth Cultural and Arts Competition in Cantonese Opera. In 2019, he received the Award for Young Artist (*Xiqu*) at the 14th Hong Kong Arts Development Awards. He is currently a member of the LCSD Art Form Sub-committee (Chinese Traditional Performing Arts), and serves as Head of the General Affairs Group of the Chinese Artists Association of Hong Kong.

主要創作人員

Main Creative Personnel

編劇

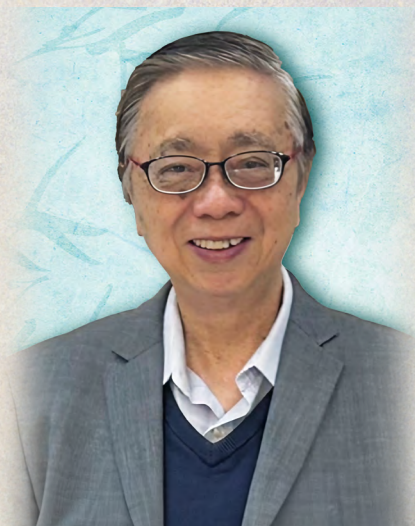
Playwright

胡國賢 Woo Kwok-yin

香港新詩作家及教育工作者，畢業於香港大學中文系文學碩士，曾任《文社線》、《學苑》及《詩風》編輯。近年開始創作粵曲和粵劇，先後創作《孔子之周遊列國》及《桃谿雪》等粵劇。粵曲《少陵秋興》榮獲 2020 年全港粵曲創作比賽金獎。

Woo Kwok-yin is a Hong Kong poet and educator who holds a Master of Arts in Chinese Language and Literature from

the University of Hong Kong. He previously served as editor for *Man Se Sin (Literary Society Line)*, *Undergrad* and *Sze Fung*. In recent years, he has turned to writing Cantonese operatic songs and Cantonese Operas, including *The Peregrinations of Confucius* and *Snow on the Peach Blossom Creek*. His Cantonese operatic song *Shaoling's Autumn Meditations* won the Gold Award at the 2020 Hong Kong-wide Cantonese Operatic Song Composition Competition.



藝術總監及導演

Artistic Director and Director

梁煒康 Leung Wai-hong

少年時於父親梁漢威之漢風粵劇研究院學藝，努力秉承其改革粵劇之精神；蒙郭錦華教授基本功、賈君祥教授淨角身段及拜高潤權門下學習鑼鼓，近年隨阮兆輝學習傳統粵劇排場演藝精髓，專注向丑生行當發展。曾參演「龍劍笙《紫釵記》」(2015) 及「龍劍笙《牡丹亭驚夢》」(2017)。除幕前演出外，梁氏亦常有參與舞台監督、燈光佈景設計、音樂設計、導演等各範疇工作。曾任粵劇發展諮詢委員會委員及西九文化區諮詢委員會委員。2011 年與黎耀威及劉芷恩成立「吾識大戲」。



Leung Wai-hong studied at the Hon Fung Cantonese Opera Institute founded by his father Leung Hon-wai from an early age, and has strived to carrying forward his father's spirit in reforming Cantonese Opera. His training included learning basic skills from Guo Jinhua, *jing* (painted-face) role techniques from Jia Junxiang, and percussion from Ko Yun-kuen. In recent years, he has studied the traditional performance conventions and artistry of Cantonese Opera under Yuen Siu-fai, with a focus on developing his career in *chousheng* (comic male) roles. He has performed in *Lung Kim-sang: The Legend of the Purple Hairpin* (2015) and *Lung Kim-sang: The Peony Pavilion* (2017). In addition to performing on stage, he has also been actively involved in areas including stage management, lighting and set design, ensemble design and directing. He previously served as a member of both the Cantonese Opera Advisory Committee and the Consultative Panel of the West Kowloon Cultural District Authority. In 2011, he co-founded Canto Op with Lai Yiu-wai and Lau Tsz-yan.

擊樂領導 Percussion Leader : 麥嘉威 Mai Jiawei

音樂領導 Ensemble Leader : 陳小龍 Chan Siu-lung

燈光設計 Lighting Designer : 杜詠心 To Wing-sum

音樂設計 Ensemble Designer : 黃寶萱 Wong Po-huan

統籌 Coordinator : 杜韋秀明 To Wai Sau-ming, Marilyn

製作 Production :

龍飛制作有限公司 Super Talent International Limited

延伸活動 Extension Activities

3.9.2026 四 Thu | 晚上7:30pm

演前座談會

Pre-performance Talk

講者	龍貫天、鄧美玲、阮兆輝、胡國賢
Speakers	Loong Koon-tin, Tang Mi-ling, Yuen Siu-fai, Woo Kwok-yin
主持	杜韋秀明
Moderator	To Wai Sau-ming, Marilyn

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

13.9.2026 日 Sun | 演出後 After the performance

演後座談會

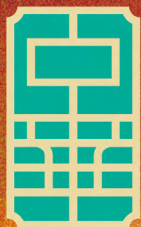
Post-performance Talk

講者	龍貫天、鄧美玲、阮兆輝、廖國森、文雪裘、吳立熙
Speakers	Loong Koon-tin, Tang Mi-ling, Yuen Siu-fai, Liu Kwok-sum, Man Shuet-kau, Ng Lap-hei
主持	杜詠心
Moderator	To Wing-sum

📍 沙田大會堂演奏廳
Auditorium, Sha Tin Town Hall

即場觀眾可留步參與，無須登記。
Audience members can participate without registration after the performance.





中華文化節

CHINESE
CULTURE
FESTIVAL

中國戲曲電影

Chinese Opera Films

- 12/8 京劇《野豬林》(1962)
Peking Opera *The Boar Forest*
- 19/8 京劇《秦香蓮》(1964)
Peking Opera *The Case of Killing Chen Shimei*
- 26/8 京劇《武松》(1963)
Peking Opera *Wu Song*
- 9/9 京劇《楊門女將》(1960)
Peking Opera *The Lady Warriors of the Yang Family*
- 16/9 豫劇《穆桂英掛帥》(1958)
Yu Opera *Mu Guiying Takes Command*
- 7:30pm 香港電影資料館電影院
Cinema, Hong Kong Film Archive



戲曲 電影 欣賞

CHINESE
OPERA
FILM SHOWS



粵劇電影

Cantonese Opera Films

- 15/8 《武松打虎》(1959)
Mo Chung Fights the Tiger
- 22/8 《紮腳樊梨花》(1960)
Fan Lei-fa
- 29/8 《楊門女將告御狀》(1961)
Lodging of a Complaint Before the Imperial Court by the Young Amazons
- 5/9 《寒江關》(1961)
The Chilly River Pass
- 19/9 《羅成叫關》(1962)
Law Shing at the Gate
- 7:45pm 香港太空館演講廳
Lecture Hall, Hong Kong Space Museum



CHINESE OPERA FESTIVAL

12.8-19.9.2026 7:30pm / 7:45pm

(三及六 Wed & Sat)

香港電影資料館電影院 Cinema, Hong Kong Film Archive
香港太空館演講廳 Lecture Hall, Hong Kong Space Museum

\$70

詳情 Details

www.ccf.gov.hk

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呈獻 Presented by



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

策劃 Organised by



康樂及文化事務署
Leisure and Cultural
Services Department



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE

主辦機構有權更改節目。
本節目內容不代表文化體育及旅遊局和康樂及文化事務署的意見。
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The programme does not represent the views of the Culture, Sports and Tourism Bureau
and the Leisure and Cultural Services Department.



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。為尊重表演者及其他觀眾，請保持安靜，避免交談、飲食或發出不必要的聲響。

節目進行期間請勿中途進場或離場。遲到及中途離座者須按工作人員指示，待中場休息或適當時候方可進場。演出期間，可於適當時間鼓掌，通常於一首曲目，一連串武術動作或一整幕演出後。

Dear Patrons,

Please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. In consideration of the artists and fellow audience members, please remain quiet and refrain from talking, eating or drinking or making unnecessary noise.

Please avoid entering or leaving the auditorium during the performance. Latecomers and those leave their seats during the performance will only be admitted during the intermission or at a suitable break as directed by venue staff.

Please applaud when it is appropriate during the performance. This is usually after a song, a series of martial movements and after the completion of a scene.

電子問卷
Questionnaire



謝謝蒞臨欣賞本節目。若您對這場演出或我們的文化節目有任何意見，請填寫 **電子問卷**。

您亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2741 2658。

Thank you for attending the performance. Please fill in the **e-questionnaire** to give us your views on this performance or on the LCSd cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2741 2658.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽以下網頁：www.lcsd.gov.hk/tc/artist

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: www.lcsd.gov.hk/en/artist

主辦機構有權更改節目及更換表演者。本節目內容及場刊所載的內容及資料不反映文化體育及旅遊局和康樂及文化事務署的意見。

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場刊資料由表演團體提供，由格致語言顧問有限公司及譯站言語服務公司翻譯。

House programme information provided by the arts group and translated by KCL Language Consultancy Limited and LingoHouse Language Services Company.

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