



CHINESE OPERA FESTIVAL

20.6-30.8

「嶺南餘韻」  
八大曲選段

*Reverberating Notes from South China*  
Highlights of the Eight Classic Pieces

8-9.7.2014

油麻地戲院劇院

Theatre, Yau Ma Tei Theatre

30-31.7.2014

沙田大會堂演奏廳

Auditorium, Sha Tin Town Hall



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





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# 「嶺南餘韻」八大曲選段

Reverberating Notes from South China  
Highlights of the Eight Classic Pieces

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**8-9.7.2014** (星期二至三Tue-Wed) **7:30pm**

《黛玉葬花》選唱 Excerpts from *Daiyu Buries Fallen Flowers*  
〈寶玉怨婚〉 *Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage*  
〈黛玉歸天〉 *Death of Lin Daiyu*  
〈寶玉哭靈〉 *Jia Baoyu Mourning Daiyu*  
《棄楚歸漢》選演 Excerpts from *Han Xin Defects to Han from Chu*  
〈漂母飯信〉 *Han Xin Accepting Food from the Washer Woman*  
〈追賢〉 *Xiao He Chases After Han Xin*

**30-31.7.2014** (星期三至四Wed-Thu) **7:30pm**

《百里奚會妻》選唱 Excerpts from *Baili Xi Reunited with His Wife*  
《辨才釋妖》選唱 Excerpts from *Monk Biancai Releases the Demon*  
〈衙齋夜讀〉 *Reading in the Study at Night*  
《六郎罪子》(全本演出) *Lulang Reprimands His Son* (Full-length opera)

演出長約2小時30分鐘 ( 括中場休息15 分鐘)  
Running Time: Approx. 2 hours and 30 minutes with a 15-minute intermission

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## ~ 延伸活動 Extension Activities ~

演出前座談會 - 「什麼是八大曲？」 Pre-performance Talk

**6.7.2014** (星期日 Sun) **2:30pm**

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

講者：梁素琴、梁之潔、李奇峰

Speakers : Leung So-kam, Leung Chi-kit, Li Kei-fung

主持：李奇峰

Moderator : Li Kei-fung

演出後座談會 - 「為什麼要演出八大曲？」 Post-performance Talk

**3.8.2014** (星期日 Sun) **2:30pm**

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

講者：梁素琴、梁之潔、李奇峰

Speakers : Leung So-kam, Leung Chi-kit, Li Kei-fung

主持：羅家英

Moderator : Law Kar-ying

( 粵語主講 In Cantonese )

# 獻辭



中國戲曲源遠流長，是彌足珍貴的文化瑰寶。康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，至今已踏入五周年。

今年戲曲節為觀眾呈獻八個劇種共十個節目，除了深受歡迎的京劇、崑劇、粵劇和越劇外，還有別具特色的地方劇種，包括福建梨園戲、廣東海豐白字戲、河南豫劇，以及首次來港演出的雲南滇劇。來自神州各地的舞台精英施展渾身解數，演出多個膾炙人口的劇目，呈現不同劇種的超卓技藝和獨特個性。

國寶級戲曲表演藝術家裴艷玲率領河北省京劇藝術研究院一眾演員，為今年戲曲節作開幕演出，以深厚造詣展現傳統戲曲的神韻和本源。越劇匯演呈獻小生四大流派的代表作，盛況空前。新編粵劇《搜證雪冤》結集古老排場程式編撰而成，重現傳統排場戲的精髓。粵劇界前輩梁素琴根據已故粵樂曲藝大師梁以忠遺下的錄音版本，重新整理古腔「八大曲本」，令這項幾近失傳的嶺南藝術得以保存下來。此外，戲曲節還會舉辦三十多項延伸活動，包括講座、戲曲電影欣賞、藝人談和專題展覽等，更誠邀多位著名學者和崑曲名家參與崑曲論壇和清唱會，讓觀眾從不同角度對素有「百戲之母」美譽的崑曲加深認識。

我衷心感謝來自內地及本港的藝術精英對「中國戲曲節」的鼎力支持，為我們帶來不可多得的戲曲藝術體驗。期望戲曲節繼續上演連場好戲，向觀眾展現中國戲曲的動人魅力。

祝願中國戲曲節圓滿成功！

A handwritten signature in black ink, reading '馮程淑儀' (Fung Shu-yee).

康樂及文化事務署署長馮程淑儀

2014年6月



## Message

Chinese opera is a precious cultural gem with a long history. To promote this traditional form of art, the Leisure and Cultural Services Department has been organising the Chinese Opera Festival since 2010.

This year's Festival presents ten programmes of eight operatic genres, ranging from the highly popular Peking Opera, Kunqu Opera, Cantonese Opera and Yue Opera to the exotic regional genres of Liyuan Opera of Fujian, Baizi Opera of Guangdong Haifeng, Yu Opera of Henan, as well as Dian Opera of Yunnan which is making its debut in Hong Kong. Top-notch artists from different parts of China will perform a wide repertoire of all-time favourites, demonstrating their superb skills and the uniqueness of these genres.

Honoured as a national treasure of China, celebrated actress Pei Yanling will be joined by the Peking Opera Research Centre of Hebei in the opening performance, capturing the essence and origin of traditional Chinese opera with their breathtaking virtuosity. For Yue Opera, the star-studded programme features representative works of the four *xiaosheng* schools (young male roles). The new Cantonese Opera production entitled *Investigation to Redress a Wrong* consists of different segments and is a revival of the genre of *Paichang* plays (formulaic plays). The "Eight Classic Pieces" re-arranged by Cantonese virtuoso Leung So-kam based on the recordings of Mr Leung Yee-chung, the late master of Cantonese song art, has helped preserve these invaluable musical pieces from falling into oblivion. Apart from stage performances, some 30 extension activities including talks, film shows, meet-the-artist sessions and thematic exhibitions will be organised. Renowned academics and Kunqu Opera masters will take part in a *Kunqu* forum and vocal concerts to give the audience a better understanding of Kunqu Opera - "the mother of all Chinese theatrical genres" from different perspectives.

I would like to express my heartfelt gratitude to all the Mainland and local participating maestros and virtuosi for their enormous support for the Chinese Opera Festival, which serves as a platform for showcasing the exquisite charm of the Chinese operatic art and brings to our audience a most enjoyable experience in the operatic world.

May I wish the Festival a huge success!



**Mrs Betty Fung**  
Director of Leisure and Cultural Services  
June 2014

## 藝術總監的話

今次由康樂及文化事務署主辦的2014年中國戲曲節「嶺南餘韻」，將八大曲選唱及選演作為展現香港本土藝術文化的演出項目之一，2014年剛好就是先父梁以忠先生逝世四十週年，對我來說，實在感觸良多。因是次演出，我仔細翻閱了已經發黃了的塵封已久的先父親筆播音手稿。先父在古腔八大名曲的播音手稿中曾說道：「八大曲最初屬於舞台劇本，有唱亦有白，後經多位音樂名家精心研究，去蕪存菁，重訂腔調與節拍，故每首曲都有其獨特的唱腔。至於音樂拍和方面亦有種種不同的板面、過板和過序等等，其規矩法度皆相當嚴謹，唱者與拍和者均非有深厚的基礎不可」。

所謂古腔八大名曲，誠如家翁潘賢達先生在《粵曲論》中有言：「舊派應用桂林話唱出，新派用廣州土話唱出，故舊曲可問字取腔。舊派有生、旦、老、大各種歌喉以表現各種角色，新派則只有平、子兩種歌喉。舊派有種種板面及過門，俾聽者於聆歌之餘，欣賞音樂，新派則略去全部過門」。

儘管如此，由於時移世易，用廣州話唱出的新派粵曲已成主流，而以桂林古腔演唱的八大名曲在六十年代時已是寥寥可數。有鑑於此，1966年商業電台何佐芝先生為了保存這種寶貴的傳統藝術，以數萬聘金力邀先父梁以忠先生錄製古腔八大名曲。得先父號召，雲集了演唱與拍和的一流好手，先父身兼指導、統籌、主唱和伴奏等職。當時我正忙於粵劇舞台的演出，但先父亦積極鼓勵我參與錄音及製作過程。我還記得先父親授《棄楚歸漢》之〈漂母飯信〉中的「漂母專腔」、《六郎罪子》中的「穆瓜專腔」。我還在《百里奚會妻》中唱丫環、《雪中賢》唱孺人和《魯智深出家》中以小武喉唱史進。先父更親授先夫潘朝碩先生在八大曲中的所有小生唱腔，如《黛玉葬花》中的賈寶玉、《辨才釋妖》中的陶鳳官和《六郎罪子》中的楊宗保。先母張玉京女士理所當然擔任所有正旦角色，如《黛玉葬花》中的林黛玉、《百里奚會妻》中的杜氏、《六郎罪子》中的穆桂英、《辨才釋妖》中的柳青娘、《何文秀會妻》中的王蘭英。至於先父親自唱出《棄楚歸漢》中的韓信、《六郎罪子》中的楊延昭、《百里奚會妻》中的百里奚、《辨才釋妖》中的辨才和尚和《黛玉葬花》中的茫茫大士。

除此之外，參與的資深唱家尚有郭少文女士(《六郎罪子》中唱佘太君)、周寶玉女士(《六郎罪子》中唱八賢王)、李慧女士(《黛玉葬花》中唱紫鵲)、梁焯華先生(《辨才釋妖》中唱蘇東坡)，先父本著弘揚本土藝術精神，亦起用當時的年輕女大喉唱家蔣艷紅、梁婉芳、鄭佩雯和戴紫君女士在《辨才釋妖》中唱四大金剛。

伴奏方面最精彩之處是採用了很多特有的板面和過序，演奏難度亦相當高，先父獨力負責點撥古腔的拍和技術，參與拍和的亦有拍和好手馮維祺、司徒文煒、楊升傑、盧軾等諸位先生，王者師先生掌板，先父親操二弦，但在他演唱時則由馮維祺先生代掌二弦伴奏。由此可見，從演唱、伴奏、策劃，先父均投放了大量心血在這件曲壇盛事上。

當年八大名曲在商業電台播出時，由先父與名播音人周聰先生聯合主持。半世紀後八大曲已隨著古腔的式微幾近失傳，因緣際會，承蒙香港大學教育學院啟動「嶺南餘韻：八大曲研究及傳承計劃」，得到政府康樂及文化事務署、香港八和會館、香港藝術發展局和香港演藝學院多方協作及支持，特別是商業電台何佐芝先生授權予香港大學教育學院使用原聲錄音，解決了參考的版權問題。本人喜見新一代的名伶、新秀專業演員及年輕的伴奏學生有肩負傳承的志向，所以本人自當盡一己之力以協助唱腔藝術的點撥，把先父遺留下來的古腔藝術，藉今次演出能夠傳承和推廣藝術，鼓勵藝術發展研究。這亦是一次返本歸元的嘗試，無論選唱或選演的唱腔均以原唱為宗，以復原其韻味。

梁素琴



## Artistic Director's Message

As one of the programmes representing the indigenous cultures of Hong Kong at the Chinese Opera Festival 2014 presented by the Leisure and Cultural Services Department, *Reverberating Notes from South China* features highlights of 'the Eight Classic Pieces' in Cantonese operatic music. 2014 marks the 40 anniversary of my father Mr. Leung Yee-chung's passing. The revival of his legacy on this occasion has brought back many memories for me as I went through the yellowed manuscripts my late father wrote for his radio programme. As indicated in one of the scripts for the radio show, my father had said, "The Eight Classic Pieces originated from the libretti of traditional theatre, and include both sung passages and spoken lines. It was through the diligent efforts of many seasoned artists in Chinese music that they were trimmed and revised to make each piece unique, whether in terms of vocal style or singing pattern. As for the accompaniment, there are stringent rules regarding the prelude, interludes, etc. The singer and the accompanying ensemble have to be all well-trained and seasoned to blend seamlessly together."

According to my late father-in-law, Mr. Pun Yin-tat, who wrote in his treatise *On Cantonese Sung Music*, the Eight Classic Pieces are different from the later style of Cantonese sung music in the following ways: "The Classics should be sung in the Guilin vernacular – a feature that allows it to be consistent with the ancient pieces by sharing the same dialect. The newer repertoire is sung in the Cantonese vernacular as used in Guangzhou. The older school comprises more voices such as those of *sheng*, *dan*, *lao* and *da* which represent a larger variety of roles, while the newer school comprises only the *pinhou* (natural voice) and *zihou* (falsetto voice). The Classics contain a variety of preludes and interludes which allow the listener to not only enjoy the singing but also the music, but they are all taken out in the contemporary pieces."

With the passage of time, the latter school of Cantonese vocal art dominated, and the Eight Classic Pieces sung in the Guilin vernacular were so rarely heard that by the 1960's, not many remained to be heard and known. Alarmed by their possible demise, in 1966, Mr. George Ho of Commercial Radio commissioned my father with a handsome fee of tens of thousands of dollars to make recordings of all eight pieces as a means of preserving this valuable heritage. At my father's clarion call, many top singers and musicians came together to do the recording. My father was adviser, coordinator, lead singer and accompanist all in one. I was busily engaged in troupe performances at that time, but still, at the encouragement of my father, I found time to participate in the recording and production. I can still remember to this day how he taught me to sing the role of the Washer Woman in *Han Xin Accepting Food from the Washer Woman* from *Han Xin Defects to Han from Chu*, and Mu Gua in *Lulang Reprimands His Son*. Other roles I sang included the maid in *Baili Xi Reunited with His Wife*, Ruren in *The Worthy One in the Snow*, and Shi Jin in *Lu Zhishen Takes His Tonsure*. Father also taught my late husband, Pun Chiu-sek, the vocal parts of all the *xiaosheng* (male lead) roles in the Eight Classic Pieces. Examples are Jia Baoyu in *Daiyu Buries Fallen Flowers*, Tao Fengguan in *Monk Biancai Releases the Demon*, and Yang Zongbao in *Lulang Reprimands His Son*. My mother Cheung Yuk-king was the rightful pick for all the *zhengdan* (female lead) roles, such as Lin Daiyu in *Daiyu Buries Fallen Flowers*, the wife in *Baili Xi Reunited with His Wife*, Mu Guiying in *Lulang Reprimands His Son*, Liu Qingniang in *Monk Biancai Releases the Demon*, and Wang Lanying in *He Wenxiu Reunited with His Wife*. As for my father, he sang the roles of Han Xin in *Han Xin Defects to Han from Chu*, Yang Yanzhao (aka Yang Lulang) in *Lulang Reprimands His Son*, Baili Xi in *Baili Xi Reunited with His Wife*, Biancai in *Monk Biancai Releases the Demon* and Buddhist Mahasattva Impervious in *Daiyu Buries Fallen Flowers*.

Other amateur but seasoned song artists participating in the project included Madam Kwok Shiu-man (as Dowager She in *Lulang Reprimands His Son*), Madam Chow Po-yuk (as The Eighth Prince in *Lulang Reprimands His Son*), Madam Lee Wai (as Zijuan in *Daiyu Buries Fallen Flowers*), and Mr. Leung Cheuk-wah (as Su Dongpo in *Monk Biancai Releases the Demon*). Also, in a bid to encourage young local talents, my father also invited four young female song artists – Chiang Yim-hung, Leung Yuen-fong, Cheng Pui-man and Tai Chi-kwan – to sing the Four Guardian Spirits in *Monk Biancai Releases the Demon*.

What was remarkable about the recordings was that the accompaniment contained many unique preludes that were challenging to play. My father supervised the percussive points to suit the 'old style singing'. The musicians in the ensemble included Fung Wai-kei, Szeto Man-wai, Yeung Sing-kit, Lo Sik and others, with Mr. Wong Che-shi as the lead percussionist, while my father was the *erxian* player, with Fung Wai-kei to take over when he needed to sing. The multiple roles my father played in the project, from singer, accompanist to producer, reflected how much effort he had devoted to it.

The *Eight Classic Pieces* radio show on Commercial Radio at the time was hosted by my father and the radio celebrity, Mr. Chow Chung. Since then, half a century has passed. While the works were teetering on falling into oblivion, I count it as a good fortune that the Faculty of Education of The University of Hong Kong initiated the timely project on the research and development of the Eight Classic Pieces, with the support of the Leisure and Cultural Services Department, the Chinese Artists Association of Hong Kong, the Hong Kong Arts Development Council and The Hong Kong Academy for Performing Arts as project partners. In particular, I am gratified that Mr. George Ho of Commercial Radio had authorized the Faculty of Education of The University of Hong Kong to use the original soundtrack recording, a generous act that has eliminated the copyright issue. For my part, I am delighted to see the new generation of Cantonese Opera stars, budding artists and young students of music accompaniment who are so eager and earnest to take up the responsibility of preserving this floundering genre. I will of course do the best I can to pass on what I know about the art of vocal music, and to help with the research and development of the legacy left by my father. It will be both a revival and a reinstatement, as I will personally see to it that the vocal styles of the works – whether presented as song art or operatic excerpt – would be as close to the original sounds as possible.

Leung So-kam



# 製作統籌的話

一向致力傳承工作的我，能參加「嶺南餘韻」八大曲選段演出的工作，相當有意義。因八大曲不是普通曲目，其中有很多專用唱腔，特別是過門，是需要深入了解。由香港大學教育學院、康樂及文化事務署、香港八和會館、香港藝術發展局、香港演藝學院、香港商業電台等多個單位協作支持，籌備當中雖然遇上一點困難，都能順利過關。

「嶺南餘韻」中最困難的工作，當是藝術總監梁素琴女士（琴姐）除了答應整理及指導之外，更將她家傳的寶藏公之於世，這在傳承及活化方面起了很大的作用，是粵劇界及曲藝界難得的紀錄。琴姐父親梁以忠先生過世已四十年，琴姐亦已屆八十五高齡，肩此重責，我除了向她致敬外，更佩服她的精神！

所以，我們的工作團隊如何辛苦都是應該的，希望有份參與學習之同業珍惜這次機會，尤其是觀眾更不要錯失良機！

李奇峰

## Producer's Message

It is highly meaningful to me to be part of the project, *Reverberating Notes from South China* Highlights of the Eight Classic Pieces, as it ties in with my ongoing efforts to contribute to the Chinese cultural heritage. The Eight Classic Pieces are no ordinary repertoire in Chinese song art. They involve unique stylistic ways of singing, especially in the sections between verses, which deserve to be conserved as part of the operatic legacy. I am pleased to note that with the support and partnership of the Faculty of Education of The University of Hong Kong, the Leisure and Cultural Services Department, the Chinese Artists Association of Hong Kong, the Hong Kong Arts Development Council, The Hong Kong Academy for Performing Arts and Commercial Radio, we have been able to overcome many obstacles in the coordinating and preparation work.

The heaviest part of the project perhaps lies with the Artistic Director, Ms Leung So-kam: apart from compiling the libretti and scores and playing the advisory role, she will be digging out a family heirloom that has been hidden for decades, one that would contribute tremendously to the legacy of Cantonese operatic art, whether as stage performance or as sung music. It has been forty years since her father, Mr. Leung Yee-chung, passed away; and now, at the venerable age of eighty-five, she is taking on this gargantuan task of revival. It is a feat that deserves our applause and greatest respect.

With Ms Leung as our guiding example, I am therefore encouraging my fellow team members to work just as hard, and my colleagues in Chinese operatic music who are participating in this project to treasure this opportunity to revisit and learn from the legacy. And to the audience, I highly recommend this concert as an experience that must not be missed.

Li Kei-fung

節目策劃：譚榮邦、吳鳳平  
統籌：粵劇戲台

Programme Curators : Tam Wing-pong, Ng Fung-ping  
Coordinator : Art of Cantonese Opera

# 梁以忠與古腔八大曲

吳鳳平·梁之潔

(節錄自即將出版的《素心琴韻曲藝情》)

## 赴港學藝 結緣古腔

梁以忠時年十八歲(1923年)來港,常往灣仔閒景俱樂部和石塘咀致和俱樂部、大觀俱樂部等與前輩吳少庭、何君保、謝瑞常等切磋技藝。同年,亦結識古腔專家潘賢達,自此與古腔結緣。

潘家書香世代,潘賢達爺爺乃前清舉人。潘賢達讀中學時是皇仁書院狀元、香港大學第二屆畢業生(1917年),其妻乃著名師娘「雙棲室主」。根據其子潘朝棟憶述:「他於港大畢業晚會曾在陸佑堂用揚琴玩西樂。他本身精研古腔,撰有《小青吊影》、《桂扎掛劍》古腔粵曲。曾於《粵曲論》一文中大力提倡古腔粵曲,認為古腔有以下優點:「昔日之舞台角色,有大花面、二花面、武生、小武、公腳、婆腳、男丑、女丑、總生、正生、小生、花旦、正旦等等,歌喉固不相同,腔口亦大差異,飾演身份不同的劇中人,真是維肖維妙。花面、武生、小武等歌喉,統稱為大喉,大喉又分平腔與撇腔兩種,平腔沉雄而撇腔高壯。公腳、婆腳等歌喉,稱為老喉,以蒼勁沉邁為尚。總生、正生、小生等,統稱生喉,前二者代表中年,後者代表少年之文人,歌喉以高亢清亮為主。花旦、正旦,統稱為旦喉,又名子喉,正旦代表中年婦人,花旦代表少婦少女,故前者歌喉,雖仍是子喉而略較粗闊,不若後者嬌幼。在古腔粵曲,生、旦、老、大、種種歌喉,不獨各擅其勝,且曲中腔調之抑揚,亦隨角色而變異,令聽者心領神會,曲中之個性,表露無遺」。在港時梁以忠曾住潘賢達家,二人為契兄弟,潘氏比他大十多年,故稱潘為二哥,二人玩音樂非常合拍,互相切磋古腔粵曲。潘則教他英文、畫則。此後,1970年,梁以忠的女兒梁素琴與潘賢達的兒子潘朝碩結婚,由此也結下了兩家長久的情緣,使古腔曲韻得以傳家。

## 傳承古腔 多業並舉 (1953 - 1966)

梁以忠年少時自與古腔結緣,深知古腔對於粵曲曲藝的重要性,故把古腔的傳承發展當成自己畢生的重要事業。梁以忠對古腔的傳承發展,既借助於傳統粵曲曲藝舞台演出的形式,也通過實業的形式和大眾娛樂傳媒等多業並舉,全面的對古腔這一傳統文化藝術進行傳承發展。

## 大眾傳媒 雅俗共賞

梁以忠對古腔的傳播,在藉助大眾傳媒進行傳播方面,主要表現為參與電台節目、為電影插曲配樂及報紙傳播等。

1953年梁以忠在麗的呼聲主理特備古腔節目。其女梁之潔在《曲韻傳家》一文中,曾說道麗的呼聲每週一次在晚上十時至十一時半播出,播出當日就在當天的報章刊登曲詞。演唱名單中,除名伶和著名唱家外,也有許多陌生的名字,由於節目播出之時,梁之潔尚未出生,故對當時的一些唱家不很熟悉。但能肯定的是,其父邀請的必是好手無疑。這次的發現也令梁之潔大開眼界,深知應多認識幾首八大曲以外的古腔。

據梁以忠遺留的書稿及資料顯示,是次節目的拍和者除梁以忠外,尚有王者師、梁焯華、崔詩野、司徒文煒、黃根豪、麥少峰、馬伯文、楊升傑、吳少廷、朱天笑、劉燦及黎亨。梁之潔有幸認識以上其中六位前輩,他們與梁家都有很深厚的交情,特別在音樂曲藝上更是合作無間,留下了值得回味的記憶。

曲目和演唱者更加目不暇給:有梁以忠夫人張玉京獨唱《黛玉歸天》、《貴妃醉酒》;錢大叔、郭少文合唱《九里山》;卓卓、江離與梁以忠合唱《魯智深出家》;邱金城獨唱《月下追賢》;董艷芳獨唱《蘇武牧羊》;李慧、陳錦紅合唱《紫鵲訴情》;薛覺先獨唱《西廂待月》;郭秉翔(據梁素琴說是位銀行家)獨唱《山東響馬》、《夜困曹府》、《雪中賢之鐵丐醉酒》;梁以忠與錢大叔、邱金城合唱



《醉斬鄭恩》；王月珍獨唱《斬馬謖》；梁以忠獨唱《甘露寺訴情》、《龍井訪僧》；金山女獨唱《白蛇會子》；松濤、江離合唱《碧月收棋》；梁以忠與張玉京夫妻合唱《曹福登仙》；潘景瑤獨唱《孫武子教授美人戰》；郭少文、李慧合唱《梨花罪子》；源妙生獨唱《沙陀國借兵》等等不勝枚舉。

可見當時古腔曲目多采多姿，曲藝界人才輩出，票友的專業水平絕不遜於當時得令的大老倌。在其他發現的檔案中，梁以忠也曾組織過另一個唱八大曲的組合，計有在《辨才釋妖》中，由陳錦紅唱小生陶鳳官，李慧唱柳青娘，四大金剛由郭少文、潘小桃（崔詩野夫人）、邱金城和郭秉翔唱出，《轅門斬子》則由鄭紫琴（梁之潔的誼母梁焯華夫人）唱穆桂英、李慧唱穆瓜。可見當時擅唱古曲者人才濟濟，其中不乏業餘好手。

1966年梁以忠應香港商業電台老總何佐芝先生邀請錄製古腔八大名曲。談及古腔，阮兆輝曾在梁以忠逝世40週年紀念演奏會中提及梁以忠有關古腔的一段軼事。

阮兆輝作為粵劇名伶，演了六十多年戲，有兩件事最驚慌，都是發生在「梁派」身上，第一最害怕唱梁以忠名曲《明日又天涯》。第二次是在梁以忠創辦的「中庸音樂社」一週年紀念聚會上，梁以忠要他唱古腔《寶玉怨婚》，面對住梁以忠又不敢推辭，當日更高朋滿座，座上不少曲藝界老前輩，特別是《怨婚》尾段的中板甚考功夫，心下一驚差點無法唱完。

阮兆輝還在梁以忠主理之麗的呼聲節目中，在梁以忠面前唱了首古腔《周瑜歸天》，自以為很了得，唱完後，梁以忠糾正阮兆輝的兩處發音：「細路埋嚟埋嚟！唱過俾我聽呀！」頭一句「伏夷陵」，阮兆輝就foo yee ling，梁以忠就指出發音的錯誤！改成fa yee ling；另一處，咁「甘」你唱乜嘢呀？咪gim寧徐盛囉！梁以忠將其中的gim發音錯誤，改為「奸」寧徐盛……就這樣改正過阮兆輝兩個中州話的發音。自此之後，有甚麼不明白就向梁以忠請教。這一段軼事，說明了梁以忠對古腔理解之透徹，對其唱腔發音要求之嚴格，不允許有一絲一毫的錯誤。

梁之潔也在《曲韻傳家》一文中寫道，若談梁以忠在粵樂界的貢獻則不能不提「古腔八大名曲」（以下簡稱八大曲）。舉凡在粵樂界的前輩均認同能唱古腔已屬粵曲的大學程度，如能夠拍和或演唱八大曲者，便是粵曲曲藝的最高境界。

據知八大曲乃八齣已失傳的傳統古老粵劇劇本節錄而成，由道白到歌詞全用「中州話」（俗稱舞台官話）演繹，單是學習正確的發音已是一大學問，再加上古腔是有其獨特的過門、格式和腔調，前人亦沒留下有系統的文字記載，便使到這方面的藝術更加令人神往。

縱觀五、六十年代的香港粵樂界，除了幾位在世的名伶前輩，能奏能唱古腔外，便只有梁以忠有這本事集唱、奏、教於一身，同期也不乏有識之士如潘賢達先生、律師文員會的馮維祺先生、梁之潔的誼父梁焯華先生、王者師先生、司徒文煒先生、楊升傑先生、盧軾先生等等，他們都是古腔的拍和好手，上一輩的唱家或票友能唱古腔者也不乏高手，特別是梁以忠採用的演繹手法與師娘的說唱形式截然不同。梁以忠保留了傳統粵劇的所有行當特色，相應地找了不同風格的唱家來演繹每一個角色，把原本單調的唱本活化成可聽性極高的舞台版，故此坊間遂有稱之為梁家腔八大曲一說。

為保存和發揚這種傳統曲藝，音樂名家盧家熾先生（熾叔）在香港電台主持《美樂集》時即邀請李銀嬌等一班依然健在的師娘往港台錄製了八大曲，現仍在港台保存中。1966年，商業電台老總何佐芝先生亦禮聘梁以忠製作八大曲。節目由當年有「小木偶之父」之稱的資深播音人周聰先生任主持，梁以忠統籌所有音樂製作及撰寫介紹稿件。這製作可算是當年曲藝界盛事，無論彈、唱都是集精英於一爐。

梁以忠製作的節目是安排在逢週末和週日晚在商業二台播出，據講一眾顧曲周郎都在收音機前準備了錄音機，好將此珍寶收於囊中，可惜商台要定時賣廣告，故此坊間一般未能錄得完整版本。隨著時代更替，商業電台一早就放棄了播放粵曲，梁以忠致力製作的八大曲亦從此在香港煙沒，被束之高閣了。猶幸其女梁之潔在二十多年前任職香港電台第五台時，在當時的五台總監鄧慧嫻女士主催下製作了《琴曲重引梁以忠》，商台何老總借出這套寶貝在港台重新輯錄播放，八大曲才得以重見天日，名伶梁漢威先生亦出任節目主持介紹分析，也不枉了梁以忠的一番心血。

梁以忠生前愛把自己的心得用筆記錄下來，其女梁之潔在整理他遺下的筆記時，赫然發現到梁以忠親筆抄寫的《辨才釋妖》工尺譜和各式過序工尺，誠然這些都是值得發揚的珍貴材料（相信這也是當世唯一的準確記錄了），惟有留待能者或有緣人去賞識和實踐了！

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# Leung Yee-chung and the Eight Classic Pieces in South China

Ng Fung-ping, Leung Chi-kit

( Extracted from the book, 《素心琴韻曲藝情》, soon to be published )

## Leung's arrival in Hong Kong and his first encounter with the Classic Vocal Style

Leung Yee-chung came to Hong Kong in 1923 at the age of eighteen. He often visited the clubs where amateur singers of Cantonese operatic songs gathered, such as the Leisurely View Club in Wanchai, the Harmony Club and Bright Prospects Club in Shek Tong Tsui on Island West, where he would hone his vocal skills with the seasoned music enthusiasts such as Ng Siu-ting, Ho Kwan-po and Tse Shui-seung. He met Pun Yin-tat, an expert in the Classic Vocal Style, the same year, and it marked the beginning of his involvement with the vocal genre.

Pun came from a family of scholars. His grandfather was a *Juren*, a titled scholar at provincial level, during the Qing Dynasty. Yin-tat was a top student from Queen's College, and a 1917 graduate of The University of Hong Kong, being among the second batch of graduates since its founding. His wife was a famous artist in the genre of *Nanyin* narrative singing. According to Yin-tat's son, Pun Chiu-tung, who reminisced that "he played Western music on the *yangqin* (dulcimer) at the Graduation Ball of The University of Hong Kong. He was well versed with the Classic Vocal Style himself, and wrote two works that added to the repertoire, entitled *The Shadow of Siu-ching* and *Kwai Jat's Gift of a Sword*. In his article *On Cantonese Sung Music*, he strongly advocated the Classic Vocal Style, giving his reasons as follows: "In the old days, roles in traditional theatre covered a much wider gamut, and there were more role types. Each required a different voice and vocal style, which resulted in vivid portrayals of a broader range of characters. The painted face roles of *dahuamian* and *erhuamian*, and the military roles of *wusheng* and *xiaowu* sing in the *dahou* ('robust') voice, which is further divided into the deeper, mellower *pingqiang* and the more sonorous *pieqiang*. The role types of *gongjiao* (old male supporting role) and *pojiao* (old woman supporting role) use the voice called *laohou* (old people's voice), which is deeper and more forceful. The *sheng* (male) role types include *zhongsheng* (middle-aged male), *zhengsheng* (orthodox male) and *xiaosheng* (young civil male), all of which fall into the *shenghou* (male voice) category, which is a bright, luminous delivery always on the high register. Similarly, the female roles of *huadan* (female lead) and *zhengdan* (orthodox female) need to sing in the *danhou*, also known as *zihou*, which is a falsetto voice. But then the *zhengdan* portrays a middle-aged woman, so the voice needs to be more expansive and not on as a high register as that of the *huadan*, which portrays a young girl or young woman. In the Classic Vocal Style of Cantonese sung music, the various voices and their delivery should be befitting of the roles portrayed in order to express the innate character, occasion and personality." When he was in Hong Kong, Leung stayed at Pun Yin-tat's place. The two became sworn brothers, with Pun, who was older by more than a decade, being the 'older brother'. They shared a mutual enthusiasm for Cantonese music, and the Classic Vocal Style in particular. Pun also taught Leung English and draught-drawing. Later in 1970, Leung's daughter So-kam married Pun's son, Chiu-sek, and the two families were brought even closer. The Classic Vocal Style of sung music also became a treasured legacy in the family.

## Actively upholding the legacy by various means (1953 – 1966)

Since Leung first acquired the art of Classic Vocal Style when he was young, he knew the importance of this genre to Cantonese song art. He therefore took it upon himself to promote and uphold it by according it first priority in his career. He used various channels to ensure its continuum by putting it on the concert stage, making it a commercial enterprise, and popularizing it in the mass media and the entertainment industry.

## Reaching out to the widest audience possible through the mass media

Leung's intention to make the Classic Vocal Style known by the widest audience possible was mainly through the mass media. He went on radio shows, created film scores, and published articles in newspapers to achieve his purpose.

In 1953, he hosted a special radio show on the Classic Vocal Style on Rediffusion. According to his daughter Leung Chi-kit, who wrote in the article *Sung Music - A Family Legacy* that the Rediffusion programme went on air once a week, between 10pm and 11:30pm. The lyrics of the songs chosen for that day would be published in the newspapers on the same day. Among the vocalists who appeared on the show, there were stars in Cantonese Opera, famous amateur song art enthusiasts, as well as relatively unknown names. As she was not yet born at that time, Chi-kit knew very little about the guest vocalists, but she was sure those guest performers must be of a very high standard because they were invited by her father. The revival of this archive also spurred her on to explore works beyond the Eight Classic Pieces.

The manuscripts and related material among Leung Yee-chung's estate reveal that the musicians in the accompanying ensemble on this radio show included Leung himself, Wong Che-shi, Leung Cheuk-wah, Tsui Shi-yeh, Szeto Man-wai, Wong Kun-ho, Mak Siu-fung, Ma Pak-man, Yeung Sing-kit, Ng Siu-ting, Chu Tin-siu, Lau Chan and Lai Hang. Chi-kit felt it was her honour to be able to get to know six among these veterans as they had become family friends, and were close partners in making music as well as memories.

As for the singers and the songs that were heard on the radio show, the list ran even longer. They included Cheung Yuk-king (Mrs Leung Yee-chung) who sang solo in *Death of Lin Daiyu* and *The Drunken Royal Concubine*; Chin Tai-shuk and Kwok Siu-man in their joint performance of *Jiuli Mountain*; Cheuk Cheuk, Kong Lei and Leung Yee-chung in *Lu Zhishen Takes His Tonsure*; Yau Kam-shing in a solo performance of *Xiao He Chases After Han Xin*; Tung Yim-fong in a solo performance of *Su Wu Herding Sheep*; Lee Wai and Chan Kam-hung in a duet of *Heart's Pouring with Zijuan*; Sit Kok-sin in a solo *Waiting in the West Chamber under the Moon*; Kwok Ping-cheung, who, according to Leung So-kam, was a banker in a solo performance of *Shandong Highwayman, Trapped at the Cao Residence at Night* and *The Drunken Beggar* from *The Sage in the Snow*; Leung Yee-chung, Chin Tai-shuk and Yau Kam-shing in *A Drunken Order to Execute Zheng En*; Wong Yuet-chun in *Executing Ma Su*; Leung Yee-chung in *Rendezvous at the Monastery of Sweet Dew* and *Looking Up the Venerable Abbot at Longjing*; Kam Shan-nui in *The White Snake Sees Her Son*; Chung To and Kong Lei in *Bi Yue Goes to Bring in the Chess Pieces*; Leung Yee-chung and his wife, Cheung Yuk-king in *Cao Fu Entering the Immortal World*; Poon King-yiu in *Sun Wu Teaches the Stratagem of Deploying Beauties*; Kwok Siu-man and Lee Wai in *Fan Lihua Reprimanding her Son*; and Yuen Miu-sang in *Seeking Military Aid from the State of Shatuo*, and many others.

Such a diverse repertoire indicates that at that time, there were many talents who had a firm command of the vocal techniques of performing in the Classic Vocal Style, and the amateur enthusiasts of song art were in no way of a lower standard when compared to the professional star actors. Also, from the documents in archive, it can be found that Leung Yee-chung also formed another ensemble which could sing the Eight Classic Pieces. In *Monk Biancai Releases the Demon*, Chan Kam-hung sang the *xiaosheng* role of Tao Fengguan, and Lee Wai sang Liu Qingniang. The Four Guardian Spirits were sung by Kwok Siu-man, Poon Siu-to (Mrs Tsui Shi-yeh), Yau Kam-shing and Kwok Ping-cheung. In *Executing His Own Son*, Cheng Chi-kam (Mrs Leung Cheuk-wah and god-mother of Leung Chi-kit) was Mu Guiying, and Lee Wai was Mu Gua. This list stands testimony to the many talented vocalists in the Classic Vocal Style, and quite a few of them were amateurs.

In 1966, Leung Yee-chung was commissioned by Mr. George Ho of Commercial Radio to make recordings of all Eight Classical Pieces. On that subject, Yuen Siu-fai had this anecdote to tell on the occasion of the tribute concert in memory of the 40th anniversary of Leung Yee-chung's passing.

Yuen, as a star in Cantonese Opera with over sixty years of stage experience, has two 'fears', both related to the Leung style of singing. The first is to sing Leung's *Tomorrow We'll Be at Different Corners of the Earth*, a work made famous by Leung himself. The second was at the first anniversary party of the Medium Music Society founded by Leung. When Leung wanted Yuen to sing *Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage* in the Classic Vocal Style, it was an invitation that he could not refuse although he was having cold sweat about performing in front of him and other colleagues and senior artists in the field. The last section of the aria in *moderato* was particularly challenging, and with butterflies in his stomach, he was almost unable to finish singing it.

He also recalled that on the radio show hosted by Leung Yee-chung on Rediffusion, Yuen sang *Zhou Yu on His Death Bed* in the Classic Vocal Style and was quite pleased with himself. But then Leung immediately noticed the flaws in his performance, and told Yuen to come to him. He then pointed out two mistakes in the Zhongzhou dialect Yuen used in singing the aria, and helped him to correct them in a jiffy. Since then, whenever Yuen came across any problem, he would seek the advice of Leung. The anecdotes perhaps illustrated how immaculate Leung was in the voicing and use of dialects when it came to the genre he championed.



Leung Chi-kit also mentioned in her article that the preservation of the Eight Classic Pieces was her father's major contribution to Cantonese music. Veterans in the genre all agreed that if an artist could sing in the Classic Vocal Style, he or she might have attained a level equivalent to university in academic studies; and if a musician can do the accompaniment of, or a singer can perform, all eight pieces, then they would be regarded as having scaled the heights of Cantonese song art.

As generally known, the Eight Classic Pieces were extracted from eight plays in traditional Cantonese Opera which date back to a long time ago, so much so that they can no longer be found. From the spoken lines to the libretti, the language was all in the Zhongzhou vernacular of the Central Plains of ancient China. Known as the *guanhua* (official language) in Chinese opera, the pronunciation and inflexion of tones were a challenge in themselves. Furthermore, the unique interlude, formulae and tone of voice were not recorded systematically and comprehensively. All these added to the exotic charm of the genre.

Looking back, we can see that in the Cantonese music milieu in the 1950's and '60's, except for a few legendary figures in Cantonese Opera who were still living at the time, there was only a handful who could play and sing the Classic Style music. Leung Yee-chung was a remarkable example who could sing, play music and teach. Other contemporaries who were adept in the genre included the venerable Mr. Pun Yin-tat, Mr. Fung Wai-kei of the Legal Clerk Association, Leung Chi-kit's godfather – Mr. Leung Cheuk-wah, Mr. Wong Che-shi, Mr. Szeto Man-wai, Mr. Yeung Sing-kit, Mr. Lo Sik *et al.* They were accomplished accompanists for the Classic Vocal Style of singing. There were also veteran vocalists and amateur singers of the previous generation. Such virtuosity was necessary because Leung Yee-chung's style of interpretation was different from the narrative-singing style of the female *Nanyin* artists – Leung retained all the characteristics of the role types in traditional Cantonese Opera and picked vocalists that would fit the character to sing, thereby transforming the otherwise rather static 'voice' into one with a dramatized (and therefore more appealing) presentation. That is why Leung's presentation was called the "Eight Classic Pieces in the Leung vocal style".

In a bid to preserve and extend the life of this type of traditional song art, a leading light in Cantonese music in Hong Kong, Mr. Lo Ka-chi, invited the female artists such as Lee Ngan-kiu to record the Eight Classic Pieces to be aired on his radio show on Radio Hong Kong (now Radio Television Hong Kong). The recordings are still in the archive of RTHK today. Then, in 1966, Mr. George Ho of Commercial Radio commissioned Leung Yee-chung to do a recording of the Eight Classic Pieces. The radio show was hosted by the veteran broadcaster, Chow Chung, and Leung was the coordinator of all the music production and writer of the scripts on the music genre. The show was quite a phenomenal success in local song art as it featured famous artists of the time, and won a huge following.

The programme produced by Leung went on air every Saturday and Sunday evening, at Commercial Radio Two. Many could still recall that Cantonese song art enthusiasts would get ready a tape recorder and stand by the radio to take down the singing. But as commercials were an important means of income for Commercial Radio, the programme content would be chopped up by the commercial breaks. As a result, it was impossible to have a full, continuous recording of each aria. Now so many decades later, the Commercial Radio has long taken out programmes on Cantonese sung music. The Eight Classic Pieces that Leung Yee-chung was so eager to promote have fallen into oblivion. Fortunately, when Leung's daughter Chi-kit was working at RTHK Radio 5 twenty years ago, she was encouraged by Ms Tang Wai-han, then Head of Radio 5, to host a programme on the genre in tribute to her late father. She was able to obtain the kind approval of Mr. George Ho of Commercial Radio to use the former recordings for her show. It marked the first revival of the Eight Classic Pieces. The radio show was hosted by Mr. Leung Hon-wai, a star in Cantonese Opera, who brought his own insights into the analysis of the genre.

Thanks to Leung Yee-chung's habit of writing and keeping notes, Chi-kit discovered a manuscript version of the notational scores of *Monk Biancai Releases the Demon*, in his own writing, among the piles of notes that she was going through. They were valuable in that they were the only extant record on the subject, worthy of preservation. They would be a treasure trove for those who have a keen interest in understanding the genre, or who are going to bring them back to the light.

# 嶺南八大曲

Eight Classic Pieces of South China

嶺南八大曲是由戲台劇本去蕪存菁發展而成的清唱曲本，現存曲本包括《百里奚會妻》、《辨才釋妖》、《黛玉葬花》、《六郎罪子》、《棄楚歸漢》、《魯智深出家》、《附薦何文秀》及《雪中賢》。八大曲中各有獨特的專屬唱腔，例如「罪子腔」、「穆瓜腔」；音樂以「五架頭」拍和，即二弦、提琴、月琴、三弦和掌板，包含不同的板面、過板和過序，規矩法度相當嚴謹，足見八大曲對粵樂發展有著深遠的影響。

粵樂曲藝大師梁以忠(1905-1974)在一九六六年於商業電台收錄古腔八大名曲，保存了這份珍貴的傳統曲藝。為搶救這項幾近失傳的嶺南藝術，香港大學教育學院發起「嶺南餘韻：八大曲研究及傳承計劃」，推動研究保育工作。為配合這項計劃，由梁以忠的女兒、著名粵曲唱腔藝術家梁素琴指導，根據商業電台的錄音製作為藍本，重新整理八大曲本之《六郎罪子》及八大曲中的其他精彩選段，令傳統古腔活現舞台。

There are eight famous pieces in the sung music of South China (or "Lingnan"), with the scores originating from Cantonese Opera, known as "Eight Classic Pieces". Each has a specialized way of vocal delivery. The accompanying ensemble is a 'five-piece combo', viz. *erxian*, *tiqin*, *yueqin*, *sanxian* and percussion. The accompanying music consists of preludes and interludes, played according to stringent rules, a fact that points to their historical significance and long-lasting influence on the development of the genre.

Thanks to the salvaging efforts of the Cantonese song art expert, Mr. Leung Yee-chung (1905-1974), who collated the vocal tracks of the eight pieces on Commercial Radio in 1966, this invaluable repertory of song art was preserved. Recently the Faculty of Education of The University of Hong Kong has launched a research and development project to save it from extinction. To tie in with the meaningful work and under the artistic direction of Leung So-kam, daughter of the late Mr. Leung Yee-chung and herself a famous singer of Cantonese arias, this programme will present a revival of the full-length version of *Lulang Reprimands His Son*, one of the Eight Classic Pieces, and excerpts from the other pieces so as to allow the audience the opportunity to revisit this operatic legacy.



梁以忠 Leung Yee-chung (1905-1974)

粵樂曲藝界大師級人物，精通各種樂器，如二弦、二胡、小提琴、嗩吶、三弦、擊樂等；並為出色的唱家，把粵謳腔口融入梆簧中而創立了獨特的「解心腔」，現在的粵曲唱腔不論平喉或子喉，或多或少都受到梁以忠的影響；他更是一位音樂創作人，創作了多首廣受歡迎的廣東音樂小曲和撰寫粵曲。梁氏畢生致力於發揚粵曲和保留優良傳統曲藝，其中之一大貢獻是在一九六六年於商業電台收錄古腔八大名曲，把這幾近失傳的嶺南曲藝保留下來，以供後學。

Leung Yee-chung was a leading light in Cantonese song art. A versatile musician who could play the *erxian*, *erhu*, violin, *suona*, *sanxian* and percussion, he was also a consummate vocalist who could blend the Cantonese vernacular singing style with the traditional musical styles of *bangzi* and *erhuang*, thus inventing his unique *Jiexinqiang* vocal school. In fact, the many current singing styles in Cantonese operatic music, whether in the falsetto or natural voice, show the influence of Maestro Leung. As a composer and librettist, Leung also wrote several highly popular tunes in Cantonese music and song art. He had devoted his entire life to promoting this song art form and preserving its legacy, and one of the remarkable feats was his salvaging efforts that he made on Commercial Radio in 1966 by collating the vocal tracks of the Eight Classic Pieces in South China, therefore preserving this invaluable repertory of song art.





## 藝術總監 Artistic Director

梁素琴 Leung So-kam

出身曲藝世家。父梁以忠為廣東粵樂曲藝大師，母張玉京(瓊仙)為三十年代之子喉唱家。六歲已在電台播音，演唱古曲《罵玉郎》，後晉身梨園，拜陳錦棠、薛覺先為師，曾隨錦添花、覺先聲等大班演出。同時亦灌錄多張唱片，合唱者除其父外，尚有靚次伯、銀劍影、梁無相、何非凡、任劍輝、伊秋水、陳錦棠、黃千歲、文千歲、新馬師曾、鍾雲山和崔慕白等名家。六十年代在其父為商業電台主持的《古腔八大名曲》中演唱穆瓜、漂母等角色。其獨創之「琴腔」以婉轉跌宕、蘊含書卷氣而著名。

Leung So-kam was born into a family of Chinese song art performers. Her father, Leung Yee-chung, was a leading light in the genre of Cantonese music and song art, while her mother Cheung Yuk-king (stage name 'King Sin') was a Cantonese song art performer singing the *zi hou* (falsetto voice). Leung began broadcasting when she was only six, singing the classic piece *Remonishing Her Husband*. She began her career in Cantonese Opera later, and was a disciple of the famous Chan Kam-tong and the legendary Sit Kok-sin. She appeared in the full-scale productions of well-established troupes such as Kam Tim Fa and Kok Sin Sing. She was also active in the recording studio, singing with such famous stars as Leng Chi Pak, Ngan Kim Ying, Leung Mo-seung, Ho Fei-fan, Yam Kim-fai, Yee Chau-shui, Chan Kam-tong, Wong Chin-shui, Man Chin-shui, Sun Ma Sze Tsang, Chung Wan-shan and Chui Mo-pak, not to mention her own father Leung Yee-chung. She appeared on her father's show on Commercial Radio, *The Eight Classic Pieces in Cantonese Opera*, during the 1960's, in which she sang such roles as Mu Gua and the Washer Woman. She is also known for her singing style which is tuneful and demonstrates the scholastic touch.



## 製作統籌 Producer

李奇峰 Li Kei-fung

資深粵劇演員，工生角，啟蒙老師為馮俠魂及楚岫雲。出生粵劇世家，父親李鑑潮是興中華劇團的編劇，母親呂少紅曾為小武演員。曾與薛覺先、馬師曾及白玉堂等名伶同台演出。除參加大龍鳳、頌新聲、慶紅佳等劇團演出外，又參與仙鳳鳴及雛鳳鳴劇團的幕後工作。一九八四年帶領勵群粵劇團遠赴歐洲演出，創立香港粵劇團於歐洲公演的先河。二〇〇七年從美國回港定居，創立「粵劇戲台」，

致力扶掖後進，以推陳出新、推廣及承傳為宗旨。

Li Kei-fung is a veteran actor in Cantonese Opera specialized in *sheng* (male) roles. He began his training under Fung Hap-wan and Chor Chuk-wan, but he comes from a family of Cantonese Opera professionals himself, his father being a librettist with the New China Cantonese Opera Troupe and his mother, an actress performing *xiaowu* (young military male) roles. He has shared the stage with some of the legends in Cantonese Opera, such as Sit Kok-sin, Ma Sze-tsang and Pak Yuk-tong. He was a stage actor with the Tai Lung Fung Opera Troupe, Chung Sun Sing Cantonese Opera Troupe and Hing Hung Kai Opera Troupe, and was on the production team of the Sin Fung Ming Opera Troupe and Chor Fung Ming Cantonese Opera Troupe. In 1984, Li led the Lai Kun Opera Troupe on tour to Europe, which was a groundbreaking event for Cantonese Opera in Hong Kong. In 2007, he returned from the US to make his base in Hong Kong again, and formed the Art of Cantonese Opera with the vision of training new blood, reviving the old repertory for the modern stage, promoting the art form and maintaining its continuum for the future generations.

8-9.7.2014 (星期二至三Tue-Wed) 7:30pm

## 《黛玉葬花》選唱

Excerpts from *Daiyu Buries Fallen Flowers*

賈老太夫人的外孫女林黛玉孤苦無依，初入大觀園，與賈家二公子賈寶玉一見鍾情。寶玉見她眼眉最有神韻，說她最宜取名「黛玉」，便改名「林黛玉」，暫時寄居賈家瀟湘館。賈寶玉御玉而生，薛寶釵有金鎖，史湘雲有金麒麟；賈家上下都信「金玉姻緣」，認為賈寶玉將來的妻子，離不開薛寶釵或史湘雲。林黛玉自怨不可能嫁給賈寶玉，又自感身世孤伶，常多愁善感。林黛玉閒時葬花，嘆句一朝春盡紅顏老，花落人亡兩不知，惹得賈寶玉對她既愛且憐。王鳳姐巧言弄舌，促使賈家要將薛寶釵許配給賈寶玉，卻對寶玉說他要娶的是林黛玉。寶玉發現新婚妻子不是黛玉，既恨且怨。黛玉驚聞寶玉婚訊，怨焚詩稿，抱病歸天。寶玉得知黛玉已逝，趕赴靈前哭祭，遂逃禪為僧。

Lin Pinqing is recently orphaned and has come to the Prospect Garden, the grand residence of the Jia family, to live with her maternal grandmother, Dowager Jia. It is love at first sight for her and her cousin, Jia Baoyu, the young son of the Jia family. Baoyu finds her eyes and brows so beautiful and expressive that he suggests her to change her name to 'Daiyu', meaning 'black jade'. So from that point on, she is known as 'Daiyu' by all at Prospect Garden. She is given the Bamboo Lodge to stay. Now Baoyu was born with a piece of jade in his mouth, and among his cousins, Xue Baochai has a gold lock as an heirloom, and Shi Xiangyun, a gold unicorn. The Jia family believes that a marriage of 'gold and jade' would be a match made in heaven, so Baoyu's future wife must be either Baochai or Xiangyun. Daiyu is saddened to know that she is not 'qualified' to marry Baoyu, and soon becomes constantly despondent, so much so that she falls into self-pity. She would lament the withered petals that cover the earth for their short life amidst beautiful spring, and likens their fate to her own. Such sensitive imaginings and poetic sensibility make Baoyu love her even more. Wang Xifeng, the wife of Baoyu's elder cousin known for her sweet tongue, manages to persuade the senior members of the family to make Baochai Baoyu's wife while deceiving Baoyu into thinking the he is marrying Daiyu. When he finds out the truth, he is burning with anger and regret. But while he gets married, Daiyu is so devastated to learn the news that her sickly condition quickly worsens. She burns all her poems before she dies with deep remorse. When Baoyu arrives, she is already dead. Baoyu, stricken with grief, pays his tearful last respects before he leaves home to become a monk.

演唱 Vocal

〈寶玉怨婚〉  
〈黛玉歸天〉  
〈寶玉哭靈〉

梁之潔  
丁愛蓮  
新劍郎

*Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage*  
*Death of Lin Daiyu*  
*Jia Baoyu Mourning Daiyu*

by Leung Chi-kit  
by Ting Oi-lin  
by Sun Kim-long

- 中場休息15分鐘 Intermission of 15 minutes -



## 《棄楚歸漢》選演

Excerpts from *Han Xin Defects to Han from Chu*

### 〈漂母飯信〉

*Han Xin Accepting Food from the Washer Woman*

秦朝滅亡，陳勝、吳廣、劉邦、項羽並起，漢劉邦，楚項羽，相約中分天下。淮陰韓信事楚，唯項羽暴戾成性，信感非久安之地，張良薦其投漢，遂携母赴漢地，途中母歿，更聞楚兵追殺，遇一樵夫，求指陳倉路向，信為保自身安全，卒殺樵夫。及至漢地，疲累飢渴，遇一漂母（洗衣婦），慧眼識英雄，向信獻飯送金贈駿馬，信感極而去。

With the fall of the Qin Dynasty, many rebel forces rise to contend for the rule of the Central Plains. They include Liu Bang and Xiang Yu. Han Xin is a soldier serving Xiang Yu of Chu, but knowing that he is a man of ire and therefore not a good leader, and on the recommendation of Zhang Liang, he decides to defect to the Han camp. He travels with his mother, but she dies on the way. Xin is also chased by the Chu soldiers. In desperation, he meets a woodcutter, and begs him to show the way to Han land. But on parting, Xin fears that the woodcutter would give away his route of escape, he cannot but kill him. He finally arrives at Han land, but is all worn out and struck by hunger and thirst. He meets a washer woman who sees that he is cut out for an enterprising career. She gives him food, cash and a good horse. Xin is totally touched, and rides away.

主演 Main Cast

韓信：譚穎倫

Han Xin : Tam Wing-lun

漂母：黃寶萱

Washer Woman : Wong Po-huan

### 〈追賢〉

*Xiao He Chases After Han Xin*

劉邦成為漢王後，任蕭何為丞相，蕭何為劉邦貼榜招賢，韓信往見而未示張良薦書，劉邦覺信貌平庸，似非上將之才，遂委其任運糧官之職，信深感委屈，遂念還鄉務農，蕭何聞之，與夏侯嬰連夜追趕，卒說服信效力劉邦。

The story takes place in the early founding years of the Han regime. Emperor Liu Bang appoints Xiao He as his prime minister, and the latter invites talents from all over the country to serve the new Han emperor. Han Xin attends the interview, but did not show the recommendation by Zhang Liang. Liu finds Xin too ordinary-looking to make a good general, so he only gives Xin the position as an army provision officer. Xin feels slighted, and wants to go home to become a farmer. Xiao hears of this, and chases after Xin under the moon with Xiahou Ying. On catching up with Xin, Xiao persuades Xin to go back to Liu's camp, and finally succeeds in convincing Xin.

主演 Main Cast

韓信：阮德文

Han Xin : Yuen Tak-man

蕭何：黃學超

Xiao He : Wong Hok-chiu

夏侯嬰：吳立熙

Xiahou Ying : Ng Lap-hei

7月8、9日演出者介紹（排名按演出次序）  
Cast on the shows of July 8 and 9 (In order of appearance)



**梁之潔 Leung Chi-kit**

已故粵樂曲藝大師梁以忠的幼女、粵劇紅伶暨曲藝界翹楚梁素琴胞妹。自幼對粵曲曲藝耳濡目染，五歲已能登台演唱一曲《山伯臨終》。自小得胞姊點撥唱功，盡得其真傳，擅平喉，專攻梁家家傳解心腔。曾與其姊灌錄粵曲《重溫金粉夢》、《孔雀東南飛》及《荆釵記》。二〇一〇年進入香港演藝學院修讀中國戲曲表演兼讀文憑課程，習小生。畢業後曾公開演出折子戲《火鳳凰》及《紅綾巧破無頭案之對花鞋》。

Leung Chi-kit is the youngest daughter of Maestro Leung Yee-chung, and younger sister of Leung So-kam, a famous name in Cantonese Opera and Cantonese song art. She was exposed to the singing of Cantonese operatic arias since she was young, and made her stage debut at five singing *Liang Shanbo on His Death Bed*. Coached by her sister, she has grasped the consummate vocal techniques of So-kam, and her *pinghou* (natural voice) renditions are also imbued with the flavour of her father's stylistic school, *Jiexinqiang*. She made the recording of Cantonese operatic arias, *Revisiting the Glorious Dream*, *The Peacock Flies Southeast* and *The Story of the Wooden Hairpin* as partner to her sister. She enrolled in the extension course for Chinese Opera Performance of The Hong Kong Academy for Performing Arts in 2010, where she trained in *xiaosheng* (young civil male) role. On completion of the course, she has appeared in public performances of operatic excerpts, such as *The Phoenix* and *Comparing the Embroidered Shoes* from *The Case of the Red Gauze Clue for the Headless Corpse*.



**丁愛蓮 Ting Oi-lin**

工子喉。自幼受梁素琴老師及梁母張玉京的歌聲薰陶，愛聽粵樂和古腔粵曲，不自覺地與梁家的腔韻結下了深厚的緣份。二〇〇五年成為梁門弟子。

Ting Oi-lin specializes in singing the *zihou* (falsetto voice) for female actors of Cantonese Opera. She was exposed to the voices of Ms Leung So-kam and Leung's mother, Cheung Yuk-king, since she was young, and developed a passion for Cantonese music and the 'old style' singing of Cantonese operatic arias. Her artistic lineage is therefore closely linked to the Leung family, resulting in her formal acceptance as a disciple of the Leung school in 2005.



**新劍郎 Sun Kim-long**

上世紀六十年代跟隨名宿吳公俠學藝，後從許君漢學習北派。除演出外，亦積極參與粵劇推廣及幕後製作，曾編寫劇本《荷池影美》、《碧玉簪》、《山東響馬》等。二〇〇九年獲香港特別行政區政府民政事務局頒發嘉許獎章，一二年獲香港特別行政區政府頒發行政長官社區服務獎狀。現任香港八和會館副主席。

Sun Kim-long began his apprenticeship under the Cantonese Opera master Wu Gongxia during the 60s of last century. He also studied martial arts from Xu Junhan. Besides having extensive stage experience, he also actively involves in Cantonese Opera promotion and productions. He wrote *Reflection of Beauties in Lotus Pond*, *The Green Jade Hairpin*, *Shandong Highwayman*, etc. He won the Commendation Award from the Home Affairs Bureau of the Hong Kong SAR Government in 2009 and Chief Executive's Commendation for Community Service from the Hong Kong SAR Government in 2012. He is currently vice-chairman of The Chinese Artists Association of Hong Kong.



**譚穎倫 Tam Wing-lun**

兩歲開始接觸粵劇，三歲加入香港兒童少年粵劇團，師承張寶華、呂洪廣、鄭詠梅、伍卓忠、傅月華、王家玲等學習基本功及古老排場；並隨林錦堂學習唱科。為2013年香港藝術發展獎藝術新秀獎(戲曲)得主。

Tam Wing-lun started his knowledge on Cantonese Opera when he was two and joined the Hong Kong Children and Juvenile Chinese Opera Troupe a year later. Cheung Po-wah, Lui Hung-kwong, Cheng Wing-mui, Ng Cheuk-chung, Fu Yuehua and Wong Ka-ling are his trainers on basic stylized movements, and he learns singing from Lam Kam-tong. He won the Award for Young Artist (*Xiqu*) of the Hong Kong Arts Development Awards 2013.





### 黃寶萱 Wong Po-huan

師承吳聿光，父親為著名粵劇演員黃金堂。二〇〇五年獲頒香港演藝學院深造證書(粵劇)。經常參與各大小粵劇團的演出，表現備受讚賞。〇七年自組劇團「粵劇場」，藉製作不同類型的演出，以豐富自己的舞台經驗。近年努力學習樂器、劇本及音樂創作等，並為粵劇雜誌撰寫粵劇專欄。一四年憑《朱買臣·痴夢》獲西九戲曲中心粵劇新星展演的優秀表演獎。

Wong Po-huan received Cantonese Opera training under Ng Lut-kwong. Her father, Wong Kam-tong, is a famous Cantonese Opera performer. She obtained Advanced Certificate in Performance Arts (Cantonese Opera) from the Hong Kong Academy for Performing Arts in 2005. She is active in participating Cantonese Opera performances organized by various troupes. She formed Cantonese Opera Theatre in 2007 and by presenting various performances to enrich her stage experience. Wong is keen on learning various aspects of Cantonese Opera, such as musical instruments, writing scripts and music. She also writes articles for Cantonese Opera magazine. In 2014, she received the Outstanding Performance Award in the Xiqu Centre of the West Kowloon Cultural District – Rising Stars in Cantonese Opera Showcase.



### 阮德文 Yuen Tak-man

先後受業於湛江藝術學校及廣東粵劇學校，二〇〇八年考入香港演藝學院中國戲曲課程繼續進修，一二年畢業並投身演藝青年粵劇團，工小生及武生。曾演出的劇目有《白蛇傳》、《平貴別窯》、《潞安州》、《幻覺離恨天》、《雙教子》、《灰闌情》、《十八相送》、《金釧龍鳳配》等。

Yuen Tak-man trained at the Zhanjiang Arts School and Cantonese Opera School in Guangdong. He enrolled in the Chinese Opera programme of The Hong Kong Academy for Performing Arts in 2008, and on completion in 2012, he joined the Young Academy Cantonese Opera Troupe where he specializes in *xiaosheng* (young civil male) and *wusheng* (military male) roles. His repertoire includes *The Legend of the White Snake*, *Xue Pinggui Leaving His Humble Abode*, *Lu'an Zhou*, *Daiyu at Her Death Bed* from *The Dream of the Red Chamber*, *Mothers and Sons*, *The Chalk Circle*, *A Long Road and a Fond Parting* (Excerpt from *The Butterfly Lovers*) and *The Gold Hairpin as Matchmaker*.



### 黃學超 Wong Hok-chiu

一九五七年考入廣西南寧市邕劇團，初拜文武英、李名揚為師。後再到武漢市京劇團進修，其間得著名京劇大師高盛麟、郭玉昆等悉心教導，及後任南寧市粵劇團團長至退休。八三年被中央文化部授予尖子演員稱號，八四年成為國家一級演員。從藝四十多年曾主演過多齣邕劇、現代戲。近年赴港定居，曾參與東昇、鳳笙輝、新群英、鳴芝聲等劇團演出，擔任二武、二邊角色。

Wong Hok-chiu joined the Nanning City Yong Opera Troupe in Guangxi in 1957, where he became a disciple of Wen Wuying and Li Mingyang. Later he received further training at the Wuhan City Peking Opera Troupe, where he was coached by famous virtuosi of the genre, Gao Shenglin and Guo Yukun. He was the Company Director of the Nanning City Cantonese Opera Troupe until he retired. He was named a 'Top Actor' by the Ministry of Culture in 1983, and accredited as a National Class One Performer in 1984. Throughout his career of over forty years, Wong has starred in many Yong Operas and plays with modern themes and settings. After resettling in Hong Kong, he has performed secondary and supporting roles with many local Cantonese Opera troupes, including Tung Sing, Fung Sang Fai, New Kwan Ying and Ming Chee Sing.



### 吳立熙 Ng Lap-hei

自小跟隨黃綺雯學習粵曲，先後跟隨楊明、何家耀學習京崑身段和粵劇古老排場。畢業於八和粵劇學院青少年粵劇演員訓練課程，曾演折子戲《長坂坡》、《八大錘》、《蘆花蕩》等。

Ng Lap-hei began his training in Cantonese operatic songs under Wong Yee-man at an early age. He received further training under Yang Ming and Ho Ka-yiu for Peking Opera and *Kunqu* stylized movements and traditional Cantonese formulaic plays. He graduated from Cantonese Opera training course organized by The Cantonese Opera Academy of Hong Kong and has appeared in performances of operatic excerpts, such as *The Long Slope Hill*, *Eight Mallets*, *Luhudang*.

7月8、9日演出製作人員

## Production Team on the shows of July 8 and 9

### 香港演藝學院戲曲學院音樂科樂隊

#### Music Ensemble of School of Chinese Opera, the Hong Kong Academy for Performing Arts

香港演藝學院致力繼承、保存及發展傳統戲曲藝術。在民政事務局鼎力支持下，學院分別於一九九九年及二〇〇一年開辦大專程度之全日制粵劇文憑及深造文憑課程，提供粵劇表演訓練，〇七年起更開設粵劇音樂伴奏科，訓練專業粵劇音樂人材。學院於一三年通過正式評審，開辦四年制戲曲藝術學士（榮譽）學位。

戲曲學院音樂科樂隊主要由在校學生組成，學院導師輔助演出，除為戲曲學院內外演出作伴奏外，亦會組成小組樂隊演奏傳統粵樂及民族器樂曲。樂隊自〇七年起曾參與本地多項大型粵劇製作、康樂及文化事務署粵劇推廣活動及羊城國際粵劇節之演出。

The Hong Kong Academy for Performing Arts is committed to the inheritance, preservation, and development of traditional Chinese Opera. With strong support from the Home Affairs Bureau, the Academy has been able to launch a full-time tertiary level academic programme in Chinese Opera, providing trainings in Cantonese Opera performance. Since 2007, the Music stream has been providing training in Cantonese operatic music ensemble playing. Following the approval of the programme validation conducted by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ) in 2013, the Academy launched the four-year Bachelor of Fine Arts in Chinese Opera.

The Music Ensemble of School of Chinese Opera is formed by current students of the School, with assistance from instructors. Besides supporting the accompaniment of all the performances of the School, the Ensemble actively performs traditional Cantonese and Chinese instrumental music and ensemble in the Academy and other outreach performance. Since 2007, the Ensemble has been participating in many large scale Cantonese Opera performances in Hong Kong, Cantonese Opera promotional events organized by the Leisure and Cultural Services Department, and the Guangzhou International Cantonese Opera Festival.

音樂指導：吳聿光\*

擊樂指導：宋向民\*

二弦：麥俊文

提琴：周仕深\*

三弦 / 月琴：蕭穎芝

月琴 / 三弦：湯凱媛

椰胡：余嘉樂

秦琴：陳惠堅

喉管 / 橫簫：陳一凡

擊樂：戴日輝\*、朱智明、陳燕鋒、招日威

Music Director : Ng Lut-kwong\*

Percussion Director : Sung Heung-man\*

Erxian : John Clifford

Tiqin : Chow Sze-sum\*

Sanxian/Yueqin : Siu Wing-Chi Pamela

Yueqin/Sanxian : Tong Hoi-wun

Yehu: Share Ka-lok

Qinquan : Chen Huijian

Houguan/Hengxiao : Chen Yi-fan

Percussion : Dai Rihui\*, Zhu Zhiming, Chen Yanfeng, Zhao Riwei

\* 學院導師 Instructor of the Academy

司儀：蔡嘉權

舞台監督：梁煒康

燈光佈景：廣興舞台佈景製作公司

Emcee : Choi Ka-kuen

Stage Manager : Leung Wai-hong

Lighting and Set : Kwong Hing Stage Scene Production Company

## 鳴謝 Acknowledgements

粵劇戲台謹此鳴謝以下機構 / 人士對是次7月8、9日製作的協助：

Art of Cantonese Opera would like to thank the following organization / person for the assistance in this production on July 8 and 9 :

香港演藝學院

The Hong Kong Academy for Performing Arts 

周嘉儀提供部份節目的宣傳相片 (7月8、9、30、31日)

Chow Ka-yee, Annie provides part of the promotional photographs of the programme (July 8, 9, 30, 31)



## 《百里奚會妻》選唱

Excerpts from *Baili Xi Reunited with His Wife*

百里奚三十多歲才被妻子用激將法說服，到諸侯國去闖蕩，臨行前，其妻子杜氏一再叮囑他：以後富貴了，不要忘記家裡的妻兒。百里奚一直到七十歲才被秦穆公重用，任為相國。百里奚的妻子杜氏帶著兒子，也輾轉到了秦國，得知百里奚做了秦國的相國，位高權重，他還會不會認妻呢？怎樣才能接近他？杜氏便應聘進入相府唱歌。夜晚，百里奚吃飽喝足後，照例讓樂工們奏樂，杜氏自告奮勇地第一個出場，只見她低眉斂袖、揚聲而歌：

百里奚，五羊皮！憶別時，烹伏雞，舂黃麥，炊門門；今日富貴忘我為？

百里奚，五羊皮！父梁肉，兒啼飢，夫文繡，妻洗衣；富貴忘我為？

百里奚，五羊皮！昔之日，君行而我啼；今之日，君坐而我離。嗟夫，富貴忘我為？

百里奚聽罷，情知一定是妻子杜氏，趕忙下階同杜氏相認，相互傾吐久別之情。

The story takes place during the Spring and Autumn Period (722 – 481 BCE). Baili Xi is a man in his thirties. Prodded by his wife many times, he finally decides to tour the many states to find an opportunity for bigger things in life. Before he leaves home, his wife reminds him repeatedly that when he becomes successful, he should not forget his wife and children back home. But his opportunity does not come until more than thirty years later, when he is appointed prime minister by Prince Mu of Qin. By then Baili Xi is already seventy years' old. His wife, née Du, and their son, have taken a long and winding journey in search of him. They arrive in the State of Qin and soon hear that Baili Xi is the prime minister there. Now rich and powerful, would he refuse to recognise her as wife? How can she get near him? Madam Du has a plan. She enters the Prime Minister's Residence as a singer. That night, when the master has finished his sumptuous dinner, he asks for music as his daily routine. Madam Du volunteers to be the first to perform. With her face lowered and arms folded behind the long sleeves, she sings :

*"Baili Xi, five sheep fleeces, remember when we parted, I cooked a chicken, using the door latch as firewood? Now that you have become rich and famous, have you forgotten all about me?"*

*Baili Xi, five sheep fleeces, when the father dines on meat, the son is starving; when the husband wears embroidered clothes, the wife works as a washerwoman. Now so rich, have you forgotten all about me?"*

*Baili Xi, five sheep fleeces, remember the day when you left and I cried? Today, you sit so far from me, Alas, now so rich, have you forgotten about me?"*

On hearing the song, Baili Xi knows it must be his wife, and quickly comes down from his high seat to greet her. Husband and wife are reunited after such a long time.

演唱：阮兆輝

Vocal : Yuen Siu-fai

## 《辨才釋妖》選唱〈衙齋夜讀〉

*Reading in the Study at Night from Monk Biancai Releases the Demon*

宋朝，錢塘縣令陶篆，其獨子陶鳳官，俊俏風流，一晚在書房夜讀，睏極入睡，被園中柳樹妖精幻化人形迷惑，性命危殆，陶篆摯友蘇東坡適值到訪，得悉此事，頓起憐念，往龍井寺求高僧辨才和尚解救陶鳳官。辨才尋得陶家後園有樹精作祟，捕捉樹精，曉以佛戒，六慾七情乃過眼雲煙，應鎖心猿，柳樹精遵高僧訓戒，迎風而散。

The story takes place during the Song Dynasty. Tao Fengguan, the only son of the Mayor of Qiantang, is handsome and debonair. One night, he is studying in his studio and falls asleep. The demon of the willow tree in his garden seizes the opportunity, morphs into human form, and seduces him. With his life force drained, Fengguan is on the brink of death. It so happens that Su Dongpo, a good friend of his father, has come by to visit. Su takes pity on the young man's plight and goes to seek the help of the sage monk Biancai at Longjing Temple. The latter visits the Tao Residence and soon learns that it is the tree demon at the back garden that is making the mischief. The monk captures the demon, teaches it the Buddhist doctrines about the transience of all life and all sensual desires of the mortal world, and advises it to restrain from further wrong doings. The demon accepts his admonishing and dissipates in the wind.

演唱：梁之潔

Vocal : Leung Chi-kit

- 中場休息15分鐘 Intermission of 15 minutes -

## 《六郎罪子》(全本演出)

*Lulang Reprimands His Son* (Full-length opera)

北遼白天佐侵犯中原，楊六郎領兵抗敵，六郎派其子宗保出營巡哨，宗保路過穆柯寨，與寨主穆桂英一見鍾情，私自與穆桂英成親。六郎大怒，責其違反軍法，下令將宗保在轅門斬首示眾。經佘太君、趙德芳（八賢王）求情仍不能改變六郎初衷。桂英為救宗保，與穆瓜帶備軍糧下山到宋營，獻上降龍木投靠宋軍，桂英與六郎理論一番，以情打動六郎收回成命，釋放宗保，有情人終成美眷。

Yang Lulang, the sixth son of the patriotic Yang family, leads an army to fight the invading Liao. He sends his son, Yang Zongbao, to keep surveillance of the camp ground. Zongbao happens to pass by the Muke Fortress, and meets the daughter of Lord Muke, Mu Guiying. It is love at first sight, and the two are married without getting the approval of the elders first. So when Zongbao returns to camp and faces his father, the latter is furious, so much so that he orders Zongbao executed on grounds of breaching the martial law. Even when Lulang's mother, Dowager She, and the Eighth Prince speak on Zongbao's behalf, Lulang is adamant. In order to save her husband, Guiying visits the Song camp, bringing with her army provisions as a gesture of appeasement, and presenting to Lulang the magical 'Dragon Vanquishing Wood' to pledge her allegiance. She goes so far as to argue with Lulang over Zongbao's case. Finally Lulang is brought round, and the lovers are reunited.

主演 Main Cast

楊六郎	:	羅家英
趙德芳(八賢王)	:	阮兆輝
佘太君	:	廖國森
穆桂英	:	鄭詠梅
焦贊	:	梁煒康
孟良	:	黎耀威
楊宗保	:	宋洪波
穆瓜	:	李沛妍

Yang Lulang	:	Law Kar-ying
The Eighth Prince	:	Yuen Siu-fai
Dowager She	:	Liu Kwok-sum
Mu Guiying	:	Cheng Wing-mui
Jiao Zan	:	Leung Wai-hong
Meng Liang	:	Lai Yiu-wai
Yang Zongbao	:	Song Hongbo
Mu Gua	:	Li Pui-yan



## 7月30、31日演出者介紹 (排名按演出次序) Cast on the shows of July 30 and 31 (In order of appearance)



### 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。一九九一年獲香港藝術家年獎，九二年獲頒授勳銜，二〇〇三年再獲香港藝術發展局藝術成就獎，又曾應邀赴倫敦作御前演出。致力推廣傳統戲曲，曾製作《趙氏孤兒》、《十五貫》等名劇及編寫《長坂坡》、《四進士》、《呂蒙正·評雪辨蹤》、《文姬歸漢》等。一二年獲香港教育學院頒授榮譽院士。現任香港八和會館副主席。

Yuen Siu-fai began his training under the tutelage of the renowned performer New Ting Heung-yiu. He later became a student of the famous Cantonese Opera actor Mak Bing-wing. A recipient of the Annual Hong Kong Artist Award and other honours, he had been to London to give a Royal Command Performance for Queen Elizabeth II. He has devoted himself to the promotion of the art of traditional operas and was the producer of *The Orphan of Zhao* and *Fifteen Strings of Cash*. He also wrote *The Long Slope Hill*, *The Four Imperial Students*, *Tracking in the Snow* and *The Return of Cai Wenji*. He was granted an honorary fellowship by the Hong Kong Institute of Education in 2012. He is currently vice-chairman of the Chinese Artists Association of Hong Kong.

### 梁之潔 Leung Chi-kit

請參考7月8、9日演出者介紹

Please refer to Cast on the shows of July 8 and 9



### 羅家英 Law Kar-ying

自八歲開始接受父親羅家權的嚴格培訓，學習基本功架，唱做技巧則師承伯父羅家樹及叔父羅家會；曾先後問藝於粉菊花、呂國銓、劉洵及梁素琴。創作的新劇眾多，如《章台柳》、《蟠龍令》、《狄青》、《萬世流芳張玉喬》、《曹操與楊修》等十數齣，更把莎士比亞名劇《馬克白》及《李爾王》，改編成粵劇《英雄叛國》及《李廣王》。二〇一〇年改編《德齡與慈禧》，展現了高度的編導能力。一二年獲香港特別行政區政府頒發「榮譽勳章」，一三年獲頒世界傑出華人獎及美國北方大學榮譽博士。

方大學榮譽博士。

Law Kar-ying began receiving formal training in basic stylized movements and routines at age eight under his father Law Kar-kuen, and in singing and acting with his uncles Law Kar-shu and Law Kar-wui. During the course of his operatic training he also came under the coaching of Fen Kuk-fa, Lui Kwok-chuen, Liu Xun and Leung So-kam. He staged a dozen of new productions such as *The Story of Liu Yaojin*, *Dragon's Prescript*, *Di Qing*, *The Immortal Zhang Yuqiao* and *Cao Cao and Yang Xiu*. Law also adapted Shakespeare's *Macbeth* and *King Lear* into Cantonese Opera and also *Deling and Empress Dowager Ci Xi* in 2010 and set a new trend in the genre. Law received a Medal of Honour from the Hong Kong SAR Government in 2012, the World Outstanding Chinese Award and an honorary doctorate from the Ohio Northern University, USA in 2013.



### 廖國森 Liu Kwok-sum

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。隨後加入雛鳳鳴劇團，曾演《辭郎洲》、《李後主》、《英烈劍中劍》、《蝶影紅梨記》等劇，又隨該團前往美加及澳洲等地演出。近年經常參與各大劇團擔演武生。

Liu Kwok-sum was among the first batch of students of the Cantonese Opera Academy of Hong Kong. He learned *beipai* (the Northern skill) from Yam Dai-fun and singing from Wong Yue-sheng. He later joined the Chor Fung Ming Cantonese Opera Troupe and performed in *Farewell, My Husband*, *The Tragedy of the Poet King*, *The Sword of Bravery* and *The Butterfly and Red Pear Blossoms*. He also participated in the overseas performances of Chor Fung Ming in the United States, Canada and Australia. He performs the role of *wusheng* (military male) for major opera troupes in recent years.



### 鄭詠梅 Cheng Wing-mui

工花旦，師承名伶羅家英、李寶瑩及掌板大師姜志良，學習粵劇舞台功架及鑼鼓，亦從劉建榮等學習粵劇唱腔，其後隨多位京劇老師學習北派及身段，是一位文武兼備的粵劇演唱。一九八八年自組金玉堂粵劇團，經常在各大會堂演出。除活躍於港、澳粵劇舞台外，亦經常到星、馬演出。二〇〇一年遠赴柏林參加「中國節」演出。

Cheng Wing-mui received *huadan* (female lead) training under the two famous Cantonese Opera stars, Law Kar-ying and Lee Po-ying, and the ensemble leader, Keung Chi-leung, which included dramatic postures and percussive points on the Cantonese Opera stage. She received further training in Cantonese operatic singing under Lau Kin-wing, and martial arts and stylized movements under several Peking Opera veterans. She is therefore an all-round actor in the field. She formed the Kam Yuk Tong Cantonese Opera Troupe in 1988, which gives regular performances at various performing venues in Hong Kong, as well as in Macao, Singapore and Malaysia. The Troupe appeared in the China Festival held in Berlin in 2001.



### 梁煒康 Leung Wai-hong

自小秉承父親梁漢威真傳，戲曲知識豐富。近年隨阮兆輝學習傳統粵劇之排場演藝精髓，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的經驗。近年努力專注丑生行當，不論花臉、彩旦、鞋皮丑、文武老生、小花臉，演來均得心應手。

The son of Leung Hon-wai, Leung Wai-hong is very knowledgeable about Chinese Opera. He is a student of Yuen Siu-fai, who teaches him the finest of the traditional performing art. Besides acting, Leung is also experienced in other areas including directing, stage managing, lighting, music and set design. He specializes in the role of *chou* (comic) in recent years and is proficient in different variants of the category.



### 黎耀威 Lai Yiu-wai

九歲開始學習粵劇，曾跟隨文禮鳳、潘細倫、韓燕明習藝，其後更拜文千歲為師。經常參演各大劇團演出，無論花臉、鬚生、小生都演得出色。二〇一〇年獲粵劇青年演員飛躍進步獎(生角)，一一年獲香港藝術發展局頒發香港藝術發展獎藝術新秀獎(戲曲)。

Lai Yiu-wai began learning the art at the age of nine. He studied under Man Lai-fung, Poon Sai-lun, Hon Yin-ming, and finally became a disciple of Man Chin-sui. He performs regularly for major opera troupes and is good at different roles including *hualian* (painted-face), *xusheng* (old male) and *xiaosheng* (young civil male). He received the Outstanding Young Cantonese Traditional Opera Artist Award for *sheng* (male role) actors in 2010 and the Award for Young Artist (*Xiqu*) of the Hong Kong Arts Development Awards by the Hong Kong Arts Development Council in 2011.



### 宋洪波 Song Hongbo

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，亦曾參演《乾坤鏡》、《盜御馬》等大型製作，並多次隨學院外訪演出。

Song Hongbo holds an Advanced Diploma in Performing Arts (Cantonese Opera) from the Hong Kong Academy for Performing Arts, where his teachers included Liu Xun, Hui Kin-shun, Cheung Sai-kit *et al.* He has appeared in *A Meeting of Heroes*, *Lu Bu and Diao Chan*, *At the Sweet Dew Monastery*, etc. He has also appeared in such major productions as *The Cosmic Mirror* and *Stealing the Imperial Horse*. He was a member of the touring troupe of the Academy.





### 李沛妍 Li Pui-yan

遺傳父親李奇峰、母親余蕙芬對粵劇的熱情，更與羅家英、汪明荃結誼，得誼父母執手傳藝。曾跟隨鍾麗蓉、薛亞萍及李美花學習唱腔，又隨楊敏學習基本功和武打身段，以及俞美娣學習文場身段。在美國衛斯理大學中文系畢業後，於二〇〇二年全身投入學習粵劇，由〇七年初踏台板飾演《帝女花》五十周年紀念青年版的長平公主，至演出《再世紅梅記》、《紫釵記》、《秋雨菱花姊妹情》、《梟雄虎將美人威》及《德齡與慈禧》，積極實現成為職業演員的志願而努力。

除演出外，亦致力於翻譯粵劇劇本，多方面推廣粵劇藝術。

Born into a family of Cantonese Opera heritage (daughter of Li Kei-fung and Yu Wai-fun), Li Pui-yan graduated from Wellesley College, USA, and is dedicated to the preservation and promotion of the art of Cantonese Opera. She had studied singing from Chung Lai-yung, Xue Ya-ping and Li Mei-fa and her dance and body movements were trained by Yang Min and Yu Mei-di. She had also received additional training from her godparents, Law Kar-ying and Liza Wang. She debuted as principal actress in *Floral Princess* (Youth Edition) production in 2007. Other trained repertoires include *Rejuvenation of Lady Plum Blossom*, *Tale of the Purple Hairpin*, *Sisterly Love amidst Turmoil*, *The Villain*, *The General and the Heroic Beauty* and *Deling and Empress Dowager Ci Xi*, etc. Li is also devoted to the English translation of Cantonese opera librettos.

## 7月30、31日演出製作人員

### Production Team on the shows of July 30 and 31

擊樂領導：高潤權

音樂領導：高潤鴻

舞台監督：梁煒康

燈光佈景：廣興舞台佈景製作公司

道具服裝：金儀粵劇服裝公司

Percussion Ensemble Leader : Ko Yun-kuen

Ensemble Leader : Ko Yun-hung

Stage Manager : Leung Wai-hong

Lighting and Set : Kwong Hing Stage Scene Production Company

Props and Costume : Kam Yee Costumes Company

其他劇種 Others (請註明 Please specify )



節目 Programme	日期 Date	時間 Time	地點 Venue
<b>開幕節目 Opening Programme</b>			
河北省京劇藝術研究院 Peking Opera Research Centre of Hebei	20-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
越劇四大小生流派匯演 Four Stylistic Schools of Xiaosheng Roles in Yue Opera	25-28/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
	29/6	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
新編粵劇《搜證雪冤》 A New Cantonese Opera <i>Investigation to Redress a Wrong</i>	4-6/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
「嶺南餘韻」八大曲選段 <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces	8-9/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
浙江永嘉崑劇團 Zhejiang Yongjia Kunqu Opera Troupe	17-19/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
雲南省滇劇院 Yunnan Dian Opera Theatre	22-23/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
福建省梨園戲實驗劇團 Experimental Theatre of Liyuan Opera of Fujian	25-27/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	26-27/7	2:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
廣東海豐縣白字戲劇團 Haifeng Baizi Opera Troupe of Guangdong	2-3/8	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
河南豫劇院二團 No.2 Troupe of Yu Opera Theatre of Henan	12-13/8	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	29-30/8	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall

查詢 Enquiries

節目 Programme : 2268 7325 票務 Ticketing : 3761 6661

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