



CHINESE OPERA FESTIVAL
20.6-28.7



開幕節目 Opening Programme

新編粵劇

A New Cantonese Opera

戰宛城
Battle at Wancheng

19-22.6.2013

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



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



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開幕節目
Opening Programme

新編粵劇
A New Cantonese Opera

戰宛城
Battle at Wancheng

19-22.6.2013
(星期三至六 Wed-Sat) 7:30pm

演出長約 3 小時 30 分鐘 (中場休息 15 分鐘)
Programme duration is about 3 hours 30 minutes with a 15-minute intermission

~ 延伸活動 Extension Activities ~

演出前座談會
Pre-performance Talk

1.6.2013
(星期六 Sat) 2:30pm

香港文化中心
行政大樓 4 樓 1 號會議室
AC1, Level 4, Administration Building
Hong Kong Cultural Centre

演出後座談會
Post-performance Talk

26.6.2013
(星期三 Wed) 7:30pm

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

講者：羅家英、劉洵
Speakers: Law Kar-ying, Liu Xun

(粵語及普通話主講 In Cantonese & Putonghua)

獻辭



中國傳統文化藝術著重「以藝傳情」。戲曲舞台上聲情並茂的演出，既包含了中國文化的精緻藝術，也是人文精神和情感的寶貴交流。康樂及文化事務署主辦的「中國戲曲節」今年踏入第四屆，舉辦以來得到廣大戲迷及藝術界的認同和肯定，推動着戲曲節穩步向前，實在令我們十分鼓舞。

今年戲曲節精選了八台演出，既有香港觀眾喜愛的粵劇、崑劇及京劇，還有較少甚至從未在港演出的地方劇種，包括浙江婺劇、河北絲弦戲、湖南湘劇及浙江新昌調腔；各劇種展示其獨有的地方藝術特色，為戲曲節呈獻最佳演出陣容和最具有代表性的戲碼，實在是難得的舞台盛會。

康文署邀請了香港粵劇名伶羅家英聯同殿堂級粵劇藝術家尤聲普、陳好逯演出新編粵劇《戰宛城》，為今屆戲曲節揭開序幕，幾位名伶充分表現粵劇「以人包戲」的魅力。此外，今年戲曲節更邀請到多位著名國寶級藝術家來港，精湛的演出令人十分期待。除了三十場舞台演出外，戲曲節亦安排了四十多項具豐富內涵的藝術教育及導賞活動，包括研討會、藝術欣賞講座、藝人談、戲曲電影欣賞及展覽等。戲曲節的整體設計務求於演、觀、研三方面，都能與觀眾共享進益。

我衷心感謝來自各地的戲曲大師及優秀藝術家支持和參與「中國戲曲節」的演出。期望戲曲節不斷茁壯成長，繼續為廣大戲迷呈獻優秀卓越的演出。

祝願本屆戲曲節圓滿成功，各位有一個愉快的晚上！

A handwritten signature in black ink, reading '馮程淑儀' (Angela Au). The signature is written in a fluid, cursive style.

康樂及文化事務署署長馮程淑儀

Message

Traditional Chinese arts lay emphasis on “passing passion through art”. Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this year, the Chinese Opera Festival presented by the Leisure and Cultural Services Department has been making steady and encouraging strides with the wide support and recognition from opera fans, practitioners and artists alike.

This year’s Festival features eight productions. Apart from Cantonese Opera, Kunqu Opera and Peking Opera that are well-loved by the Hong Kong audience, there will also be regional operas such as the Wu Opera of Zhejiang, Sixian Opera of Hebei, Xiang Opera of Hunan and *Diaoqiang* of Xinchang in Zhejiang, which have rarely or never been performed in Hong Kong. The participating opera troupes, each with its indigenous specialties, will present their strongest cast and best repertoires in this theatrical gala.

The opening performance is a new adaptation of the Cantonese Opera *Battle at Wancheng* by the renowned local artiste Law Kar-ying and his stellar partners Yau Sing-po and Chan Ho-kau, who fully demonstrate their consummate artistry and charisma on stage. The Festival also features some of the top-notch artists from the Mainland whose legendary performances are certainly looked forward to. In addition to 30 stage performances, there will be more than 40 arts education and guided appreciation activities, including a symposium, theme talks, meet-the-artist sessions, film screenings and exhibitions. The Festival is designed to enhance the audience’s appreciation, interest and knowledge of Chinese opera.

I would like to express my heartfelt thanks to the maestros and virtuosi for their participation in this year’s Festival. I look forward to the continued success of the Festival as a platform for presenting excellent performances to Chinese opera enthusiasts.

My best wishes for a successful Festival and an enjoyable evening to you all!



Mrs Betty Fung
Director of Leisure and Cultural Services

編者的話 Editor's Message

我答應了為今年的中國戲曲節籌備一齣新編粵劇，邀請了尤聲普、陳好逯一同演出，再請得劉洵導演幫忙，要找一齣既有特色又具觀賞價值的劇目來演，很容易便想到《戰宛城》，我演張繡，普哥演曹操，逯姐演鄒氏，輝哥演賈詡，很適合身份啊！一定能擦出火花。

京劇《戰宛城》當年由京劇名家楊小樓、侯喜瑞、于連泉合演，紅極一時；廣東粵劇亦有《曹操下宛城》，當年由白玉堂、羅家權合演。於是，我以《曹操下宛城》為藍本，刪減了複雜的情節和人物角色，重新編撰，同時亦借鑒了部份京劇情節，以豐富整個劇情。如〈馬踏青苗〉一幕來自京劇，但處理上我會注入古老傳統的粵劇唱腔及排場，所以普哥一出場便會以大腔方式演出，亦會展示其扎實的功架。

至於鄒氏一角，我花了不少心思去研究這角色。在京劇中，此角原是一個壞女人，但現在我把淫蕩的鄒氏描繪成一個大時代中的犧牲者，最後更忽發奇想：鄒氏不惜一死以加重對曹操的心理壓力，最終曹操會否因為鄒氏而守諾呢？史書上沒有記載，留下了一個空白……這也是我的妙想天開。

最後，這只是一個創作，我的一個新嘗試，如有未完善之處，望識者諒之。

羅家英

When I committed myself to producing a new Cantonese Opera production for this year's Chinese Opera Festival, I first invited Yau Sing-po and Chan Ho-kau to be on the cast, and Liu Xun as director. To pick a story that has both dramatic and unique appeal, I immediately thought of *Battle at Wancheng*. I thought if I were to play the role of Zhang Xiu, with Sing-po as Cao Cao, Ho-kau as Madam Zou, and Yuen Siu-fai as Jia Xu, what fine dramatic personae we would make! And I was sure there would be wonderful chemistry on stage. So it was soon all set.

The Peking Opera version of *Battle at Wancheng* was first made famous by the legendary Yang Xiaolou, Hou Xirui and Yu Lianquan. In the repertory of Cantonese Opera, we also had *Cao Cao's Incident at Wancheng*, featuring Pak Yuk-tong and Law Kar-kuen. I used the latter as the blueprint to work on, took out some of the more complicated lines and characters, and reworked it. I also made reference to the Peking Opera version to enrich the plot – the excerpt *The Horse Tramples the Fields* comes from there. But in staging, I would bring in the ancient Cantonese Opera vocal style and presentation styles. That is why Sing-po's first appearance on stage would have him singing in the august and robust tone of *daqiang*, complete with stylized movements appropriate for this.

As for the role of Madam Zou, I have done some research to study this character. In Peking Opera, she is depicted as wicked and lustful. But in my version, I have turned her into a victim of the times. Towards the end, I even thought: what if Zou pressurizes Cao Cao by laying down her life for a promise he is to keep? Would he, or wouldn't he? It was not recorded in history, leaving us with an open ending... And this, is a bit of fantasy I injected into this new play.

Lastly, I would like to reiterate that this is a new work, a new attempt on my part. I beg for forgiveness for any part where I fall short.

Law Kar-ying

分場本事

第一場 馬踏青苗

曹操兵伐宛城，時值秋粟成熟之際，曹傳令兵將不准踐踏田畝，違者斬；誰料曹的坐騎被田中斑鳩驚嚇，以致馬踏青苗。曹欲自刎以示軍令如山，眾將求情，曹最後割髮代首，眾將對曹深生敬畏。

第二場 背城一戰

張濟在滄水戰死，賈詡力諫張繡歸降而不納，張繡雖知兵微將寡，仍要負隅頑抗。

第三場 釜底抽薪

鄒氏痛哭亡夫，張繡戰敗而歸。賈詡獻計，勸張繡詐降，並以鄒氏色誘曹操，再暗中調動兵馬，趁曹軍疏於防範之際，起兵反擊。鄒氏和張繡納之，忍辱負重。

第四場 委曲求存

曹軍進城，演武廳前，曹操和典韋對張繡諸般凌辱，張繡惟有吞聲忍氣。

- 中場休息十五分鐘 -

第五場 巧計獻美

張繡為曹操牽馬，巡視宛城，接受百姓的歡呼。曹操偶見小樓之上有一艷麗婦人，憑欄而立，驚為天人，色心頓起，以借茶為名，登堂入室，在張繡介紹下認識了冒名張小憐的鄒氏。

第六場 活色生香

曹操被鄒氏美色所迷，終日沉醉逸樂，不知危機將至。是夜，曹正與鄒氏飲酒作樂之際，張繡帶兵突襲，火燒曹營，曹軍不防，死傷枕藉。

第七場 生死一線

典韋拼死救出曹操，張繡窮追不捨，典韋、曹安民戰死，曹昂欲保曹操逃至曹洪駐軍處，誰料鄒氏中途埋伏，曹昂死在鄒氏劍下。曹操心料必死，惟此時鄒氏竟提出若曹操答應她的一個要求，可饒他一命……張繡追兵趕至，鄒氏要放，張繡要殺，最後鄒氏為阻止張繡的追殺，闖死於張繡槍下，曹操乘亂逃走，張繡誤殺鄒氏，痛悔不已。

主演

張 繡：羅家英
曹 操：尤聲普
鄒 氏：陳好逯
賈 詡：阮兆輝
典 韋：洪 海
曹 洪：呂洪廣
墨 蘭：王潔清
曹 昂：梁淑明
曹安民：文 華

羅家英飾張繡
Law Kar-ying as Zhang Xiu

孤忠勇將，忍辱負重
A valiant general fighting a
lone battle, biding his time
through political acumen



尤聲普飾曹操
Yau Sing-po as Cao Cao

一代梟雄，色迷心竅
A warlord that is the power
behind the throne; his
lasciviousness is his Achilles'
heel



洪海飾典韋
Hong Hai as Dian Wei

曹操愛將，勇猛非凡
A general in Cao Cao's court
who has won the latter's
favour with his valiant fighting



陳好逴 飾 鄒 氏
Chan Ho-kau as Madam Zou

節烈新寡，色誘奸雄
The wife of Zhang Ji from
Zhang Xiu's clan, recently
widowed and vows to seduce
the treacherous Cao Cao at
the expense of her chaste
good name



阮兆輝 飾 賈 詡
Yuen Siu-fai as Jia Xu

張繡謀士，神機妙算
Political adviser to Zhang
Xiu, a great strategist and
politician



呂洪廣 飾 曹 洪
Lui Hung-kwong as Cao Hong

曹操堂弟，忠勇護主
Cousin of Cao Cao and a loyal
follower



王潔清 飾 墨 蘭
Wang Kit-ching as Molan

鄒氏近婢，機靈聰穎
Madam Zou's maid, smart and
shrewd



Scene-by-scene Synopsis

Scene 1 **The Horse Tramples the Fields**

It happens to be the autumn harvest season when Cao Cao invades Wancheng. Cao gives orders that no soldier is allowed to ride onto the fields, with any breach punishable by death. However, frightened by a turtledove, Cao's own horse tramples the field. Cao wants to kill himself to show the severity of military discipline.

His generals plead on his behalf, whereupon Cao cuts his own hair to symbolize the head.

His generals are filled with respect and awe.

Scene 2 **A Battle of No Turning Back**

Zhang Ji is killed in battle on the Yu River. Jia Xu persuades Zhang Xiu to surrender but Zhang refuses. He insists on resisting albeit his small army.

Scene 3 **Striking at the Heart of the Enemy**

Madam Zou mourns her husband who was killed in action. Zhang Xiu returns defeated. Jia Xu hatches a plot in which Zhang will feign surrender and Zou will use her charms on Cao. Then they will manoeuvre the troops in a secret reprisal and catch the Cao army unawares. Zou and Zhang agree to carry out the plot despite the outward shame.

Scene 4 **Bearing with the Insults**

The Cao troops enter the city. In the Martial Hall, Cao and Dian Wei insult Zhang Xiu who cannot but bear it with fortitude.

- Intermission of 15 minutes -

Scene 5 **The Femme Fatale Scheme**

Zhang Xiu feigns subservient to Cao Cao and takes him on an inspection tour of Wancheng amidst the rallying cheer of the people. Cao happens to see a beautiful woman standing by the railings, and is immediately attracted. He decides there and then that he will have her, so he knocks on her door under the pretext of seeking a cup of tea. Zhang introduces her as Zhang Xiaolian, but actually it is Madam Zou, the widow of Zhang Ji who Cao has killed.

Scene 6 **The Lady's Charm**

Mesmerised by Zou's beauty, Cao spends his days indulging in pleasure-seeking, oblivious of the crisis that is looming. On this night, while Cao Cao and Madam Zou are being amused, Zhang Xiu launches a surprise attack and sets the Cao camp on fire, inflicting heavy casualties.

Scene 7 **A Close Shave**

Dian Wei risks his own life to save Cao Cao. Zhang Xiu would not let go, and Dian Wei and Cao Anmin are killed in the pursuit. Cao Ang wants to escort Cao Cao up to where Cao Hong is stationed, but is ambushed and slain by Madam Zou on the way. Cao Cao believes he's going to die, but at this point Zou proposes that if Cao grants her a request, he will live... When Zhang Xiu's troops catch up with them, Zou wants to free Cao while Zhang wants to kill him. To stop Zhang from pursuing Cao, Zou kills herself on Zhang's spear. Cao flees in the confusion. A regretful Zhang blames himself for having killed Zou by mistake.

Cast

Zhang Xiu : **Law Kar-ying**

Cao Cao : **Yau Sing-po**

Madam Zou : **Chan Ho-kau**

Jia Xu : **Yuen Siu-fai**

Dian Wei : **Hong Hai**

Cao Hong : **Lui Hung-kwong**

Molan : **Wang Kit-ching**

Cao Ang : **Leung Shuk-ming**

Cao Anmin : **Man Wah**

製作人員 Production Team



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》，二〇一〇年改編了《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，及美國北方大學頒授榮譽博士。

編劇 / 統籌 Playwright / Coordinator

Law 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.



劉洵 Liu Xun

資深京劇演員及戲曲導演。自小加入鳴春社、中國戲曲學校，及後來港任教，曾任香港演藝學院全日制課程統籌及藝術指導。從藝多年演出作品眾多，包括《鬧天宮》、《雁蕩山》、《武松》等，並積極參與粵劇導演工作，曾與粵劇名伶陳好逑、尤聲普、羅家英、李龍等合作。

導演 Director

Liu is a seasoned actor in Peking Opera and a stage director in Chinese traditional theatre. He began his training in Chinese Opera at a young age at the Mingchun society and the Chinese Opera School. Later he came to Hong Kong to teach his art, having worked as Programme Coordinator and Artistic Adviser of the Hong Kong Academy for Performing Arts - Cantonese Opera programme. As a performer, he has appeared in many Peking Opera productions. As an active director in Cantonese Opera, Liu has collaborated with famous local stars such as Chan Ho-kau, Yau Sing-po, Law Kar-ying, Lee Lung etc.



游龍 Yau Lung

生於粵劇世家。少年時期拜文千歲門下，工文武生，後得京劇名師韓燕明授予北派武打排場等表演藝術。自小對粵劇擊樂與音樂有濃厚興趣，早期得已故音樂名家劉金吉納為入室弟子，學習擊樂。後得劉氏引薦，拜擊樂名家高潤權為師。現為香港擊樂業界之代表人物之一，並為多個粵劇團擔任擊樂領導一職。除了研習擊樂，亦拜得名音樂家吳聿光為師，研習高胡等中樂藝術，成績斐然。

擊樂領導 Percussion Ensemble Leader

Yau was born into a family of Cantonese Opera artists, and became a formal disciple of veteran actor Man Chin-shui to train in *wenwusheng* (military and civil male) roles. Later he further trained in martial arts of the northern school under the famous teacher of Peking Opera, Hon Yin-ming. Yau developed a keen interest in percussion and music in Cantonese Opera at a young age. He received formal training in percussion under the late Lau Kam-kat, a music veteran in the field. Lau later introduced him to a percussion virtuoso, Ko Yun-kuen, and since then he has become one of the leading figures in percussion in Hong Kong today. He is appointed ensemble leader for percussion by many Cantonese Opera troupes. Percussion aside, Yau has also branched out into other forms of Chinese music, and received training in *gaohu* under Ng Lut-kwong. He is noted for his excellent grasp of the instruments.



彭錦信 Pang Kam-shun

原居越南胡志明市，其父彭興成是粵劇曲藝教師，自幼受曲藝薰陶，在耳濡目染下對粵曲藝術產生濃厚的興趣。其後又涉獵不同的音樂技藝，如粵劇曲藝唱腔、擊樂及多種樂器。來港後認識了粵樂前輩馮華

和一眾優秀音樂人，令音樂技巧得以提升，並在長期的實踐中積累了豐富的經驗。現於鳴芝聲劇團擔任音樂領導。

音樂領導 Ensemble Leader

Pang was born in Ho Chi Minh City, Vietnam. His father Pang Hing-sing was a teacher of Cantonese operatic arias, so Kam-shun was exposed to the art of sung music at an early age and developed a keen interest in Cantonese operatic arias. Later he forayed into other music fields, such as vocal styles in Cantonese Opera, percussion and various instruments. After relocating to Hong Kong, he had the opportunity to be acquainted with the venerable figure in local Cantonese music, Fung Wah, as well as other outstanding music-makers, and his music techniques improved in leaps and bounds. This was further improved when he grew in stage experience. Pang is currently the music leader of Ming Chee Sing Chinese Opera.



韓燕明 Hon Yin-ming

出身京劇世家，一九七〇年考入戲曲學校，拜蓋叫天之子張二鵬為師，在國內曾獲全省戲曲會演一等獎及全國戲曲電視大獎賽影評獎。九〇年移居香港，在各大劇團任武術指導，曾與著名演員裴艷玲、阮

兆輝、羅家英、文千歲、林錦堂、李龍等合作。現為香港八和學院、香港青苗粵劇團、呂潤財中學排戲導師，也是香港粵劇界多位名伶老倌的私人導師。

武術指導 Martial Art Instructor

Hon was born into a family of Peking Opera artists, and joined the traditional theatre school in 1970 where he became a formal disciple of Zhang Erpeng, the son of the famous actor Gai Jiaotian. He won a Class One Award at the provincial Chinese Opera showcase, and the Critics' Choice at the All China Traditional Theatre Television Grand Prix. Hon relocated to Hong Kong in 1990, and was the martial art adviser to several major Cantonese Opera troupes. He has worked with many theatre legends, including Pei Yanling, Yuen Siu-fai, Law Kar-ying, Man Chin-shui, Lam Kam-tong, Lee Lung etc.. He is the rehearsal master of the Hong Kong Chinese Artists Association, the Hong Kong Young Talent Opera Troupe, the TWGH Lui Yun Choy Memorial School etc.. He also gives private sessions to many leading actors and actresses in Cantonese Opera in Hong Kong.



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。近年努力專注工丑生行當，不論花

臉、彩旦、鞋皮丑、文武老生、小花臉，演來均得心應手。

舞台監督 Stage Manager

The son of Leung Hon-wai, Leung 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.

製作人員 Production Team

導演：劉洵

編劇 / 統籌：羅家英

擊樂領導：游龍

音樂領導：彭錦信

武術指導：韓燕明

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

經理：袁麗華

Director:

Liu Xun

Playwright/ Coordinator:

Law Kar-ying

Percussion Ensemble Leader:

Yau Lung

Ensemble Leader:

Pang Kam-Shun

Martial Art Instructor:

Hon Yin-ming

Stage Manager:

Leung Wai-hong

Lighting and Set:

Kwong Hing Stage Scene Production Company

Props and Costume:

Kam Yee Costumes Company

Production Manager:

Yuen Lai-wah

演員介紹 Performers



羅家英 Law Kar-ying

簡介見第9頁。

Please refer to page 9 for biography.



尤聲普 Yau Sing-po

自小在戲班中學藝，受父親的戲劇藝術薰陶。早期曾擔演文武生，後改演老生和丑生；亦曾拜京劇名演員李萬春門下，並隨師兄劉洵學習、練功。曾籌劃及編創多個新劇目，大獲好評，包括二〇〇二年改編莎士比亞名劇《李爾王》的粵劇《李廣王》。一九九二年獲香港藝術家聯盟頒發「舞台演員年獎」，〇九年獲香港特別行政區政府頒發「榮譽勳章」。

Yau was influenced by his actor father and learned the art in opera troupes from an early age. He was first trained as *wenwusheng* (military and civil male) and performed as *lousheng* (old male) and *chou* (comic) roles later. He was a student of the famous Peking Opera actor Li Wanchun and studied under the tutelage of Liu Xun. He has organized, presented and produced many shows receiving high acclaims, including his adaptation of Shakespeare's *King Lear* in 2002 for the Cantonese Operatic stage. Yau was presented with a Best Performing Artist Award (Chinese Opera) by the Hong Kong Artists' Guild in 1992, and a Medal of Honour (MH) by the Hong Kong SAR Government in 2009.



陳好逴 Chan Ho-kau

幼年跟隨曾雲仙踏台板，由最底層做起，後隨粉菊花習京劇功架，基本功扎實了得。上世紀六十年代於劇壇崛起，與長期的舞台拍檔林家聲組成頌新聲劇團，擔任正印花旦。陳氏既工青衣，又工花衫，更擅演刀馬旦，行內人稱演技派花旦，是當今粵劇界頂尖花旦之一。二〇〇八年獲香港特別行政區政府頒發「榮譽勳章」。

Chan was first initiated into Cantonese Opera by her mentor, Tsang Wan-sin, and began her elementary training there. Later she received training in stylized movements of the Peking Opera school under Madam Fen Kuk Fa, and is therefore well-versed in the basic skills. She grew to fame in the Cantonese Opera world in the 1960's, and later partnered with Lam Kar-sing in forming the Chung San Sing Cantonese Opera Troupe, of which she was also the lead actress. Chan has many role types in her repertoire, including the *qingyi* (virtuous female), *huashan* (young vivacious female) and *daomadan* (the 'sword-wielding and riding' military female) roles. With her virtuoso acting, she is dubbed the '*huadan* with excellent acting skills'. She is therefore esteemed as one of the most venerable prima donnas on the contemporary scene. In 2008, she received a Medal of Honour (MH) by the Hong Kong SAR Government.



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。現任香港八和會館副主席。一二年獲香港教育學院頒授榮譽院士。

Yuen 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*. Yuen is currently vice-chairman of the Chinese Artists Association of Hong Kong. He was granted an honorary fellowship by the Hong Kong Institute of Education in 2012.



洪海 Hong Hai

先後畢業於廣東粵劇學校及香港演藝學院中國戲曲課程深造文憑（粵劇）。師從粵劇表演藝術家羅品超，曾參與《桃花扇》、《乾坤鏡》等大型粵劇演出，並隨香港演藝學院多次外訪交流，曾擔演劇目有《未央宮》、《攔江截斗》、《斬經堂》、《武松殺嫂》等。現任香港演藝學院中國戲曲課程導師及演藝青年粵劇團藝術總監。

Hong received his training in Cantonese Opera from the Guangdong Cantonese Opera Academy and The Hong Kong Academy for Performing Arts (HKAPA) - Chinese Traditional Theatre programme. He is a mentee of the famous virtuoso Lo Pun-chiu. Hong's repertoire includes Cantonese Opera spectacles such as *The Peach Blossom Fan* and *Cosmic Mirror*. He was on many overseas visits with the HKAPA team and performed in *The Deadly Trap at the Weiyang Palace*, *Zhao Zilong Saving A Dou on the River*, *Wu Han Killing His Wife at the Sutra Hall* and *Wu Song Killing His Sister-in-law*. Hong is currently an instructor on the HKAPA's Chinese Traditional Theatre programme and the Artistic Director of its Young Academy Cantonese Opera Troupe.



呂洪廣 Lui Hung-kwong

隨父親呂玉郎學藝，六十年代隨漢劇名丑王三愛習丑生。由白駒榮帶入行，並業餘演奏二胡、阮及大提琴。曾參與鳴芝聲、漢風、錦陞輝等劇團之演出，參與開山劇目有《呂蒙正·評雪辨蹤》、《刺秦》等。

Lui learned the performing art from his father Lui Yuk-long and became a student of Wong Sam-oi, the renowned Chinese Opera *chou* (comic) role in the 1960s. He was brought to the stage by Bak Kui-wing. He played *erhu*, *yuan* and the cello as an amateur. He had performed for troupes like Ming Chee Sing, Hon Fung, Golden Blossom and participated in the premiere of *Tracking in the Snow* and *The Assassination of The First Emperor*.



王潔清 Wang Kit-ching

中學開始跟隨梁森兒學藝。曾獲香港學校粵曲比賽公開組獨唱及對唱組亞軍及季軍。二〇〇四年赴北京參加侯寶林獎中華青少年曲藝大賽，獲得銀獎。〇六年成立青草地粵劇工作室。〇八年修畢香港演藝

學院中國戲曲演藝深造文憑（粵劇）課程，同年統籌及策劃自編自演的新編粵劇《貂蟬》。一〇年獲香港八和會館與香港電台第五台合頒的粵劇青年演員飛躍進步獎（旦角）。一一年獲香港藝術發展局頒發藝術新秀獎（戲曲）。

Wang began training in Cantonese Opera with Leung Sum-yeo during her secondary school years. She was first runner-up in the Open Class – Solo and second runner-up in the Open Class – Duet sections in the Hong Kong Schools Cantonese Opera Singing Competition, and won a Silver Award at the Hou Baolin Youth Chinese Opera Competition held in Beijing in 2004. She founded the Karen's Meadow Cantonese Opera Studio in 2006. After receiving her Advanced Diploma in Performing Arts (Cantonese Opera) from The Hong Kong Academy for Performing Arts in 2008, she wrote a new Cantonese Opera *Diao Chan* which she produced, staged and starred. In 2010, she was awarded the Outstanding Young Cantonese Traditional Opera Artiste Award for *dan* (female role) actors by RTHK Radio 5 and the Chinese Artists Association of Hong Kong. It was followed by the Hong Kong Arts Development Council's Award for Young Artist (Xiqu) in 2011.



梁淑明 Leung Shuk-ming

工武生。師承王家玲、周莉莉、曾玉女，並修業於香港演藝學院。

Leung specializes in *wusheng* (military) role. She has studied under Wong Ka-ling, Chau Li-li and Zeng Yunu. She is a graduate from The Hong Kong Academy for Performing Arts.



文華 Man Wah

畢業於香港中文大學中文系，現為粵劇編劇及演員。師承吳聿光，後隨多位名伶學習粵劇唱腔表演，現參與油麻地戲院場地伙伴計劃之「粵劇新秀演出系列」，接受藝術總監指導演出技巧。

Man is graduated from the Chinese University of Hong Kong, majoring in Chinese Language and Literature. She is currently a playwright and an actor of Cantonese Opera. She learned from Ng Lut-kwong, then followed various Cantonese Opera virtuosos for the vocal skills of the art. She performs frequently at Yau Ma Tei Theatre Venue Partnership Scheme Cantonese Opera Young Talent Showcase and is under coaching by various Artistic Directors of the Scheme.

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
新編粵劇《戰宛城》 A New Cantonese Opera <i>Battle at Wancheng</i>	19-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
上海崑劇團 Shanghai Kunqu Opera Troupe	24-26/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
天津京劇院 Tianjin Peking Opera Theatre	28-30/6 29/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
浙江婺劇藝術研究院 Zhejiang Wu Opera Research Centre	5-6/7 6/7	7:30pm 2:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
戲曲小劇場－江蘇省崑劇院 Studio Theatre Productions – Jiangsu Kunqu Opera Theatre	12-14/7 13-14/7	7:30pm 2:30pm	香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre
河北省石家莊市絲弦劇團 Shijiazhuang Sixian Opera Troupe of Hebei	16-18/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
湖南省湘劇院 Xiang Opera Theatre of Hunan	19-21/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
浙江新昌調腔劇團 Xinchang Diaoqiang Troupe of Zhejiang	26-28/7 27-28/7	7:30pm 2:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre



查詢 Enquiries

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