

中國戲曲節

4.6~21.7 2010
CHINESE OPERA FESTIVAL

節目表 Programme Calendar

開幕節目 北京京劇院 — 程韻綿長	Opening Performance Peking Opera Theatre of Beijing – <i>The Legacy of Cheng Yanqiu</i>	4-6/6 5/6	7:30pm 2:30pm	HKCC/GT
廣東潮劇院二團與 香港新韓江潮劇團	Guangdong Chiu Chow Opera Theatre Number Two Troupe and Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe	4-5/6 6/6	7:30pm	SWCC/TH TWTH/A
紹興小百花越劇團 — 經典越劇名家薈萃	Xiaobaihua Yue Opera Troupe of Shaoxing – <i>A Virtuoso Showcase of Yue Opera Classics</i>	11-12/6 12/6 13/6	7:30pm 2:30pm 7:30pm	HKCC/GT TWTH/A
全國優秀青年崑劇演員 藝術展演	Showcase of Outstanding Young Performers in Kunqu Opera	22-24/6	7:30pm	HKCH/CH
成都市川劇院	Sichuan Opera Theatre of Chengdu	25/6 26/6	7:30pm	KST/TH HKCH/CH
福建省鯉聲劇團莆仙戲	Puxian Opera by the Lisheng Opera Troupe of Fujian	27/6 28-29/6	7:30pm	TWTH/A HKCH/TH
廣東省陸豐市正字戲劇團	Zhengzi Opera Troupe of Lufeng City of Guangdong	2/7 3/7 4/7	7:30pm	KST/TH TMTH/A STTH/A
廣東音樂曲藝團 — 粵韻飄香	Cantonese Music and Song Art Troupe – <i>Poignant Tunes</i>	3/7 4/7 5-6/7	7:30pm	HKPU/CCST YLT/A KST/TH
漢風粵劇研究院 — 新編粵劇《遺恨長生殿》	Hon Fung Cantonese Opera Institute – A New Cantonese Opera <i>Eternal Lament at the Palace of Eternal Life</i>	16-18/7	7:30pm	KTT/A
京崑劇場與河北省京劇院 — 玲瓏宛轉若天成	Jingkun Theatre and Peking Opera Troupe of Hebei – <i>Three Stars in Peking Opera</i>	20-21/7	7:30pm	KTT/A

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HKCC/GT	香港文化中心大劇院	Grand Theatre, Hong Kong Cultural Centre
KST/TH	高山劇場劇院	Theatre, Ko Shan Theatre
HKPU/CCST	香港理工大學蔣震劇院	Chiang Chen Studio Theatre, The Hong Kong Polytechnic University
KTT/A	葵青劇院演藝廳	Auditorium, Kwai Tsing Theatre
TWTH/A	荃灣大會堂演奏廳	Auditorium, Tsuen Wan Town Hall
TMTH/A	屯門大會堂演奏廳	Auditorium, Tuen Mun Town Hall
YLT/A	元朗劇院演藝廳	Auditorium, Yuen Long Theatre
STTH/A	沙田大會堂演奏廳	Auditorium, Sha Tin Town Hall
HKCH/CH	香港大會堂音樂廳	Concert Hall, Hong Kong City Hall
HKCH/TH	香港大會堂劇院	Theatre, Hong Kong City Hall
SWCC/TH	上環文娛中心劇院	Theatre, Sheung Wan Civic Centre

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

漢風粵劇研究院
Hon Fung Cantonese Opera Institute

新編粵劇

遺恨長生殿

A New Cantonese Opera
*Eternal Lament
at the Palace of Eternal Life*

16-18.7.2010

(星期五至日 Fri - Sun)

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

中國戲曲節
CHINESE OPERA FESTIVAL
2010
4.6~21.7





各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話及傳呼機之響鬧裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the theatre. Please ensure that your alarm watches, wireless telephones and pagers are switched off during the performances. Thank you for your co-operation.

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有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：www.lcsd.gov.hk/CE/Event/artist/indexc.html

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本節目的內容並不反映康樂及文化事務署的意見

The content of this programme does not represent the views of the Leisure and Cultural Services Department

新編粵劇《遺恨長生殿》

A New Cantonese Opera – *Eternal Lament at the Palace of Eternal Life*

16-18.7.2010 (星期五 - 日 Fri - Sun)
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

其他延伸活動 Extension Activities

座談會 Seminars (粵語主講 In Cantonese)

新編粵劇《遺恨長生殿》製作花絮
Production Snapshots of the
new Cantonese Opera,
Eternal Lament at the Palace of Eternal Life

10.7.2010 (星期六 Sat) 2:30pm
香港文化中心行政大樓四樓一號會議室
AC1, Level 4, Administration Building,
Hong Kong Cultural Centre

講者：梁漢威、王超群、謝國璋、區文鳳
Speakers: Leung Hon-wai, Wong Chiu-kwan,
Tse Kwok-cheung, Au Man-fung

新編粵劇《遺恨長生殿》演後藝人談
Meet the Artists Session —
Eternal Lament at the Palace of Eternal Life:
a new Cantonese Opera

31.7.2010 (星期六 Sat) 2:30pm
香港文化中心行政大樓四樓二號會議室
AC2, Level 4, Administration Building,
Hong Kong Cultural Centre

講者：梁漢威、吳仟峰、尹飛燕、王超群、謝國璋
Speakers: Leung Hon-wai, Ng Chin-fung,
Wan Fai-yin, Wong Chiu-kwan, Tse Kwok-cheung

免費入場，座位有限，先到先得，額滿即止。

Free Admission. Seats are available on a first-come-first-served basis.

展覽 Exhibition

洪昇與《長生殿》 — 人生舞台三百年
Hong Sheng and *The Palace of Eternal Life* —
A Legacy of Chinese Theatre for Three Hundred Years

5-18.7.2010
葵青劇院地下大堂 Foyer, Kwai Tsing Theatre

6-21.7.2010
高山劇場地下大堂 Foyer, Ko Shan Theatre

免費參觀 Free Admission

獻辭



中國戲曲歷史悠久，是珍貴的文化寶庫；其優美精緻的藝術和深厚的文化內涵，令人讚歎和回味。為進一步推廣中國戲曲，康樂及文化事務署將會由二〇一〇年開始，每年舉辦「中國戲曲節」，展現中國各種多姿多采的地方戲曲藝術及文化傳統，藉以打造香港為對外展示中國戲曲藝術的平台。

為期四十八天的「中國戲曲節」，將會為大家呈獻八個不同方言及特色的劇種，包括京劇、崑劇、越劇、粵劇、潮劇、川劇，以及兩個古老劇種——福建莆仙戲和廣東正字戲。在尊重和繼承戲曲優秀傳統的前提下，希望能帶給觀眾難忘及深刻的藝術享受。

參與本年度「中國戲曲節」演出的共有十二個藝團，除了三十多場的演出，還有各種藝術欣賞活動，包括探討中國傳統戲曲未來發展路向的研討會、導賞講座、專題座談會、展覽及學生專場等，藉以提升及加深年青一代對中國傳統戲曲文化的認識及欣賞能力。

謹此歡迎來自各省市及本港的戲曲表演團體及藝術家，全賴您們，中華文化瑰寶才得以承傳和發揚。

好戲連場，期望大家一同欣賞及支持各個地方的劇種，並祝願「中國戲曲節」演出成功！

康樂及文化事務署署長馮程淑儀



Message

The long history of Chinese opera makes it a treasure trove of cultural gems, and its exquisiteness as an art form and the virtuosity of its performers never fail to enthrall and amaze. Starting from 2010, the Leisure and Cultural Services Department will be organizing an annual Chinese Opera Festival as a cultural showcase of traditional operatic art from various regions of China. The international community will be able to see many of China's intangible cultural heritage conglomerating here in Hong Kong.

The Chinese Opera Festival will run for 48 days and feature eight operatic art genres sung in eight different vernacular forms – Peking Opera, Kunqu Opera, Yue Opera, Cantonese Opera, Chiuchow Opera, Sichuan Opera and two ancient theatrical genres, the Puxian Opera of Fujian and Zhengzi Opera of Guangdong. While preserving and respecting the cultural and artistic heritage, we also hope that the Festival would make a wonderful and memorable theatrical feast for lovers of the arts.

We have invited twelve troupes to perform in the inaugural programme of the Chinese Opera Festival. Apart from presenting more than thirty performances, there will be a rich variety of activities to enhance appreciation, such as a symposium on the future development of Chinese traditional theatre, guided talks, seminars, exhibitions and shows organized for schools only. The idea is to inculcate in our young people knowledge and understanding of the Chinese traditional art forms.

I would like to extend a warm welcome to the participating artists and groups from various cities and provinces of the Mainland and from Hong Kong. Thanks to your hard work, the many treasures of Chinese culture could be conserved for our future generations.

The programme of the Festival promises to be a wonderful tapestry of Chinese opera music, colours and performing talents.

I wish the Chinese Opera Festival a great success and hope you would enjoy all the shows.

Mrs Betty Fung
Director of Leisure and Cultural Services

漢風粵劇研究院

漢風粵劇研究院於一九八〇年成立，由粵劇名伶梁漢威創辦。除幕前演員外，尚包括策劃、編劇、唱腔音樂設計、舞台監督、服飾、佈景、道具等幕後人材。

曾製作多個粵曲演唱會，如「中國近代歷史人物組曲」、「文學·歷史·戲曲」、「南音粵曲演唱會」及創作劇《李仙刺目》、《金槍岳家將》、《戊戌政變》等。九四年演出「漢風新編粵曲演唱歷代文學家故事」並出版歌譜專書，包括：屈原（太廟悲歌）、屈原（投江）、司馬相如（一曲鳳求凰）、蔡邕（胡笳情淚別文姬）、曹操（橫槊賦詩）、曹植（銅雀臺賦詩）、嵇康（悲奏廣陵散）。九五年初演出「漢風粵曲劇縱橫」，嘗試在粵劇及曲藝兩大範疇內探索出一條新的表演路線。九五年底演出新編歷史劇《秦王李世民》，奠定文學、歷史、戲曲三結合的演出風格，充份表現漢風勇於創新求變的精神。此後，漢風秉承其獨特風格，加上先進舞台技術和嶄新表演手法，演出多齣新編粵劇，包括《虎符》、《熙寧變法》、《胡雪巖》、《銅雀臺》、《漢家天下》、《胡笳十八拍》、《貞觀盛事》、《風流夢 - 小明星傳奇》。

漢風粵劇研究院除銳意研究改革粵劇外，並致力培育新人，多年來人材輩出，包括陳鴻進、張慕玲、梁煒康、區士賢、胡婉真、梁玉兒、鮑紹基、李韻華等。研究院於九八年成立「漢風戲曲新創念」，舉辦具創意及富實驗性的演出和粵曲理論講座，讓新進學員有更多演出和學習機會。

Hon Fung Cantonese Opera Institute

The Hon Fung Cantonese Opera Institute was set up in 1980 by Leung Hon-wai, a leading actor in Cantonese Opera. The Institute has, in addition to an acting cast, a team of backstage talents including dramaturges, scriptwriters, vocal and music advisers, stage managers, costume designers, set designers and props designers.

The Institute gave many Cantonese operatic concerts, namely *A Suite on Modern Chinese Personages; Literature, History and Traditional Theatre; Nanyin in Cantonese Sung Music*; the original play *Li Xian Who Pierced Her Eyes Blind; General Yue with the Golden Spear*; and *The Wuxu Coup d'Etat*. In 1994, it performed *New Songs on Literary Figures through the Ages by Hon Fung*, followed by a publication of the scores. The numbers included *Qu Yuan (Sorrowful Song at the Imperial Ancestral Hall); Qu Yuan (Throwing Himself into the River); Sima Xiangyu (Wooing the Phoenix); Cai Yong (Sad Farewell for Wenji); Cao Cao (Poem of the Spear); Cao Zhi (Poem of the Tongque Tower); and Xi Kang (A Sad Rendition of Guanglingsan)*. In early 1995, it presented the concert *Sung Music from the Cantonese Operas by Hon Fung*, which aimed to explore a new path between the dual domains of Cantonese dramatic and vocal arts. Its performance of the original historical play *Li Shimin, the Prince of Qin* in late 1995 set the style of its performance which combines literature, history and traditional theatre, and manifested its quest for innovation and change. Since then, Hon Fung has been keeping up its unique creative path and introduced new elements into its productions, such as advanced stage technology and new presentation formats. Examples are *The Military Order, Xining Reforms, Hu Xueyan, An Incident at Tongque Tower, The Han Regime, Eighteen Songs of a Nomad Flute, The Glorious Zhenguan Years, The Story of Siu Ming Sing - A Legendary Star* etc..

Apart from conducting studies and research on Cantonese Opera and seeking reform, the Institute is also devoted to the training of young artists. Over the years, many outstanding artists have come out of the Institute, such as Chan Hung-chun, Cheung Mo-ling, Leung Wai-hong, Au Shi-yin, Wu Yuen-chun, Leung Yuk-ye, Pao Siu-kei and Lee Wan-wah. In 1998, Hon Fung Creative Cantonese Opera was set up which organized a series of creative and experimental performances and talks on Cantonese sung music theories to provide more performing and learning opportunities for new members.

《遺恨長生殿》創作源起

在中國戲曲的發展歷史中，以《桃花扇》和《長生殿》為清代崑曲傳奇總領風騷之作。單從戲曲表演來評斷兩個劇目，《桃花扇》無疑是文人氣魄較大，但卻未及《長生殿》有更多戲曲表演空間。若說把《長生殿》單純地改為粵劇表演，觀眾一定難以理解這個劇目，在當時、在戲曲史、在作者心中的不同地位。因此，本人才有改編洪昇創作《長生殿》的念頭，亦希望還《長生殿》戲曲史的真實地位。

創作《遺恨長生殿》並不是一心一意想反映一個失意士人的一生，更希望的是，藉本劇反映一個戲曲家的成長歷程，同時反映一個戲曲家為什麼會被認為是偉大的藝術價值。此外，亦希望對中國戲曲文化，表現個人一點小小的評價，藉此道出在民初才被肯定的戲曲文學的真正價值。

具體的創作工作上，本劇除了以嶄新而不失戲曲味道的音樂，為特定的曲詞譜新曲，尤其是選用《長生殿》原詞，希望貫徹完整的音樂形象。編排上，《長生殿》在戲中將有重新展現，戲中戲的場面會以虛實相生的手法，利用旋轉舞台與劇中場面產生互動，帶領觀眾穿梭唐、清兩代，配以舞蹈連繫劇中情節，令演出更加統一。然而，本劇仍會扎根於寫實現實表演為主。

梁漢威（音樂設計/導演）

On the Creation of *Eternal Lament at the Palace of Eternal Life*

In the history of development of Chinese traditional theatre, *The Peach Blossom Fan* and *The Palace of Eternal Life* are the two most outstanding works of Kunqu in the Qing period (1644-1911). While the former is indisputably a greater play in terms of literary vision, the latter offers more staging possibilities. In making *The Palace of Eternal Life* into a Cantonese Opera, I was concerned that a simple transplanting process would not do the play justice, as the audience may not grasp the significance of the work at the time of its creation, in the history of Chinese theatre as well as among dramatists. This prompted me to incorporate into the story how Hong Sheng created his *Palace of Eternal Life*, and hope that by doing so, it would reinstate the work to the position it deserves in the history of Chinese Opera.

My purpose of writing *Eternal Lament at the Palace of Eternal Life* is not so much to tell the life story of a frustrated scholar than to trace the growth and development of a dramatist and display the artistic attributes that make him great. But then, of course, I also hope to venture, through the play, my personal views on the culture of Chinese traditional theatre, and affirm the value of Chinese operatic literature which was not recognized until the early 20th Century.

A word about the staging: the music of this production is newly written, with the two-pronged objective that it should be innovative but at the same time it should have the true flavour of Chinese opera. Some of the lyrics have been set to new tunes, while the original libretto of Hong's *Palace* has been incorporated to complete the musical structure and give it shape. Hong's *Palace* would be presented as a 'play within play', acted out with the aid of the revolving stage for a juxtaposition of dimensions of the actual and the imagined for the protagonist. The audience would be transported between the Tang (618-907) and the Qing worlds in an enticing time tunnel of drama. The storyline is made even more coherent through dance, which serves to provide the link between incidents in the play. Yet all in all, naturalism and realism rule at the end of the day.

Leung Hon-wai (Music Designer and Director)

故事簡介

康熙十一年（1672），正值朝廷議論裁撤三藩，大學士明珠與后叔索額圖，各持己見，以爭得孝莊太皇太后支持為要。明珠受康熙之命，欲借古諷今，令演劇諷諫。納蘭性德舉薦太學同窗洪昇，因《沉香亭》為千古文人鳴屈，不涉於忠君治世，未符其父明珠想法，故著洪昇重撰《舞霓裳》一劇，以符康熙之志，未料洪昇卻藉此譏諷權臣，開罪明珠。

康熙十四年（1675），洪昇因嗜愛演劇，被嚴父趕出家門，只有帶同妻子黃蘭次，重到北京。為報答昔日演劇之友趙容升，以及吳中名伶朱素月首徒，已被收入宮中南府的鄧小月，重撰《長生殿》，贈與二人搬演，並享譽京師。

不料索額圖竟倣效明珠，重施故智，以搬演《長生殿》，借李、楊之愛，興亡之悲，令康熙想及已死皇后，策立皇后之子允禩為太子，令洪昇進一步開罪明珠，幸納蘭性德居中調諫，才免去洪昇之禍，洪昇亦得索額圖之賞，賜以鄧小月為妾。

康熙十七年（1678），洪昇私演《長生殿》，卻因為未過佟皇后國喪百天，被明珠命人參奏一本，洪昇因而被革去功名，驅逐出京。洪昇好友納蘭性德亦於此時病亡，未能迴護。

時光荏苒，江南織造曹寅邀請洪昇到來評點家班演出，並邀請趙容升和鄧小月客串演出。不料是次演出，實為容升授意，望能向洪昇爭取回少年愛侶鄧小月。洪昇想起多年恨事，為國為情，兩不如意，竟悄然而別。在回家的小舟上，不禁高唱一句「可憐一曲長生殿，斷送功名到白頭。」溺水而亡。

Synopsis

The story takes place in the Qing Dynasty. In the 11th year of Kangxi's reign (1672), there is heated debate among courtiers regarding the removal of vassal states. The Grand Secretary, Nalan Minzhu, and the uncle of the Empress, Suoeto, are at loggerheads with each other. In order to gain the upper hand, each vies for the support of the Empress Dowager, Xiaozhuang. Mingzhu receives an order from the Emperor to use plays as a tool for social comment. His son, Nalan Xingde, recommends his classmate at the Imperial College, Hong Sheng, for the job. The first work that Sheng turns out is *The Pavilion of Aloe Wood*, which is a story attempting to redress the wrongs done to intellectuals of the past, rather than a pledge of loyalty to a sage monarch or a proposal of new ideas that are conducive to the management of state affairs. Mingzhu finds it not suitable for his purpose. Since the story includes the An-Shi Rebellion of the Tang Dynasty, Xingde wants Sheng to write another play, *Dance of the Rainbow Dress*, which might be more appropriately regarded as the order of the day. But Sheng uses it to satirize the power play at the imperial court. Mingzhu is offended by this.

In 1675, Sheng's obsession with theatre performance displeases his father so much that he is expelled from home. He has no choice but to take his wife Huang Lanci to go to the capital again. As an act of thanks to his fellow enthusiast in theatre performance, Zhao Rongsheng, as well as to Deng Xiaoyue, prized pupil of the famous actor Zhu Suyue of the Jiangsu Province, who has now become a court artiste, Sheng writes *The Palace of Eternal Life* and gives it to the two to perform. It is an instant success and wins fame for Sheng in the capital.

But Suoeto has learned the trick from Mingzhu. By staging *The Palace of Eternal Life* and illustrating the love between Emperor Ming of Tang and his royal concubine, Lady Yang, as well as the rise and fall of a state, he reminds Kangxi of his Empress who had passed away. So he makes Yunreng, the son born to the Empress, the heir to the throne. Such a turn of affairs further aggravates Mingzhu's grudge for Sheng. He is saved for the day by Xingde, who defends him by allaying his father's fury. On the other hand, Sheng is rewarded by Suoeto who gives Deng Xiaoyue to him as concubine.

In 1678, Sheng hosts a private staging of *The Palace of Eternal Life*, despite the fact that the nation is still mourning the death of Empress Tong. Mingzhu seizes the opportunity and arranges to have another official to paint Sheng black in front of the Emperor. This time he is not so lucky to escape unscathed, because his best friend Xingde has died of an illness. Sheng is stripped of his title, and banished from the capital.

Time flies. Many years have passed. Sheng is invited by Cao Yin, Commissioner of Imperial Textiles in Jiangnan, to his residence to see a stage production by his private troupe. The show has two guest stars, Zhao Rongsheng and Deng Xiaoyue. Little does Sheng realize that this is actually initiated by Zhao, because he wants Sheng to give Deng, with whom he has been in love since he was young, back to him. It deals a severe blow to Sheng: he has lost his position in office, and now his love, too. So he steals away without saying goodbye. In the boat on his way home, he breaks out in song and sighs, "A lifetime of honour and position lost to the lamentable *Palace of Eternal Life*" before he throws himself into the river and gets drowned.

分場表

楔子		Introduction	
第一場	恃才傲物	Scene One	A Scholar Too Proud
第二場	失意離京	Scene Two	Leaving the Capital Disappointed
第三場	戲假情真	Scene Three	Love Hidden in a Show

中場休息15分鐘 *Intermission of 15 minutes*

第四場	受寵當朝	Scene Four	Gaining the Favour of His Majesty
第五場	驚變被逐	Scene Five	Driven Away After a Shocking Change
第六場	破家 妾	Scene Six	A Home Broken and the Concubine Sold
尾聲		Epilogue	

主演

洪昇：**梁漢威**
趙容升 / 唐明皇：**吳仟峰**
鄧小月 / 楊貴妃：**尹飛燕**
黃蘭次：**王超群**
索額圖 / 曹寅：**梁煒康**
明珠：**溫玉瑜**
納蘭性德：**謝國璋**
康熙 / 張雲翼：**阮德鏘**
劉備 / 李白 / 陳元禮：**宋洪波**
孫悟空 / 高力士 / 家人：**藍天佑**
孝莊：**黃葆輝**
費揚古：**李名亨**
船家 / 老僕：**王四郎**
朱典：**元 武**
翁世庸：**任丹楓**

Cast

Hong Sheng: **Leung Hon-wai**
Zhao Rongsheng / Emperor Ming of Tang: **Ng Chin-fung**
Deng Xiaoyue / Lady Yang the Royal Concubine: **Wan Fai-yin**
Huang Lanci: **Wong Chiu-kwan**
Suoeto / Cao Yin: **Leung Wai-hong**
Nalan Mingzhu: **Wan Yuk-yu**
Nalan Xingde: **Tse Kwok-cheung**
Emperor Kangxi / Zhang Yunyi: **Yuen Tak-cheong**
Liu Bei / Li Bai / Chen Yuanli: **Sung Hung-bo**
Sun Wukong / Gao Lishi / Servant: **Nam Tin-yau**
Empress Dowager, Xiaozhuang: **Wong Po-fai**
Fei Yanggu: **Li Ming-hang**
Boat Man / Old Man-servant: **Wong Si-long**
Zhu Dian: **Yuen Wu**
Weng Shiyong: **Yam Dan-fung**

演員介紹 Performers



梁漢威 Leung Hon-wai, MH

香港粵劇藝術促進會主席、康樂及文化事務署戲曲節目顧問、漢風粵劇研究院院長。十五歲學藝，一九八〇年創立漢風粵劇研究院，積極培育新人。精通粵劇鑼鼓及音樂，除演出外，更致力研究粵曲唱腔及音樂發展。近年經常參與舞台劇演出，憑《始皇最後的日子》獲最佳原創音樂獎，《劍雪浮生》獲最佳男配角獎，二〇〇〇年榮獲香港藝術發展局頒授「戲曲藝術成就獎」。〇六年獲香港特別行政區政府頒發榮譽勳章。

Leung Hon-wai is currently Chairman of the Hong Kong Cantonese Opera Promotion Association, Expert Adviser (Chinese Opera) of the Leisure and Cultural Services Department of Hong Kong, and Head of the Hon Fung Cantonese Opera Institute. He first trained in Cantonese Opera at the age of fifteen, and founded the Hon Fung Cantonese Opera Institute in 1980 in a bid to groom new generations of artists in the field. He is well-versed in the percussion ensemble music of Cantonese Opera and the music of the genre. Apart from performing on stage, he is dedicated to the study of vocalization in Cantonese sung music and music development. In recent years, he has appeared in many drama productions, and won the Best Original Music in Stage Plays with *The Last Days of the First Emperor of Qin*, Best Supporting Actor for his performance in *A Sentimental Journey*, and an achievement Award (*Xiqu*) presented by the Hong Kong Arts Development Council in 2000. He was awarded a Medal of Honour by the Hong Kong SAR Government in 2006.



吳仟峰 Ng Chin-fung

自幼喜愛粵劇，十一歲拜陳非儂為師，為粵劇著名小武顧天吾的弟子。吳氏好學不倦，得陳非儂推薦予陳鐵英，又拜北派劉洵為師。十八歲任正印文武生，及後自組日月星劇團。其做功精湛細膩、表演認真，擅演性格突出之人物，唱功備受讚賞。

Ng Chin-fung developed a keen interest in Cantonese Opera when he was a child, and became a disciple of Master Chan Fai-nong at the age of 11. He was also trained by Koo Tin-ng, a famous actor of *xiaowu* (supporting military male) roles in Cantonese Opera. His quest to improve himself in the art form led to seeking coaching from Chan Tit-ying at the recommendation of Master Chan Fai-nong, and Liu Xun to learn martial art of the Northern School. As a result, he became a principal male lead in the field when he was only eighteen. Later, he formed his own Sun Moon Star Cantonese Opera Troupe. Ng is noted for his virtuosity and sensitivity in portraying his personae, through earnest and in-depth study of roles. He is therefore highly praised for creating memorable characters. His singing is also widely acclaimed.



尹飛燕 Wan Fai-yin

自小受母親薰陶，醉心粵劇。曾拜著名音樂家王粵生為師學習唱腔，後得任大勳、馬玉琪等指導武打身段，及隨劉洵習北派。尹氏唱腔圓潤，基本功紮根深厚，是一位文武兼備的花旦，近年對推廣粵劇和粵曲更是不遺餘力。

Wan Fai-yin developed a keen interest in Cantonese Opera under the influence of her mother. She received voice training from the famous musician, Wong Yuet-sang, martial arts and stylized movement training from Yam Tai-fun and Ma Yuqi, and the training of martial arts of the Northern School from Liu Xun. Wan sings with rich, rounded tones, and demonstrates a solid groundwork. She is a versatile performer of

huadan (female roles) in both the civil and the military categories. In recent years, she has been a keen promoter of Cantonese Opera and Cantonese sung music.



王超群 Wong Chiu-kwan

師承著名男花旦譚珊珊，以擅長紮腳戲及武打見稱。近年夥拍陳劍聲、梁漢威、吳仟峰、文千歲、龍貫天等演出。除了擅演傳統劇目外，亦參與不同類型的新戲演出，如《白毛女》、《殺狗記》及《亂世英豪》等。現任粵劇發展基金執行委員會成員。

Wong Chiu-kwan was trained under the famous transvestite actor, Tam San-san, and is known for her performance of women with bound feet and in military roles. Her partners on stage include Chan Kim-sing, Leung Hon-wai, Ng Chin-fung, Man Chin-shui and Lung Koon-tin in Cantonese Opera productions in recent years. Her repertoire ranges from the traditional to the new original productions such as *The White-haired Girl*, *Killing the Dog to Persuade Her Husband* and *Heroes in Vicissitudes*. She is currently on the Executive Committee on Cantonese Opera Development Fund.



梁焯康 Leung Wai-hong

香港新一代老倌，多才多藝，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。充滿喜劇細胞的他，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，《佘太君掛帥》的楊七郎、《趙氏孤兒》的屠岸賈，以至《金蓮戲叔》的王婆，均令人讚嘆。

Leung represents a new generation of Cantonese Opera actors. A versatile performer, Leung inherits the skills of his father, Leung Hon-wai, and has a rich knowledge of Chinese traditional theatre. More recently, he specialised in *paichangxi*, a kind of formulaic performance in Cantonese Opera, under the guidance of Yuen Siu-fai. Apart from acting, he has a diverse knowledge of various aspects of staging, from directing, stage management, stage lighting, music to set design. He has the disposition of a comedian and specializes in comic roles such as *caidan* (comic female), *xiepochou* (sad-face comic) and *xiaohualian* (comic painted face) roles. But he is also adept in *hualian* (painted face) and *wenwu laosheng* (old man of the civil and military category) roles. He is applauded for his interpretation of Yang Qilang in *Dowager She The Grand Marshall*, Tu Angu in *The Orphan of the Zhaos* and Madam Wang in *Pan Jinlian Teasing Her Brother-in-law*.



溫玉瑜 Wan Yuk-yu

自幼酷愛粵劇，隨粵劇名宿陳覺非學藝，及後向紅伶羅家英執弟子禮。近十年親自領班於星、馬、越南等地表演。近年回港發展，於各大劇團擔任小生一職，為年青一代之中流砥柱。

Wan Yuk-yu developed a keen interest in Cantonese Opera when he was young, and was trained under the famous virtuoso, Chan Kok Fai. He also received coaching from the leading actor, Law Ka-ying. In the last decade, he has been taking operatic troupes on tour to Singapore, Malaysia and Vietnam before moving his base back to Hong Kong and performing *xiaosheng* (young civil male) roles in productions presented by various Cantonese Opera troupes. Wan is regarded as one of the pillar figures among the younger generation of artists.

洪昇與《長生殿》——人生舞台三百年



謝國璋 Tse Kwok-cheung

八和粵劇學院第五屆畢業生，師承許君漢及梁君亮師傅。修業後隨陳劍烽、梁仙、曾玉女、何孟良及陳汝騫師傅學藝。於九〇年參加電視台粵曲比賽，獲得多個獎項。九五年開始加入彩龍鳳劇團擔任文武生及小生到各地演出神功戲，亦曾應邀到廣州、新加坡演出。〇四年自組國新聲粵劇團與多位年青演員籌辦演出，〇九年正式拜譚倩紅女士為師，成為入室弟子。並於同年加入由梁漢威先生成立之「香港粵劇藝術促進會」成為委員。

Tse Kwong-cheung was among the 5th batch of students of the Cantonese Opera Academy of Hong Kong, trained under Hui Kwan-hon and Leung Kwan-leung. Upon leaving the Academy, he received coaching from Chan Kim-fung, Leung Sin, Tsang Yuk-nui, Ho Mang-leung and Chan Yu-hin. He participated in a Cantonese Operatic Aria Competition organized by a television station in 1990 and won many awards. In 1995, he joined the Choi Lung Fung Troupe as *wenwusheng* (leading male role) and *xiaosheng* (young man role) and participated in Cantonese Opera performances for ritualistic purposes. He was also invited to perform in Guangzhou and Singapore. In 2004, he formed the Kwok Sun Sing Cantonese Opera Troupe and staged productions with a number of young actors. In 2009, he formally became a disciple of Madam Tam Sin-hong. He became a committee member of the Hong Kong Cantonese Opera Promotion Association established by Leung Hon-wai in the same year.



阮德鏘 Yuen Tak-cheong

生於梨園世家，七歲時應香港電台之邀，首次演出粵劇《夜戰馬超》，大獲好評。十餘歲時遠赴北京，拜得中國京劇院著名演員胡學禮為師習長靠、花臉及鬚生，後拜擊樂名家高潤權及粵劇演員蔣世平研習唱腔。其後投身影視界作多方面發展，包括參演《烈火雄心II》、《小時候》及國內電視劇《滄海一粟》等，並任節目主持及參演舞台劇《哲拳太極》。在電影方面，他獲國際著名導演李安賞識，參與演出電影《色戒》。此外，他亦參與幕後工作，如在《我愛萬人迷》演出兼任副導演、廣告配音、電台播音及製作節目「尹飛燕從藝四十年」等。

Born into a family with a Chinese opera tradition, Yuen Tak-cheong was invited by Radio Television Hong Kong to perform in *Fighting with Ma Chao at Night* and was widely acclaimed. He was only seven then. In his teens, he went to Beijing to receive training in *changkau* (fighting in full armour), *hualian* (painted face) and *susheng* (bearded male) roles under the famous actor, Hu Xueli, of the China Beijing Opera Theatre. Later, he was coached in singing by the famous percussionist Ko Yun-kuen and Cantonese Opera actor, Cheung Sai-ping. He joined the film and television industry and appeared in the television series *Burning Flame II* and *When We were Young* in Hong Kong and *Liu Haisu* on the Mainland. He has also been a programme host and performed in the play *Taiji*. Handpicked by Li Ang, the internationally famous film director, he was on the cast of his film *Lust, Caution*. Yuen is also engaged in production work. He was assistant director in the play *Crazy for Her*, in addition to acting on stage. He also does dubbing for commercials and works on the radio. He is the producer of the show, *Wan Fai-yin – Forty Years of Acting*.

洪昇（1645 — 1704年），字昉思，號稗畦，又號稗村、南屏樵者。浙江錢塘（今杭州市）人。妻黃蘭次，妾鄧氏；子女四名，一早夭。父親曾出仕，家裏富於藏書，有「學海」之稱。

從小就受到良好的文化薰陶，加上自身學習，十五歲便「鳴筆為詩」，性格耿直，「好譏呵權貴」、「白眼踞坐，指古摘今」。當了二十多年國子監生，一直未能出仕，其劇作《長生殿》甫完成即盛行於世，卻因在國喪期內邀伶人演劇而遭斥革，晚年抑鬱潦倒，最後落水而死，終年六十歲。

人生舞台

洪昇「一生精力在《長生殿》」，但此劇卻引來嚴重後果。劇本寫李楊愛情之餘，亦暴露政治社會現實，這跟他的生活經歷有著不可分割的關係：自幼受到明遺民的薰陶，加上不得志的遭遇、家庭的打擊和對社會現狀的不滿，加深他對國家民族興亡之感，令作品問世後，「每為見者所惡」（毛奇齡《長生殿院本序》），最終為他帶來斥革的處分。

洪昇一生命途坎坷，早年生活尚算優裕，年青時為求取功名，到北京國子監學習，可惜一直未能如願，布衣終生。期間寫有《燕京客舍生日懷母作》（《嘯月樓集》卷二）詩以抒懷：「男兒讀書亦何補，破帽羊裘困塵土。編荊織菽能幾時，倏忽今年二十五。…我思此語真痛傷，身滯長安空刺股。潦倒誰承菽水歡，悔不當年學稼圃。蒼天為我亦淚流，一夜空塔滴秋雨。」在國子監肄業一年後便從北京失意而歸。

洪昇回鄉後，因受旁人離間而與父母關係日益惡化，不得不分開居住，生活頓時失去依靠，貧甚，有時更三餐不繼。及後與友人談及開元天寶間事，感嘆李白之懷才不遇而撰寫《沉香亭》，雖以李白為主角，但事實上寫的卻是他個人身世之感。

同年冬天，洪昇與父母關係日趨惡劣，迫於無奈離開家鄉到北京謀生，在這段期間賣文為活，生活貧苦，從《癸丑除夕》（《嘯月樓集》卷三）：「客裏逢除夕，悽然百感并。驚風穿四壁，大雪凍孤城。骨肉皆分散，形容半死生。家家傳柏酒，簫鼓達天明」及《稗畦集·戊午除夕》：「牢落仍如故，年華忽又新。一家歧路哭，六載異鄉人。臘盡難留夜，星移漸入春。燈前對兒女，脈脈轉思親。」均可感受到他當時淪落之感。由於洪昇當時在京過著「旅食」生活，深入體會人民困苦，因而寫了不少反映民間疾苦的詩篇，如《東京雜感》：「君看蘆中月，哀鴻夜夜鳴。」；《懼州雜感》：「朱紱何人親沈馬，蒼生幾處免為魚？」則表現對當時官吏的不滿。

康熙十八年，因應友人的建議把《沉香亭》改為《舞霓裳》，加李泌輔肅宗中興，主角由李白變成唐明皇和楊貴妃，雖由情趣出發，但亦增入社會現實內容，表現對統治階級「逞侈心而窮人欲」的反感。

《長生殿·例言》：「念情之所鍾，在帝王家罕有；馬嵬之變，已違夙誓，而唐人有玉妃歸蓬萊仙院、明皇遊月宮之說，因合用之，專寫釵合情緣，以《長生殿》題名…」康熙二十七年（1688年），洪昇把《舞霓裳》改為《長生殿》，此劇既出，即盛行於時。翌年，洪昇在孝懿皇后佟氏的「國恤」期內，宅中私演《長生殿》，被劾為「大不敬」，遭革去國子生籍，連與會者也一併受到牽連。

黨爭牽連

演《長生殿》致禍，不但因劇本內容暴露朝政的混亂、統治階層的窮奢極慾和人民的痛苦，惹起統治階層不滿，還因當時清廷臣僚營私結黨之風甚熾，大學士明珠擅權，余國柱等人附之把持朝政，跟徐學乾為首的漢族官僚集團「南黨」為敵。雖洪昇與余國柱為友，但與「南黨」之高士奇更甚，其政治取向亦不能避免傾向「南黨」，後明珠被罷職，「北黨」更恨之，借機排除異己。

可憐一曲《長生殿》 斷送功名到白頭

自演《長生殿》遭斥革後，洪昇在京中備受白眼揶揄，遂歸故里，晚年生活潦倒，鬱鬱不得志。康熙四十三年（1704年），應邀出席江寧的《長生殿》名流勝會，曹寅獨讓洪昇居於上座。後從江寧返經烏鎮，酒後登舟，落水而死。

創作舞台

洪昇在年青時已表現出文學才能，以詩有名京師，見朱溶《稗畦集敘》：「余行天下三十餘年，所見詩不為不多。要其實，與昉思匹敵者蓋少。」胡會恩《清芬堂存藁》卷一《贈洪昉思》：「五字清真誰敵手？」。由於本身擁有良好的文學根基，加上他所敬愛的老師毛先舒是位對曲頗有研究的學者，師執沈謙、以至友人李式玉、吳欽等亦擅於曲作，故洪昇大有可能受到師友影響而對戲曲創作產生興趣，曾寫下《迴龍記》、《織錦記》、《天涯淚》、《孝節坊》等作品。洪氏一生著作約五十部，但流傳下來的卻只有《詩騷韻注》、《稗畦集》、《稗畦續集》、《嘯月樓集》、雜劇《四嬋娟》和傳奇《長生殿》。

《長生殿》之創作歷程

《長生殿》創作過程曲折，前後歷經十餘年，三度易稿始成，由初稿《沉香亭》寫李白懷才不遇，再改為《舞霓裳》增入李泌一角，最後才定稿《長生殿》描寫唐明皇與楊貴妃之情、安史之亂，甫改寫完成即為當時上演最盛之劇目，雖然作者因國喪演劇而遭斥革，但此劇卻為清代衙署節慶演出「夜齣頭」崑腔的必演劇目，粵劇亦因此保留了《長生殿》〈絮閣〉等十七齣崑腔劇目，但戰後已鮮有演出。

唐明皇與楊貴妃的愛情故事，於安史之亂之後便在民間廣泛流傳，出現了包括唐代白居易的《長恨歌》、陳鴻的《長恨歌傳》、元代白樸的雜劇《唐明皇秋夜梧桐雨》、吳世美《驚鴻記》等作品。洪昇根據《梧桐雨》四折改寫了〈密誓〉、〈驚變〉、〈埋玉〉、〈雨夢〉，配合《長恨歌》演化成《長生殿》，以安史之亂為背景，敘述唐明皇李隆基與貴妃楊玉環生死不渝的愛情故事：全劇共五十齣，結構宏偉、壯麗，情節曲折，除描寫李楊愛情，還暴露社會殘酷現實，愛情與政治雙線發展。洪昇筆下唐明皇與楊貴妃的故事，不僅是齣愛情悲劇，還藉此反映社會現實，抒發國家興亡之感。

洪昇生平大事一覽

清世祖順治二年 一歲

洪昇生。時清兵下杭州，其母黃氏避入山中。

順治十六年 十五歲

能詩。列作者之林，有《為沈去矜先生悼亡四首》。

康熙三年 二十歲

與黃蘭次成婚，生活皆甚優裕。《詩騷韻注》成書。

康熙七年 二十四歲

赴北京國子監肄業，翌年失意而歸。

康熙十年 二十七歲

遭天倫之變，不容於父母，情懷怫鬱。翌年遊大梁時寫下《夜客書感》、《客梁寄沈通聲》等詩，抒發悲愴之感。

康熙十二年 二十九歲

與父母分居，貧甚，時至斷炊。與友人談及開元天寶間事，感李白之遇，創作《沉香亭》。同年冬天，因家難愈劇，離鄉赴京。

康熙十四年 三十一歲

編《嘯月樓集》完成。秋末，父因事獲罪。

康熙十六年 三十三歲

女夭折，時漂泊於江北，未能歸返，寫《遙哭亡女四首》。

康熙十八年 三十五歲

因友人毛玉斯謂《沉香亭》「排場近熟」，故加入李泌輔肅宗，易名《舞霓裳》。同年冬天，父因事遣戍，後遇赦。

康熙二十二年 三十九歲

以江蘇巡撫余國柱所獲餽贈娶妾鄧氏。翌年余國柱為戶部尚書，大學士明珠擅權，余國柱等人附之，把持朝政，受到以徐學乾為首的「南黨」之掙擊。

康熙二十六年 四十三歲

朱溶、戴普成編洪昇詩集《稗畦集》。

康熙二十七年 四十四歲

改《舞霓裳》為《長生殿》，傳唱甚廣。《鬧高唐》、《孝節坊》撰成。江南道御史郭琇受左都御史徐學乾、少詹事高士奇等之意，疏劾明珠與余國柱等人結為朋黨。罷明珠大學士之職，徐遂擅權。明珠餘黨全力排擠徐黨以報復。

康熙二十八年 四十五歲

孝懿皇后佟氏上月病逝，洪昇在「國恤」期內，宅中私演《長生殿》，被明珠黨劾為「大不敬」，革去國學生籍。與會者朱典、趙執信、翁世庸革職，查慎行、陳奕培亦革去國學生藉。

康熙三十年 四十七歲

攜家歸故里。同年十一月，康熙下諭嚴禁臣僚結黨，黨爭始漸告平息。

康熙四十二年 五十九歲

撰雜劇《四嬋娟》。

康熙四十三年 六十歲

應曹寅之邀，出席於江寧的《長生殿》名流勝會。後從江寧返經烏鎮，酒後登舟，落水而死。

Hong Sheng and *The Palace of Eternal Life* – A Legacy of Chinese Theatre for Three Hundred Years

Hong Sheng (1645 - 1704), style name Fangsi, alias 'Baiqi', 'Baicun' and 'Woodcutter of Nanping', was a native of Qiantang presentday Hangzhou City of Zhejiang Province. He married Huang Lanci, and had a concubine, née Deng. He had four children, but one of them died young. His father, a former government official, had such a rich collection of books that it earned the nomenclature as 'An Ocean of Learning'.

Hong was therefore born in a culturally sophisticated environment, and being a diligent student himself, he started writing poetry from the age of fifteen. He was of a forthright disposition and was known for "having a penchant to rile at sycophants who were after the high and mighty". It was said that "he would look askance and sit with a contemptuous squat while commenting on the topical issues by citing the wrongs of times bygone". Despite being on the Imperial College roll for more than two decades, Hong never succeeded in earning any appointment to the civil service. Although his play, *The Palace of Eternal Life*, became an overnight success, he was chastised for staging it during a period of state mourning and was struck off the College roll. He spent his last years in depression and poverty, and died at the age of sixty, allegedly having drowned himself.

All the World Is a Stage

Hong Sheng might have "dedicated his life to *The Palace of Eternal Life*", as some described, but this also led to dire consequences. His play, apart from depicting the love between Emperor Ming and Lady Yang, also exposed the harsh political realities, which were inextricably linked to his personal experiences. Influenced from an early age by subjects still loyal to the fallen Ming regime, compounded by his lack of success in entering the civil service, being estranged from his family and disgruntled with society, he was filled with a passion for the destiny of the nation, so much so that when his play came out, it often "offended those who saw it" (*Preface to the Palace of Eternal Life* by Mao Qiling). It led, in the end, to castigation and dismissal from the Imperial College.

Life had not been kind to Hong, though his early years were spent in relative comfort. In his youth, in order to gain access to the civil service, he enrolled in the Imperial College but never succeeded in gaining appointment. During this period he wrote the poem *Remembering Mother in Yanjing on My Birthday (Volume 2, The Moon-barking Pavilion Collection)*: "It's not worth much being a scholar; me bogged down in my tattered clothes. When will my efforts make a difference? I am already twenty-five-years old. ... How I'm grieved by these thoughts, stranded in Chang'an studying in vain. Down and out, I can't even make a living to please mother. Perhaps I should have learnt farming instead! The heavens seem to be weeping for me, too; tears of autumn rain have been falling all night through." After one year of enrolment at the Imperial College, Hong returned home unsuccessful and feeling dejected.

When he returned home, due to discord sown by people around them, Hong became estranged from his parents and had to move out of his home. He led an impoverished life and at times had to go hungry. Later when discussing the affairs of the Kaiyuan and Tianbao reigns with his friends, he felt empathy for Li Bai's frustration at the lack of recognition for his talent and was inspired to write *Pavilion of Aloe Wood*. Although Li Bai was the protagonist, there were obvious projections of the author's own experiences.

In the winter of the same year, Hong's relationship with his parents worsened and he had no choice but to leave for Beijing to make a living. During this period where he used his penmanship to support himself, he led an impoverished life, as is reflected in his poems. In *Eve of the Year of Guichou, (Volume 3, The Moon-barking Pavilion Collection)*, he wrote, "It is New Year Eve. Away from home, myriad sad thoughts emerge. Howling winds pierce through the walls, and heavy snow freezes the lonely city. My family ties now broken, I feel half-dead. There's toasting in every home, and music is played till dawn." In *Eve of the Year of Wuwu in Collected Works of Baiqi*, he wrote, "We are a year older, but lead the same destitute life. The whole family is still crying at the crossroads after six years in a strange land. The candle has nearly burnt out, and the stars are in the spring alignment. Here with my children by the candlelight, my painful heart goes out to my parents." Hong's itinerant life in Beijing made him fully sympathetic with the hardships of the people, and he wrote a number of poems depicting people's suffering. For example, in *Random Thoughts in the Eastern Capital*, he wrote, "Look at the moon among the reeds, despondent cries can be heard every night"; and in *Random Thoughts in Quzhou*, "Who wears that royal robe and rides the steed would save the life of thousands from troubled waters?", he levels his criticisms at the officials of his time.

In the 18th year of the Kangxi reign (1680), at the request of a friend, Hong revised *Pavilion of Aloe Wood* and renamed it *Dance of the Rainbow Dress*, which saw the introduction of the character of Li Bi who was to assist Emperor Suzong, successor to Emperor Ming, to reinstate peace and prosperity to the land. The protagonists now became Emperor Ming and Lady Yang instead of Li Bai. Although the inspiration rose out of dramatic interest, the content was nevertheless enriched with references to social situations of the day, showing his distaste for the "lavishness and endless desires" of the ruling class.

In his *Introduction to the Palace of Eternal Life*, Hong writes, "true love is rare in imperial palaces. The Mawei incident breaks the pact between the lovers. According to some Tang legends, Lady Yang had returned to the Penglai Abode of the Immortals, and Emperor Ming visited the Moon Palace. I have incorporated these elements into this play about the reunion of the lovers, entitled *The Palace of Eternal Life...*". In 1688, (the 27th year of Kangxi's reign), Hong changed *Dance of the Rainbow Dress* to *The Palace of Eternal Life*, which became instantly popular. The next year, for having staged the play at a private home during the mourning period for Empress Tong, Hong was accused of "grave disrespect for the Emperor", for which he was struck off the College roll together with some others who also attended the function.

A Victim of Factional Strife

The dire consequences of staging *The Palace of Eternal Life* stemmed not only from the displeasure of the ruling elite at the play's exposure of poor governance of the court, the height of lavishness of the ruling class, and the suffering of the people, it was also a result of the rampant factional strife among the courtiers of the Qing court. Imperial College scholar Nalan Mingzhu was a power usurper, whose faction comprising Yu Guozhu wielded considerable power at the imperial court, in opposition to the ethnic Han 'southern faction' which had Xu Xueqian as its leader. Although Hong was a friend of Yu, he had an even closer relationship with Gao Shiqi of the 'southern faction' and hence was naturally inclined politically towards the latter. When Nalan Mingzhu was subsequently removed from office, the 'northern faction' hated Hong more and would seize upon any opportunity to remove him.

A lifetime of honour and position lost to the lamentable *Palace of Eternal Life*

Ever since he was struck off the College roll for staging *Palace of Eternal Life*, Hong became disgruntled and depressed. Looked down upon and mocked in the capital, he returned to his home village. He spent his twilight years in poverty and his career was at a dead end. In 1704 (the 43rd year of Kangxi's reign), he was invited by Cao Yin as guest of honour to a gala of *The Palace of Eternal Life* held in Jiangning. On his way back from Jiangning to Wuzhen, an intoxicated Hong fell into the water while boarding a boat and drowned.

Hong Sheng the Playwright

Hong Sheng demonstrated his literary talent when he was rather young, and won fame as a poet in the capital. Zhu Rong, in his *Preface to Collected Works of Baiqi*, writes, "During my expansive career of over three decades, of the no small amount of verses I have seen, few could rival that of Fangsi's". Hu Hui'en, in his poem *To Hong Fangsi*, in *Volume 1, Qingfentang Papers*, also says, "Who can rival your succinct verses of five characters?" With his sound groundwork in literature and probably under the influence of his much loved teacher Mao Xianshu who was a learned scholar of sung music, teacher Shen Qian, and friends Li Shiyu and Wu Qin who were well-versed in the genre, Hong became interested in musical theatre and wrote many works including *Dragon Tales, Brocade, A Wanderer's Tears and The Arch of Filial Piety*. Hong had around fifty works to his name, but only six have survived: *Annotations of the Rhymes of the Shi and Sao Classical Poems; Collected Works of Baiqi; Sequel to Collected Works of Baiqi; The Moon-barking Pavilion Collection*; the *zaju* play, *Four Beauties* and the *chuanqi* play, *The Palace of Eternal Life*.

The Creation of *The Palace of Eternal Life*

The writing of *The Palace of Eternal Life* took more than a decade and underwent three revisions. The first draft, *The Pavilion of Aloe Wood*, which centred round a frustrated Li Bai, gave way to *Dance of the Rainbow Dress* which saw the introduction of the character Li Bi, to be later finalized as *The Palace of Eternal Life* which tells the love story between Emperor Ming and Lady Yang, and the An-Shi Rebellion. The play became an instant hit. Although the playwright was later castigated and struck off the College roll for staging it during a period of state mourning, the play was to become a *kunqu* fixture for festive celebrations at government offices during the Qing Dynasty. Accordingly, Cantonese operas have retained seventeen *kunqu* plays such as *Storming the Chamber* from *The Palace of Eternal Life* in its repertoire, although they have rarely been staged since the post war period after the mid-1940's.

The love story of Emperor Ming and Lady Yang was made popular among the people after the An-Shi Rebellion (755-763), in the form of literary works such as Bai Juyi's long poem, *Song of Everlasting Sorrow* and Chen Hong's *Story of the Song of Everlasting Sorrow* during the Tang period; and Bai Pu's *zaju* play, *Autumn Rain on a Chinese Parasol Tree* during the Yuan period, and Wu Shimei's *Surprise Encounter* during the Ming period. Hong revised four acts from *Autumn Rain on a Chinese Parasol Tree*, namely *Secret Vows, Disaster Strikes, Burying the Beauty* and *Dream in the Rain*, and merged them with *Song of Everlasting Sorrow* to become the full-length play, *The Palace of Eternal Life*. It tells of the death-defying love between Emperor Ming and Lady Yang against the backdrop of the An-Shi Rebellion in fifty scenes, and develops intricately around a magnificent and splendid structure. Apart from the love theme, it also exposes the harsh social realities, giving the drama a two-pronged development along the lines of love and politics. In other words, the story transcends itself from a mere tragedy of love to becoming a social commentary which allows Hong to vent his feelings about the rise and fall of a nation.

Chronology of important events of Hong Sheng's Life

1645 Year of birth

Hong Sheng is born. The Qing army has taken Hangzhou. Hong's mother takes refuge in the mountains.

1659 15 years' old

Wins fame as a poet, and is also recognized as a writer. Has written *Four Poems in Mourning of Master Shen Qujin*.

1664 20 years' old

Marries Huang Lanci and leads a life of affluence. Completes the writing of *Annotations of the Rhymes of the Shi and Sao Classical Poems*.

1668 24 years' old

Enrols in the Imperial College in Beijing but returns home unsuccessful the next year.

1671 27 years' old

Becomes estranged from his parents and suffers a tremendous blow. The devastation is expressed in *Thoughts of A Wanderer at Night, A Letter to Shen Yusheng from Daliang*, among others, written the following year when he goes on a tour in Daliang.

1673 29 years' old

Moves out of his parents' home and leads a life of destitution, at times going without food.

When discussing affairs of the Kaiyuan and Tianbao reigns with friends, he is inspired by the frustrated talents of Li Bai and writes *Pavilion of Aloe Wood*. In the winter of the same year, as his relationship with his parents worsens, he leaves for Beijing.

1675 31 years' old

Completes the compilation of *The Moon-harking Pavilion Collection*. In late autumn, his father is chastised for a misdeed.

1677 33 years' old

His daughter dies while he leads a wandering life in the northern regions of the Yangtze and cannot return home. He writes *Four Poems in Mourning of My Daughter from Afar*.

1679 35 years' old

Adds the character Li Bi as Emperor Suzong's mentor to *Pavilion of Aloe Wood* due to his friend Mao Yusi's comment that the structure is too familiar, and changes the name of the play to *Dance of the Rainbow Dress*. That winter, his father is banished to the frontier as punishment for a misdeed, but is later pardoned.

1683 39 years' old

Takes a woman, née Deng, as a concubine, after receiving a reward from Yu Guozhu, the Governor of Jiangsu Province. The next year, Yu is appointed Chief Minister of Revenue, and rallies around Imperial Scholar Nalan Mingzhu who is holding sway in court. They are often attacked by the 'southern faction', led by Xu Xueqian.

1687 43 years' old

Zhu Rong and Dai Pucheng complete the compilation of *Collected Works of Baiqi*, an anthology of Hong's poetry.

1688 44 years' old

Changes *Dance of the Rainbow Dress* to *The Palace of Eternal Life*, which becomes immensely popular. Completes *Wreaking Havoc at Gaotang* and *Arch of Filian Piety*.

Guo Xiu, Imperial envoy for Jiangnan, upon suggestion by Xu Xueqian and Gao Shiqi, impeaches Nalan Mingzhu, Yu Guozhu et al for forming a faction. Nalan Mingzhu is stripped of the post of Imperial Scholar, with Xu taking over the power. Mingzhu's cronies avenge him by persecuting members of Xu's faction.

1689 45 years' old

Hosts a private staging of *The Palace of Eternal Life* at home during the mourning period for Empress Tong. Nalan Mingzhu's faction accuses him of "grave disrespect for the Emperor", for which he is struck off the Imperial College roll. Of those present at the performance, Zhu Dian, Zhao Zhixin and Weng Shiyong are removed from office, and Cha Shenxing, Chen Yipei are also struck off the College roll.

1691 47 years' old

Returns home with his family. In the eleventh month of the same year, Emperor Kangxi issues an imperial edict forbidding the forming of factions among government official, which effectively ends the factional strife.

1703 59 years' old

Writes the *zaju* play, *The Four Beauties*.

1704 60 years' old

Attends a gala for *The Palace of Eternal Life* at Cao Yin's invitation in Jiangning. The occasion is graced by many celebrities. Falls into the water while boarding a boat on his way back from Jiangning to Wuzhen and gets drowned.

新編粵劇《遺恨長生殿》製作人員 Production Team

執行編劇：蔡衍棻
文學編劇：區文鳳
導演：梁漢威、馮澤恩
監製：黃肇生、胡婉真
作曲、音樂設計：梁漢威

編曲、配器：關淑初

武打設計：韓燕明

服裝設計：梁月慧
化妝造型：李永雄、李淑明
佈景設計、水墨畫手繪：何新榮
佈景製作：鄺全
舞蹈設計：陳靜嫻
電腦佈景設計：陳啟廣
行政統籌：李建雄、鄧和
總舞台監督、
燈光設計：梁煒康
助理舞台監督：陳偉兒、陳梓衡
服裝統籌：蘇志昌
樂譜製作：黃慶寧
音樂統籌：何詠芬
中文字幕製作：羅秋鴻、徐艷紅

樂隊

掌板：余家龍
高胡、二胡：歐陽婷
笛子、橫笛：黃寶球
中音笙：陳樹桂
單簧管：楊贊庭
雙簧管、中音噴吶：鄭道生
喉管、高音噴吶：高升
洋琴：曾湘
琵琶：葉要蓮
古箏：林明輝
中阮：鍾鵬瑞
電子琴：雷文
大提琴：關淑初
中提琴：莫兆輝
倍大提琴：陳國球
定音鼓、排鼓：梁偉業
司鈸：盧銘璋
大鑼：廖植球

Libretto and Script: Cai Yanfen
Story: Au Man-fung
Directors: Leung Hon-wai, Fung Chak-yan
Producers: Wong Siu-sang, Wu Yuen-chun
Original Music and
Music Conceptualisation: Leung Hon-wai
Music Arrangement and
Instrumentation: Guan Shuchu
Choreography of Martial Art
Fighting Routines: Hon Yin-ming
Costume Design: Leung Yuet-wai
Make-up and Image Design: Lee Wing-hung, Lee Shuk-ming
Set Design and Ink & Wash Painting: He Xinrong
Set Production: Kwong Chuen
Choreography: Chan Ching-yiu
Computer-generated Set Design: Chan Kai-kwong
Co-ordinator: Li Kin-hung, Tang Wo
Chief Stage Manager and
Lighting Design: Leung Wai-hong
Assistant Stage Manager: Chan Wai-ye, Chan Tsz-han
Head of Costume Department: So Chi-cheung
Production of Scores: Wong Hing-ning
Music Coordinator: Ho Wing-fun
Production of Chinese Surtitles: Law Chow-hung, Chui Yim-hung

Musician

Ensemble Leader (Percussive Points): Yu Ka-lung
Gaohu, Erhu: Auyeung Ting
Dizi, Hengdi: Wong Po-kau
Alto Sheng: Chan Shu-kwai
Clarinet: Yeung Jan-ting
Oboe, Alto *Suona*: Cheng To-seng
Houguan, Soprano Suona: Ko Sing
Yangqin: Tsang Seung
Pipa: Yip Yiu-lin
Guzheng: Lam Ming-fai
Zhongruan: Chung Pang-shui
Clavinova: Lui Man
Cello: Guan Shuchu
Viola: Mok Siu-fai
Double Bass: Chan Kwok-kau
Timpani, *Paigu*: Leung Wai-yip
Cymbals: Lo Ming-cheung
Daluo: Liu Chik-kau

合唱隊

區士賢、黃慶寧、鮑紹基、余長、
麥錦芬、鄧和、梁玉兒、許敬宜、
李韻華、何少珍、陳玲、湛麗清

舞蹈員

陳靜嫻、廖詩寧、陳敏君、王凱茵、
蔡淳而、黃菊莉、李愷彤、林慧恩、
羅嘉敏

Chorus

Au Si-yin, Wong Hing-ning, Pau Shiu-kei, Yu Cheung,
Mak Kam-fun, Tang Wo, Leung Yuk-yi, Hui King-yi,
Lee Wan-wah, Ho Siu-chun, Chan Ling, Cham Lai-ching

Dancers

Chan Ching-yiu, Liu Sze-ling, Chan Man-kwan, Wong Hoi-yan,
Choi Shun-ye, Wong Ko-li, Lee Hoi-tung, Lam Wai-yan,
Law Ka-man

場刊英文翻譯：格致語言顧問有限公司

English translation of the programme notes by KCL Language Consultancy Ltd.



謝謝蒞臨欣賞「中國戲曲節2010」- 漢風粵劇研究院-新編粵劇《遺恨長生殿》。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可以將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。

您的寶貴意見對我們日後策劃戲曲節目將有莫大的幫助。謝謝。

Thanks for attending “Chinese Opera Festival 2010 - Hon Fung Cantonese Opera Institute – A New Cantonese Opera *Eternal Lament at the Palace of Eternal Life*”. If you have any comments on this performance or general views on the LCSD Chinese Opera programmes, please write it down on this page and drop it in the collection box at the entrance. You are also welcome to write to us by email at cp2@lcsd.gov.hk or fax it to 2721 2019.

Your valuable opinion will facilitate our future planning of Chinese Opera programmes. Thank you.

Series of horizontal lines for writing comments.

索取「中國戲曲節」節目資料 Request for the “Chinese Opera Festival” Information

若您希望收取2011年「中國戲曲節」節目資料，請填妥下列表格，電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。
If you wish to receive our programme information of **Chinese Opera Festival 2011**, please register by filling in the following form and return it by email at cp2@lcsd.gov.hk or fax it to 2721 2019.

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我希望以 *電郵 / 郵寄 方式收到節目資料。

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以上資料只供索取宣傳資料之用，如要更改或查詢個人資料，請致電 2268 7325。

The above information will be used only for sending programme information. For amendment of or access to personal data, please call 2268 7325.