

中國戲曲節  
2018  
CHINESE OPERA FESTIVAL  
14.6-12.8

粵劇

文姬歸漢

Cantonese Opera  
*The Return of Lady Wenji*

7-8.8.2018



香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

12.8.2018



屯門大會堂演奏廳  
Auditorium, Tuen Mun Town Hall



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

中國戲曲節自2010年起舉辦，今年踏入第九屆。本屆戲曲節共上演七台節目，23場舞台演出，涵蓋八個不同劇種，當中包括崑劇的鴻篇巨製、唱腔獨特的程派京劇，還有越劇和粵劇，以及別具韻味的地方戲曲及古老劇種包括新昌調腔、寧海平調、莆仙戲及西秦戲。

Since its inception in 2010, the Chinese Opera Festival is now entering its ninth edition. This year the Festival will showcase 7 programmes with 23 stage performances covering 8 Chinese operatic genres. They include a grand epic of Kunqu Opera, Peking Opera from Cheng School in distinctive singing style, Yue Opera and Cantonese Opera, and regional genres including Xinchang Diaoqiang Opera, Ninghai Pingdiao Opera, Puxian Opera and Xiqin Opera.



**各位觀眾：**

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

**Dear Patrons,**

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the auditorium. Thank you for your co-operation.

粵劇

# 文姬歸漢

Cantonese Opera  
*The Return of Lady Wenji*

## 粵劇《文姬歸漢》

Cantonese Opera *The Return of Lady Wenji*

7.8.2018 (星期二 Tue) 7:30pm

8.8.2018 (星期三 Wed) 7:30pm

12.8.2018 (星期日 Sun) 2:30pm

節目長約 3 小時 30 分鐘，包括中場休息 15 分鐘。

The running time of the performance is approximately 3 hours and 30 minutes including an intermission of 15 minutes.

唱詞、唸白均有中文及英文字幕。

Lyrics and dialogue with Chinese and English surtitles.

### 延伸活動 Extension Activity

#### 座談會 Talk

15.8.2018 (星期三 Wed) 7:30pm

講者：阮兆輝、黎耀威

Speaker: Yuen Siu-fai, Lai Yiu-wai

主持：鄧拱璧

Moderator: Barbara Tang

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

粵語主講 In Cantonese

免費入場，座位有限，先到先得，額滿即止。

Free admission. Limited seats available on a first-come, first-served basis.

# 粵劇《文姬歸漢》

此劇是阮兆輝與已故著名編劇家葉紹德聯手為陳好逑度身訂造的劇本，二人從故事結構、人物個性、場口鋪排、擊樂鑼鼓等方面細心琢磨，塑造出蔡文姬的角色。「別妻」一場的唱段由葉紹德操筆填詞，道盡文姬別胡歸漢、夫離子散的無奈與悲情，首演之時令不少觀眾為之動容。

故事描寫三國才女蔡文姬才華卓絕、精於音律，在戰亂中被匈奴左賢王所擄，但左賢王因仰慕文姬之才，以至誠感動文姬，二人結為夫婦。十二年後，曹操為相，念及故人蔡邕無嗣，以重金為其贖回被擄去的女兒文姬歸漢，一心以為讓其繼承父志，續寫《漢書》，文姬必會感恩圖報，筆下定會對其歌功頌德。豈料曹操卻好心做壞事，令文姬失去一段美滿姻緣，被迫夫妻永別、母子分離，終生未能團聚。文姬在歸漢途中將其心意注入樂章，譜成千古傳頌的《胡笳十八拍》，鬱鬱而終。

## Cantonese Opera *The Return of Lady Wenji*

The script of the play *The Return of Lady Wenji* and the character Cai Wenji were penned and tailored for Chan Ho-kau by Yuen Siu-fai and the late playwright Yip Siu-tak. The two carefully crafted the characterisation from aspects such as storyline, persona, staging, presentation and percussive points prompted by the accompanying ensemble. In particular, Yip Siu-tak was invited to write the lyrics for the singing part in the scene 'Farewell to the Wife'. It depicts the helplessness and sadness of Lady Cai when she returns from foreign land to her homeland, leaving her husband and son behind. At the premiere, the pain of Lady Cai went straight to the heart of the audience.

The story takes place in the Three Kingdoms Period (220-280). Cai Wenji, the daughter of Cai Yong, is famous for her nonpareil accomplishments in literature as well as music. She is captured by a Xiongnu (Huns) chieftain, the Wise Prince of the Left, during the chaotic times of war. He admires her artistic gift and finally wins her heart, so the two become husband and wife. Twelve years later, Cao Cao has gained power and is the prime minister of Han. He remembers his old friend, the historian Cai Yong, who had left no heir to continue his monumental work of writing *The Book of Han*. So he sends an envoy to the Huns, expressing willingness to pay a large ransom for Cai's release and return to Han land. He envisions that she would pick up the work from where her father left off, and, feeling grateful and indebted to him, she would write him favourably into the historical archives. What Cao has mistaken is that he may have a good intent, but the rude severance of Cai from her family in Hun is taking away all her happiness. As wife and mother, she is never able to see her husband and son again. She is so heartbroken that she grieves to the end. On her long journey back to Han land, Lady Cai pours out her heart in a song cycle with lyrics, both of which she writes. And that, is the creation of the masterpiece, *Eighteen Variations on a Hu Pipe Melody*.

### 主 演

左賢王：阮兆輝  
蔡文姬：陳好逑  
曹 操：尤聲普  
董 祀：李 龍  
卞 氏：陳咏儀  
周 近：黎耀威  
胡 兒：郭俊聲  
孔 融：詹浩鋒  
侍 琴：張潔霞  
侍 棋：蕭詠儀

### Cast

The Wise Prince of the Left: **Yuen Siu-fai**  
Cai Wenji: **Chan Ho-kau**  
Cao Cao: **Yau Sing-po**  
Dong Si: **Lee Lung**  
Lady Bian: **Chan Wing-ye**  
Zhou Jin: **Lai Yiu-wai**  
Hu Er: **Kwok Chun-sing**  
Kong Rong: **Jim Ho-fung**  
Shiqin: **Cheung Kit-ha**  
Shiqi: **Siu Wing-ye**

### 第一場

曹操初登相位，欲尋蔡邕之女續編漢史，得悉她被匈奴左賢王所虜作妃，遂派董祀為使，贖返文姬。

### 第二場

文姬在胡邦相夫訓子，教化部族，左賢王驚悉曹操要贖妻歸漢，副使周近更以開戰要脅，董祀方知鑄成大錯。

### 第三場

左賢王本欲拚與漢邦對抗，但文姬不忍為一己之私，貽禍蒼生，向夫痛陳利害，含淚勉兒長進。

— 中場休息十五分鐘 —

### 第四場

董祀夜訪文姬，勸她將思夫念子之情，寄於胡笳之上，唯被周近誤會夜訪挑逗文姬。左賢王難捨愛妻，送至分界石，淒然分別。

### 第五場

董祀遭周近誣告，險被處斬，曹操後明內情赦罪，卻惱文姬傲慢，不領贖歸之恩，經卞夫人解釋才知是好心做壞事。

### 第六場

文姬繼承父志完成《漢書》，亦將《胡笳十八拍》寫好，撫琴追憶往事之際，仿佛與左賢王父子一家重聚，終因憂思過度而亡。

### Scene 1

On being appointed Prime Minister of Han, Cao Cao wants to find the daughter of former historian, Cai Yong, so as to complete the compilation and writing of history of the Han dynasty. When he hears that she was captured by the Xiongnu chieftain, the Wise Prince of the Left, he sends Dong Si as envoy to go and pay the ransom to bring her back.

### Scene 2

In the northern land of the Xiongnu, Lady Cai has settled down as wife to the Prince and mother to her son. She has cast an edifying influence on the tribal people. The Prince is shocked to hear that Cao Cao wants to pay a ransom in return for his wife. Zhou Jin, the deputy envoy, even poses threat that they would wage a war if the Prince refuses to comply. It is at this point that Dong realises what a big mistake they have made.

### Scene 3

The Xiongnu Prince wants to fight the Han, but Lady Cai advises him against it, on grounds that numerous lives will be lost if a war takes place, all but for her alone. She also tearfully reminds her son that he should grow up to be good.

— Intermission of 15 minutes —

### Scene 4

Dong visits Lady Cai at night to persuade her that she should vent her heartfelt yearning for her family through the *Hu* pipe music. But his nocturnal visit is discovered by Zhou, who suspects him of having amorous intents. The parting between the husband and the wife is heartbreaking, and the Prince sees Lady Cai off by going all the way until they reach the boundary stone and bid each other farewell.

### Scene 5

Falsely accused by Zhou, Dong is on the verge of being given a death sentence. Fortunately Cao finds out the truth and absolves him. Yet Cao feels offended by Lady Cai for not being grateful for bringing her back to Han land with the ransom, and dismisses her as being prideful. It is only when his wife, Lady Bian, analyses Lady Cai's situation from a woman's angle that Cao realises he has done more harm than good although with good intentions.

### Scene 6

Lady Cai completes the work of her father. She has also written a song cycle, together with the lyrics, entitled *Eighteen Variations on a Hu Pipe Melody*. As she plays the *qin* (ancient stringed-instrument) and recalls the past, she seems to be together with her husband and son again. Her unrelenting longing and devastations finally take their toll on her, and she dies with regret.

## 主要演員 Performers



### 阮兆輝 Yuen Siu-fai

資深粵劇表演藝術家，七歲開始從藝，初為電影童星，繼而踏上粵劇舞台。啟蒙老師為粵劇名宿新丁香耀，後拜名伶麥炳榮門下，又隨袁小田學習北派，從劉兆榮、黃滔、林兆濼學唱，更精研廣東說唱之南音。1991年獲香港藝術家年獎，1992年獲頒授榮譽獎章，2003年獲香港藝術發展局頒發藝術成就獎。阮氏致力粵劇教育及承傳工作，經常在各大學及中學演講及主持學術講座，2012年獲香港教育學院（現名為香港教育大學）頒授榮譽院士。2014年獲香港特別行政區政府頒發銅紫荊星章，2016年再獲香港藝術發展局頒發傑出藝術貢獻獎。阮氏現為香港八和會館副主席、香港作曲家及作詞家協會會員、康樂及文化事務署博物館專家顧問（粵劇）及香港教育大學粵劇傳承研究中心顧問。

Yuen Siu-fai is a veteran artist in Cantonese Opera. He began his performing career in films as a child actor at the age of seven before turning to Cantonese Opera. He first trained under the virtuoso, Sun Ting Heung Yiu, then formally became a disciple of the famous star, Mak Bing-wing. He also learnt martial arts from Yuen Siu-tien, and honed his vocal skills under Lau Siu-wing, Wong To and Lam Siu-lau. In particular, Yuen is renowned for his insights in *nanyin* (southern tunes), a kind of narrative singing belonging to the Cantonese music system. Yuen was presented with the Hong Kong Artists' Guild Award of the Year in 1991. The following year, he was decorated with a Badge of Honour. In 2003, he was honoured by the Hong Kong Arts Development Council with an Award for Arts Achievement. Other accolades include an Honorary Fellowship conferred by The Hong Kong Institute of Education (now The Education University of Hong Kong) in 2012, a Bronze Bauhinia Star by the Hong Kong SAR Government in 2014, and an Award for Outstanding Contribution in Arts by the Hong Kong Arts Development Council in 2016. Yuen is currently the Vice-chairman of the Chinese Artists Association of Hong Kong, a member of the Composers and Authors Society of Hong Kong (CASH), a Museum Expert Adviser (Cantonese Opera) to the Leisure and Cultural Services Department and an advisor to the Research Centre for Transmission of Cantonese Opera of The Education University of Hong Kong.



### 陳好逯 Chan Ho-kau

幼年隨曾雲仙踏台板，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。2002年香港藝術節推出了「文武雙全陳好逯」系列節目，演出《無情寶劍有情天》、《朱弁回朝》、《三夕恩情廿載仇》、《鐵馬銀婚》、《文姬歸漢》等多個劇目，是對其藝術成就的一個肯定。2006年獲香港演藝學院頒授榮譽院士。2008年獲香港特別行政區政府頒授榮譽勳章。

Chan Ho-kau was initiated into Cantonese Opera by her mentor, Tsang Wan-sin, at a young age. She started as a novice in the troupe and appeared on stage in anonymous roles. Later she received training in stylised movements of the Peking Opera school under Fen Juhua, and is therefore well-versed in the ground work of traditional theatre. 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, performing *huadan* (young female) role. 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 consummate acting skills, she is described by colleagues in the field as the *huadan* with excellent acting skills. She is therefore esteemed as one of the most venerable prima donnas on the contemporary Cantonese Opera scene. In 2002, the Hong Kong Arts Festival presented a series in her honour, entitled 'The Virtuosity of Chan Ho-kau', and she starred in *The Revenge Battle*, *Zhu Bian Returns to Court*, *Love and Hatred*, *The Warrior's Marriage* and *The Return of Lady Wenji*. It was an affirmation of Chan's outstanding achievements in the art form. In further recognition, Chan was conferred an Honorary Fellowship by The Hong Kong Academy for Performing Arts in 2006, and was awarded a Medal of Honour by the Hong Kong SAR Government in 2008.



## 尤聲普 Yau Sing-po

自小在戲班裡學藝，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；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。1992年獲香港藝術家聯盟頒發舞台演員年獎。2016年獲香港演藝學院頒授榮譽院士。2017年獲香港藝術發展局頒發傑出藝術貢獻獎及香港特別行政區政府頒發銅紫荊星章。

Yau Sing-po began his career in a Cantonese Opera troupe at his young age, under the influence of his father. He first performed lead role as *wenwusheng* (civil and military male), but later changed to *laosheng* (old male) and *chousheng* (comic male) roles. He also trained under the famous actor in Peking Opera, Li Wanchun, and continued to learn from his senior, Liu Xun. Yau was the coordinator and dramaturge of several new original productions in Cantonese Opera that have won critical acclaim. His accolades include Best Performing Artist Award presented by the Hong Kong Artists' Guild in 1992, Honorary Fellowship conferred by The Hong Kong Academy for Performing Arts in 2016, Award for Outstanding Contribution in Arts presented by the Hong Kong Arts Development Council in 2017, and a Bronze Bauhinia Star by the Hong Kong SAR Government in 2017.



## 李龍 Lee Lung

李龍拜粵劇名伶陳非儂為師，上世紀七十年代末正式躍升為文武生。先後成立多個劇團，合拍的花旦有陳好逑、南鳳、尹飛燕等。李氏扮相俊朗、功架扎實，代表作有《周瑜》、《長坂坡》、《三帥困嶺山》等。2003年首次演出舞台劇《寒江釣雪》，2007年參與現代戲曲音樂劇《珍珠衫》。2008年擔任香港青苗粵劇團藝術總監。2015年獲香港特別行政區政府頒授榮譽勳章。現任香港八和會館副主席。

Lee Lung is a disciple of the famous Cantonese Opera actor, Chan Fei-nung. He became a lead actor, performing *wenwusheng* role in the late 1970's. Over the years, he has formed many Cantonese Opera troupes and partnered with such lead actresses as Chan Ho-kau, Nam Fung, Wan Fai-yin, etc. Lee has a handsome stage persona and is noted for his solid training in stylised postures. Some of his most notable productions include *Zhou Yu*, *The Battle of Changban Po* and *Three Generals Trapped at Mount Xiao*. In 2003, he made a highly successful debut in the stage drama, *A Serenade*. Then in 2007, he participated in the Musical Cantonese Opera, *The Pearl Shirt*. He was appointed as Artistic Director of the Hong Kong Young Talent Cantonese Opera Troupe in 2008. In 2015, he received a Medal of Honour from the Hong Kong SAR Government. Lee is currently the Vice-chairman of the Chinese Artists Association of Hong Kong.



## 陳咏儀 Chan Wing-ye

追隨名家賴天生、任大勳、楊劍華等學藝，1989年遠赴廣州廣東粵劇學院接受訓練。回港後擔演名劇《紅梅記》，得到高度評價。1992年起與多位本港及內地著名文武生合作，並任正印花旦。2001年與龍貫天合組天鳳儀劇團；2008年與衛駿輝合組天虹劇團，亦常被邀往美加各地演出，廣受歡迎。

Chan Wing-ye trained in Cantonese Opera under masters such as Lai Tin-sang, Yam Tai-fan and Yeung Kim-wah. In 1989, she joined a training programme in the Guangdong Cantonese Opera Academy in Guangzhou. On returning to Hong Kong, she starred in *The Story of Red Plums* and won critical acclaim. Since 1992, she has been performing as female lead alongside famous lead actors from Hong Kong and the Mainland. She formed Tin Fung Yee Cantonese Opera Troupe with Loong Koon-tin in 2001, and Rainbow Opera Troupe with Wai Chun-fai in 2008. She was often invited to go on touring performances overseas and won popular acclaim.



## 黎耀威 Lai Yiu-wai

名伶文千歲及音樂名家潘細倫入室弟子。曾跟隨文禮鳳、韓燕明習藝。曾參與各大劇團演出，演出不同行當，增進演出經驗。2010年奪得由香港八和會館與香港電台第五台合辦粵劇青年演員飛躍進步獎金獎（生角），2011年獲香港藝術發展局頒發藝術新秀獎（戲曲），並於同年創立劇團吾識大戲，以新鮮形象推廣粵劇。近年編寫多部粵劇作品，如《瀛台泣血》，亦曾將莎士比亞名著《仲夏夜之夢》及《哈姆雷特》分別改編成《一夢南柯》及《王子復仇記》，2016年以新編粵劇《霸王別姬》參演第二屆上海小劇場戲曲節，2017年參與第四十五屆香港藝術節編寫粵劇《漢武東方》。

Lai Yiu-wai is a formal disciple of the Cantonese Opera star, Man Chin-sui, and the renowned musician, Poon Sai-lun. He also received training under Man Lai-fung and Hon Yin-ming. He has appeared in the productions of various opera troupes and has therefore garnered a lot of stage experience with a diversity of roles. In 2010, he won the Outstanding Young Cantonese Opera Artiste Award for *sheng* (male) role jointly presented by Radio Television Hong Kong and the Chinese Artists Association of Hong Kong. In 2011, he received the Award for Young Artists (Xiqu) from the Hong Kong Arts Development Council. Also in 2011, he co-founded a troupe, Canto Op, with the aim of promoting Cantonese Opera through a vitalised way. He has written several original Cantonese Opera productions such as *The Last Tempest* and adapted Shakespeare's classics, *A Midsummer Night's Dream* and *Hamlet* into Cantonese Opera versions, renamed *A Dream in Fantasia* and *The Arrant Revenge*. In 2016, he participated in the second Shanghai Experimental Xiqu Festival with the production of new Cantonese Opera *Farewell My Concubine*. In 2017, he joined the 45th Hong Kong Arts Festival and was one of the playwrights of Cantonese Opera *Emperor Wu of Han and His Jester Strategist*.



## 郭俊聲 Kwok Chun-sing

反串生角，扮相俊俏。師承梁鳴聲、曾玉女等。初踏舞台即參與當年頌新聲劇團演出，後獲阮兆輝賞識，薦往新加坡任其小生，現常參與各大劇團演出，並不斷跟隨名師努力習唱和練功，鑽研粵劇藝術。

Kwok Chun-sing performs transvestite *sheng* (male) role in Cantonese Opera, and is known for her handsome persona. Trained under Leung Ming-sing and Tsang Yuk-nui, Kwok made her stage debut with the Chung San Sing Cantonese Opera Troupe, and later was handpicked by Yuen Siu-fai to perform *xiaosheng* (young civil male) role in his troupe's Singapore tour. She has been actively performing with various major troupes since. She also continues to hone her art by taking vocal classes with famous virtuosi in Cantonese Opera as well as diligently strengthening her basic skills.



## 詹浩鋒 Jim Ho-fung

新進青年演員，工武生、小生。畢業於湛江小孔雀粵劇學校，曾為湛江粵劇團、順德羅家寶粵劇團、廣東粵劇院青年粵劇團演員，來港後在香港演藝學院深造，畢業後獲阮兆輝伉儷賞識，收為義子。現為香港八和會館—油麻地戲院場地伙伴計劃「粵劇新秀演出系列」成員。

Jim Ho-fung is a young actor specialised in *wusheng* (military male) and *xiaosheng* roles. He has been a member of the Zhanjiang Cantonese Opera Troupe, Luo Jiabao Cantonese Opera Troupe of Shunde and the Youth Cantonese Opera Troupe of the Cantonese Opera Academy of Guangdong after completing his training at the Xiaokongque Cantonese Opera School in Zhanjiang, Guangdong Province. He later came to Hong Kong to further his training at The Hong Kong Academy for Performing Arts. Upon completion of his course, he was handpicked by Yuen Siu-fai and his wife to be their foster son. He is currently one of the artists of the 'Cantonese Opera Young Talent Showcase', a project under the Chinese Artists Association of Hong Kong –Yau Ma Tei Theatre Venue Partnership Scheme.



## 張潔霞 Cheung Kit-ha

專工旦角。初隨李寶瑩學藝，並師承羅家英及韓燕明。1990年加盟雛鳳鳴劇團首次踏台板，功底扎實，擅演不同旦角，如閨門旦、青衣、武旦及老旦。現任鳴芝聲、燕笙輝等各大劇團的主要演員。

Cheung Kit-ha specialises in *dan* (female) role. She first learned Cantonese Opera under Lee Po-ying, and later was also taught by Law Kar-ying and Hon Yin-ming. She made her stage debut with the Chor Fung Ming Cantonese Opera Troupe in 1990. With her solid training, she has a repertoire that covers a variety of female roles, such as *guimendan* (highborn female), *qingyi*, *wudan* (military female) and *laodan* (old female) roles. She is currently a principal on the cast of Ming Chee Sing Chinese Opera, Yin Sang Fai, etc.





## 蕭詠儀 Siu Wing-ye

自1999年學習粵劇，工旦角。現在乃香港各大劇團炙手可熱的二線花旦，曾到歐美及東南亞各地演出。

Siu Wing-ye began her career in Cantonese Opera since 1999, specialising in *dan* role. She appears on stage with major local Cantonese Opera troupes as an actress in a supporting role and was often invited to go on touring performances overseas.

## 擊樂領導 Percussion Leader



### 高潤權 Ko Yun-kuen

來自粵劇世家，三代皆為粵樂名家，乃已故著名粵劇擊樂領導高根之兒子，七歲入行，十四歲已正式擔任由麥炳榮、鳳凰女領導的大龍鳳劇團之擊樂領導，及後追隨譚桂華在各大劇團裡實習。曾任多個具規模劇團，如雛鳳鳴、慶鳳鳴、粵劇戲台、春暉、香港靈宵劇團、金靈宵等，以及香港藝術節等大型粵劇節目的擊樂領導。早在而立之年，經已桃李滿門，多名現任職業樂師都出自其門下；曾在香港中文大學音樂系等不同的學府講課，教授鑼鼓。2016年獲香港電台頒發戲曲天地梨園之最一音樂領導獎、2017年獲香港藝術發展局頒發藝術家年獎（戲曲）。

Ko Yun-kuen comes from a family of Cantonese Opera veterans spanning three generations. He is the son of the late Ko Kun, renowned percussion ensemble leader in Cantonese Opera. Ko joined the profession at age seven, and by age fourteen, he was already made percussion ensemble leader for Tai Lung Fung Cantonese Opera Troupe formed by Mak Bing-wing and Fung Wong Nui. He also furthered his on-the-job training under Tam Kwai-wa by working in various opera troupes. He has led various sizable troupes such as Chor Fung Ming, Hing Fung Ming, Art of Cantonese Opera, Spring Glory, Hong Kong Xiqu Troupe and the Grand Xi Qu. He has been a percussion leader in many major Cantonese Opera productions at the Hong Kong Arts Festival. He started training musicians when he was only thirty, many of whom have become professional musicians today. He gave lectures on gongs-and-drums accompaniment in higher education institutes, including the Department of Music of The Chinese University of Hong Kong. He was presented a Music Leader Award in Best of Chinese Opera by RTHK in 2016, and was named 'Artist of the Year – Xiqu' by the Hong Kong Arts Development Council in 2017.

## 音樂領導 Ensemble Leader



### 高潤鴻 Ko Yun-hung

粵劇名家第三代，已故著名粵劇擊樂領導高根之殄子，「簫王」廖森之愛徒，精通各種樂器。八歲入行，十二歲曾於美加登台獨奏嗩吶，贏得「神童樂師」美譽；十四歲當上擊樂領導。後為避免與兄長高潤權同一路子發展，改行擔任音樂領導；與其妻謝曉瑩創辦香港靈宵劇團、金靈宵，推出多部原創粵劇，皆獲好評。曾為多齣名劇擔任音樂設計，擁有大量音樂創作。2014年獲香港藝術發展局頒發藝術家年獎（戲曲）、2015年獲民政事務局長頒發嘉許獎狀、2016年獲香港電台頒發戲曲天地梨園之最一音樂領導獎。現任香港八和會館理事、香港普福堂粵劇樂師會（八和會館音樂部）副理事長、香港粵樂曲藝總會副會長及香港教育大學粵劇傳承研究中心顧問。

承研究中心顧問。

Born into a family of Cantonese Opera veterans spanning three generations, Ko Yun-hung is the youngest son of the late Ko Kun, renowned percussion ensemble leader in Cantonese Opera. He is also a prized mentee of the *xiao* (vertical bamboo flute) virtuoso Liu Sum, and has a consummate command of various musical instruments. He entered the profession at eight years old, and debuted in North America four years later, winning the accolade of a 'prodigy musician' with his solo *suona* (double-reeded horn) performance. At age fourteen, he became a percussion ensemble leader. In order not to pursue identical paths as his elder brother Yun-kuen, he switched to be a music leader. He and his wife, Tse Hue-ying, are co-founders of the Hong Kong Xiqu Troupe and the Grand Xi Qu. The original plays of the troupes have won critical acclaim. Ko has devised the music for several major traditional theatre productions, and is also a prolific composer. He was named 'Artist of the Year – Xiqu' by the Hong Kong Arts Development Council in 2014, presented with a commendation certificate by the Secretary for Home Affairs in 2015, and a Music Leader Award in Best of Chinese Opera by RTHK in 2016. He is currently a council member of the Chinese Artists Association of Hong Kong, Deputy Managing Director of the Hong Kong Po Fook Tong Cantonese Opera Musicians' Association Limited (Music Section of the Chinese Artists Association of Hong Kong), Vice President of the Cantonese Opera Musician and Vocalist Association, and an advisor to the Research Centre for Transmission of Cantonese Opera of The Education University of Hong Kong.

## 製作人員 Production Team

編劇：阮兆輝、葉紹德

藝術總監：阮兆輝

行政總監：鄧拱璧

演員：阮兆輝、陳好逖、尤聲普、黎耀威、  
郭俊聲、詹浩鋒、張潔霞、蕭詠儀

特邀：李龍、陳咏儀

和唱團員：鄭敏儀、梁菁琴、梁芷琪

擊樂領導：高潤權

音樂領導：高潤鴻

舞台監督及燈光設計：梁煒康

佈景燈光：廣興舞台佈景製作公司

服裝道具：金儀戲劇服裝有限公司

統籌：春暉粵藝工作坊

場刊資料及字幕翻譯：格致語言顧問有限公司

Playwright: Yuen Siu-fai, Yip Siu-tak

Artistic Director: Yuen Siu-fai

Executive Director: Barbara Tang

Cast: Yuen Siu-fai, Chan Ho-kau, Yau Sing-po,  
Lai Yiu-wai, Kwok Chun-sing, Jim Ho-fung,  
Cheung Kit-ha, Siu Wing-yee

Guest: Lee Lung, Chan Wing-yee

Chorus: Cheng Man-yee, Leung Ching-kam,  
Jackie Leung

Percussion Leader: Ko Yun-kuen

Ensemble Leader: Ko Yun-hung

Stage Manager & Lighting Designer: Leung Wai-hong

Set & Lighting:

Kwong Hing Stage Scene Productions Company

Costume & Props: Kam Yi Costumes Company

Co-ordinator: Spring Glory Cantonese Opera Workshop

House Programme Information and Surtitles Translation:  
KCL Language Consultancy Ltd.

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資料由表演團體提供。

Information is provided by the arts group.



節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 — 上海崑劇團《長生殿》 Opening Programme - <i>The Palace of Eternal Life</i> by Shanghai Kunqu Opera Troupe	14-16/6 17/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
浙江省新昌縣調腔保護傳承發展中心與寧海縣平調藝術傳承中心 Xinchang Diaoqiang Heritage Protection and Development Centre of Zhejiang and Pingdiao Art Heritage Centre of Ninghai	22-23/6 24/6	7:30pm 2:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
福建省莆仙戲劇院 Fujian Puxian Theatre	29-30/6 1/7	7:30pm 2:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
紹興小百花越劇團 Xiaobaihua Yue Opera Troupe of Shaoxing	19-21/7 22/7	7:30pm 7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
西秦戲與傳統粵劇聯篇演出 A Tale of Two Genres - Xiqin Opera and Traditional Cantonese Opera	3-4/8 5/8	7:30pm 2:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
粵劇《文姬歸漢》 Cantonese Opera <i>The Return of Lady Wenji</i>	7-8/8 12/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
中國國家京劇院二團： 京劇程派專場 Second Troupe of the China National Peking Opera Company: A Showcase of Cheng School Classics	10-12/8	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

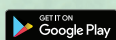
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