# 演唱者 Vocals



## 阮兆輝 Yuen Siu-fai

七歲從藝,初為電影童星,後踏上粵劇舞台,啟蒙老師為粵劇名宿新丁香耀,後拜麥炳榮為師,又隨袁小田學習 北派,從劉兆榮、黃滔、林兆鎏學唱,更精研廣東說唱之南音,是少數可以跨行當演出的戲曲藝人。1991年獲香 港藝術家年獎,1992年獲頒授榮譽獎章,2003年獲頒發藝術成就獎,2014年獲銅紫荊星章,2016年獲頒發傑出 藝術貢獻獎。現為香港中文大學音樂系客座副教授、香港八和會館副主席、粤劇新秀演出系列藝術總監、康樂及 文化事務署博物館專家顧問(粵劇)、一桌兩椅慈善基金藝術總監,香港教育大學榮譽院士及粵曲考級試(演唱)首

Yuen Siu-fai began his performing career as a child actor in films 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 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, he is renowned for his insights in the narrative singing genre of nanyin. He is therefore one of the few artists in Chinese Opera to be able to perform varied roles across the stock repertoires. He has won numerous accolades over the years, including the Hong Kong Artists' Guild Award for Vocalist of the Year (1991), a Badge of Honour (1992), the Hong Kong Arts Development Council Award for Arts Achievement (2003), a Bronze Bauhinia Star by the Government of Hong Kong Special Administrative Region (HKSAR Government) (2014), and the Hong Kong Arts Development Council's Award for Outstanding Contribution in Arts (2016). He is currently on the faculty of the Music Department of the Chinese University of Hong Kong, Vice-chairman of the Chinese Artists Association of Hong Kong, Artistic Director of the Cantonese Opera Young Talent Showcase, a Museum Expert Adviser (Cantonese Opera) to the Leisure and Cultural Services Department, Artistic Director of One Table Two Chairs Charitable Foundation Ltd., Honorary Fellow of the Hong Kong Education University and Principal Examiner for the Cantonese Operatic Singing Examination.



# 吳仟峰 Ng Chin-fung

一四歲拜陳非儂為師,後學藝於陳鐵英,亦是顧天吾的末期弟子。吳氏十八歲已當正印文武生,更自組日月星粵 劇團及仟鳳劇團,灌錄唱碟。曾到美國、澳洲、台灣、星馬等地演出,舞台經驗豐富。除了演才子佳人戲外,尤 擅演出性格突出之人物,在舞台上功架、文場演繹、唱功尤為一絕。

Ig Chin-fung became a disciple of Master Chan Fei-nong at the age of fourteen, and also trained under Chan Tit-ying before becoming the last of lisciples of the famous actor Koo Tin-ng. He became a principal male lead when he was only eighteen. In his performing career, he has formed the Sun Moon Star Cantonese Opera and Chin Fung Cantonese Opera Troupe, released records, and had been on tour to the United States, Australia, Taiwan, Singapore and Malaysia. He is therefore a consummate stage actor. His repertoire covers not only the romantic genre of 'scholar-meets-beauty', as he is highly praised for creating memorable characters with his stylised movements, insightful acting in the non-action plays, and exceptional vocal



# 新劍郎 Sun Kim-long

十年代跟隨名宿吳公俠學藝,後從許君漢學習北派。除演出外,亦積極參與粵劇推廣及幕後製作。2009年榮 獲民政事務局頒發嘉許獎章,2012年獲頒授行政長官社區服務獎狀,2018年榮獲香港藝術發展獎藝術家年獎(戲 曲)。曾任粤劇發展基金顧問委員會及粵劇發展諮詢委員會委員,現為香港八和會館副主席及粵劇新秀演出系列

Sun Kim-long began his apprenticeship under the Cantonese Opera master Wu Gongxia during the 60s. He also studied martial arts from Xu Junhan. Besides having extensive stage experience, he also actively involves in Cantonese Opera promotion and productions. He won the Commendation Award from the Home Affairs Bureau in 2009, Chief Executive's Commendation for Community Service from the HKSAR Government in 2012 and the Artist of the Year (Xiqu) of the Hong Kong Arts Development Awards in 2018. Sun was formerly a member of the Cantonese Opera Advisory Committee and the Executive Committee of the Cantonese Opera Development Fund. He is currently Vice-chairman of the Chinese Artists' Association of Hong Kong and an Artistic Director of its Cantonese Opera Young Talent Showcase.



# 鄭敏儀 Cheng Man-yee

原為粤曲迷,積極鑽研古腔粤曲,搜集全套八大曲曲詞,對瞽師娘及梁以忠的錄音自學官話與古腔。2006年在阮 **兆輝引荐下拜在琴腔始創人梁素琴門下,研學格調高雅的「琴腔」曲目,隨之研習梁以忠、張玉京之經典古腔粤** 曲。近十年來,上台演唱古腔粤曲或演傳統古腔粤劇,廣受認同與讚賞

Cheng Man-yee first started singing Cantonese operatic songs simply out of interest, but she conducted diligent research on the classic singing style of the genre, collected the lyrics of the full set of the Eight Classics, and started learning guanhua and the classic singing style by listening to the recordings f female blind musicians and Leung Yee-chung. In 2006, Cheng was introduced to Leung So-kam of the 'Kam singing style' fame by Yuen Siu-fai. She trained hard to acquire Leung's elegant vocal repertoire, including the repertoires of Leung Yee-chung and Cheung Yuk-king in classic singing style. In the recent decade, she has dedicated a lot of efforts to honing her skills in this genre of singing, as a result of which she has won the approval and acclaim with her performances in concerts as well as on the theatre stage.



# 梁凱莉 Leung Hoi-li

香港土生土長的南音年青唱家。自2009年起隨區均祥研習地水南音,被視為他的藝術傳承人,亦有幸獲得吳詠梅 博士及各前輩的指導,積極研習唱腔。曾多次於澳門參加南音演唱會,於2011年參與《嘆詠前塵南音演唱會》始 為人熟悉,亦習南音拍和及編曲等,致力於南音的推廣及傳承。

eung Hoi-li, a native of Hong Kong, is a young singer of nanyin. She began learning dishui nanyin under Au Kuan-cheong in 2009, and showed such a gift that her mentor recognised her as his rightful exponent of the genre. She also benefitted from the coaching of Dr. Ng Wing-mui and other veteran seniors in honing her singing skills. She has participated in many nanyin concerts in Macao, but it was her appearance in the 2011 Nanyin Concert Those Lamentable Bygone Days, that put her in the limelight. Leung has also received training in nanyin accompaniment and song arrangement. She is dedicating herself to the promotion and transmission of the genre.





## 高潤權 Ko Yun-kuen

出生於粵劇擊樂世家,名擊樂領導高根之子。自九十年代起於香港藝術節、亞洲藝術節、神洲藝術節等大型演出 任擊樂領導。2012年起於粵劇新秀演出系列任擊樂統籌,亦舉辦鑼鼓班指導新秀,多名職業樂師都出自其門下 2016年獲香港電台戲曲天地選為「梨園之最」擊樂領導。2017年獲頒香港藝術發展局年度藝術家年獎(戲曲)

Ko Yun-kuen comes from a family of percussionists in Cantonese Opera. He is the son of Ko Gan, renowned percussion leader. He has been a percussion leader in major Cantonese Opera productions in the Hong Kong Arts Festival, Festival of Asian Arts and Greater China Arts Festival since the 90s. He has been the Percussion Coordinator of the Cantonese Opera Young Talent Showcase of the Chinese Artists Association since 2012, and instructor for its Gongs-and-Drums Class. He has trained many students, many of whom have gone on to professional careers. Ko was presented a Music Leader Award in Best of Chinese Opera 2016 by RTHK, and was named 'Artist of the Year - Xiqu' by the Hong Kong Arts Development Council in 2017.



# 高潤鴻 Ko Yun-hung

擊樂領導高根之孻子,「簫王」廖森之徒。現任香港八和會館理事、香港普福堂粤劇樂師會、香港粤樂曲藝總會 副會長及香港教育大學粵劇傳承研究中心顧問。曾獲香港藝術發展局2014年度藝術家年獎(戲曲),2014年創辦香 港靈宵劇團、金靈宵,推出多部原創粵劇及音樂創作,亦曾為名劇如《牛死緣》、《李師師》擔任音樂設計

Ko Yun-hung is the youngest son of Ko Gan, renowned percussion ensemble leader in Cantonese Opera, and a formal disciple of the xiao virtuoso Liu Sum. He is currently a council member of the Chinese Artists' Association of Hong Kong, Vice President of the Hong Kong Po Fook Tong Cantonese Opera Musicians' Association Ltd. and the Cantonese Opera Musician and Vocalist Association, and advisor to the Research Centre for Transmission of Cantonese Opera of the Education University of Hong Kong. Ko was named 'Artist of the Year - Xiqu' by the Hong Kong Arts Development Council in 2014. In the same year, he founded the Hong Kong Xiqu Troupe and the Grand Xi Qu, which became his platform to launch many of his original Cantonese Opera productions and new compositions in music. He has also devised the music for such notable productions as Fated to Love and Li



# 余少華 Yu Siu-wah

在馮元植的啟蒙下學習二胡及小提琴,後隨徐華南進修二胡,曾加入呂培原領導的香港中國國樂團及市政局年代 的香港中樂團。八十年代初赴美升學,九十年代回港從事音樂教育。曾隨吳詠梅博士學習南音拍和,專著有《樂 在顛錯中:香港雅俗音樂文化》、《樂猶如此》及《粵語歌曲解讀一銳變中的香港聲音》等。

Yu Siu-wah received his first music training under Fung Yuen-chik and learned to play erhu and violin. He later received further training in erhu under the virtuoso, Tsui Wah-nam. He was a member of the Chinese orchestra led by pipa virtuoso Lui Pui-yuen and the Hong Kong Chinese Orchestra before its corporatization, under the former Urban Council. Yu went to the United States to further his studies during the 80s, and upon returning to Hong Kong in the 90s, he was engaged in music education and learned accompaniment of nanyin music under Dr. Ng Wing-mui. Yu is the author of Out of Chaos and Coincidence: Hong Kong Music Culture, Such are the Fading Sounds and Reading Cantonese Songs: The Voice of Hong Kong Through



# 陳子晉 Chan Chi-chun

笛、簫樂手,現任香港中文大學中國音樂研究中心執行總監。2011年獲香港藝術節邀請舉辦笛子演奏會,曾任香 港中樂團及澳門中樂團特約樂師。近年涉足南音、粤曲拍和,隨吳詠梅博士奏樂數載,曾於香港及海外策劃多場 南音、粤樂演出,亦為香港電台節目《音樂研究所》、《樂在神州》擔任主持近百集。

A musician of the Chinese wind instruments dizi and xiao, Chan Chi-chun is currently Executive Director of the Centre for Chinese Music Studies of the Chinese University of Hong Kong. He gave a dizi recital in 2011 at the invitation of the Hong Kong Arts Festival. Chan was formerly a freelance musician with the Hong Kong Chinese Orchestra and the Macao Chinese Orchestra. In recent years, he has forayed into accompaniment for nanyin and Cantonese operatic song, and had performed with Dr. Ng Wing-mui for a number of years. Chan has curated several concerts featuring nanyin and Cantonese music in Hong Kong and other parts of the world. He is also a long-standing host of two radio music programmes on RTHK, with close



# 何耿明 Ho Kang-ming

修業於香港嶺南大學文化研究碩士,精通琵琶、古箏、胡琴等樂器。1977至1980年間任香港中樂團全職琵琶樂 師,1998年與阮仕春、譚寶碩、余少華等共組「古風雅集」。2012年與香港廣東音樂團合組五架頭,同赴北京參 加中央電視全國傳統民族器樂大賽,獲第二殊榮。近年積極推動傳統粤樂及南音的保育工作。

Ho Kang-ming holds a Master's degree in Cultural Studies from the Lingnan University Hong Kong. He is conversant in playing the pipa, zheng and huqin. He was a full-time pipa musician with the Hong Kong Chinese Orchestra from 1977 to 1980. In 1998, Ho formed the 'Wind and Silk' group with Yuen Shi-chun, Tam Po-shek, Yu Siu-wah and others. In 2012, he formed a five-piece combo with members of the Hong Kong Cantonese Orchestra to go to Beijing to compete in the All China Traditional Instrumental Music Competition organised by CCTV, and won second place. In recent years, he has been actively promoting the safeguarding of *nanyin* as well as the local Cantonese music culture.



# 陳國輝 Chan Kwok-fai

於六十年代隨羅星南老師學藝,後隨蘇振波、陳蕾士、魏茂書等學習。陳氏之演奏隨意閒適,尤擅客、潮、粤等 傳統築曲,亦喜搜集中國器樂早年錄音。於七十年代曾奏〈南淮宮〉一曲,收錄於蘇振波早年灌錄之黑膠唱片。 於八十年代中編著《古箏曲集》共一、二集。

Chan Kwok-fai trained in the zheng under Law Xing-nam in the 60's and received further training from So Chun-bo, Louis Chen and Ngai Mau-shu. Chan's playing shows a unique sense of improvisational ease and relaxed tempo. His best repertoire is zheng music of the Hakka, Chaozhou and Cantonese traditions. He is also a keen collector of early recordings of Chinese instrumental music. His recording of Nan-Jin-Gong was featured in So Chun-bo's album, released during the early 70's. Chan has also written two volumes of An Anthology of Zheng Music, published in the mid-80s.

## 製作人員 Production Team

製作: 一桌兩椅慈善基金有限公司

策劃: 鄧拱壁

統籌/司儀 曾慕雪

藝術總監: 阮兆輝、余少華、高潤權、高潤鴻

舞台監督/燈光設計 王小鳳

廣興舞台佈景製作公司

擊樂 高潤權、宋鍔、梁淑妍、陳一凡、陳燕鋒

音樂: 余少華、高潤鴻、何耿明、陳國輝、陳子晉、袁恩排、李淑華、郭穎欣、林楚欣、劉詩韻

孫逸飛、何嘉兒

場刊資料及字幕翻譯:格致語言顧問有限公司

One Table Two Chairs Charitable Foundation Ltd.

Barbara Tang Planning: Coordinator / Emcee: Musette Tsang

**Artistic Director:** Yuen Siu-fai, Yu Siu-wah, Ko Yun-kuen, Ko Yun-hung

Stage Manager / Lighting Designer: Wong Siu-fung

**Set Construction:** Kwong Hing Stage Scene Production Company

Ko Yun-kuen, Sung Ngok, Leung Shuk-in, Chan Yi-fan, Chen Yan Feng Percussionist:

Ensemble: Yu Siu-wah, Ko Yun-hung, Ho Kang-ming, Chan Kwok-fai, Chan Chi-chun, Yuen Yan-pai, Lee Suk-wa,

Kwok Wing-yan, Lam Chor-yun, Lau Sze-wan, Suen Yat-fei, Ho Ka-yee

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.





Guangdong Quadrangle -Four Folk Music Types in Concert



西九文化區戲曲中心茶館劇場

Tea House Theatre, Xiqu Centre, West Kowloon Cultural District

中國戲曲節自2010年起舉辦,今年踏入第十屆。本屆戲曲節共上演八台節目,31場舞台演出,涵蓋六個不同劇種,當 中包括北方與南方京劇、唯美典雅的越劇、還有崑劇和粵劇、以及具古樸色彩的地方戲曲包括梨園戲及甌劇、更有廣 東民間表演藝術大八音、説唱、廣東音樂及古腔粤曲的演出。

Since its inception in 2010, the Chinese Opera Festival is now entering its tenth edition. This year the Festival will showcase 8 programmes with 31 stage performances covering 6 Chinese operatic genres. They include Peking Opera based in the northern and southern regions of the Mainland, Yue Opera featured by its lyricism and aesthetically appealing staging, Kunqu Opera and Cantonese Opera, together with venerable Liyuan Opera and quaint Ou Opera. The four indigenous musical art forms of Guangdong will also be showcased.



25 - 26.6.2019

香港大會堂劇院

Theatre, Hong Kong City Hall







四合院是中國的傳統建築,由四面建築物將庭院合圍在中間的合院式格局。是次節目以「廣東四合院」為名,寓意結合了大八音、説唱、廣東音樂及古腔粵曲四種具歷史及保留價值的廣東民間表演藝術。

Quadrangle is a type of traditional Chinese architectural design, with a courtyard enclosed by buildings on all four sides. The titular 'Guangdong Quadrangle' is a figurative description of the combined showcase of four indigenous musical art forms of Guangdong, all worthy of preservation because of their historical and retention values. They are: *dabayin*, narrative singing, Cantonese music and the Cantonese operatic song in classic singing style.

# 大八音 Dabayin

八音班於明末清初盛行於珠三角一帶,其演奏可分坐樂與行樂,多用於官府的公務活動及民間神誕、齋醮、紅白二事等,主奏樂器為嗩吶(吶咑)及各種敲擊樂器,如高邊鑼、大鈸、小鈸、扁鼓等。

Bayin ensembles flourished around the region of the Pearl River Delta in the late Ming and early Qing periods, or the first part of the 17th century. Performances can be divided into seated performances and processionals, which were usually held during official government activities, birthday celebrations for the deities, Taoist rites for fasts and offerings, weddings, and funerals. The core musical instruments of the ensemble are the *suona* and various percussion instruments such as the *gaobianluo*, *dabo*, *xiaobo*, and *biangu*.

Paizi tune

《錦帆開》Jin-Fan-Kai

牌子曲,迎接用

Paizi tune, played as a welcoming song

《一**錠金**》An Ingot of Gold 牌子曲,拜堂、祝壽用

Paizi tune, for weddings and birthday celebrations

《到春來》The Advent of Spring

牌子曲,拜堂、祝壽用 Paizi tune, for weddings and birthday celebrations

《武昭關》Wuzhao Pass 牌子曲

《陰告》Filing the Complaint in the Underworld

牌子曲,寫書、訴苦用

Paizi tune, for writing letters and expressing grievances

《銀台上》On Silver Terrace 牌子曲,寫書用

Paizi tune, for writing letters

表演者:高潤權及樂隊 Performer: Ko Yun-kuen and the ensemble

# 説唱 Narrative Singing

說唱包括板眼、摸漁歌(木魚)、南音及龍舟。根據屈翁山的《廣東新語》,木魚是從江蘇的摸漁歌演變而來;南音為香港非物質文化遺產,本地南音屬板腔體;板眼原流傳於妓院中,於1935年香港禁娼後逐漸式微;龍舟原為流浪藝人謀生的土調歌謠,以小鑼、小鼓伴奏,伴唱吉祥致語。

Narrative Singing can be subdivided into banyan, moyuge (muyu), nanyin and longzhou. According to Qu Wengshan's New Essays of Guangdong, muyu evolved from the moyuge of Jiangsu. Nanyin is recognised as part of Hong Kong's intangible cultural heritage and belongs to the vocal system of banqiang. Originally sung in brothel, banyan gradually became a lost art after the banning of prostitution in Hong Kong in 1935. Longzhou were originally folk tunes sung by wandering entertainers as a way to make a living, performed to the accompaniment of a small gong and drum with auspicious speech.

## 板眼 (新填詞) Banyan (with new lyrics)

是次節目中,每場將由阮兆輝即興創作一首新填詞的板眼作為開篇,讓觀眾認識這種幾近失傳的説唱藝術。

In this programme, Yuen Siu-fai will perform an impromptu *banyan* with newly written lyrics to kick off each performance. It is an opportunity for the audience to learn about this almost lost narrative song art form.

表演者: 阮兆輝 Performer: Yuen Siu-fai

# 摸漁歌《中山狼傳》Moyuge The Fable of the Ungrateful Wolf

源自中國寓言故事,講述東郭先生在路途中救了一隻受傷的狼,結果那隻狼卻要吃了他。演唱者分別以説書人、東郭先生、豺 狼及三位耆老的多重身份,將故事娓娓道來,並將摸漁歌、板眼、南音等説唱方式混在這首曲內,説唱技巧精彩豐富。

The song is inspired by a Chinese fable about Dongguo, who almost got eaten by a wounded wolf that he saved on the road. The singer tells the story by taking on multiple roles as the storyteller, Dongguo, the wolf and the three elders. The piece displays an impressive range of narrative singing techniques, featuring a mix of narrative song forms including *moyuge*, *banyan* and *nanyin*.

表演者:阮兆輝、陳子晉、高潤鴻及樂隊 Performer: Yuen Siu-fai, Chan Chi-chun, Ko Yun-hung and the ensemble

## 南音《嘆五更》(選段) Nanyin Excerpt from Nocturnal Lament

作者為文學家何惠群,是一首比較少有寫給女士唱的南音。這首曲由女士以平喉的形式演唱,與子喉唱南音的感覺不同,亦有 別於男士唱南音,更能突顯女士唱南音的「靜態」及韻味。

Written by the litterateur Ho Wai-kwan, it is a relatively rare piece of *nanyin* that is written for women, and has a different vibe when sung in *pinghou* than when sung in *zihou*. Notably different from *nanyin* performed by men, the piece highlights the quietude and charm characteristic of *nanyin* sung by women.

表演者:梁凱莉、陳子晉、高潤鴻及樂隊 Performer: Leung Hoi-li, Chan Chi-chun, Ko Yun-hung and the ensemble

## 南音《男燒衣》Nanyin Burning Funerary Goods for His Love (只演 25/6 & 6/7 only)

通俗南音的代表作之一,原詞句頗為文雅,因演唱者加入大量口語,活潑生動,成為另一種演繹方式。尾段演唱者由第一身的青樓恩客,搖身一變成為艇嫂,以第三者身份相勸恩客不要太過悲傷,還代他為媒,節奏明快詼諧。

This is a classic example of *suqu* (popular songs). The original text was refined, but singers offered a different interpretation by including a large amount of dynamic colloquial expressions. The ending of the aria features an animated and jocular rhythm, it switches from the first person point of view to the third person, and the singer goes from singing as a brothel patron to being a boatwoman who advises the man to ease his sorrows and even acts as a matchmaker for him.

表演者:阮兆輝、陳子晉、高潤鴻及樂隊 Performer: Yuen Siu-fai, Chan Chi-chun, Ko Yun-hung and the ensemble

## 南音《杜煥瞽師》 Nanvin Blind Musician Dou Wun (貝演 26/6 & 4/7 only)

馮公達撰寫的新作品,內容講述杜煥的一生。作者與杜煥熟稔,亦是南音的愛好者,因此將杜煥的事蹟撰寫成南音,以「俾煥 叔巧遇瞽師孫生,應承收佢為徒」、「杜煥何臣呢對搭檔,由一九五五唱到一九七零」等唱詞敍述他的生平大事。

This is a new piece of *nanyin* written by Fung Kung-tat, which tells of the life of the blind musician, Dou Wun. A keen enthusiast of *nanyin* himself, Fung used to know Dou very well. In this biographical narrative, he traces the major incidences in Dou's life, such as 'Uncle Wun happened to meet the blind musician Suen, who agreed to be his mentor', and 'Dou Wun and Ho San became partners in performance, singing all the way from 1955 to 1970'.

表演者:阮兆輝、陳子晉、高潤鴻及樂隊 Performer: Yuen Siu-fai, Chan Chi-chun, Ko Yun-hung and the ensemble

## 南音《霸王別姬》(選段) Nanyin Excerpt from Farewell My Concubine (只演 5/7 only)

地水南音的説唱方式生動活潑,多為獨唱,演唱者常以曲中人的身份自居,偶為旁觀者或説書人。《霸王別姬》是近年較少演唱的南音,演唱者一人分飾説書人、霸王及虞姬,唱盡英雄氣短、兒女情長,盡顯演唱者的功力。

Dishui nanyin is characterised by an energetic and engaging narrative singing style. They tend to be solos, and the singer usually plays the character described in the song, sometimes as an observer or storyteller. Farewell My Concubine is a piece of nanyin that is seldom performed in recent years. The singer showcases their skills by playing the roles of the storyteller, Xiang Yu and Consort Yu in a song about a man who loses his initiative for the sake of love.

表演者:阮兆輝、陳子晉、高潤鴻及樂隊 Performer: Yuen Siu-fai, Chan Chi-chun, Ko Yun-hung and the ensemble

## 南音《客途秋恨》(選段) Nanyin Excerpt from A Wanderer's Autumn Grief (只演 7/7 only)

雅部南音的代表作之一,文詞華麗典雅,可唱可讀。演唱者唱述文士繆蓮仙與名妓麥秋娟相戀的故事,兩人因戰亂分離,繆蓮仙在客途之中追懷種種前塵往事,不盡唏嘘。

This is a classic example of refined *nanyin*, with elegant text that can be sung or read. The singer tells the tale of two lovers – a scholar by the name of Mau Lin-sin and a famous courtesan called Mak Chow-kuen – who are forced apart because of political unrest. Now on the road, Mau recalls with deep regret the happier times when they were together.

表演者:阮兆輝、陳子晉、高潤鴻及樂隊 Performer: Yuen Siu-fai, Chan Chi-chun, Ko Yun-hung and the ensemble

## 廣東音樂 Cantonese Music

廣東音樂可分為硬弓及軟弓,硬弓多用二弦、提琴、三弦、月琴、笛子等樂器,音色高亢明亮;軟弓則以高胡、椰胡、揚琴、秦琴、簫為主奏樂器,音色溫婉細膩。

There are two types of Cantonese music: taut bow and slack bow. Taut bow ensembles feature high and bright tones, and tend to use instruments such as two-stringed fiddles (erxian and tiqin), plucked lutes (sanxian and yueqin) and bamboo flutes (dizi); slack bow ensembles have gentle and delicate tones, and are led by two-stringed fiddles (gaohu and yehu), hammered dulcimers (yangqin), plucked lutes (qinqin) and end-blown flutes (xiao).

#### 《禪院鐘聲》The Toll of the Temple Bell

原曲作者為崔蔚林,原為洞簫而寫,後有人填詞演唱,使此曲更為普及。靈感源自廟宇間傳來的紅魚青磬靜修之聲、寺鐘迴鳴,寄托了紛亂時勢中人們的壓抑、哀思及與世無洗的超然冥想。

Written by Tsui Wai-lam, the piece was originally intended for performance on the *dongxiao*. Later versions came with lyrics and became more popular. Inspired by the striking sounds of a *muyu*, singing bowl and tolling bells from a temple, the music carries a sense of repressed sorrow and detached meditative sentiment in times of adversities, with the tune conveying a feeling of grief tinged with sadness and anger.

表演者:余少華、陳子晉、高潤鴻、何耿明、陳國輝 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung, Ho Kang-ming, Chan Kwok-fai

#### 《花間蝶》Butterflies among the Flowers

實為《柳底鶯》原作,何大傻於1930年代初創作及發表了《花間蝶》及《柳底鶯》,後因唱片公司誤將二曲內容與曲名互掉,一直訛用至今。全曲優美流暢,描繪粉蝶鶯歌飛舞花間。

This is actually the original *Chaffinch in the Weeping Willow*. Ho Tai-sor created and published both pieces in the early 1930s, and the record company mixed up their names by mistake, and the incorrect names have been used till today. Melodic and smooth flowing, the music depicts butterflies dancing among the flowers to the songs of orioles.

表演者:余少華、陳子晉、高潤鴻、何耿明、陳國輝 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung, Ho Kang-ming, Chan Kwok-fai

# 《和尚思妻》A Monk Misses His Wife

小調曲牌,最早見於清道光戊子年招子庸所編的《粵謳》初版,其後被納入為《三寶佛》中一段。清末嚴老烈改編成揚琴曲《倒垂簾》,至1916年丘鶴儔收錄在《絃歌必讀》中,歸為「過場譜」類。

This is a *xiaodiao* tune in the *qupai* system, first recorded in the first edition of *The Yue'ou Love Songs of Guangdong* compiled by Zhao Ziyong, published around 1828. It was later incorporated into the Cantonese music, *Triratna*. In the late Qing period, the melody was transcribed by Yan Laolie into a *yangqin* piece called *Dao-Chui-Lian*. In 1916, it was collected into *The Essential Book of Strings and Songs* by Yau Hok-chau, under the category of 'intermezzo'.

表演者:余少華、陳子晉、高潤鴻、何耿明、陳國輝 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung, Ho Kang-ming, Chan Kwok-fai

#### 《雙聲恨》Lovers'Sorrow

古曲,又名《聲聲恨》,為廣東音樂譜子中最早期的分段體作品。曲調取材自《粉紅蓮》及《殺雄雞》等民間樂曲,旋律幽怨。樂曲主調為「正線乙反調」,中段以「正線正調」轉回「正線乙反調」,最後以「催板」收結。

Also known as Lovers' Regret, this is the earliest piece of Cantonese music under the fenduan system. The music is derived from folk pieces such as The Pink Lotus and Killing the Rooster, with a theme that is full of lament. The main tune is 'zhengxian in yifan mode', which switches to 'zhengxian in zhengdiao mode' in the middle section before reverting back, and ends in the escalating 'cuiban'.

表演者:余少華、陳子晉、高潤鴻、何耿明、陳國輝 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung, Ho Kang-ming, Chan Kwok-fai

#### 《平湖秋月》 Autumn Moon over a Placid Lake

粤樂大師呂文成的代表作之一,原曲名為《醉太平》,一般認為靈感源於杭州西湖的秀麗景色。此曲常被改編成不同的民樂 版本,如笛子、箏獨奏等,亦為粵劇常用的小曲。

Originally named *Drunk in Times of Peace*, this is a representative piece by the beacon of Cantonese music, Lui Man-shing, generally considered to be inspired by the beautiful scenery of the West Lake in Hangzhou. The piece is often transcribed into different folk versions, such as *dizi* and *zheng* solos. It is also a commonly played *xiaoqu* tune in Cantonese Opera.

表演者:余少華、陳子晉、高潤鴻及樂隊 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble

## 《餓馬搖鈴》A Hungry Horse Shaking Its Bells

樂曲命題由來可追考至古代的兵法:「懸羊擂鼓,餓馬搖鈴」,以虛張聲勢的戰術,嚇退來偷襲的敵軍。

The origin of its name can be traced back to the ancient military strategy: 'hanging goats beat the drums, hungry horses rattle bells', where the attacking enemy is scared away with a strategy of bluff.

表演者:余少華、陳子晉、高潤鴻及樂隊 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble

## 《走馬英雄》The Galloping Stallion and the Hero

粤樂發展初期的代表性曲目之一。全曲節奏明快,旋律生動,刻劃駿馬行走時的活潑形象及騎師在廣闊草原上策馬奔馳的興 奮情緒。

This is a classic piece from the early days of Cantonese music. The song has a vividness in both the melody and tempo. It depicts the liveliness of a stallion and the high spirits of its rider as it gallops across a wide expanse of grassland.

表演者:余少華、陳子晉、高潤鴻及樂隊 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble

#### 《孔雀開屏》The Peacock in Its Full Glory

何大傻曲,原為「孔雀屏劇團」劇中舞蹈的伴奏音樂,以孔雀開屏比擬祥和愉悦的氣氛。全曲由橫簫領奏,旋律起伏有致,音調華麗優雅,後被改編成各種器樂演奏形式。

Written by Ho Tai-sor, originally an accompaniment for a dance scene in a Hung Zheuk Ping Opera Troupe production, the music likens the scene of a peacock in its full glory to peace and happiness on earth. Led by a *hengxiao*, the melody is animated with its undulating rhythm and a grand, elegant timbre. Soon after it was premiered, it was transcribed for different instruments.

表演者:余少華、陳子晉、高潤鴻及樂隊 Performer: Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble

# 古腔粤曲 Cantonese Operatic Song in Classic Singing Style

古腔粵曲唱的是中州韻,即中原音韻。戲曲的板腔體有兩個大體系:梆子系(梆子腔)及二黃系(二黃腔)。古腔粵曲由這兩個體系組成,通常由首板到煞板均是同一個調式,變化較少,演員透過不同的拿捏及唱法,能演繹出別具風格的古腔粵曲。

Cantonese operatic song in classic singing style was performed in *Zhongzhouyun*, also known as *Zhongyuan yinyun*. The *banqiang* musical structure of Chinese Opera is divided into two major systems: *bangzi* (or *bangzi* qiang) and *erhuang* (or *erhuang* qiang). Together, these two systems form the classical singing style. The same musical mode tends to be used for its beat forms, from *shouban* to *shaban*. Actors can give their own spin to the classic singing style using different vocal techniques and approaches.

## 《寶玉怨婚》Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage (只演 25/6 & 5/7 only)

小生入門必學的古腔曲目,與《西廂待月》曲式相近,均是首板、慢板、中板、煞板,首板與慢板用了合調來處理。

This piece in classic singing style has long been fundamental songs for beginner *xiaosheng* (young male) roles. The form of music is similar to *Waiting in the West Chamber under the Moon*, consisting of *shouban*, *manban*, *zhongban* and *shaban*. The *shouban* is sung in tune with *manban*.

表演者:吳仟峰 Performer: Ng Chin-fung

#### 《**漂母飯信》**Han Xin Accepting Food from the Washer Woman (只演 25/6 & 5/7 only)

古腔八大曲中《棄楚歸漢》的其中一折,是次舞台中唯一的生旦古腔對唱曲,用上很多長板面與長過門,開始時漂母上場的一段慢板更是此曲專用的慢板板面。

This is an act from *Han Xin Defects to Han from Chu*, one of the Eight Classic Pieces, and is the only duet sung in classic singing style between the *sheng* (male) and *dan* (female) roles in this programme. This piece contains many long preludes and interludes. The opening passage in *manban* sung during the washer woman's introduction is a prelude in moderato that is unique to this piece.

表演者:阮兆輝、鄭敏儀 Performer: Yuen Siu-fai, Cheng Man-yee

## 《甘露寺新情》Meeting at the Monastery of Sweet Dew (只演 26/6 & 7/7 only)

三國戲《趙子龍保主過江》其中一場,吳國太於甘露寺相見劉備,趙子龍發現伏兵鑼邊花上場告之劉備,劉備便以一段中板乞憐於吳國太,為較易宣洩感染力的古腔粤曲。

This is a scene from *The Three Kingdoms*, where Zhao Zilong protects his lord and crosses the river. Madam Wu meets Liu Bei at the Monastery of Sweet Dew, and Zhao appears on stage to inform the latter of an ambush, accompanied by *luobianhua* percussion. Liu sings a passage in *zhongban* to beg for forgiveness from Wu, which is one of the more emotionally expressive and infectious Cantonese operatic pieces in classic singing style.

表演者:新劍郎 Performer: Sun Kim-long

## 《西廂待月》 Waiting in the West Chamber under the Moon (只演 26/6 & 7/7 only)

與《寶玉怨婚》曲式相近,同為小生入門必學的古腔曲目,不同之處為首板與慢板用了普通士工來處理。

Another fundamental song for beginner xiaosheng roles. The form of music is similar to Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage, but the shouban and manban are sung in regular shigong in Waiting in the West Chamber under the Moon.

表演者:阮兆輝 Performer: Yuen Siu-fai

#### 《燕子樓》On the Swallow Tower (只演 4/7 & 6/7 only)

旦喉獨唱曲。近年的新編粵曲常用燕子樓中板的板面,但中板很少用燕子樓格式(板開口),此曲是旦角獨特的中板唱法,感覺大方優雅,特別適合端莊賢慧的女子出場所唱。

This is a solo piece written for the *dan* voice. New Cantonese Opera pieces composed in recent years often uses *yanzilou zhongban* for their preludes, but rarely use the *yanzilou* format (*bankaikou*) for their own *zhongban*. Tasteful and elegant, this song is a unique style of singing in *zhongban* for the *dan* role, and is especially suitable to be sung by dignified and virtuous women when they appear on stage.

表演者:鄭敏儀 Performer: Cheng Man-vee

## 《秋江別》Bidding Farewell by the Autumn River (只演 4/7 & 6/7 only)

粤曲中之大調,全曲分為九段,段落間的長過門適合口白用,最後以「秋江別中板」結尾,講述陳妙嫦思念潘必正在秋江 話別時的心聲。此曲音域很高,多以「尺五線」唱出。

This piece belongs to a type of Cantonese Opera repertoire known as *dadiao*, and is divided into nine verses. The long instrumental interludes between the passages are suitable for inserting *koubai* (plain speech), and the piece ends in *qiujiangbie zhongban*. It expresses Chen Miaochang's unspoken longing for Pan Bizheng as the two bid farewell to each other by the Autumn River. The song is in a very high range, and is mostly sung in the *chewuxian* key.

表演者:鄭敏儀 Performer: Cheng Man-yee

## 《陳宮罵曹》Chen Gong Chastising Cao Cao (只演 4/7 & 6/7 only)

全曲規範地以首板開始,慢板、中板、煞板結尾。講述《白門樓斬呂布》中之情節,集中於罵曹操的不是,氣氛相當激昂,亦是現今比較少見於舞台的情節。

This is a standard piece that begins with an introductory *shouban*, *manban*, *zhongban* and ends with *shaban*. It tells the story of how Lu Bu was slain at the White Gate Tower. The play's atmosphere is thrilling as the plot focuses on reprimanding Cao Cao for his faults. This kind of storyline is rarely seen on the stage these days.

表演者:阮兆輝 Performer: Yuen Siu-fai

節目長約3小時,包括中場休息15分鐘。

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

節目以粵語及官話演出
Programme will be performed in Cantonese and guanhua