

漢風粵劇研究院
Hon Fung Cantonese Opera Institute

新編粵劇

可憐一曲長生殿

斷送功名到白頭

遺恨長生殿

吳千鋒
Ng Chin-fung

尹飛燕
Wan Fai-yin

王超群
Wong Chiu-kwan

梁漢威飾演洪昇
Leung Hon-wai as Hong Sheng

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

A lifetime of honour and position lost
to the lamentable *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

7:30pm

\$320, 220, 100

唱詞、唸白均有中文及英文字幕
Lyrics and dialogue with Chinese and English surtitles

《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》為清代昆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 opera 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)



劇情簡介

康熙八年(1669年)，康熙以太學生疏於實學，責成參與唱曲的太學生，洪昇因撰有《沉香亭》而被天子詰問，幸得大學士明珠之子納蘭性德居中緩頰，兩人成為好友。是值三藩之亂，納蘭以《沉香亭》為千古文人鳴屈，不涉於忠君治世，勉勵洪昇當以治世為務，以符聖君之志。洪昇因而著手重撰《舞霓裳》一劇。

康熙十四年(1675年)，洪昇與梨園票友趙容升，招來吳中名伶朱素月首徒鄧小月，一同搬演《舞霓裳》一折《春睡》，卻被嚴父趕出家門，只好帶同妻子黃蘭次到北京投靠岳祖黃機。洪昇在京再遇納蘭性德父子，但明珠卻因為戲中一句話似有影射他和大學士索額圖之間的明爭暗鬥而大怒。及後，洪昇與趙容升均認為《舞霓裳》並不是一齣成功之作，決定易稿創作《長生殿》。另一方面，黃蘭次一直怨懟他創作《沉香亭》的雄心，今不復在，但她卻不知洪昇在京寄食岳祖之悲，夫妻幾番齟齬，黃蘭次終別夫獨自南歸。

洪昇為江蘇巡撫為文作序，得一厚禮並向鄧小月求婚，納之為妾，因江蘇巡撫為索額圖黨羽，更令明珠對洪昇恨之徹骨。康熙二十八年(1689年)，即《長生殿》改寫完成後翌年，洪昇在未過佟皇后國喪百天，私宅演戲而遭明珠命人參奏一本，洪昇被革去功名，驅逐出京。

時光荏苒，康熙四十三年(1704年)，洪昇獲邀欣賞江南織造曹寅為其安排演出三晝夜的《長生殿》，席間觸及多年來的隱痛，令他感到十分唏噓，在歸家的小舟上高唱一句「可憐一曲長生殿，斷送功名到白頭」，溺水身亡。

主演：梁漢威、吳千鋒、尹飛燕、王超群、梁焯康、溫玉瑜、謝國璋、阮德鏘

Synopsis

The story takes place in the Qing Dynasty. In the 8th year of his reign (1669), Emperor Kangxi is displeased with the phenomenon that scholars of the Imperial College are participating in opera performances and neglecting their formal studies. Hong Sheng is reprimanded for writing *The Pavilion of Aloe Wood*. Nalan Xingde, son of Grand Secretary Nalan Mingzhu, intercedes with the Emperor for Hong, and the two young men become good friends. At the time, the country is troubled by the uprisings of three feudal lords. Xingde tells Sheng that *Pavilion* is a story about redressing the wrongs done to scholars of the past, while a play indicating a pledge of loyalty to His Majesty or a proposal of new ideas that would be conducive to the management of state affairs might be more appropriately regarded as the order of the day. He encourages Hong to write in those directions so as not to displease the Emperor. So Hong starts to write *Dance of the Rainbow Dress*.

Six years later, Sheng and an amateur performer, Zhao Rongsheng, invite Deng Xiaoyue, prized pupil of the famous actor Zhu Suyue of the Jiangsu Province, to perform an excerpt from *Dance of the Rainbow Dress*. As a result of this, Sheng is expelled from home by his father. He has no choice but to seek refuge, together with his wife Huang Lanci, at the place of his father-in-law, Huang Ji, in Beijing. There he sees Xingde and his father Nalan Mingzhu again. But when watching the play, Nalan Mingzhu is enraged by a line which hints at his conflict with the Grand Secretary Suoeto. Later, Sheng and Rongsheng agree that *Dance of the Rainbow Dress* is not a successful work. They then decide to work on another play, *The Palace of Eternal Life*. On the other hand, Sheng's wife, Lanci, failing to empathize with his frustration and humiliation of living under his father-in-law's roof, tells him that she is totally disappointed with him, because he has lost the drive he once had in the creation of *The Pavilion of Aloe Wood*. After some bickering, Lanci leaves him and returns to the south alone.

By writing an introductory passage for the Governor of the Jiangsu Province, Hong receives a handsome reward. He proposes to Deng Xiaoyue and makes her his concubine. As the Governor belongs to Suoeto's party, Nalan Mingzhu takes it further to heart and holds a boiling grudge against Sheng. In 1688, the writing of *The Palace of Eternal Life* is completed. Then Sheng is eager to stage it in the next year, so although the nation is still mourning the death of Empress Tong, he holds a private show at home. Nalan Mingzhu seizes the opportunity and arranges to have another official to paint Sheng black in front of the Emperor. Sheng is therefore stripped of his title, and banished from the capital.

Time flies. Fifteen years have passed. Sheng is invited by Cao Yin, Commissioner of Imperial Textiles in Jiangning, to a show of *The Palace of Eternal Life* in his honour. The performance is going to last for three days and three nights. During the banquet, Sheng is much saddened as all the pains that he has tried to hide over the years become raw again. In the boat on his way home, he piteously 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.

Cast: Leung Hon-wai, Ng Chin-fung, Wan Fai-yin, Wong Chiu-kwan, Leung Wai-hong, Wan Yuk-yu, Tse Kwok-cheung, Yuen Tak-cheung

演出長約3小時30分鐘(包括中場休息)

Running Time: Approx. 3hrs 30mins with an intermission

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。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. 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 Chinese 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.



執行編劇：蔡衍荼
文學編劇：區文鳳
導演：梁漢威、馮澤恩
監製：黃肇生、趙潔婷
擊樂領導：余家龍
音樂領導：歐陽婷
作曲及音樂唱腔設計：梁漢威

Libretto and Script: Cai Yanfen
Story: Au Man-fung
Directors: Leung Hon-wai, Fung Chak-yan
Producers: Wong Siu-sang, Chiu Kit-ting
Percussive Point Leader: Yu Ka-lung
Ensemble Leader: Au Yeung Ting
Music and Vocalisation: Leung Hon-wai

演員介紹 Performers



梁漢威 Leung Hon-wai

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。二〇〇〇年榮獲藝術發展局頒授「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。

He 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. Received an achievement Award (*Xiqu*) presented by the Hong Kong Arts Development Council in 2000 and a Medal of Honour by the Hong Kong SAR Government in 2006.



吳千鋒 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。

He developed a keen interest in Cantonese opera when he was a child, and became a disciple of Master Chan Fei-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 Fei-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。

She 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、吳千鋒、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。

She 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

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。

A versatile performer, he 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), *xiepitchou* (sad-face comic) and *xiaobuailian* (comic painted face) roles. But he is also adept in *huailian* (painted face) and *wenwu laosheng* (old man of the civil and military category) roles.



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。

He developed a keen interest in Cantonese opera when he was young, and was trained under the famous virtuoso, Chan Kok Fei. 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. He is regarded as one of the pillar figures among the younger generation of artists.



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。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。〇四年自組團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。

He 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. 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. 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.



阮德鏘 Yuen Tak-cheung

生於梨園世家。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。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. In his teens, he went to Beijing to receive training in *changkau* (fighting in full armour), *huailian* (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. 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*.

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、區文鳳

Speakers: Leung Hon-wai, Wong Chiu-kwan, 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、吳千鋒、尹飛燕、王超群

Speakers: Leung Hon-wai, Ng Chin-fung, Wan Fai-yin, Wong Chiu-kwan

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.

「洪昇與《長生殿》——人生舞台三百年」展覽

Exhibition on 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

葵青劇院 Kwai Tsing Theatre

地址：新界葵涌興寧路12號
Address: 12 Hing Ning Road,
Kwai Chung, New Territories
查詢Enquiries：2408 0128

高山劇場 Ko Shan Theatre

地址：九龍紅磡高山道77號
Address: 77 Ko Shan Road,
Hung Hom, Kowloon
查詢Enquiries：2740 9222

香港文化中心 Hong Kong Cultural Centre

地址：九龍尖沙咀梳士巴利道10號
Address: 10 Salisbury Road,
Tsim Sha Tsui, Kowloon
查詢Enquiries：2734 2009

門票現於各城市電腦售票處發售

- 設有六十歲或以上高齡人士、殘疾人士、全日制學生及綜合社會保障援助受惠人士半價優惠 (學生及綜援受惠人士優惠先到先得，額滿即止)
- 每次購票4-9張：九折；10-19張：八五折；20張或以上：八折
- 「中國戲曲節2010」套票優惠—每次購買3-4場不同場次的正價門票，可獲九折優惠；5-9場不同場次，可獲八五折優惠；10場或以上不同場次，可獲八折優惠
- 訂購每場正價門票，只可享有上述其中一項優惠，請於購票時先通知票務人員

Tickets available **NOW** at all URBTIX outlets

- Half-price tickets available for senior citizens aged 60 or above, people with disabilities, full-time students and Comprehensive Social Security Assistance (CSSA) recipients (Limited tickets for students and CSSA recipients available on a first-come-first-served basis)
- For each purchase of 4-9 tickets: 10% off, 10-19 tickets: 15% off, 20 tickets or more: 20% off
- **Discount Schemes for Chinese Opera Festival 2010** - 10% discount on full-price tickets for each purchase of 3-4 performances; 15% discount for 5-9 performances and 20% discount for 10 performances or more
- Patrons could enjoy only one of the above discounts for each purchase, please inform the box office staff at the time of purchase

觀眾務請準時入場，遲到人士須待中場休息或適當時間方可進場

Audiences are strongly advised to arrive punctually. Latecomers will only be admitted on a suitable break in the programme

網址 Website: www.lcsd.gov.hk/cp 節目查詢 Programme Enquiries: 2268 7325

票務查詢及留座 Ticketing Enquiries & Reservations: 2734 9009

信用卡電話購票 Credit Card Telephone Booking: 2111 5999

網上訂票 Internet Booking: www.urbtix.hk

節目如有更改，以康樂及文化事務署最後公佈為準

本節目的內容並不反映康樂及文化事務署的意見

Programmes are subject to change with announcements by the Leisure and Cultural Services Department as final
The contents of this programme do not represent the views of the Leisure and Cultural Services Department

