

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
粵劇《李後主》(新繹本) Cantonese Opera <i>The Last Emperor of Southern Tang</i> (New version)	3-5/6 5/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
上海京劇院 Shanghai Peking Opera Troupe	7-9/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
「戲以人傳」崑曲經典折子戲展演 An Operatic Legacy - Showcase of Kunqu Opera Classic Excerpts	11-12/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
湖南省祁劇院 Qi Opera Theatre of Hunan	17-18/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
京崑劇場與河北省京劇院 Jingkun Theatre and Peking Opera Theatre of Hebei	23-25/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
廣東潮劇院一團與香港新韓江潮劇團 Guangdong Chiu Chow Opera Theatre Number One Troupe & Hong Kong Sun Hong Kwong Chiu Chow Opera Troupe	29-30/6 1/7	7:30pm 7:30pm	上環文娛中心劇院 Theatre, Sheung Wan Civic Centre 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
廈門市金蓮陞高甲劇團 Jin Liansheng Gaojia Opera Troupe of Xiamen City	2-3/7	7:30pm	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
北方崑曲劇院 Northern Kunqu Opera Theatre	8-10/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
上海評彈團 Shanghai Pingtan Troupe	22-24/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
	23/7	12:00nn 3:00pm	茶具文物館 Flagstaff House Museum of Tea Ware
	24/7	2:30pm	屯門大會堂文娛廳 Cultural Activities Hall, Tuen Mun Town Hall

毛俊輝
戲劇作品

粵劇
李後主
新繹本

3-5.6.2011

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



各位觀眾：

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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 unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.

文化節目組

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

開幕節目 Opening Programme

中國戲曲節委約製作 Commissioned by the Chinese Opera Festival

粵劇 李後主 新繹本

Cantonese Opera *The Last Emperor of Southern Tang* (New version)



3-5.6.2011 (星期五至日 Fri-Sun) 7:30pm

5.6.2011 (星期日 Sun) 2:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

演出長約2小時30分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 30 minutes with a 15-minute intermission

獻辭



中國戲曲藝術經過無數藝術家多年的研磨細琢，是糅合各種表演、視覺及文學藝術的民族精華瑰寶；其睿智與精緻的演出技藝，對中國文化發展影響深遠。康樂及文化事務署去年首度舉辦「中國戲曲節」，得到各方積極支持，反應熱烈；今年再接再勵，繼續為大家呈獻高水平的戲曲節目，弘揚中國傳統戲曲、促進文化交流和藝術創新。

今年的「中國戲曲節」共有十五個參演團體展示七個各具特色的地方劇種，包括京劇、崑劇、粵劇、潮劇、湖南祁劇、福建高甲戲，以及風靡江南的評彈演唱。節目傳統與創新並重，匯聚頂級表演藝術名家，望能提升觀眾對中國戲曲藝術的欣賞體驗。

粵劇一直深受香港觀眾的喜愛，本屆戲曲節特別委約毛俊輝先生執導，重新演繹經典粵劇《李後主》，將為戲曲節掀起序幕，並希望以此嘗試在延續傳統之中探索香港粵劇藝術的新領域。

除了三十場的舞台演出外，戲曲節還安排了多項藝術導賞活動，包括研討會、導賞講座、專題座談會、展覽、戲曲電影及學生後台導覽等，藉以進一步推廣及深化年青觀眾對中國戲曲藝術的認知，祈與大家一同感受雋永雅緻的戲味與曲情。

衷心感謝來自內地各省市及本港的戲曲表演團體及藝術家，您們為中國戲曲藝術承傳與發展所付出的努力，愛好戲曲的觀眾們定能深深領會。

謹此祝願本屆戲曲節美滿成功！

康樂及文化事務署署長馮程淑儀



Message

Chinese opera is a cultural gem combining the beauty of performing arts, visual art and literature, chiseled and polished by numerous artists over the years. Its technical astuteness and exquisiteness in presentation has far-reaching influence on the development of Chinese culture. Last year, the Leisure and Cultural Services Department organized the first Chinese Opera Festival to resounding success and with overwhelming response. The Festival returns this year with an even more diverse programme of exceptional quality, while continuing with the three-pronged mission of promoting traditional Chinese opera, enhancing cultural exchange and fostering creativity.

Chinese Opera Festival 2011 features 15 participating groups showcasing the unique charm and delights of seven regional theatrical genres. They include Peking opera, Kunqu opera, Cantonese opera, Chiuchow opera, Qi opera of Hunan province, Gaojia opera of Fujian province and Pingtan – a narrative singing popular in southern Yangtze River. The festival programme strives to provide a good mix of traditional and new programmes. It gathers a host of the most eminent and distinguished artists with a view to providing the audience with different perspectives in appreciating Chinese opera.

Cantonese opera has always been popular among the local audience. For this year's Chinese Opera Festival, veteran stage director Fredric Mao has been commissioned to remake the classic, *The Last Emperor of Southern Tang*, as the Festival's opening programme. We hope the production will chart a new territory for Cantonese opera in Hong Kong while upholding the fine traditions of the genre.

In addition to the 30 stage performances, there will also be arts appreciation activities such as symposia, guided talks, themed seminars, exhibitions, film screenings and backstage visits for students. These offerings aim to reach out to all to savour the poignantly rich drama and musicality of Chinese opera, and, in particular, the young audience with the aim of enhancing their understanding and appreciation of the art.

I would like to express my heartfelt gratitude to the participating artists from various provinces and cities of the Mainland and Hong Kong. I am sure the efforts and contributions you have made towards the preservation and continued development of Chinese opera will be deeply appreciated by opera lovers.

May I wish the Chinese Opera Festival 2011 every success.

Mrs Betty Fung
Director of Leisure and Cultural Services

其他延伸活動 Extension Activities

粵語主講 In Cantonese

導演與設計對談 A Dialogue between the Director and the Dramaturge on the Production

20.5.2011 (星期五 Fri) 7:30pm

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

講者 Speakers: 毛俊輝、曾文通 Fredric Mao, Tsang Man-tung

幕後導覽 Behind the Scenes

4.6.2011 (星期六 Sat) 3:00pm

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

講者 Speaker: 曾文通 Tsang Man-tung

演出後座談會 Post-performance Talk

11.6.2011 (星期六 Sat) 2:30pm

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

講者 Speakers: 毛俊輝、龍貫天、南鳳 Fredric Mao, Lung Koon-tin, Nam Fung

「中國戲曲節2011」觀眾交流分享會 Sharing Session

26.7.2011 (星期二 Tue) 7:30pm

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

主持 Host: 譚榮邦 Tam Wing-pong

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.

導演的話 Message from the Director

粵劇經典的再造是有價值的，首先可以考慮從三方面入手：第一是劇本。我們都知道劇本的重要，但新編的劇本往往很難一下子就成為一部完整、成熟的作品，像唐滌生先生的最後幾部舞台作品應該是他創作生涯的巔峰之作，是可遇不可求的。但是有許多傳統的劇目絕對是值得我們去加工整理，令它與今日的觀眾更貼近，甚至重新發掘出它的意義和演出成效。第二，表演永遠是戲曲的核心，雖然前人留下的表演程式有極其寶貴的承傳價值，但同時年青的一代亦需要自己努力去創新及發揮本身的特色。唯是無論承傳或創新都需要表演知識的累積，並通過專注的排練和嚴謹的實踐，缺少一步都難有真正的成果。第三，舞台製作的水平亦是值得重視的。不過許多人只知道看製作表面的效果，甚至誤解舞台上的富麗堂皇、五光十色就是一切。相對地較少人理解到製作的水準更關鍵的是文化內涵和製作體制的建立。如果粵劇能夠在這三方面付出心血，並願意投資在行業中人才的培育，我相信香港的粵劇是可以大有作為。在這裡謹祝《李後主》（新繹本）的台前幕後每一位參與者演出成功，為將來更多更大的發展行出一步。我亦感謝所有與我合作的朋友為此劇所付出的心血和努力。

毛俊輝

It is a worthwhile undertaking to revive and remake Cantonese opera classics, and it can be approached from three angles. The first is the script, complete with libretto. We all know how important the script is, but it is rare that a new play can be a full-fledged work right from the start. The last few works by Tong Tik-sang before he passed away should be regarded as the zenith of Tong's creative career, but such great works from a great genius do not come by every day. That said, there are many works in the traditional repertory which merit our remake so as to bring them closer to the audience of today, to let us find new meaning in the work per se, or to find out how well they would be received. Second, at the very core of operatic art is always the performance itself. While the performance routines left to us by our artistic predecessors are gems to be preserved, it is equally important for the younger generation to innovate and tap into their own unique styles. Whether preservation or innovation, both must be built upon performance know-how accumulated over time, intensive practice and rehearsing, and meticulous application on stage. Missing any of these steps would mean less than perfect results. The third is the quality of the stage production, which is another point worthy of note. Many only see how a production looks, to the point that they even mistake the grandiose and the spectacular as all there is to it. Far less people understand that the key to a quality production is the cultural content and the formulation of a production system. It is my belief that Cantonese opera in Hong Kong would have a long way to go if it invests in all three of these areas, as well as in cultivating talents in the field. Here, I wish the cast and the crew of *The Last Emperor of Southern Tang* (New version) a most successful performance – may it be a first step into more and greater breakthroughs. My gratitude also goes to all those who have worked together with me on this production, for your input, effort and hard work – thank you.

Fredric Mao

《李後主》是前輩任劍輝、白雪仙主演的電影，唱片《李後主之去國歸降》更是家傳戶曉，及後由名編劇家葉紹德先生編撰舞台版，成為現今各劇團之藍本。這次由康樂及文化事務署主辦的大型演出《李後主》作為今年「中國戲曲節」的開幕節目。當我接觸到這份工作，心情有點忐忑。事因此劇在觀眾心目中已有一定基礎，若作改動會有點困難，但請來了前輩尤聲普及我的好拍檔南鳳坐陣，以及陳鴻進、廖國森、溫玉瑜、高麗等名演員參與演出，還邀請話劇界名導演毛俊輝執導，這個夢幻組合，是信心的保證。多年前，我曾在毛導演的話劇演出過，他對藝術的執著，確令我十分敬佩，他對粵劇的熱心，令我感到事無不可為，我願意共同獻出一分力。這跨媒體的合作，要接合彼此時間上的矛盾，必須用心處理，難得全班演員都願意付出不少時間排練，毛導演亦遷就大家的工作時段，是良好的合作關係。在此，希望在新元素的化學作用下，能令此劇有不同的演繹方法，讓觀眾有不同感受，在保留大部份唱段的同時，也不減粵劇的本色，讓我們一起找尋出新方向。

龍貫天

The film *The Tragedy of the Poet King* was performed by the two legends of Cantonese opera, Yam Kim-fai and Pak Suet-sin. Their recording of the aria *Entering into Exile and Surrender* from *The Last Emperor of Southern Tang* has won such popularity that it has become a household tune. Later, the famous librettist Yip Shiu-tak rewrote it for the stage and it has been the blueprint for all later productions since. When I first learned that the present production, presented by the Leisure and Cultural Services Department, would be the opening performance of the Chinese Opera Festival 2011, I was slightly in jitters, as it were, knowing that with its history of success among the local audience, any revision to the play itself might not find their approval. But with the galactic support of the veteran actor, Yau Sing-po, and my long-time stage partner, Nam Fung, as well as other seasoned colleagues – Chan Hung-chun, Liu Kwok-sum, Wan Yuk-yu, Ko Lai – and best of all, the theatre acumen of Fredric Mao, renowned director in drama, I felt we would be in good hands. I have had the honour of being on the cast of a theatre production directed by Mao many years ago, and I admired his unrelenting pursuit of artistic excellence. We share the same passion in Cantonese opera, and this makes me feel nothing is impossible as long as we work hard at it. As a cross-media collaboration project, scheduling has been a prime concern. I am gratified to have the cooperation of the cast to attend rehearsal calls carefully juggled by Mao, and the running has been very smooth. I wish, therefore, with this new chemistry, this would be a refreshing theatre experience for all. At the same time, since most of the arias have been retained as in keeping with the tradition of the genre, I hope the directorial efforts of Mao would lead us all to brave new vistas in Cantonese opera.

Lung Koon-tin

序幕

去國歸降後，李後主與小周后歸為宋國臣虜。宋王戀小周后儀容，欲迫她歡好，小周后誓死不從。李後主感嘆，以一曲【烏夜啼】抒發內心的鬱結。

第一場 私會

昔日，南唐國主李煜，為一代詞宗，但命運坎坷。李煜登位，憶及喪妻與同室操戈之憾，又常憂強鄰宋國的威脅，終日沉鬱。小周特意前來宮中私會，解後主心煩，並鼓勵他積極為社稷籌圖。

第二場 大婚·陷阱

後主大婚之日，陳喬、皇甫繼勳、張義、林仁肇等朝廷文武官員前來到賀。大臣徐鉉報稱後主之弟鄭王已被宋王軟禁。同時，宋使臣李穆亦送上詔書逼後主早日歸降。宋主施行離間計，令後主誤以為大將林仁肇叛變，在徐鉉及陳喬辯爭之下，盡削其兵權。

第三場 渡江

林氏以死明志，南唐頓失名將忠臣，軍心不穩。皇甫繼勳早有密謀，向宋軍獻計，叛國求榮，助宋揮軍直搗金陵。宋將曹彬怕養虎為患，將之斬草除根。

第四場 祝壽

後主生辰之日，宮中上下歡慶之際，忽聞宋軍已逼近京城金陵。小周后力勸後主親征，負隅頑抗，鼓勵三軍。

- 中場休息15分鐘 -

第五場 攻城·自焚

南唐軍民苦守金陵，軍中猛將胡則誓死保國，但最終不敵。金陵城破，後主與小周后欲自焚殉國，宋將曹彬衝入宮中阻止，後主不忍臣民再受戰火摧殘，寧親呈降表入宋。

第六場 去國歸降

帝后與隨行官員教坊送別，臣民仍不忘家仇國恨。兩人在笙歌聲中黯然上路，去國歸降。

尾聲

宋王未能對小周后得逞，藉後主壽誕之期，命降臣徐鉉以祝壽為名，將毒酒賜予後主。後主與小周后知國數已盡，亦不願忍辱偷生，兩人盡飲杯中酒。在遠遠傳來的祝壽舞曲中，夫妻二人欣然相擁，生死與共。

Prologue

After their surrender, the Last Emperor of Southern Tang, Li Yu, and his consort, Queen Zhou the Younger, fall captive to the Song regime. The Song Emperor is enamoured of the beauty of Zhou and tries to force himself on her. She resists with death-defying vehemence. Woeful of their predicament, Li Yu gives expression to his inner frustrations in the song, *Wu-Ye-Ti* (The Crows Crying in the Night).

Act 1 Secret Meeting

Li Yu, the Emperor of Southern Tang, is the most distinguished poet of his time, but he suffers many unfortunate turns of fate during his lifetime. After he accedes to the throne, he is depressed by memories of his dead wife, the sibling rivalry he witnesses and experienced, and the threat of the neighbouring Song State. The young Zhou meets the Emperor secretly in the palace to ease his heavy heart, and encourages him to rule his country with vigour and vision.

Act 2 Royal Wedding, The Trap

On the day of Li Yu's wedding to Zhou, Chen Qiao, Huangfu Jixun, Zhang Yi and Lin Renzhao are among the courtiers who have come to congratulate the Emperor. Courtier Xu Xuan announces that the emperor's younger brother, Prince Zheng, has been put under house arrest by the Song Emperor. At the same time, Song envoy Li Mu delivers an imperial order to force Li Yu's early surrender. The Song Emperor even has Li Yu believe that General Lin Renzhao is a traitor. After a heated debate between Xu Xuan and Chen Qiao, Lin is stripped of all military power.

Act 3 Crossing Yangzi

Lin kills himself to show his loyalty, leaving the Southern Tang short of another valiant and loyal general, and the militia all demoralized. Huangfu Jixun, long a treacherous plotter, has presented the Song army with a scheme to help them march straight into the capital of Jinling. The Song general, Cao Bin, kills Huangfu to make sure he poses no threat in the future.

Act 4 Birthday Banquet

It is Li Yu's birthday and the palace is in a festive mood. But the devastating news of the Song army pushing towards Jinling arrives. Empress Zhou persuades the Emperor to head the army to boost the morale of the alt is Li Yu's birthday and the palace is in a festive mood. But the devastating news of the Song army pushing towards Jinling arrives. Empress Zhou persuades the Emperor to head the army to boost the morale of the army in the defence.

- Intermission of 15 minutes -

Act 5 The Siege, Self-immolation by Fire

The people and soldiers of Southern Tang defend the capital Jinling with all their might. Hu Ze, a valiant general, swears to defend his country but is defeated in the end. At the fall of the capital, the Emperor and the Queen intend to immolate themselves in an act of sacrifice to the country, but are stopped by the Song General, Cao Bin. To spare his people of further ravages of war, Li Yu agrees to present a letter of surrender to the Song State in person, meaning he is willing to accept the shame of being held captive from thereon.

Act 6 Leaving Country to Swear Allegiance

Li and Zhou bid farewell to their courtiers and the court musicians who have come to see them off. Everyone's heart is heavy with pain about the demise of Southern Tang. The royal couple sets off amidst the heartbreaking song of farewell.

Finale

His advances towards Zhou thwarted, the Song Emperor orders Xu Xuan, Li's former courtier who has surrendered to Song, to deliver poisoned wine under the guise of a toast to Li on his birthday. With the destiny of Southern Tang sealed, and tired of their meek existence of subordination, Li and Zhou gulp down the wine with resignation. Amidst the celebratory birthday music from afar, the couple embrace each other to meet their final destiny.

演員 Cast

李煜 (李後主) Emperor Li Yu

小周后 Queen Younger Zhou

徐鉉 Xu Xuan

曹彬 Cao Bin

陳喬 Chen Qiao

林仁肇 Lin Renzhao

保儀 Baoyi

宋王/皇甫繼勳 The Song Emperor / Huangfu Jixun

胡則 Hu Ze

流珠 Liuzhu

李穆 Li Mu

張義 Zhang Yi

黃門官/船家/文官 Eunuch Leader/Boatman/Civil minister

文官/探子 Civil minister/Scout

文官 Civil minister

宋太監/文官/旗手 Song Eunuch/Civil minister/Standard bearer

宋太監/武官/文官 Song Eunuch/Military minister/Civil minister

宋太監/武官/宋兵/文官 Song Eunuch/Military minister/Song Soldier/
Civil minister

太監/文官 Eunuch/Civil minister

太監/船家/文官 Eunuch/Boatman/Civil minister

太監 Eunuch

歌女/宮女 Songstresses/Court maids

宋兵 Song Soldiers

合唱團 Chorus

平喉 Pinghou

子喉 Zhou

龍貫天 Lung Koon-tin

南鳳 Nam Fung

尤聲普 Yau Sing-po

陳鴻進 Chan Hung-chun

廖國森 Liu Kwok-sum

溫玉瑜 Wan Yuk-yu

高麗 Ko Lai

黎耀威 Lai Yiu-wai

宋洪波 Song Hong-bo

王潔清 Wang Kit-ching

祝如山 Chuk Yu-shan

文俊杰 Man Chun-kit

黃學超 Huang Xuechao

陳永光 Chan Wing-kwong

沈柏銓 Shum Pak-chuen

陳榮貴 Chan Wing-kwai

蘇永江 So Wing-kong

劍麟 Kim Lun

劍英 Kim Ying

陳元心 Chan Wah-mui

陳金石 Chan Kam-shek

梁劍鳴 Leung Kim-ming

陳達成 Chan Tat-shing

蕭詠儀 Siu Wing-yee

陳楚君 April Chan

盧麗斯 Lo Lai-sze

馮愛群 Fung Oi-kwan

韓燕明 Hon Yin-ming

周元武 Chow Yuen-mo

元輝 Yuen Fai

趙笑珍 Chiu Siu-chun

張鳳儀 Cheung Fung-yee

黃葆輝 Wong Bo-fai

江穎紅 Luk Wing-han

王均康 Wang Chunkang

蔡之歲 Tsai Chih-wei

寧哲輝 Ling Chit-fai

李麗霞 Lee Lai-ha

李榮 Lee Wing

梁慧蓮 Leung Wai-lin

莫志剛 Mok Chi-kong

劉妙齡 Lau Miu-ling

何基 Ho Kei

袁樹成 Yuen Shu-sing

余小薇 Yu Siu-mei

余慧雲 Yu Wai-wan

謝麗芳 Tse Lai-fong

侯玉芙 Hau Yuk-fu

程燕球 Ching Yin-kau

張麗卿 Cheung Lai-hing

賴燕群 Lai Yin-kwan

關燕雲 Kwan Yin-wan

創作及製作人員 Creative and Production Team

原著 Original Script
監製/導演/劇本整理 Producer/ Director/Script Revision
粵劇統籌 Cantonese Opera Production Coordinator
音樂作曲/唱腔設計及配器 Music Composition/Vocalization
形體設計/指導 Movement Director
佈景設計 Set Designer
燈光設計 Lighting Designer
服裝策劃/設計 Costume Coordinator/Designer
音響設計 Sound Designer
擊樂領導 Percussion Ensemble Leader
音樂領導 Ensemble Leader
助理導演 Assistant Director

製作經理 Production Manager

樂隊 Musicians

鈸 Cymbals
鑼 Gong
小鑼 Xiaoluo
嗩吶 Suona
洋琴 Yangqin
三絃 Sanxian
中阮 Zhongruan
笛子 Dizi

中胡 Zhonghu
大提琴 Cello

電阮 Electric Ruan
琵琶 Pipa
倍大提琴 Double Bass
色土風 Saxophone
笙 Sheng

葉紹德 Yip Shiu-tak
毛俊輝 Fredric Mao
龍貫天 Lung Koon-tin
嚴觀發 Yim Koon-fat
劉洵 Liu Xun
曾文通 Tsang Man-tung
張國永 Leo Cheung
譚嘉儀 Mandy Tam
彭俊傑 Vincent Pang
高潤權 Ko Yun-kuen
高潤鴻 Ko Yun-hung
李俊亮 Lee Chun-leung
張銘耀 German Cheung
張向明 Cheung Heung-ming

宋鏢 Sung Ngok
梁淑妍 Leung Shuk-yin
高永熙 Ko Wing-hei
黃錦賢 Wong Kam-yin
彭錦信 Pang Kam-shun
鍾鵬瑞 Chung Pang-sui
劉詩韻 Lau Sze-wan
王嘉偉 Wong Ka-wai
黃佩珍 Wong Pui-chun
周熾楷 Chow Chi-kai
潘細倫 Poon Sai-lun
黃婉苓 Wong Yuen-ling
李淑華 Lee Suk-wah
蕭嘉儀 Siu Ka-yee
文潤儀 Man Yun-yee
甘泉 Kam Chuen
陳樹桂 Chan Shu-kwai

劇場製作 Theatre Team

舞台監督 Stage Manager
執行舞台監督 Deputy Stage Manager
助理舞台監督 Assistant Stage Manager
服裝助理 Wardrobe Assistant
總電機師 Production Electrician
佈景製作 Set Constructor
後台人員 Stage Crew

陳樹培 Johnson Chan
劉慧瑩 Abby Lau
郭偉文 Terry Kwok
黃寶萱 Janet Wong
劉美華 Meih Lau
魯氏美術製作有限公司 L's Fine Arts Production Co. Ltd.
陳志偉 Chan Chi-wai
戚俊豪 Chik Chun-ho
孫國華 Suen Kwok-wah
鄧樂恒 Tang Sun-hang
梁志偉 Leung Chi-wai
謝民權 Tse Man-kuen
梁志榮 Leung Chi-wing
許智煬 Hui Chi-yeung

粵劇製作 Cantonese Opera Team

統籌經理 Manager
提場 Stage Coordinator
總務 Steward
武術指導 Martial Art Director
服裝主任 Costume Coordinator
服裝道具 Costumes and Props
佈景道具 Set and Props

林群翎 Lam Kwai-ling
梁煒康 Leung Wai-hong
陳健一 Chan Kin-yat
韓燕明 Hon Yin-ming
陳國源 Chan Kwok-yuen
新群英公司 Sun Kwan Ying Company
新廣興公司 Sun Kwong Hing Company

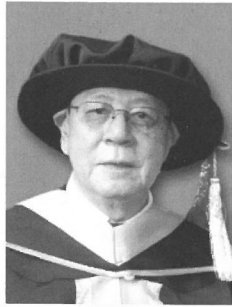
翻譯 Translators

英文字幕翻譯 English translation of surtitles
場刊英文翻譯 English translation of programme notes

陳鈞潤 Rupert Chan
格致語言顧問有限公司 KCL Language Consultancy Ltd.

鳴謝 Acknowledgement

粵劇戲台 Art of Cantonese Opera



葉紹德 Yip Shiu-tak

原著 Original Script

著名粵劇編劇家葉紹德 (1929-2009) 原籍東莞，自小喜愛粵劇，一九一五年開始編寫粵劇及粵曲，其後得粵樂名家王粵生、著名編劇家唐滌生及顏耀林等指導，正式學寫粵劇，首個粵劇作品是重新編寫薛覺先的名劇《花染狀元紅》，又曾將何非凡的舊劇《金釧投井》重新改編為《紅樓金井夢》。一九七一年，行內人稱「德叔」的葉紹德正式成為全職編劇，歷任仙鳳鳴、頌新聲、雛鳳鳴、大龍鳳、慶鳳鳴及鳴芝聲等劇團的編劇，他的粵曲代表作包括任劍輝與白雪仙主唱的《李後主之去國歸降》、林家聲與李寶瑩主唱的《十八相送》及《樓台會》、龍劍笙與梅雪詩主唱的《洞庭十送》等；著名粵劇劇作則有《白蛇新傳》、《李後主》、《紅樓夢》、《俏潘安》、《辭郎州》、《碧血寫春秋》及《荆釵記》等。上世紀七十年代中期以後，德叔也曾經寫過不少歌詞典雅優美的粵語流行曲，他的第一首電視劇主題曲《啼笑姻緣》便曾經風靡一時，其他著名作品包括《春殘夢斷》、《採茶山歌》、電視劇《十大刺客》及電影《碧水寒山奪命金》等的主題曲。二〇〇七年，葉紹德獲香港演藝學院頒授榮譽院士、二〇〇九年獲香港作曲家及作詞家協會頒發「音樂成就大獎」，以表揚他在粵劇界的貢獻。

Renowned Cantonese opera playwright-librettist Yip Shiu-tak (1929-2009) was born in Dongguan of Guangdong province. From a young age he developed a keen interest in Cantonese opera, and in 1951, began writing Cantonese opera and music. He later received coaching from some of the leading names in the field, including Wong Yuet-sang, virtuosi of Cantonese music, and the two reputed playwrights Tong Tik-sang and Ngan Yiu-lam. His first work of Cantonese opera was an adaptation of Sit Kok-sin's celebrated *Flower and the Top Scholar*, followed by a rewriting of Ho Fei-fan's *Jinchuan Throws Herself into the Well into The Illusive Dream of the Golden Well of the Red Mansions*.

Yip became a full-time playwright in 1971, working successively with the opera troupes Sin Fung Ming, Chung Sun Sing, Chor Fung Ming, Tai Lung Fung, Hing Fung Ming and Ming Chee Sing. His representative works include the Cantonese songs *Leaving His Land and People to Surrender* from *The Last Emperor of Southern Tang* (sung by Yam Kim-fai and Pak Suet-sin); *The Farewell* and *A Heartbreaking Reunion* (sung by Lam Kar-sing and Lee Bo-ying); *Ten Farewells on Lake Dongting* (sung by Lung Kim-sang and Mui Suet-see); and the Cantonese operas *The Legend of the White Snake – a New Version*, *The Last Emperor of Southern Tang*, *The Dream of the Red Mansion*, *The Handsome*, *A Farewell to My Lover*, *The Righteous Name that Goes Down in History* and *The Story of the Wooden Hairpin*.

Since the mid-1970's, Yip had written a number of Cantonese pop songs known for their beautiful lyrics. His first theme song for the television series *Fatal Irony* achieved great popularity, as did his later pieces for *Anna*, *The Song of Tea-Picking*, *Ten Assassins* and the movie *The Enigmatic Case*. In 2007, Yip was conferred an Honorary Fellowship by the Hong Kong Academy for Performing Arts. In 2009, the Composers and Authors Society of Hong Kong presented him the CASH Hall of Fame Award in recognition of a lifetime of contribution to Cantonese opera.



毛俊輝 Fredric Mao

監製/導演/劇本整理 Producer/Director/Script Revision

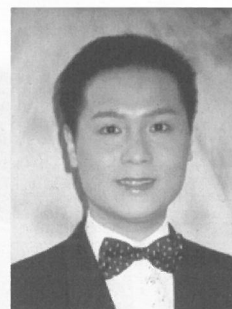
毛氏於早年赴美攻讀戲劇藝術碩士課程，並在紐約追隨著名演技導師Sanford Meisner學習。留美十數載，長期參與美國職業劇團演與導的工作，二十七歲時出任美國加州拿柏華利劇團藝術總監。一九八五年香港演藝學院成立之始返港執教，出任戲劇學院表演系主任，為香港演藝界培育眾多出色的接班人。二〇〇一至〇八年出任香港話劇團藝術總監，製作多齣具香港文化色彩並叫好叫座的劇目，出外巡演更贏取內地、海外觀眾高度的評價。著名作品包括《新傾城之戀》、《煙雨紅船》、《酸酸甜甜香港地》、《梨花夢》等。毛氏曾五度榮獲香港舞台劇獎「最佳導演獎」，及香港藝術家聯盟頒發的「藝術家年獎」。〇四年，香港特別行政區政府授予毛氏銅紫荊星章，以肯定他在推動本土戲劇和藝術方面的貢獻。二〇一〇年香港藝術節推出最新舞台原創劇《情話紫釵》，更代表香港先後前往上海、北京等地演出，獲得一致好評。二〇一〇年更應中國國家京劇院邀請執導創新京劇《曙色紫禁城》。毛氏現為亞洲演藝研究的創辦人及總監。

Fredric Mao obtained his Master of Fine Arts degree in Theatre from the University of Iowa, and launched his acting/directing career with professional theatre companies in the States. At the young age of 27, he was appointed Artistic Director of the Napa Valley Theatre Company in California. When the Hong Kong Academy for Performing Arts was established in 1985, Mao joined its School of Drama as Head of Acting, responsible for training up a new generation of local talents. Mao was the Artistic Director of the Hong Kong Repertory Theatre from 2001 to 2008, and his many productions of the "unique flavor" of Hong Kong received not only great applause from local audience but also with resounding success when they toured to Mainland China and abroad.

Mao has received numerous awards, including "Best Director" for five times at the Hong Kong Drama Awards and "Artist of the Year 1999" from the Hong Kong Artists Guild. In 2004, the Government of the HKSAR conferred upon Mao the Bronze Bauhinia Star in recognition of his outstanding contribution to the Hong Kong performing arts scene. His latest production *The Liaisons* at the 2010 Hong Kong Arts Festival was a great success, and later on won critical acclaim when performed in Shanghai and Beijing. Mao is the founder/director of Performing Arts Asia, a non-profit organization focus on the research and practice of performing arts.

龍貫天 Lung Koon-tin

粵劇統籌 Cantonese Opera Production Coordinator



曾隨劉洵、任大勳、元武等習藝，文武兼備，先後組成多個劇團演出，創下不少佳績。近年積極參與幕後製作，創作《聊齋之生死戀》、《愛得輕挑愛得狂》及《花蕊夫人》等劇本，廣獲好評。曾參演舞台劇《虎度門》、《張羽煮海》；電視劇《包青天》、《再見艷陽天》等，演出經驗豐富全面。

Lung Koo-tin received training in both 'civil' and 'military' skills of Chinese operatic arts from famous artists. He staged highly successful productions over the years before picking up the dramaturge role and created many critically acclaimed plays. A versatile artist who performs not only on the traditional theatre stage, Lung has also appeared in the drama productions as well as television drama series.

嚴觀發 Yim Koon-fat

音樂作曲/唱腔設計及配器 Music Composition/Vocalization



十歲開始學習民樂，得陳幹夫啟蒙，曾隨東初、黃育義及高海旦學習和聲作曲及樂理。上世紀六十年代加入華南影聯民族管絃樂團和南國粵劇團。一九七五年任香港中樂團首席，七七年任弓絃組組長。除胡琴演奏，兼擅演奏古箏、琵琶、揚琴、三絃、簫、笛。其後專注粵曲教學和編寫工作，並任中學民樂團導師及指揮，在校際音樂節中屢獲佳績，致力推廣粵曲及民樂表演。

Yim Koon-fat began receiving training in Chinese music at ten years old, studying under Chan Kon-fu. He later studied music harmony, composition and theory with Yuen Hon-wah, Wong Yok-ye and Ko Hoi-dan. He joined the Chinese Orchestra of the South China Film Industry Workers Union, and the Nam Kok Cantonese Opera Group in the 1960s. He was appointed Concertmaster of the Hong Kong Chinese Orchestra in 1975, and as its Bowed-String Section Leader in 1977. Yim is a versatile player of the *huqin*, *guzheng*, *pipa*, *yangqin*, *sanxian*, *xiao* and *dizi*. Since 1986, he has devoted himself to teaching and writing, composing Cantonese music and serving as instructor and conductor at secondary schools.

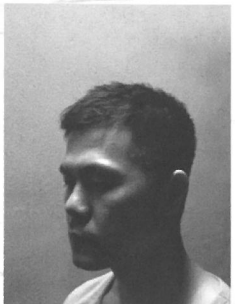


劉洵 Liu Xun

形體設計/指導 Movement Director

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

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

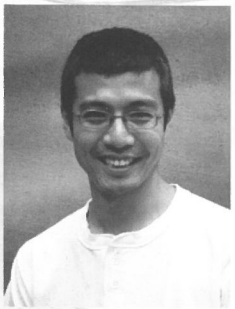


曾文通 Tsang Man-tung

佈景設計 Set Designer

畢業於香港演藝學院，主修舞台及服裝設計。曾獲香港舞台劇獎「最佳舞台設計」、「最佳服裝設計」、「最佳化妝造型」；香港藝術發展局藝術發展獎「藝術新進獎(戲劇)」、「年度最佳藝術家獎(戲劇)」。

Tsang Man-tung graduated from the HKAPA and received numerous awards such as Hong Kong Drama Awards for Best Set Design, Best Costume Design and Best Make-up & Image Design; Hong Kong Arts Development Awards for Rising Artists Award, Award for Best Artist (Theatre). In 2009, he received Honorable Mention for Set Design from the World Stage Design 2009 and Huang He Fellowship from the Asian Cultural Council which allowed him to advance his profession in Yale University. Tsang presented his solo exhibition *Disjunctive-coding Exhibition* in 2002 and published *Scenography: Transcend to the Beyond* in 2007. He was Artist-in-Residence of the HKAPA and the Chinese University of Hong Kong and is currently Examiner (Drama) of the HKADC and Member of the Art Form Panel (Theatre) of the Leisure and Cultural Services Department.



張國永 Leo Cheung

燈光設計 Lighting Designer

畢業於香港演藝學院，主修舞台燈光設計；澳洲昆士蘭科技大學燈光碩士。曾為不同表演藝術製作擔任燈光設計，並於海外擔任設計及顧問工作，作品獲得好評。一九九四年獲香港戲劇協會頒發十年傑出成就獎，並先後七度獲得香港舞台劇獎「最佳舞台燈光設計」。九八年起於香港演藝學院執教，現任舞台燈光設計高級講師。

Leo Cheung graduated from the HKAPA, majoring in Theatre Lighting Design. In 2007, he obtained his Master in Lighting from Queensland University of Technology. Leo has created numerous outstanding lighting designs every year for different types of productions. His designs can be found both in Hong Kong and abroad, which have won him an international acclaim. He received awards including the Outstanding Achievement of the Decade Award in 1994 and seven Hong Kong Drama Awards for Best Lighting Design. Cheung is currently a Senior Lecturer of Theatre Lighting at the HKAPA.



譚嘉儀 Mandy Tam

服裝策劃/設計 Costume Coordinator/ Designer

畢業於香港演藝學院，主修舞台及服裝設計；中文大學文化研究碩士，早年於香港理工大學修畢時裝設計及製衣課程。曾參與舞台服裝設計的製作超過八十個。二〇〇七年為香港代表之一參加布拉格四年展，參展作品為粵劇《西樓錯夢》。〇八年獲亞洲文化協會頒發利希慎獎助學金，往紐約作服裝文化探索及保育之旅。現為自由舞台工作者。

Mandy Tam has a Bachelor of Fine Arts degree from the HKAPA, and a Master degree of Intercultural Studies from the Chinese University of Hong Kong. Her experience in costume design encompasses various art forms. During the 2007 Prague Quadrennial, she was part of the team representing Hong Kong with their work *Dream of the West Chamber*. In 2008, she went on a one-year study trip to New York funded by a scholarship from the Lee Hysan Foundation Fellowship of the Asian Cultural Council.



彭俊傑 Vincent Pang

音響設計 Sound Designer

畢業於香港演藝學院音樂學院作曲系，獲香港作曲家及作詞家協會獎學金，往美國波士頓紐英倫音樂學院主修作曲。現任香港演藝學院音樂學院作曲系兼職講師。彭氏經常與香港及海外藝術家合作，為不同類型的舞台作品編寫原創音樂及擔任音響設計，作品曾兩度獲香港舞台劇獎「最佳音響設計」。

Vincent Pang graduated from the HKAPA. Receiving CASH overseas scholarships, Pang continued his studies in composition at New England Conservatory of Music, Boston. He is currently the part-time teacher of the School of Music, HKAPA. Pang wrote music for the theatre and worked as a sound designer. He was awarded two Hong Kong Drama Awards for Best Sound Design.



高潤權 Ko Yun-kuen

擊樂領導 Percussion Ensemble Leader

已故著名粵劇擊樂領導高根之子，在父親的薰陶及嚴導下，自幼熱愛粵劇鑼鼓，立志繼承父親衣鉢。七歲入行，十四歲已正式擔任由麥炳榮、鳳凰女擔綱的大龍鳳劇團之擊樂領導，及後追隨譚桂華在各大小劇團實習。現任多個劇團的音樂領導，包括雛鳳鳴劇團、慶鳳鳴劇團、錦添花劇團及粵劇戲台等，並曾擔任近年多個大型粵劇製作的擊樂領導。高氏曾於二〇〇一年任香港大學音樂系講師，桃李滿門，現時多位專業樂師均出自其門下。

Ko Yun-kuen is son of the late Ko Gan, renowned percussion ensemble leader in Cantonese opera. Under his father's influence and rigorous tutelage, Ko developed a keen interest in Cantonese opera gongs and drums from an early age and aspired to follow in his father's footsteps. He joined the profession at age seven, and by age fourteen, 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. Ko is at present the percussion ensemble leader for a number of Cantonese opera troupes, and has also served in the position in numerous large-scale Cantonese opera productions in recent years. In 2001, he was a lecturer in the Department of Music of the University of Hong Kong. A dedicated educator, he has trained many students, many of whom have gone on to professional careers.



高潤鴻 Ko Yun-hung

音樂領導 Ensemble Leader

已故著名粵劇擊樂領導高根先生之孺子，盡得父親真傳外，自幼獲多名前輩賞識及指導，並於一九九三年拜入「簫王」廖森門下，精通擊樂、管樂、絃樂、彈撥樂及樂理。八歲入行，十二歲於美加登台獨奏嗩吶，贏得「神童樂師」美譽，後於十四之齡當上擊樂領導。及後為免與兄長高潤權同一路子發展，改行擔任「頭架」(音樂領導)，現任多個劇團的音樂領導，包括雛鳳鳴劇團、慶鳳鳴劇團、錦添花劇團及粵劇戲台等，並曾擔任近年多個大型粵劇製作的音樂領導。高氏於二〇〇一年任香港大學音樂系講師，二〇〇九年出任香港八和會館進修課程主要導師。

Ko Yun-hung is the youngest son of the late Ko Gan, renowned percussion ensemble leader in Cantonese opera. His talent thrived under the outstanding instruction of his father, and as a young boy, he received much encouragement and coaching from veteran musicians in the field. In 1993, Ko became a formal disciple of the *xiao* virtuoso Liu Sum, acquiring masterful command across instrumental categories including percussion, wind, bowed-string, plucked-string, as well as in music theory. 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* 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 an Ensemble Leader, a position he now holds with various troupes. He has participated in numerous large-scale opera productions in recent years as an Ensemble Leader. In 2001, he was a lecturer in the Department of Music of the University of Hong Kong, and has been an instructor of core programmes of the Chinese Artists Association of Hong Kong since 2009.

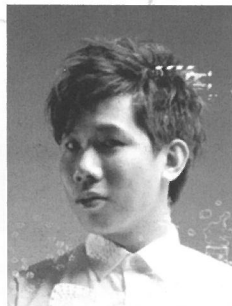


李俊亮 Lee Chun-leung

助理導演 Assistant Director

劇場導演、演員、戲劇導師及企業培訓導師。畢業於香港演藝學院戲劇學院導演系、Central School of Speech and Drama應用劇場碩士。曾獲亞洲文化協會利希慎基金獎學金赴美考察劇場藝術。曾為中英劇團、春天舞台、森美小儀歌劇團、istage、PIP劇場及前進進戲劇工作坊等導演製作，近作有《尋找聖誕小肥羊》、《相聚21克》及《斷食少女·K》等，亦曾任毛俊輝戲劇計劃《情話紫釵》助理導演。現為香港演藝學院戲劇學院兼職講師。

Lee Chun-leung is a stage director, actor, instructor and enterprise trainer. After graduating from the HKAPA where he trained in directing at the School of Drama, he went to the Central School of Speech and Drama in the U.K. and completed a M.A. course in Applied Theatre. Further training included an attachment programme to theatres in the U.S. on an Asian Cultural Council/Lee Hysan Foundation Fellowship. His directorial efforts were seen in productions of many local theatre companies, including Chung Ying Theatre Company, Spring-Time Stage Productions, Sammy Leung + Kitty Yuen, iStage, PIP and On and On Theatre. More recent productions that he directed included *Chubby Chubby Sheep Sheep*, *Soulmate* and *The Young Hunger Artist k*. He was the Assistant Director in Fredric Mao Theatre Projects' *The Liaisons*. Lee is currently a part-time lecturer in drama at the HKAPA



張銘耀 German Cheung

助理導演 Assistant Director

香港演藝學院戲劇學院畢業，在學期間以優異成績獲多個獎學金及獎項。畢業後曾與多個團體合作，包括香港話劇團、中英劇團、春天舞台、演戲家族及三角關係等，擔任演員、導演及戲劇導師。二〇〇七至〇九年加入PIP文化產業為全職演員，曾參演製作包括《港女發狂之港男發瘋》、《嘸模襲地球》、《仲夏夜之夢》、《家家春秋》、兒童劇《超人阿四》等，亦積極參與藝術教育及課程編寫等工作。二〇一〇年與作家陳慧合作，導演和演出「一路青空」劇團團作《乾塘游Going Going Gone》。

German Cheung is a graduate of the HKAPA. During his studies in the School of Drama, he was awarded several scholarships and prizes for his outstanding performance. Since graduation, he has worked as an actor, director and drama instructor with theatre companies such as the Hong Kong Repertory Theatre, Chung Ying Theatre Company, Spring-time Stage Productions, Actors' Family and Trinity Theatre. From 2007 to 2009 he was a full-time actor with PIP Cultural Industries, participating in productions including *Planet of the Lang Mo*, *A Mid-summer Night's Dream*, *Coming Home* and the children's production *Aiyah! Superboy*. He was also active in arts education and in developing course curricula. In 2010, Cheung directed and acted in The Radiant Theatre's *Going Going Gone* in collaboration with writer Chan Wai.



張向明 Cheung Heung-ming

製作經理 Production Manager

資深舞台工作者，曾與香港各大演藝團體合作，計有中英劇團、毛俊輝實驗創作、進劇場、劇場組合、演戲家族、香港戲劇協會、新域劇團等。一九九五年獲香港戲劇協會頒發「十年後台貢獻獎」，九八年獲亞洲文化協會獎學金赴美進修。曾赴多個國家地區參與製作，二〇〇四年完成音樂劇《兵馬俑》美加共七十二場之巡迴演出，同年參與音樂劇《雪狼湖》世界巡迴演出之製作。〇八年開始任香港藝術節本土製作節目之製作經理。現為自由舞台工作者。

Cheung Heung-ming is a veteran in local theatre, having worked with Chung Ying Theatre Company, Fredric Mao Theatre Projects, Théâtre du Pif, Theatre Ensemble, Actors' Family, the Hong Kong Federation of Drama Societies, Prospects Theatre, etc.. He has worked with performing companies in various parts of the world, two of the most notable being the 72-show North American tour of the epic musical, *Terra Cotta Warriors*, and the world tour of the musical, *Snow, Wolf, Lake*, both in 2004. He was production manager for local productions with the Hong Kong Arts Festival. Cheung was presented with an award for Ten Years of Contribution to Backstage Work by the Hong Kong Federation of Drama Societies in 1995. In 1998, he was awarded an Asian Cultural Council scholarship to further his studies in the United States. Cheung currently works freelance in the theatre.



龍貫天 Lung Koon-tin

飾 李煜 as Emperor Li Yu

簡介見第十三頁。

Please refer to page 13 for biography.



南鳳 Nam Fung

飾 小周后 as Queen Younger Zhou

拜名宿王粵生門下習唱，復隨譚珊珊、粉菊花學習粵劇造功和北派功架，近年隨賀夢梨深造劇藝。上世紀八十年代加入頌新聲劇團與林家聲、陳好逵合作，一九九四年擔任正印花旦。以演技細緻見稱，擅於掌握角色神髓，除了戲曲亦積極嘗試其他表演藝術演出。

Nam Fung learned vocalization under Wong Yuet-sang and received training in stylised movements from various maestros. She joined the Chung San Sing Cantonese Opera Troupe in the 1980's, in which she shared the stage with two Cantonese opera stars, Lam Ka-sing and Chan Ho-kau. In 1994, she formally attained the status of a lead actress, and is acclaimed for her fine acting and insightful reading of the character of her roles.



尤聲普 Yau Sing-po

飾 徐鉉 as Xu Xuan

自小在戲班中學藝，受父親的戲劇藝術薰陶，苦學苦練，在藝術上作多方面嘗試。一九九二年獲得香港藝術家聯盟頒發「舞台演員年獎」，二〇〇九年獲香港特別行政區政府頒授「榮譽勳章」。曾籌劃及編創多個演出，大受好評，包括〇二年改編莎士比亞名劇《李爾王》為粵劇《李廣王》。

Yau Sing-po began his career in Cantonese opera at a young age. Under the influence of his father, Yau became a versatile artist through sheer hard work. He was presented with a Best Performing Artist Award (Chinese Opera) by the Hong Kong Artists' Guild in 1992, and a Medal of Honour (MH) by the Hong Kong SAR Government in 2009. Yau has organized, presented and produced many shows receiving high acclaims, including his adaptation of Shakespeare's *King Lear* in 2002 for the Cantonese operatic stage.



陳鴻進 Chan Hung-chun

飾 曹彬 as Cao Bin

學生時代已熱愛粵劇，畢業後即投身漢風粵劇研究院學藝，為梁漢威之入室弟子，又蒙郭錦華、劉洵及許堅信等名師前輩悉心指導，功底紮實，演出受觀眾讚賞。現為康樂及文化事務署演藝小組（中國傳統表演藝術）委員。

Chan Hung-chun developed a keen interest in the genre when he was a student, upon leaving school he enrolled in the Hon Fung Cantonese Opera Institute where he became a formal disciple of Leung Hon-wai, and he was also coached by veteran artists, acquiring a solid groundwork in the art form. He is currently member of the Art Form Panel (Chinese Traditional Performing Arts) of the Leisure and Cultural Services Department.



廖國森 Liu Kwok-sum

飾 陳喬 as Chen Qiao

香港八和粵劇學院第一屆學員，曾隨任大勳學習北派及王粵生學習唱腔。後加入雛鳳鳴劇團演出，並隨團前往美國、加拿大等多個國家表演。近年經常參與本地各大劇團演出，擔任武生。

Liu Kwok-sum was among the first batch of students of the Cantonese Opera Academy of Hong Kong and continued to receive training from famous coaches. He later joined the Chor Fung Ming Cantonese Opera Troupe, with which he toured the United States, Canada and many other countries.



高麗 Ko Lai

飾 保儀 as Baoyi

隨鳳凰女學藝，曾參與鳳凰女及麥炳榮組成的大龍鳳劇團、鳳求凰劇團，擔任二幫花旦，前往星馬、越南等地演出。經常參與本地各大劇團演出，演出認真，舞台經驗豐富。

Ko Lai trained under the Cantonese opera diva, Fung Wong Nui, and was the Second Lead Actress in the two Cantonese opera troupes formed by Fung Wong Nui and Mak Bing-wing, two legendary stars in the genre. Known for her professionalism and diverse stage experience, Ko is a much sought-after artist who has appeared with many troupes in Hong Kong.



溫玉瑜 Wan Yuk-yu

飾 林仁肇 as Lin Renzhao

自幼酷愛粵劇粵，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。

Wan Yuk-yu 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 Kar-ying. In the last decade, he has been taking operatic troupes on tour before moving his base back to Hong Kong and performing young civil male roles in productions presented by various troupes.



黎耀威 Lai Yiu-wai

飾 皇甫繼勳 as Huangfu Jixun

文千歲入室弟子，亦隨文禮鳳、潘世倫、韓燕明等習藝。畢業於香港城市大學中文系，積極參與各大劇團演出，曾參演劇團包括日月星劇團、天鳳儀劇團、鳴芝聲劇團、鳳笙輝劇團及朝暉劇團等。二〇〇九年獲香港電台及香港八和會館頒發「粵劇青年演員（生角）飛躍進步獎」，二〇一一年獲香港藝術發展局頒發「香港藝術發展獎、二〇一〇藝術新秀獎（戲曲）」。

Lai Yiu-wai is a formal disciple of Man Chin-sui's, and has trained under various artists. A graduate of the City University of Hong Kong with a major in Chinese, Lai is an active performer with various opera troupes. In 2009, he was awarded the Outstanding Young Cantonese Traditional Opera Artiste Award for *sheng* (male role) actors by the Radio Television Hong Kong and the Chinese Artists Association of Hong Kong. In 2011, he received the Award for Young Artists (Xiqu) of the Arts Development Awards 2010.



宋洪波 Song Hong-bo

飾 胡則 as Hu Ze

畢業香港演藝學院深造文憑課程，師承劉洵、許堅信、張世傑等。曾擔演劇目包括《群英會》、《呂布與貂蟬》、《甘露寺》、《雷鳴金鼓戰笳聲》、《無情寶劍有情天》、《錦衣儒將保江山》等，亦曾參與《乾坤鏡》、《盜御馬》等新編粵劇，並多次隨學院及劇團外訪演出，表現備受好評。

Sung Hung-bo holds an Advanced Diploma from the HKAPA, where he studied under Liu Xun, Hui Kin-shun and Cheung Sai-kit. His repertoire includes *A Meeting of Heroes*, *Lu Bu and Diao Chan*, *The Temple of Sweet Dew*, *Battling Sounds*, *Paragons of Heroism*, *Two Ministers Who Saved a Nation*; and new Cantonese opera productions *The Cosmic Mirror* and *Stealing the Imperial Horse*. Song has given acclaimed performances on tours with the HKAPA and the troupes.



王潔清 Wang Kit-ching

飾 流珠 as Liuzhu

中學時期開始跟隨梁森兒學藝，曾參加香港學校粵曲比賽獲獎。二〇〇四年赴北京參加「侯寶林獎中華青少年曲藝大賽」，獲得銀獎。二〇〇八年畢業於香港演藝學院粵劇演藝深造文憑課程，期間獲頒多項獎學金；二〇〇九年隨京崑劇場赴巴黎演出。二〇一〇年獲香港電台及香港八和會館頒發「粵劇青年演員（旦角）飛躍進步獎」。

Wang Kit-ching began training in Cantonese opera with Leung Sum-ye during her secondary school years. She was an award-winner in the Hong Kong Schools Cantonese Opera Singing Competition, and won a Silver Award at the Hou Baolin Youth Chinese Opera Competition held in Beijing in 2004. She pursued an Advanced Diploma in Performing Arts (Cantonese Opera) at the HKAPA, graduating in 2008, and winning numerous scholarships over the course of her study. In 2009, she toured with Jingkun Theatre of Hong Kong to perform in Paris. The following year, she was awarded the Outstanding Young Cantonese Traditional Opera Artiste Award for *dan* (female role) actors by RTHK and the Chinese Artists Association of Hong Kong.



祝如山 Chuk Yu-shan

飾 李穆 as Li Mu

八和粵劇學院第五屆畢業生，曾隨梁漢威及曾玉女學習演技，並隨曾健文學習唱功。兼演文武生及丑生，曾參演劇目包括《宋江怒殺閻婆惜》、《紅樓夢》、《胡不歸》、《征袍還金粉》、《摘纓會》、《三年一哭二郎橋》。

As one of the fifth batch of graduates from the Cantonese Opera Academy of Hong Kong, Chuk Yu-shan trained in acting with Leung Hon-wai and Tsang Yuk-nui, and in singing with Tsang Kin-man. Chuk specializes in *wenwusheng* ('military' and 'civil' male) and *chou* (comic) roles, and has performed in the opera productions *Song Jiang Kills Yan Xijiao*, *The Dream of the Red Chamber*, *Why Don't You Return?*, *The Returned Armour*, *Plucking the Tassels* and *Triennial Mourning on the Bridge*.



文俊杰 Man Chun-kit

飾 張義 as Zhang Yi

啟蒙老師是鄧雪薇。曾隨李君習藝，現蒙宋海明老師教導。曾演出劇目包括《寶蓮燈》、《樓台會》、《雙龍單鳳霸皇都》、《狄青與雙陽公主》、《梁祝恨史》、《薛平貴與王寶釧》及《六月雪》等。

Man Chun-kit first began training under Tang Suet-mui, and later, under Li Kwan. She is currently coached by Sung Hoi-ming. She has performed in the productions *The Magic Lotus Lantern*, *A Heartbreaking Reunion*, *Two Dragons and a Phoenix that Capture the Capital*, *Di Qing and Princess Shuang Yang*, *The Sad Tale of the Butterfly Lovers*, *Xue Pinggui and Wang Baochuan* and *Snow in Summer*.

