

開幕節目 Opening Programme

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

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

中國戲曲節
2011
CHINESE OPERA FESTIVAL
3.6-24.7

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劇

毛俊輝戲劇作品

李後主

新
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本

3-5.6.2011

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



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



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。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，出外巡演更贏取國內、海外觀眾高度的評價。著名作品包括《新傾城之戀》、《煙雨紅船》、《跟住個嘍妹忒忒轉》、《酸酸甜甜香港地》、《梨花夢》等。二〇一〇年在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. 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. His famous productions include *Love in a Fallen City*, *Red Boat*, *The Girl Who Turned the World Upside Down*, *Sweet & Sour Hong Kong*, *Secret Resurrection*, etc. Mao introduced his latest production *The Liaisons* at the 2010 Hong Kong Arts Festival with great success, and later performed in Shanghai and Beijing winning critical acclaim. 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

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 Koon-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 drama productions as well as television drama series.

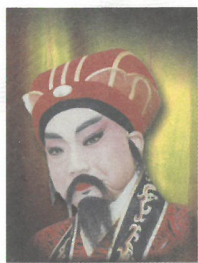


南鳳 Nam Fung

拜名宿王粵生門下習唱，復隨譚珊瑚、粉菊花學習粵劇造功和北派功架，近年隨賀夢梨深造劇藝。八十年代加入頌新聲劇團與林家聲、陳好逑合作，一九九四年擔任正印花旦。其演技以細緻見稱，擅於掌握角色神髓，除了戲曲表演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

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「MH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 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

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。

Chan 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.



廖國森 Liu Kwok-sum

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 received 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

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。

Trained under the Cantonese opera diva, Fung Wong-nui, Ko Lai was 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

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，為年青一代粵劇演員的中流砥柱。

Wan Yuk-yu developed a keen interest in Cantonese Opera when he was young, and was trained under the famous virtuoso, Chan Kok-fai. He also received coaching from the leading actor, Law 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.

在許多粵劇迷的心目中，對《李後主》是有一份特別的感情，這當然與任劍輝白雪仙當年的《李後主》電影有莫大的關係。事實上，當時在香港要拍攝這樣一部電影作品毫不簡單，身兼製片的白雪仙女士所具備的魄力和視野尤其令人佩服，相信有機會看過這部電影的人都會對它留下一個深刻的印象。當葉紹德先生創作了舞台版的粵劇《李後主》，亦自然延續下去《李後主》的傳奇。但有趣的地方是並非許多劇團都演繹過這齣戲，無形中令到該劇更有一份吸引力。

當康文署邀請我為2011年的「中國戲曲節」排演一齣粵劇時，我第一時間就想到《李後主》，一部觀眾既熟悉卻又不是經常看到的作品，絕對吸引我去創作。特別是我們邀請了龍貫天、南鳳這對生旦組合擔綱演出，令我更有一份衝動去重新整理及演繹這齣粵劇，希望在延續傳統之中找到另一番新意。

今次《李後主》這個製作肯定給予我們整個團隊多方面的挑戰。首先，在劇本上，我對傳統戲曲的敘事手法作出若干調整，無論在內容上或節奏上都希望更能貼近現代的觀眾。第二，製作上會結合傳統戲曲和現代劇場兩者不同的特色，尋求新舊的融會貫通絕對不是一件簡單的事，但是很值得去做。最後，我更期待看到演員在表演上的探索，同樣在尊重傳統的藝術形式之中作出更開放、更具層次的人物塑造。希望《李後主》能帶給觀眾一份新的感受。

On reinterpreting *The Last Emperor of Southern Tang*

Fredric Mao

To many devout fans of Cantonese opera, *The Last Emperor of Southern Tang* holds a special meaning for them. This has a lot to do with the sentimental value attached to the 1968 film, *The Tragedy of the Poet King*, starring the legendary Yam Kim-fai and Pak Suet-sin. It was a gargantuan feat indeed to make a film of that scale in Hong Kong back in the 1960's, and Ms Pak, who was also executive producer, displayed truly admirable spirit, courage and vision in making it a reality. All those who have seen the film would find it unforgettable. When Mr. Yip Shiu-tak wrote a new libretto for the opera stage, the legendary work was given a new lease of life. But what was interesting was that not many Cantonese operatic troupes have staged it; therefore, its rare staging has added to its drawing power.

When the Leisure and Cultural Services Department invited me to stage a Cantonese opera production for the Chinese Opera Festival 2011, the first title that came to my mind was *The Last Emperor of Southern Tang*, simply because it is both a familiar work for the audience and yet not so familiar on the theatre stage, and I was fascinated by the idea of reinventing it. Also, with Lung Koon-tin and Nam Fung consenting to star in this production, I am even more eager to make it a revival and a renewal of a legacy.

The present production will be a challenge to the whole team in many ways, for this I am sure. First of all, I need to adapt the narrative mode of the play, whether in terms of content or flow, so as to bring traditional Chinese theatre closer to the audience of today. Secondly, it will be a marriage of the characteristics of traditional Chinese opera and modern theatre. As we all know, blending the old and the new has never been easy, but I think it is worth exploring. Lastly, I also look forward to more explorative attempts on the part of the actors in character portrayal: while they would be giving due respect to the artistic conventions, they should be uncovering the humanism and psychological depths of the characters so that this new version of *The Last Emperor of Southern Tang* would be a new experience for the audience today.



劇情簡介

南唐中主李璟六子李煜，為一代詞宗，但命運坎坷。中主讓位後，各兄弟互相殘殺，李煜被迫登位成後主，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。國老陳喬望後主能立后圖強，後主被陳喬甥女的誠意感動，立其為小周后。

大臣徐鉉報稱後主之弟鄭王降宋，宋使亦逼後主早日歸降。其後宋主施行離間計，令後主誤以為大將林仁肇叛變，盡削其兵權。林氏以死明志，南唐頓失名將忠臣，軍心不穩。後主生辰之日，宮中上下歡慶，時宋軍逼近京城金陵，小周后力勸後主親征，負隅頑抗。南唐軍民苦守金陵數月，終不敵城破。後主與小周后欲自焚殉國，宋將曹彬及時阻止，後主不忍臣民再受戰火摧殘，寧親呈降表入宋。最後，帝后與隨行官員在教坊的送別笙歌中黯然上路，去國歸降。

Synopsis

This is a story about Li Yu, the sixth son of Emperor Li Jing of Southern Tang, who was the most accomplished poet of his time, but his destiny was one of many vicissitudes.

After Emperor Li Jing abdicates, his sons set upon one another in lethal rivalry, with Li Yu eventually ascending the throne under duress. He is depressed by the memories of his dead wife and the sibling rivalry, and worried about the constant threat from the Song Empire. Senior minister Chen Qiao remonstrates with the Emperor to re-marry and to revive his fighting spirit. Touched by the devotion shown to him by Chen's niece, the Emperor proclaims her his royal consort.

Minister Xu Xuan reports to Li Yu that his brother, Duke of Zheng, has surrendered to the Song, while the latter is always putting pressure to bear on Li to surrender. The Song Emperor even has Li Yu believe that General Lin Renzhao is turning against him, resulting in Lin being stripped of all his military power. Lin takes his own life to prove his loyalty, leaving the Southern Tang regime short of a much respected general and the soldiers demoralised.

On Li Yu's birthday, while the entire court celebrates, the Song army descends upon Jinling, the capital. Empress Zhou convinces Li to lead the army himself to defend the kingdom. The army and the people strive to hold out in the capital for several months before it finally succumbs. Li and Zhou are about to immolate themselves, when they are stopped by General Cao Bin of Song. Li does not want to see his people suffer further from the devastations of war, and chooses to travel to Song to submit his surrender. The play ends with the Emperor, his royal consort and their retinue set off on the heartbreaking journey of surrender amidst the songs of farewell sung by the court musicians.

主演：龍貫天、南鳳、尤聲普、陳鴻進、廖國森、高麗、溫玉瑜

Main cast: Lung Koon-tin, Nam Fung, Yau Sing-po, Chan Hung-chun, Liu Kwok-sum, Ko Lai, Wan Yuk-yu

3-5.6 (星期五-日Fri-Sun) 7:30pm

5.6 (星期日Sun) 2:30pm

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

\$450, 350, 250, 180, 100

製作人員 Production Team

原著：葉紹德

Written by: Yip Shiu-tak

監製/導演/劇本整理：毛俊輝

Produced/ Directed/ Script revised by: Fredric Mao

粵劇統籌：龍貫天

Cantonese opera production coordinated by: Lung Koon-tin

音樂作曲/唱腔設計：嚴觀發

Music composed/ arranged by: Yim Koon-fat

形體設計/指導：劉洵

Movement Director: Liu Xun

佈景設計：曾文通

Set Designer: Tsang Man-tung

燈光設計：張國永

Lighting Designer: Leo Cheung

服裝策劃/設計：譚嘉儀

Costume Coordinator/ Designer: Mandy Tam

擊樂領導：高潤權

Percussion Ensemble Leader: Ko Yun-kuen

音樂領導：高潤鴻

Ensemble Leader: Ko Yun-hung

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

20/5 (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

演出後座談會 Post-performance Talk

11/6 (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-fin, Nam Fung

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.

幕後導覽 Behind the Scenes

4/6 (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

歡迎12歲或以上對戲曲表演有興趣的學生，憑本節目門票免費參加，名額40人，額滿即止。請將姓名、學校名稱、聯絡電話及電郵資料，電郵致cp2@lcsd.gov.hk登記，標題註明「參加粵劇《李後主》(新繹本)幕後導覽」。

All students aged 12 and above who are interested in knowing more about Chinese traditional theatre are welcome. Participation is free by showing the ticket(s) bought for this production. Number of participants is limited to 40 and available on a first-come-first-served basis. Please register by providing your name in full, name of school, your contact number and email address sending to cp2@lcsd.gov.hk, under the subject of 'Cantonese Opera *The Last Emperor of Southern Tang* - Behind the Scenes'.

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

演出長約2小時30分鐘(包括中場休息) Running Time: Approx. 2 hrs 30 mins with an intermission

門票於4月8日起在各城市電腦售票處、網上及信用卡電話訂票熱線發售

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

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觀眾務請準時入場，遲到人士須待節目適當時間方可進場

Tickets available from 8 April onwards at all URBTX outlets, on Internet and by Credit Card Telephone Booking

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 full-time students and CSSA recipients available on a first-come-first-served basis)

Group Booking Discount - 10% off for each purchase of 4-9 full-price tickets; 15% off for 10-19 full-price tickets; 20% off for 20 or more full-price tickets

"Chinese Opera Festival 2011" Package Discount - 10% off on full-price tickets for each purchase of 3-4 different performances; 15% off for 5-9 different performances; 20% off for 10 or more different performances

Patrons can enjoy only one of the above discount schemes for each ticket, please inform the box office staff at the time of purchase

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

香港文化中心 Hong Kong Cultural Centre

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