

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme 江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu Province	15-17/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre	20-21/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
台灣唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company	23-24/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	26-27/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
陝西省戲曲研究院青年實驗團 The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute	13-14/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
杭州越劇院小百花團 Xiobaihua Troupe of Hangzhou Yue Opera Theatre	15/7	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
	16-18/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
國家京劇院一團 No.1 Troupe of the China National Peking Opera Company	20-22/7 21/7	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
新編粵劇《無私鐵面包龍圖》 A New Cantonese Opera <i>Justice Bao</i>	27-29/7 29/7	7:30pm 1:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
天津市曲藝團 Tianjin Song Art Troupe	29/7	12:00nn/ 3:30pm/ 7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
江西省贛劇院 Gan Opera Theatre of Jiangxi Province	3-5/8	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall

新編粵劇  
無私鐵面  
包龍圖

A New Cantonese Opera  
*Justice Bao*

27-29.7.2012

高山劇場劇院

Theatre, Ko Shan Theatre



**各位觀眾：**

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

Dear Patrons,

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

**文化節目組**

**節目統籌**

李明珍 (高級經理)  
劉淑賢 (經理)  
魏紫燕 (經理)  
江詠詩 (節目主任)

**宣傳組**

莫秀珊 (高級傳訊主任)

**高山劇場**

地址：九龍紅磡高山道77號  
查詢：2740 9222  
傳真：2781 4783

張國偉 (高級經理 / 九龍西 / 文化事務)

**Cultural Presentations Section**

**Programme**

Teresa Lee (Senior Manager)  
Denise Lau (Manager)  
Yolanda Ngai (Manager)  
Tammy Kong (Project Officer)

**Publicity**

Mary Ann Mok (Senior Media Co-ordinator)

**Ko Shan Theatre**

Address: 77 Ko Shan Road, Hung Hom, Kowloon  
Enquiries: 2740 9222  
Fax: 2781 4783

Alex Cheung (Senior Manager / Kowloon West / Cultural Services)

場刊回收 Recycling of House Programme

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有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：[www.lcsd.gov.hk/CE/Event/artist/b5/index.html](http://www.lcsd.gov.hk/CE/Event/artist/b5/index.html)

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本節目的內容並不反映康樂及文化事務署的意見

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

**新編粵劇《無私鐵面包龍圖》**  
**A New Cantonese Opera *Justice Bao***

**27-29.7.2012** (星期五至日 Fri-Sun) 7:30pm

**29.7.2012** (星期日 Sun) 1:30pm

演出長約2小時45分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 45 minutes with a 15-minute intermission

**其他延伸活動**

Extension Activities

**粵語主講**

In Cantonese

**演出前座談會**

Pre-performance Talk

**13.7.2012** (星期五 Fri) 7:30pm

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

**演出後座談會**

Post-performance Talk

**1.8.2012** (星期三 Wed) 7:30pm

高山劇場排練室(一)

Rehearsal Room(1), Ko Shan Theatre

講者 Speaker：阮兆輝 Yuen Siu-fai

## 獻辭



戲曲藝術是中國傳統文化的精煉累積，舞台上精緻優美的表演，呈現了中國深厚的人文薈萃。康樂及文化事務署自二〇一〇年開始每年舉辦「中國戲曲節」，得到各方的大力支持和鼓勵，今年已是第三屆。期望戲曲節能繼續成為大家欣賞、學習和交流戲曲文化的平台，推動戲曲舞台上下的傳承工作。

今年「中國戲曲節」雲集八個劇種及一個曲藝演出，既有香港觀眾熟悉的粵劇、崑劇、京劇、越劇，也有饒富特色的地方劇種包括安徽黃梅戲、台灣歌仔戲、陝西秦腔、江西贛劇以及天津曲藝，劇種繁花似錦。十個參演團體匯集一流戲曲表演藝術家，選演最能表現演藝實力的劇目，充分展示了各個地方戲曲劇種的傳統面貌及技藝。

今屆戲曲節的開幕節目是由著名作家白先勇老師與江蘇省蘇州崑劇院再度攜手合作，並承蒙多位國寶級崑劇藝術家親授及指導年青一代優秀崑劇演員重排的崑劇瑰寶，有關演出實為推動崑劇藝術傳承的最佳實踐，讓觀眾得以欣賞豐實成果。除了三十場舞台演出，戲曲節亦包括了各式各樣的藝術導賞及延伸活動，包括藝術講座、研討會、戲曲電影欣賞、藝人談及展覽等，讓觀眾從不同角度和層次認識戲曲文化，共享戲語情長。

我衷心感謝來自各地的戲曲表演團體及藝術家對「中國戲曲節」的鼎力支持，您們為戲曲藝術的發展與承傳付出不少心血和努力，這正是我們舉辦中國戲曲節的堅實意義。

謹此祝願本屆戲曲節演出美滿成功！

康樂及文化事務署署長馮程淑儀

## Message

Chinese theatrical art, or *xiqu*, is the epitome of traditional Chinese culture. The fine arts shown on stage manifest the articulation of humanity and excellence in the most profound way. To promote this art form, the Leisure and Cultural Services Department organizes the annual Chinese Opera Festival since 2010. Thanks to the support from many sectors, the Festival is now in its third year. We hope that it will continue to be a platform for the appreciation, learning and artistic exchange with a view to preserving and promoting the legacy of *xiqu* on and off stage.

This year's Chinese Opera Festival brings together eight operatic genres and one type of song art. While some of the genres are more familiar to the local audience such as Cantonese Opera, Kunqu Opera, Peking Opera and Yue Opera, there are other regional operas that are charming with their indigenous specialities, such as the Huangmei Opera of Anhui, Gezi Opera of Taiwan, *Qinqiang* of Shaanxi, Gan Opera of Jiangxi, and song art of Tianjin. Their splendour comes together to form a rich brocade of Chinese theatrical art. The ten performing groups, each with a galaxy of stars and virtuosi, will demonstrate their best in their traditional art genres and stage techniques.

For this year's opening programme, we are honoured to have the famous novelist Pai Hsien-yung and the Suzhou Kunqu Opera Theatre of Jiangsu Province to rekindle their partnership and bring two gems of the Kunqu Opera repertory to Hong Kong. We are truly gratified to have prestigious *Kunqu* artists of 'National Treasure' standing to coach young actors in reviving the classics. We believe this is the best way to promote the *Kunqu* legacy and to allow the audience to savour the fruits of their mentoring efforts. In addition to 30 stage performances, there will also be a great variety of extension and guided appreciation activities during the Festival, such as talks, a symposium, Chinese opera film shows, meet-the-artist sessions and exhibitions through which the audience will be able to appreciate the culture of Chinese traditional theatre from different perspectives and share the passion behind.

I would like to express my heartfelt thanks to the artists and groups who come from various Chinese communities to participate in this year's Chinese Opera Festival. The efforts and hard work you have put into the preservation and development of Chinese opera are cornerstones that make our presentation of the Festival meaningful.

May I wish the Chinese Opera Festival 2012 a big success!

Mrs Betty Fung  
Director of Leisure and Cultural Services

## 編者的話

今年的中國戲曲節，我編演了兩齣包公戲於同一晚演出，究竟所為何事？其實用意有三：

粵劇劇壇被鴛鴦蝴蝶派佔據了數百年，以致非才子佳人的戲碼受到忽視排斥，繼而令老生、丑角、花臉、老旦等行當變成了次要角色，漸漸地便再沒有人專工這些行當。所以，承接著一九七〇年我發起成立實驗粵劇團的精神，我完成了這兩齣以花臉及老旦為主的戲碼，盼可為劇壇帶來一點改變。

我們總是妄自菲薄，以翻譯世界名著為榮，然而元朝雜劇《包待制智勘灰闌記》的故事卻吸引了殿堂級的西方戲劇大師布萊希特，將之改編後搬上歐洲舞台。我今次將此劇搬回我們的舞台上，就是希望讓大家重新檢視我們擁有的珍貴材料。

數十年來香港劇壇中人大都不敢嘗試以花臉唱腔去演繹花臉角色，原因是擔心會影響自己的嗓子。這次我大膽嘗試，以近乎京劇銅錘花臉的發聲方法去演唱包公一角，希望可以重新建立花臉行當於粵劇中的地位，並重塑粵劇花臉的唱腔。

另外值得一提的，這次包公戲的佈景，是經過梁煒康、鄭炳全、何新榮等合力推敲，最後連我也加入了這個組合裏，因為我們要強調包拯的角色、公案的元素、古樸的風味及戲曲的需要等，一次又一次的改進、一次又一次的修訂，經過反覆的商討，最後才決定以一個含蓄而頗有內涵的設計與觀眾見面，希望大家接受我們的心意。

期望這次的嘗試在各位的支持下得到認同，更願有識之士多提意見，是則幸甚。

阮兆輝

## Librettist's Note

In this year's Chinese Opera Festival, it seems strange that I have arranged and will perform in two plays about Justice Bao within the same night. I have three reasons:

Cantonese Opera has been dominated by slushy, sentimental love stories for almost a century. They have been so commanding that repertoires other than those of romance between a young scholar and a beautiful woman are neglected and excluded; roles such as *laosheng* (aged male), *chou* (clown), *hualian* (character male) and *laodan* (aged female) gradually could only become supporting parts. In the end, no one wants to specialize in these performing roles. I want to carry on the spirit with which I set up the experimental troupe in 1970. I am therefore presenting two plays with *hualian* and *laodan* as leads. I hope this may bring some changes to our opera genre.

We have always humbled ourselves unduly, taking pride only in translating famous literature of the world. *The Caucasian Circle* originally was a *zaju* (verse play) in the Yuan Dynasty. It attracted the attention of the Western master playwright Bertolt Brecht, who adapted it and introduced it to the European theatre. I am now bringing it back to our stage. I hope we may inspect once again the kind of treasure we already have.

For decades, most Cantonese Opera performers in Hong Kong have refrained themselves from playing *hualian* and singing in its unique style. We all worry that our own voice may thus be affected. This is a bold step for me to take. I will use a singing technique that is close to that of *tongchui hualian* in Beijing Opera to play Justice Bao. I hope I can revive the role of *hualian* as well as to establish again the vocal style of *hualian* in Cantonese Opera.

One more thing worth mentioning is the set, which is the fruit of the painstaking labour of Leung Wai-hong, Kwong Bing-chuen and Ho Sun-wing, all experts, and myself eventually. We have made many improvements and revisions because what we are trying to highlight are the character of Bao Ching, elements of these court legends, a simple and unsophisticated atmosphere and the requirements of the genre. We have discussed for days before we can decide on a restrained design that has its depth to some extent. We hope you will like it.

I hope my attempts will be acknowledged with your support. I also hope there will be more critical comments. I honestly do.

Yuen Siu-fai

27-29.7.2012 (星期五至日 Fri-Sun)

## 《灰闌記》

《灰闌記》的故事淵源甚遠，在古代不同國族均有流傳，聖經中關於所羅門王的部分亦有相類記載。此故事輾轉流入中國，元代雜劇家李行道將之改寫成《包待制智勘灰闌記》，其譯本則於十九世紀下半葉傳至國外。德國近代著名戲劇大師布萊希特 (1898 - 1956) 於一九四四年編寫的史詩式劇作《高加索灰闌記》，靈感正是得自《包待制》的故事，借用灰闌斷案的情節，演繹新的內容及寓意。

### 分場本事

#### 第一場

張海棠早年喪父，於青樓賣唱持家，其兄張林反怪她辱沒家聲，其母遂勸海棠嫁入馬家作妾，海棠無奈從之。

#### 第二場

海棠嫁入馬家翌年誕下一子，名壽郎，大娘妒海棠得寵，於是私通衙門中人，誣陷海棠偷漢，又嫁禍指她毒殺馬員外，更冒認為壽郎生母以奪產。

#### 第三場

貪官受賄，將海棠屈打成招，判為死罪，解往開封。

#### 第四場

海棠被解途中遇兄張林，張林細問情由後，同往開封鳴冤。

#### 第五場

包拯審理案情見疑點甚多，憑智慧設計試出真偽，案情大白。

### 主演：

包拯：阮兆輝

張海棠：南鳳

張林：龍貫天

馬員外：廖國森

趙令史：梁煒康

胡氏：陳嘉鳴

蘇順：呂洪廣

張母：苗丹青

馬壽郎：袁善婷

趙虎：祝如山

張龍：寧哲輝



- 中場休息15分鐘 -

## *The Caucasian Circle*

*The Caucasian Circle* originated from a story in ancient time with various versions in different places. A similar record can be found in the text about King Solomon in the Bible. The story finally gained its way into China and was adapted by Li Xingdao, a playwright in the Yuan Dynasty, as *Councillor Bao's Chalk Circle*, the translation of which was brought overseas in the latter half of the 19<sup>th</sup> Century. The famous modern German playwright Bertolt Brecht (1898-1956) was inspired by the story and wrote his epic theatre *The Caucasian Chalk Circle* in 1944, interpreting the court case with a new content and meaning.

### Synopsis by Scenes

#### Scene One

Cheung Hoi-tong loses her father when she was very young. She sings at a brothel to support the family. Her brother Cheung Lin on the contrary blames her for bringing shame to the family. Her mother thus persuades her to marry Esquire Ma as concubine. Hoi-tong has no choice but to consent.

#### Scene Two

Hoi-tong gives birth to a son the next year. The boy is named Shou-long. Esquire Ma's first wife, Madam Hu, is jealous of Hoi-tong. She conspires with people in the government office and trumps up with a charge against Hoi-tong, accusing her of committing adultery and murdering Esquire Ma with poison. She also passes herself off as the natural mother of Shou-long in order to take away the family fortune.

#### Scene Three

The corrupt judge is bribed. Hoi-tong is tortured and forced to admit the crime. She is sentenced to death and escorted to Hoi Fung for execution.

#### Scene Four

On the way to Hoi Fung, Hoi-tong meets her brother Cheung Lin. When Cheung Lin learns everything, he goes with Hoi-tong to Hoi Fung to plead for her.

#### Scene Five

Bao Ching reviews the case and spots many doubtful points. He works out a plan wisely and finds out the truth. The case is solved.

#### Cast:

Bao Ching : Yuen Siu-fai  
Cheung Hoi-tong : Nam Fung  
Cheung Lin : Lung Koon-tin  
Esquire Ma : Liu Kwok-sum  
Officer Chiu : Leung Wai-hong  
Madam Hu : Chan Ka-ming  
So Shun : Lui Hung-kwong  
Madam Cheung : Miu Dan-ching  
Ma Shou-long : Yuen Sin-ting  
Chiu Fu : Chuk Yu-shan  
Cheung Lung : Ning Chi-fai



- Intermission of 15 minutes -

## 《赤桑鎮》 *Chisang Town*

《赤桑鎮》原是秦腔傳統劇目，不少劇種均有此題材的戲碼，北京京劇團於一九六一年整理改編此劇，由裘盛戎、李多奎擔演，成為花臉老旦對戲之經典。《赤桑鎮》唱功繁重，為銅錘花臉及老旦展示功力之劇目。

### 分場本事

#### 第一場

包拯自幼為父母所棄，由其嫂嫂吳妙貞撫養成人，二人感情深厚，包拯更視姪兒包勉如兄弟。豈料，包勉成長後為官，竟侵吞朝廷賑災白銀四萬兩，且殺人滅口圖毀罪證。包拯秉公判以斬刑，臨刑前往獄中與姪兒相見，更曉以大義。

#### 第二場

包勉之母吳妙貞聞報愛兒喪命，趕往赤桑鎮質問包拯，哭鬧不休。包拯親斬姪兒，心中實亦悲痛不已，但大義當前，無私鐵面的包拯絕不能徇私枉法，唯有向嫂嫂賠罪解釋。幸而妙貞最終感悟，叔嫂重歸於好。

*Chisang Town* is originally a traditional repertoire of *Qinqiang* with variations in other opera genres. It was performed by the Peking Opera Company of Beijing in 1961, featuring Qiu Shengrong and Li Duokui, and has since then become a classic of musical dialogue of *hualian* (literally "painted face", a male role of forceful character) and *laodan* (an old woman role). *Chisang Town* is a play demanding great singing techniques, allowing thus performers of *tongchui hualian* and *laodan* to demonstrate their professional skills.

### Synopsis by Scenes

#### Scene One

Bao Ching is abandoned by his parents when he was still very young. Ng Miu-jing, his sister-in-law, raises him and they are very close. And Bao Ching loves his nephew Bao Min as his own brother. However, when Bao Min grows up and becomes a civil official, he embezzles 40,000 taels of relief funds. He also murders people to cover his crime. Bao Ching enforces the law and executes him. Before the execution, Bao Ching goes to the prison to see his nephew, enlightening him of what virtue is.

#### Scene Two

When Ng Miu-jing learns the news of her son being executed, she hurries to Chisang Town to confront Bao Ching. She makes a scene, wailing and whining. It is indeed excruciating for Bao Ching to kill his own nephew, but justice has to be done. He apologizes and explains to his sister-in-law that he is incorruptible when handling public affairs. Edified, Miu-jing reconciles with Bao Ching.

#### 主演：

包拯：阮兆輝  
吳妙貞：尤聲普  
包勉：黎耀威  
趙虎：祝如山  
張龍：寧哲輝

#### Cast:

Bao Ching : Yuen Siu-fai  
Ng Miu-jing : Yau Sing-po  
Bao Min : Lai Yiu-wai  
Chiu Fu : Chuk Yu-shan  
Cheung Lung : Ning Chi-fai



## 製作人員 Production Team

藝術總監 / 編劇：阮兆輝

統籌 / 策劃：鄧拱璧

擊樂領導：高潤權

音樂領導 / 音樂設計：高潤鴻

燈光設計 / 舞台監督：梁煒康

佈景：廣興舞台佈景製作公司

服裝：金儀粵劇服裝公司

Artistic Director/Librettist: Yuen Siu-fai

Production coordinator: Barbara Tang Kung-pik

Percussion Ensemble Leader: Ko Yun-kuen

Ensemble Leader / Music Devised by: Ko Yun-hung

Lighting Designer / Stage Manager: Leung Wai-hong

Set Production: Kwong Hing Stage Scene Production Company

Costume: Kam Yee Costumes Company

## 演員介紹 Performers



### 阮兆輝 Yuen Siu-fai

藝術總監 / 編劇 Artistic Director / Librettist

初隨名宿新丁香耀學習粵劇，後拜名伶麥炳榮為師。一九九一年獲香港藝術家年獎、九二年獲頒授勳銜，二〇〇三年再獲香港藝術發展局藝術成就獎，又曾應邀赴倫敦作御前演出。曾製作《趙氏孤兒》、《十五貫》、《玉皇登殿》、《醉斬二王》等名劇及編寫《長坂坡》、《四進士》、《呂蒙正·評雪辨蹤》、《文姬歸漢》、《大鬧廣昌隆》、《伍子胥傳》、《呆佬拜壽》、《瀟湘夜雨臨江驛》及《狸貓換太子》上、下本等。致力推廣傳統戲曲，經常在各大學及中學演講，並曾擔任香港大學客席講師、香港理工大學及香港教育學院駐校藝術家。現任香港八和會館副主席，二〇一二年獲香港教育學院頒授榮譽院士。

Yuen began his training under the tutelage of the renowned performer Ting-heung Yiu, and then became a student of the famous Cantonese Opera actor Mak Bing-wing. A recipient of the Annual Hong Kong Artist Award and other honours, he had been to London to give a Royal Command Performance for Queen Elizabeth II. He was the producer of *The Orphan of Chiu*, *Fifteen Strings of Cash*, *The Jade Emperor Comes to the Court* and *The Drunken Emperor Orders to Have His Brother Executed*. As a librettist, his works include *The Long Slope Hill*, *The Four Imperial Students*, *Tracking in the Snow*, *The Return of Lady Man*, *Final in Blood*, *The Story of Ng Chi-soi*, *The Foolish Son-in-law Offering Felicitations*, *Night Rain at the Riverbank*, and *How a Dead Cat Was Substituted for a New-born Prince*. He has also devoted himself to the promotion of Chinese Opera by lecturing in universities and high schools and acting as visiting lecturer and artist-in-residence. Yuen is currently vice-chairman of the Chinese Artists Association of Hong Kong. He has been granted an honorary fellowship by the Hong Kong Institute of Education in 2012.



### 尤聲普 Yau Sing-po

自小在戲班中學藝，受父親戲劇藝術薰陶。曾拜京劇名演員李萬春為師，並隨師兄劉洵學習。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》。

Influenced by his actor father, Yau learned the art in opera troupes at a young age. He was a student of the famous Beijing Opera actor Li Wanchun and studied under the tutelage of a senior, Lau Shun. 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.



### 龍貫天 Lung Koon-tin

曾跟隨劉洵、任大勳、元武等習藝，並先後組成多個劇團演出。文武兼備，唱功獨特。近年創作《聊齋之生死戀》、《愛得輕佻愛得狂》及《花蕊夫人》等劇本，廣獲好評；又曾參與舞台劇《虎度門》、《張羽煮海》等。現任香港八和會館副主席。

Lung learned the art from Lau Shun, Yam Dai-fun and Yuan Mo. He had founded several opera troupes. Lung has a unique singing style and is good at both *wen* (genteel acting) and *wu* (action performance). His recent productions, *A Ghost Story of Love and Death*, *To Love Frivolously and Madly* and *Madam Pistil*, were well received. He also participated in productions like *The Tiger Gate* and *Boiling the Sea*. He is currently vice-chairman of the Chinese Artists Association of Hong Kong.



### 南 鳳 Nam Fung

一九八二年拜名宿王粵生門下習唱，復隨譚珊珊、粉菊花學習粵劇做功及北派功架，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、陳好逑合作，一九九四年擔任正印花旦，其演技以細膩見稱，擅於掌握角色神髓。

Nam became a student of the renowned musician Wong Yue-sheng in 1982. She later learned the performing skill of Cantonese and Beijing Operas from Tam Shan-shan and Fan Guk-fa. She pursues advanced training under the tutelage of Ho Mung-nin in recent years. Nam joined the Chun Sun Sing Cantonese Opera Troupe in the 1980s and worked with Lam Kar-sing and Chan Ho-Kau. Becoming principal *huadan* in 1994, she is well-known for her fine acting and insightful reading of the character of her roles.



### 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。隨後加入雛鳳鳴劇團，曾演《辭郎州》、《李後主》、《英烈劍中劍》、《蝶影紅梨記》等劇；又隨該團前往美國、加拿大及澳洲等地演出。近年經常參與各大劇團擔演武生。

Liu was among the first batch of students of the Cantonese Opera Academy of Hong Kong. He learned *beipai* (the Northern skill) from Yam Dai-fun and singing from Wong Yue-sheng. He later joined the Chor Fung Ming Cantonese Opera Troupe and performed in *Farewell, My Husband*, *The Tragedy of the Poet King*, *The Sword of Bravery* and *The Butterfly and Red Pear Blossoms*. He also participated in the overseas performances of Chor Fung Ming in the United States, Canada and Australia. He performs the role of *wusheng* for major opera troupes in recent years.



### 呂洪廣 Lui Hung-kwong

隨父親呂玉郎學藝，上世紀六十年代隨漢劇名丑王三愛習丑生。由白駒榮帶入行，並業餘演奏二胡、阮及大提琴。曾參與鳴芝聲、漢風、錦陸輝等劇團之演出，參與開山劇目有《呂蒙正·評雪辨蹤》、《刺秦》等。

Lui learned the art from his father Lui Yuk-long and became a student of Wong Sam-oi, the renowned Chinese Opera *chou* in the 1960s. He was brought to the stage by Bak Kui-wing. He played *erhu*, *yan* and cello as an amateur. He had performed for troupes like Ming Chi Sing, Hon Fung, Kam Sing Fai and participated in the premiere of *Tracking in the Snow* and *The Assassination of The First Emperor*.



### 陳嘉鳴 Chan Ka-ming

自幼愛好粵劇，幼年拜「萬能旦后」鄧碧雲及任大勳為師。初演小生，後改旦角，拜已故名音樂家朱毅剛為師，鍛練子喉唱腔。曾隨郭錦華及劉洵學習武旦及北派身段，後獲朱秀英指導古腔及傳統排場。現參與各大劇團之演出，任二幫花旦。

Chan was fond of Cantonese Opera as a child and learned the art from Tang Pik-wan, the Multi-Talented Queen, and Yam Dai-fun. She first performed the role of *xiaosheng* and later changed to *dan*, learning the singing style from the late Chu Ngai-kong, a famous musician. She studied the skill of *wudan* and Northern *shenduan* under Kwok Kam-wah and Lau Shun. She later learned the ancient singing style and the traditional stylized movements from Chu Sau-ying. At present she performs regularly for major opera troupes as supporting *huadan*.



### 梁煒康 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。近年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。

Son of Leung Hon-wai, Leung is very knowledgeable about Chinese Opera. He is a student of Yuen Siu-fai, who teaches him the finest of the traditional performing art. Besides acting, Leung is also experienced in other areas including directing, stage managing, lighting, music and set design. He specializes in the role of *chou* in recent years and is proficient in different variants of the role type.



### 苗丹青 Miu Dan-ching

中學期間因興趣開始學習粵劇，習生角，獲林家聲賞識，提拔參與頌新聲劇團，並在《三氣周瑜》一劇中飾演孔明。近年加盟朝暉粵劇團，二〇〇六年為香港藝術節演出《趙氏孤兒》，飾演程嬰，得阮兆輝執手傳藝，更曾擔綱演出《佘太君掛帥》、《四進士》、《十奏嚴嵩》等，獲得觀眾讚許。

Miu was interested in Cantonese Opera and began learning the art in secondary school. She played the role of *sheng* and attracted the attention of Lam Kar-sing, who invited her to join the Chun Sun Sing Cantonese Opera Troupe and play Hung Ming in *Fooling Chow Yu*. She is now an actor of the Dawn Radiance Opera Troupe. She played Ching Ying in *The Orphan of Chiu* in the Hong Kong Arts Festival 2006, under the guidance of Yuen Siu-fai. She was acclaimed for her performance in *The Old Lady Marshal*, *The Four Imperial Students* and *The Impeachment*.



### 黎耀威 Lai Yiu-wai

九歲開始學習粵劇，曾跟隨文禮鳳、潘細倫、韓燕明習藝，其後更拜文千歲為師。經常參演各大劇團演出，無論花臉、鬚生、小生都演得出色。二〇一〇年獲粵劇青年演員飛躍進步獎（生角），二〇一一年榮獲香港藝術發展局頒發的藝術新秀獎（戲曲）。

Lai began learning the art at the age of nine. He studied under Man Lai-fung, Poon Sai-lun, Hon Yin-ming, and finally became a disciple of Man Chin-sui. He performs regularly for major opera troupes and is good at different roles including *hualian*, *xusheng* and *xiaosheng*. He received the Outstanding Young Cantonese Traditional Opera Artiste Award for *sheng* (male role) actors in 2010 and the Award for Young Artists (Xiqu) of the Arts Development Awards by the Hong Kong Arts Development Council in 2011.



### 袁善婷 Yuen Sin-ting

修畢香港演藝學院中國戲曲演藝深造證書（粵劇）課程，習生角。二〇〇八年代表學院往上海交流演出《擋馬》，備受好評。校外曾隨京劇演員關世振學習北派身段，現經常參與各劇團演出。

Yuen obtained the Advanced Certificate in Performing Arts (Cantonese Opera) from the Hong Kong Academy for Performing Arts, specializing in *sheng*. In 2008, she represented the Academy in an exchange programme to Shanghai and was acclaimed for her performance in *Stopping the Horse*. She learned the skill of Northern *shenduan* from Beijing Opera actor Guan Shizhen outside the Academy. She now performs frequently for local opera troupes.



**祝如山 Chuk Yu-shan**

八和粵劇學院第五屆畢業生。曾跟隨梁漢威和曾玉女學習演藝技巧，並隨曾健文學習唱功。兼演文武生和丑生，以文武生擔演劇目包括《宋江怒殺閻婆惜》、《紅樓夢》、《胡不歸》、《征袍還金粉》及《火網梵宮十四年》等，以丑生參演劇目包括《摘纓會》及《三年一哭二郎橋》等。

Chuk was among the fifth batch of graduates of the Cantonese Opera Academy of Hong Kong. He learned the art from Leung Hon-wai and Tsang Yuk-nui and singing from Tsang Kin-man. He plays both the roles of *wenwusheng* and *chousheng*. As *wenwusheng*, he performed in *The Rage of Sung Kong*, *Dream of the Red Chamber*, *Time to Go Home*, *The Returned Battle Coat* and *Fourteen Years as a Buddhist Recluse*. He played as *chou* in *The Red Hat Bobbles* and *Younger Brother Bridge*.



**寧哲輝 Ning Chi-fai**

出生於北京，十歲進北京戲曲學校受訓，工武丑。後投風雷京劇團，擔演《三叉口》、《擋馬》等。一九八五年移居香港。

Born in Beijing, Ning began his training at the Academy of Beijing Opera at the age of ten, specializing in *wuchou*. He later joined the Fenglei Beijing Opera Troupe and performed in *At the Junction of Three Roads* and *Stopping the Horse*. He moved to Hong Kong in 1985.

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