

嶺南餘韻 八大曲選段

Reverberating Notes from South China
Highlights of the Eight Classic Pieces

8-9.7. 2014 (星期二至三 Tue-Wed)

油麻地戲院劇院
Theatre, Yau Ma Tei Theatre
\$220, 160 | 7:30pm

唱詞附中文字幕及英文故事大綱
Lyrics with Chinese surtitles and English scene synopses

觀眾務請準時入場，遲到人士須待節目適當時間方可進場
Audiences are strongly advised to arrive punctually.
Latecomers will only be admitted until a suitable break in the programme.



梁素琴
Leung So-kam



新劍郎
Sun Kim-long



梁之潔
Leung Chi-kit



丁愛蓮
Ting Oi-hin



譚穎倫
Tam Wing-lun



黃寶萱
Wong Po-huan



黃學超
Wong Hok-chiu



阮德文
Yuen Tak-man



吳立熙
Ng Lap-hei

嶺南餘韻 八大曲選段

Reverberating Notes from South China
Highlights of the Eight Classic Pieces

30-31.7. 2014 (星期三至四 Wed-Thu)

沙田大會堂演奏廳
Auditorium, Sha Tin Town Hall
\$360, 280, 200, 120 | 7:30pm

唱詞附中文字幕及英文故事大綱
Lyrics with Chinese surtitles and English scene synopses

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梁素琴
Leung So-kam



羅家英
Law Kar-ying

鄭詠梅
Cheng Wing-mui



阮兆輝
Yuen Siu-fai



梁煒康
Leung Wai-hong



黎耀威
Lai Yiu-wai



廖國森
Liu Kwok-sum



宋洪波
Song Hongbo



李沛妍
Li Pui-yan

嶺南八大曲

嶺南八大曲是由戲台劇本去蕪存菁發展而成的清唱曲本，現存曲本包括《百里奚會妻》、《辨才釋妖》、《黛玉葬花》、《六郎罪子》、《棄楚歸漢》、《喬智深出家》、《附薦何文秀》及《雪中賢》。八大曲中各有獨特的專屬唱腔，例如「罪子腔」、「穆瓜腔」；音樂以「五架頭」拍和，即二弦、提琴、月琴、三弦和掌板，包含不同的板面、過板和過序，規矩法度相當嚴謹。現今粵曲所用的腔口、板面皆以八大曲為典範，足見八大曲對粵樂發展有著深遠的影響。

粵樂曲藝大師梁以忠（1905-1974）在一九六六年於商業電台收錄古腔八大名曲，保存了這份珍貴的傳統曲藝。為搶救這項幾近失傳的嶺南藝術，香港大學教育學院發起「嶺南餘韻：八大曲研究及傳承計劃」，推動研究保育工作。為配合這項計劃，由梁以忠的女兒、著名粵曲唱腔藝術家梁素琴指導，根據商業電台的錄音製作為藍本，重新整理八大曲本之《六郎罪子》及八大曲中的其他精彩選段，令傳統古腔活現舞台。

Eight Classic Pieces of South Chinn

There are eight famous pieces in the sung music of South China (or “Lingnan”), with the scores originating from Cantonese Opera, known as “Eight Classic Pieces”. Each has a specialized way of vocal delivery. The accompanying ensemble is a ‘five-piece combo’, viz. *erxian*, *tiqin*, *yueqin*, *sanxian* and percussion. The accompanying music consists of preludes and interludes, played according to stringent rules. The vocal styles and preludes in Cantonese sung music today follow those set in the Eight Classic Pieces, a fact that points to their historical significance and long-lasting influence on the development of the genre.

Thanks to the salvaging efforts of the Cantonese song art expert, Mr Leung Yee-chung (1905-1974), who collated the vocal tracks of the eight pieces on Commercial Radio in 1966, this invaluable repertory of song art was preserved. Recently the Faculty of Education of The University of Hong Kong has launched a research and development project to save it from extinction. To tie in with the meaningful work and under the artistic direction of Leung So-kam, daughter of the late Mr Leung Yee-chung and herself a famous singer of Cantonese arias, this programme will present a revival of the full-length version of *Lulang Reprimands His Son*, one of the Eight Classic Pieces, and excerpts from the other pieces so as to allow the audience the opportunity to revisit this operatic legacy.

梁以忠（1905-1974）

粵樂曲藝界大師級人物，精通各種樂器，如二弦、二胡、小提琴、嗩吶、三弦、擊樂等；並為出色的唱家，把粵謳腔口融入梆簧中而創立了獨特的「解心腔」，現在的粵曲唱腔不論平喉或子喉，或多或少都受到梁以忠的影響；他更是一位音樂創作人，創作了多首廣受歡迎的廣東音樂小曲和撰寫粵曲。梁氏畢生致力於發揚粵曲和保留優良傳統曲藝，其中之一大貢獻是在一九六六年於商業電台收錄古腔八大名曲，把這幾近失傳的嶺南曲藝保留下來，以供後學。

Leung Yee-chung（1905-1974）

Leung Yee-chung was a leading light in Cantonese song art. A versatile musician who could play the *erxian*, *erhu*, violin, *suona*, *sanxian* and percussion, he was also a consummate vocalist who could blend the Cantonese vernacular singing style with the traditional musical styles of *bangzi* and *erhuang*, thus inventing his unique *Jiexinqiang* vocal school. In fact, the many current singing styles in Cantonese operatic music, whether in the falsetto or natural voice, show the influence of Maestro Leung. As a composer and librettist, Leung also wrote several highly popular tunes in Cantonese music and song art. He had devoted his entire life to promoting this song art form and preserving its legacy, and one of the remarkable feats was his salvaging efforts that he made on Commercial Radio in 1966 by collating the vocal tracks of the Eight Classic Pieces in South China, therefore preserving this invaluable repertory of song art.

藝術總監 梁素琴

出身曲藝世家。父梁以忠為廣東粵樂曲藝大師，母張玉京（瓊仙）為三十年代の子喉唱家。六歲已在電台播音，演唱古曲《罵玉郎》，後晉身梨園，拜陳錦棠、薛覺先為師，曾隨錦添花、覺先聲等大班演出。同時亦灌錄多張唱片，合唱者除其父外，尚有靚次伯、銀劍影、梁無相、何非凡、任劍輝、伊秋水、陳錦棠、黃千歲、文千歲、新馬師曾、鍾雲山和崔慕白等名家。六十年代在其父為商業電台主持的《古腔八大名曲》中演唱穆瓜、漂母等角色。其獨創之「琴腔」以婉轉跌宕、蘊含書卷氣而著名。

Artistic Director Leung So-kam

Leung So-kam was born into a family of Chinese song art performers. Her father, Leung Yee-chung, was a leading light in the genre of Cantonese music and song art, while her mother Cheung Yuk-king (stage name ‘King Sin’) was a Cantonese song art performer singing the *zi hou* (falsetto voice). Leung began broadcasting when she was only six, singing the classic piece *Remonishing Her Husband*. She began her career in Cantonese Opera later, and was a disciple of the famous Chan Kam-tong and the legendary Sit Kok-sin. She appeared in the full-scale productions of well-established troupes such as Kam Tim Fa and Kok Sin Sing. She was also active in the recording studio, singing with such famous stars as Leng Chi Pak, Ngan Kim Ying, Leung Mo-seung, Ho Fei-fan, Yam Kim-fai, Yee Chau-shui, Chan Kam-tong, Wong Chin-shui, Man Chin-shui, Sun Ma Sze Tsang, Chung Wan-shan and Chui Mo-pak, not to mention her own father Leung Yee-chung. She appeared on her father’s show on Commercial Radio, *The Eight Classic Pieces in Cantonese Opera*, during the 1960’s, in which she sang such roles as Mu Gua and the Washer Woman. She is also known for her singing style which is tuneful and demonstrates the scholastic touch.

藝術總監：梁素琴

Artistic Director：Leung So-kam
製作統籌：李奇峰
Producer：Li Kei-fung

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《黛玉葬花》選唱 Excerpts from Daiyu Buries Fallen Flowers

〈寶玉怨婚〉
Jia Baoyu’s Lament for the Wrong Match in the Arranged Marriage
演唱：梁之潔
Vocal：Leung Chi-kit

〈黛玉歸天〉
Death of Lin Daiyu
演唱：丁愛蓮
Vocal：Ting Oi-lin

〈寶玉哭靈〉
Jia Baoyu Mourning Daiyu
演唱：新劍郎
Vocal：Sun Kim-long

《棄楚歸漢》選演 Excerpts from Han Xin Defects to Han from Chu

〈漂母飯信〉
Han Xin Accepting Food from the Washer Woman

秦朝滅亡，陳勝、吳廣、劉邦、項羽並起，漢劉邦，楚項羽，相約中分天下。淮陰韓信事楚，唯項羽暴戾成性，信感非久安之地，張良薦其投漢，遂携母赴漢地，途中母歿，更聞楚兵追殺，遇一樵夫，求指陳倉路向，信為保自身安全，卒殺樵夫。及至漢地，疲累飢渴，遇一漂母(洗衣婦)，慧眼識英雄，向信獻飯送金贈駿馬，信感極而去。

With the fall of the Qin Dynasty, many rebel forces rise to contend for the rule of the Central Plains. They include Liu Bang and Xiang Yu. Han Xin is a soldier serving Xiang Yu of Chu, but knowing that he is a man of ire and therefore not a good leader, and on the recommendation of Zhang Liang, he decides to defect to the Han camp. He travels with his mother, but she dies on the way. Xin is also chased by the Chu soldiers. In desperation, he meets a woodcutter, and begs him to show the way to Han land. But on parting, Xin fears that the woodcutter would give away his route of escape, he cannot but kill him. He finally arrives at Han land, but is all worn out and struck by hunger and thirst. He meets a washer woman who sees that he is cut out for an enterprising career. She gives him food, cash and a good horse. Xin is totally touched, and rides away.

主演：譚穎倫、黃寶萱
Cast：Tam Wing-lun, Wong Po-huan

〈追賢〉
Xiao He Chases After Han Xin

劉邦成為漢王後，任蕭何為丞相，蕭何為劉邦貼榜招賢，韓信往見而未示張良薦書，劉邦覺信貌平庸，似非上將之才，遂委其任運糧官之職，信深感委屈，遂念還鄉務農，蕭何聞之，與夏侯嬰連夜追趕，卒說服信效力劉邦。

The story takes place in the early founding years of the Han regime. Emperor Liu Bang appoints Xiao He as his prime minister, and the latter invites talents from all over the country to serve the new Han emperor. Han Xin attends the interview, but did not show the recommendation by Zhang Liang. Liu finds Xin too ordinary-looking to make a good general, so he only gives Xin the position as an army provision officer. Xin feels slighted, and wants to go home to become a farmer. Xiao hears of this, and chases after Xin under the moon with Xiahou Ying. On catching up with Xin, Xiao persuades Xin to go back to Liu’s camp, and finally succeeds in convincing him.

主演：阮德文、黃學超、吳立熙
Cast：Yuen Tak-man, Wong Hok-chiu, Ng Lap-hei

演出長約2小時 30分鐘 (包括中場休息15分鐘)
Running Time：Approx. 2 hours and 30 minutes with a 15-minute intermission

7月8、9日演出者介紹 (排名按演出次序)

Cast on the shows of July 8 and 9 (In order of appearance)

梁之潔

已故粵樂曲藝大師梁以忠的幼女、粵劇紅伶暨曲藝界翹楚梁素琴胞妹。自幼對粵曲曲藝耳濡目染，五歲已能登台演唱一曲《山伯臨終》。自小得胞姊點撥唱功，盡得其真傳，擅平喉，專攻梁家家傳解心腔。曾與其姊灌錄粵曲《重溫金粉夢》、《孔雀東南飛》及《荊釵記》。二〇一〇年進入香港演藝學院修讀中國戲曲表演兼讀文憑課程，習小生。畢業後曾公開演出折子戲《火鳳凰》及《紅綾巧破無頭案之對花鞋》。

Leung Chi-kit

Leung Chi-kit is the youngest daughter of Maestro Leung Yee-chung, and younger sister of Leung So-kam, a famous name in Cantonese Opera and Cantonese song art. She was exposed to the singing of Cantonese operatic arias since she was young, and made her stage debut at five singing *Liang Shanbo on His Death Bed*. Coached by her sister, she has grasped the consummate vocal techniques of So-kam, and her *ping hou* (natural voice) renditions are also imbued with the flavour of her father’s stylistic school, *Jiexinqiang*. She made the recording of Cantonese operatic arias, *Revisiting the Glorious Dream*, *The Peacock Flies Southeast* and *The Story of the Wooden Hairpin* as partner to her sister. She enrolled in the extension course for Chinese Opera Performance of The Hong Kong Academy for Performing Arts in 2010, where she trained in *xiaosheng* (young civil male) role. On completion of the course, she has appeared in public performances of operatic excerpts, such as *The Phoenix* and *Comparing the Embroidered Shoes* from *The Case of the Red Gauze Clue for the Headless Corpse*.

丁愛蓮

丁愛蓮，工子喉。自幼受梁素琴老師及梁母張玉京的歌聲薰陶，愛聽粵樂和古腔粵曲，不自覺地與梁家的腔韻結下了深厚的緣份。二〇〇五年成為梁門弟子。

Ting Oi-lin

Ting Oi-lin specializes in singing the *zi hou* (falsetto voice) for female actors of Cantonese Opera. She was exposed to the voices of Ms Leung So-kam and Leung's mother, Cheung Yuk-king, since she was young, and developed a passion for Cantonese music and the 'old style' singing of Cantonese operatic arias. Her artistic lineage is therefore closely linked to the Leung family, resulting in her formal acceptance as a disciple of the Leung school in 2005.

新劍郎

上世紀六十年代跟隨名宿吳公俠學藝，後從許君漢學習北派。除演出外，亦積極參與粵劇推廣及幕後製作，曾編寫劇本《荷池影美》、《碧玉簪》、《山東響馬》等。二〇〇九年獲香港特別行政區政府民政事務局頒發嘉許獎章，一二年獲香港特別行政區政府頒發行政長官社區服務獎狀。現任香港八和會館副主席。

Sun Kim-long

Sun Kim-long began his apprenticeship under the Cantonese Opera master Wu Gongxia during the 60s of last century. He also studied martial arts from Xu Junhan. Besides having extensive stage experience, he also actively involves in Cantonese Opera promotion and productions. He wrote *Reflection of Beauties in Lotus Pond*, *The Green Jade Hairpin*, *Shandong Highwayman*, etc. He won the Commendation Award from the Home Affairs Bureau of the Hong Kong SAR Government in 2009 and Chief Executive's Commendation for Community Service from the Hong Kong SAR Government in 2012. He is currently vice-chairman of The Chinese Artists Association of Hong Kong.

譚穎倫

兩歲開始接觸粵劇，三歲加入香港兒童少年粵劇團，師承張寶華、呂洪廣、鄭詠梅、伍卓忠、傅月華、王家玲等學習基本功及古老排場；並隨林錦堂學習唱科。為 2013 年香港藝術發展獎藝術新秀獎 (戲曲) 得主。

Tam Wing-lun

Tam Wing-lun started his knowledge on Cantonese Opera when he was two and joined the Hong Kong Children and Juvenile Chinese Opera Troupe a year later. Cheung Po-wah, Lui Hung-kwong, Cheng Wing-mui, Ng Cheuk-chung, Fu Yuehua and Wong Ka-ling are his trainers on basic stylized movements, and he learns singing from Lam Kam-tong. He won the Award for Young Artist (*Xiqu*) of the Hong Kong Arts Development Awards 2013.

黃寶萱

師承吳聿光，父親為著名粵劇演員黃金堂。二〇〇五年獲頒香港演藝學院深造證書（粵劇）。經常參與各大小粵劇團的演出，表現備受讚賞。〇七年自組劇團「粵劇場」，藉製作不同類型的演出，以豐富自己的舞台經驗。近年努力學習樂器、劇本及音樂創作等，並為粵劇雜誌撰寫粵劇專欄。一四年憑《朱買臣·痴夢》獲西九戲曲中心粵劇新星展演的優秀表演獎。

Wong Po-huan

Wong Po-huan received Cantonese Opera training under Ng Lut-kwong. Her father, Wong Kam-tong, is a famous Cantonese Opera performer. She obtained Advanced Certificate in Performance Arts (Cantonese Opera) from the Hong Kong Academy for Performing Arts in 2005. She is active in participating Cantonese Opera performances organized by various troupes. She formed Cantonese Opera Theatre in 2007 and by presenting various performances to enrich her stage experience. Wong is keen on learning various aspects of Cantonese Opera, such as musical instruments, writing scripts and music. She also writes articles for Cantonese Opera magazine. In 2014, she received the Outstanding Performance Award in the Xiqu Centre of the West Kowloon Cultural District – Rising Stars in Cantonese Opera Showcase.

阮德文

先後受業於湛江藝術學校及廣東粵劇學校，二〇〇八年考入香港演藝學院中國戲曲課程繼續進修，一二年畢業並投身演藝青年粵劇團，工小生及武生。曾演出的劇目有《白蛇傳》、《平貴別窑》、《潞安州》、《幻覺離恨天》、《雙教子》、《灰闌情》、《十八相送》、《金釧龍鳳配》等。

Yuen Tak-man

Yuen Tak-man trained at the Zhanjiang Arts School and Cantonese Opera School in Guangdong. He enrolled in the Chinese Opera programme of The Hong Kong Academy for Performing Arts in 2008, and on completion in 2012, he joined the Young Academy Cantonese Opera Troupe where he specializes in *xiaosheng* (young civil male) and *wusheng* (military male) roles. His repertoire includes *The Legend of the White Snake*, *Xue Pinggui Leaving His Humble Abode*, *Lu'anzhou*, *Daiyu at Her Death Bed* from *The Dream of the Red Chamber*, *Mothers and Sons*, *The Chalk Circle*, *A Long Road and a Fond Parting* (Excerpt from *The Butterfly Lovers*) and *The Gold Hairpin as Matchmaker*.

黃學超

一九五七年考入廣西南寧市邕劇團，初拜文武英、李名揚為師。後再到武漢市京劇團進修，其間得著名京劇大師高盛麟、郭玉昆等悉心教導，及後任南寧市粵劇團團長至退休。八三年被中央文化部授予尖子演員稱號，八四年成為國家一級演員。從藝四十多年曾主演過多齣邕劇、現代戲。近年赴港定居，曾參與東昇、鳳笙輝、新群英、鳴芝聲等劇團演出，擔任二武、二邊角色。

Wong Hok-chiu

Wong Hok-chiu joined the Nanning City Yong Opera Troupe in Guangxi in 1957, where he became a disciple of Wen Wuying and Li Mingyang. Later he received further training at the Wuhan City Peking Opera Troupe, where he was coached by famous virtuosi of the genre, Gao Shenglin and Guo Yukun. He was the Company Director of the Nanning City Cantonese Opera Troupe until he retired. He was named a ‘Top Actor’ by the Ministry of Culture in 1983, and accredited as a National Class One Performer in 1984. Throughout his career of over forty years, Wong has starred in many Yong Operas and plays with modern themes and settings. After resettling in Hong Kong, he has performed secondary and supporting roles with many local Cantonese Opera troupes, including Tung Sing, Fung Sang Fai, New Kwan Ying and Ming Chee Sing.

吳立熙

自小跟隨黃綺雯學習粵曲，先後跟隨楊明、何家耀學習京崑身段和粵劇古老排場。畢業於八和粵劇學院青少年粵劇演員訓練課程，曾演折子戲《長坂坡》、《八大錘》、《蘆花蕩》等。

Ng Lap-hei

Ng Lap-hei began his training in Cantonese operatic songs under Wong Yee-man at an early age. He received further training under Yang Ming and Ho Ka-yiu for Peking Opera and *Kunqu* stylized movements and traditional Cantonese formulaic plays. He graduated from Cantonese Opera training course organized by The Cantonese Opera Academy of Hong Kong and has appeared in performances of operatic excerpts, such as *The Long Slope Hill*, *Eight Mallets*, *Luhuangang*.

粵劇《長坂坡》劇照，由香港演藝學院戲曲學院音樂科樂隊伴奏，香港演藝學院戲曲學院音樂科樂隊指揮：吳聿光，燈光佈景：廣興舞台佈景製作公司

製作人員 Production Team			
音樂指導：吳聿光	擊樂指導：宋向民	Music Director：Ng Lut-kwong	Percussion Director：Sung Heung-man
伴奏：香港演藝學院戲曲學院音樂科樂隊		Accompaniment：Music Ensemble of School of Chinese Opera, The Hong Kong Academy for Performing Arts	
舞台監督：梁煒康	燈光佈景：廣興舞台佈景製作公司	Stage Manager：Leung Wai-hong	Lighting and Set：Kwong Hing Stage Scene Production Company

粵劇《長坂坡》劇照，由香港演藝學院戲曲學院音樂科樂隊伴奏，香港演藝學院戲曲學院音樂科樂隊指揮：吳聿光，燈光佈景：廣興舞台佈景製作公司

	
演出前座談會 - 「什麼是八大曲？」	演出後座談會 - 「為什麼要演出八大曲？」
Pre-performance Talk	Post-performance Talk
6.7.2014 (星期日Sun) 2:30pm	3.8.2014 (星期日Sun) 2:30pm
香港太空館演講廳 Lecture Hall, Hong Kong Space Museum	香港太空館演講廳 Lecture Hall, Hong Kong Space Museum
講者：梁素琴、梁之潔、李奇峰	講者：梁素琴、梁之潔、李奇峰
Speakers：Leung So-kam, Leung Chi-kit, Li Kei-fung	Speakers：Leung So-kam, Leung Chi-kit, Li Kei-fung
主持：阮兆輝	主持：羅家英
Moderator：Yuen Siu-fai	Moderator：Law Kar-ying
粵語主講	粵語主講
In Cantonese	In Cantonese
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粵劇《長坂坡》劇照，由香港演藝學院戲曲學院音樂科樂隊伴奏，香港演藝學院戲曲學院音樂科樂隊指揮：吳聿光，燈光佈景：廣興舞台佈景製作公司

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30-31.7. 2014 (星期三至四Wed-Thu)

《**百里奚會妻**》 選唱

Excerpts from *Baili Xi Reunited with His Wife*

演唱：阮兆輝

Vocal：Yuen Siu-fai

《**辦才釋妖**》 選唱

Excerpts from *Monk Biancai Releases the Demon*

〈**衙齋夜讀**〉

Reading in the Study at Night

演唱：梁之潔

Vocal：Leung Chi-kit

《**六郎罪子**》 (全本演出)

Lulang Reprimands His Son (Full-length opera)

北遼白天佐侵犯中原，楊六郎領兵抗敵，六郎派其子宗保出營巡哨，宗保路過穆柯寨，與寨主穆桂英一見鍾情，私自與穆桂英成親。六郎大怒，責其違反軍法，下令將宗保在轅門斬首示眾。經佘太君、趙德芳(八賢王)求情仍不能改變六郎初衷。桂英為救宗保，與穆瓜帶備軍糧下山到宋營，獻上降龍木投靠宋軍，桂英與六郎理論一番，以情打動六郎收回成命，釋放宗保，有情人終成美眷。

Yang Lulang, the sixth son of the patriotic Yang family, leads an army to fight the invading Liao. He sends his son, Yang Zongbao, to keep surveillance of the camp ground. Zongbao happens to pass by the Muke Fortress, and meets the daughter of Lord Muke, Mu Guiying. It is love at first sight, and the two are married without getting the approval of the elders first. So when Zongbao returns to camp and faces his father, the latter is furious, so much so that he orders Zongbao executed on grounds of breaching the martial law. Even when Lulang’s mother, Dowager She, and the Eighth Prince speak on Zongbao’s behalf, Lulang is adamant. In order to save her husband, Guiying visits the Song camp, bringing with her army provisions as a gesture of appeasement, and presenting to Lulang the magical ‘Dragon Vanquishing Wood’ to pledge her allegiance. She goes so far as to argue with Lulang over Zongbao’s case. Finally Lulang is brought round, and the lovers are reunited.

主要演員：羅家英、阮兆輝、廖國森、鄭詠梅、梁煒康、黎耀威、宋洪波、李沛妍

Main Cast：Law Kar-ying, Yuen Siu-fai, Liu Kwok-sum, Cheng Wing-mui, Leung Wai-hong, Lai Yiu-wai, Song Hongbo, Li Pui-yan

演出長約2小時30分鐘 (包括中場休息15分鐘)

Running Time：Approx. 2 hours and 30 minutes with a 15-minute intermission

7月30、31日演出者介紹 (排名按演出次序)

Cast on the shows of July 30 and 31 (In order of appearance)

阮兆輝

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。致力推廣傳統戲曲，曾製作《趙氏孤兒》、《十五貫》等名劇及編寫《長坂坡》、《四進士》、《呂蒙正·評雪辨蹤》、《文姬歸漢》等。一二年獲香港教育學院頒授榮譽院士。現任香港八和會館副主席。

Yuen Siu-fai

Yuen Siu-fai began his training under the tutelage of the renowned performer New Ting Heung-yiu. He later 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 has devoted himself to the promotion of the art of traditional operas and was the producer of *The Orphan of Zhao* and *Fifteen Strings of Cash*. He also wrote *The Long Slope Hill*, *The Four Imperial Students*, *Tracking in the Snow* and *The Return of Cai Wenji*. He was granted an honorary fellowship by the Hong Kong Institute of Education in 2012. He is currently vice-chairman of the Chinese Artists Association of Hong Kong.

梁之潔 請見7月8、9日演出者介紹

Leung Chi-kit Please refer to Cast on the shows of July 8 and 9

羅家英

自八歲開始接受父親羅家權的嚴格培訓，學習基本功架，唱做技巧則師承伯父羅家樹及叔父羅家會；曾先後問藝於粉菊花、呂國銓、劉洵及梁素琴。創作的新劇眾多，如《章台柳》、《蟠龍令》、《狄青》、《萬世流芳張玉喬》、《曹操與楊修》等十數齣，更把莎士比亞名劇《馬克白》及《李爾王》，改編成粵劇《英雄叛國》及《李廣王》。二〇一〇年改編《德齡與慈禧》，展現了高度的編導能力。一二年獲香港特別行政區政府頒發「榮譽勳章」，一三年獲頒世界傑出華人獎及美國北方大學榮譽博士。

Law Kar-ying

Law Kar-ying began receiving formal training in basic stylized movements and routines at age eight under his father Law Kar-kuen, and in singing and acting with his uncles Law Kar-shu and Law Kar-wui. During the course of his operatic training he also came under the coaching of Fen Kuk-fa, Lui Kwok-chuen, Liu Xun and Leung So-kam. He staged a dozen of new productions such as *The Story of Liu Yaojin*, *Dragon’s Prescript*, *Di Qing*, *The Immortal Zhang Yuqiao* and *Cao Cao and Yang Xiu*. Law also adapted Shakespeare’s *Macbeth* and *King Lear* into Cantonese Opera and also *Deling and Empress Dowager Ci Xi* in 2010 and set a new trend in the genre. Law received a Medal of Honour from the Hong Kong SAR Government in 2012, the World Outstanding Chinese Award and an honorary doctorate from the Ohio Northern University, USA in 2013.

廖國森

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《辭郎洲》、《李後主》、《英烈劍中劍》、《蝶影紅梨記》等劇，又隨該團前往美加及澳洲等地演出。近年經常參與各大劇團擔演武生。

Liu Kwok-sum

Liu Kwok-sum 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* (military male) for major opera troupes in recent years.

鄭詠梅

工花旦，師承名伶羅家英、李寶瑩及掌板大師姜志良，學習粵劇舞台功架及鑼鼓，亦從劉建榮等學習粵劇唱腔，其後隨多位京劇老師學習北派及身段，是一位文武兼備的粵劇演員。一九八八年自組金玉堂粵劇團，經常在各大會堂演出。除活躍於港、澳粵劇舞台外，亦經常到星、馬演出。二〇〇一年遠赴柏林參加「中國節」演出。

Cheng Wing-mui

Cheng Wing-mui received *huadan* (female lead) training under the two famous Cantonese Opera stars, Law Kar-ying and Lee Po-ying, and the ensemble leader, Keung Chi-heung, which included dramatic postures and percussive points on the Cantonese Opera stage. She received further training in Cantonese operatic singing under Lau Kin-wing, and martial arts and stylized movements under several Peking Opera veterans. She is therefore an all-round actor in the field. She formed the Kam Yuk Tong Cantonese Opera Troupe in 1988, which gives regular performances at various performing venues in Hong Kong, as well as in Macao, Singapore and Malaysia. The Troupe appeared in the China Festival held in Berlin in 2001.

梁煒康

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。

Leung Wai-hong

The son of Leung Hon-wai, Leung Wai-hong 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* (comic) in recent years and is proficient in different variants of the category.

黎耀威

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)，一一年獲香港藝術發展局頒發香港藝術發展獎藝術新秀獎 (戲曲)。

Lai Yiu-wai

Lai Yiu-wai 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* (painted-face), *xusheng* (old male) and *xiaosheng* (young civil male). He received the Outstanding Young Cantonese Traditional Opera Artiste Award for *sheng* (male role) actors in 2010 and the Award for Young Artist (*Xiqu*) of the Hong Kong Arts Development Awards by the Hong Kong Arts Development Council in 2011.

宋洪波

修畢香港演藝學院全日制深造文憑 (粵劇) 課程，師承劉洵、許堅信、張世杰等。曾擔演《群英會》、《呂布與貂蟬》、《甘露寺》等，亦曾參演《乾坤鏡》、《盜御馬》等大型製作，並多次隨學院外訪演出。

Song Hongbo

Song Hongbo holds an Advanced Diploma in Performing Arts (Cantonese Opera) from the Hong Kong Academy for Performing Arts, where his teachers included Liu Xun, Hui Kin-shun, Cheung Sai-kit *et al*. He has appeared in *A Meeting of Heroes*, *Lu Bu and Diao Chan*, *At the Sweet Dew Monastery*, etc. He has also appeared in such major productions as *The Cosmic Mirror* and *Stealing the Imperial Horse*. He was a member of the touring troupe of the Academy.

李沛妍

遺傳父親李奇峰、母親余蕙芬對粵劇的熱情，更與羅家英、汪明荃結誼，得誼父母執手傳藝。曾跟隨鍾麗蓉、薛亞萍及李美花學習唱腔，又隨楊敏學習基本功和武打身段，以及俞美娣學習文場身段。在美國衛斯理大學中文系畢業後，於二〇〇二年全身投入學習粵劇，由〇七年初踏台板飾演《帝女花》五十周年紀念青年版的長平公主，至演出《再世紅梅記》、《紫釵記》、《秋雨菱花姊妹情》、《梟雄虎將美人威》及《德齡與慈禧》，積極實現成為職業演員的志願而努力。除演出外，亦致力於翻譯粵劇劇本，多方面推廣粵劇藝術。

Li Pui-yan

Born into a family of Cantonese Opera heritage (daughter of Li Kei-fung and Yu Wai-fun), Li Pui-yan graduated from Wellesley College, USA, and is dedicated to the preservation and promotion of the art of Cantonese Opera. She had studied singing from Chung Lai-yung, Xue Ya-ping and Li Mei-fa and her dance and body movements were trained by Yang Min and Yu Mei-di. She had also received additional training from her godparents, Law Kar-ying and Liza Wang. She debuted as principal actress in *Floral Princess* (Youth Edition) production in 2007. Other trained repertoires include *Rejuvenation of Lady Plum Blossom*, *Tale of the Purple Hairpin*, *Sisterly Love amidst Turmoil*, *The Villain*, *The General and the Heroic Beauty* and *Deling and Empress Dowager Ci Xi*, etc. Li is also devoted to the English translation of Cantonese Opera librettos.

製作人員 Production Team

擊樂領導：高潤權　　音樂領導：高潤鴻

舞台監督：梁煒康　　燈光佈景：廣興舞台佈景製作公司

道具服裝：金儀粵劇服裝公司

Percussion Ensemble Leader：Ko Yun-kuen　　Ensemble Leader：Ko Yun-hung

Stage Manager：Leung Wai-hong

Lighting and Set：Kwong Hing Stage Scene Production Company

Props and Costume：Kam Yee Costumes Company