



CHINESE OPERA FESTIVAL

19.6-2.8

「嶺南餘韻」  
八大曲之

REVERBERATING NOTES FROM SOUTH CHINA  
HIGHLIGHTS OF THE EIGHT CLASSIC PIECES  
MONK BIANCAI RELEASES THE DEMON

辨才釋妖

5.7.2015

沙田大會堂演奏廳  
Auditorium, Sha Tin Town Hall

6-7.7.2015

高山劇場劇院  
Theatre, Ko Shan Theatre



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



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# 古腔粵劇「嶺南餘韻」八大曲之《辨才釋妖》

*Reverberating Notes from South China Highlights of the Eight Classic Pieces  
Monk Biancai Releases the Demon*

Cantonese Opera recapturing ancient vocal style

**5.7.2015** (星期日 Sun) 7:30pm

沙田大會堂演奏廳  
Auditorium, Sha Tin Town Hall

**6-7.7.2015** (星期一至二 Mon-Tue) 7:30pm

高山劇場劇院  
Theatre, Ko Shan Theatre

演出長約3小時 (中場休息15分鐘)

Programme duration is about 3 hours with a 15-minute intermission

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## 延伸活動 Extension Activities

演出前座談會

Pre-performance Talk

**2.7.2015** (星期四 Thu) 7:30pm

演出後座談會

Post-performance Talk

**9.7.2015** (星期四 Thu) 7:30pm

香港文化中心行政大樓4樓1號會議室

AC1, 4/F, Administration Building, Hong Kong Cultural Centre

講者：李奇峰、梁之潔

Speakers: Danny Li, Leung Chi-kit

粵語主講 In Cantonese



## 獻辭



康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，轉瞬已踏入第六屆。今屆戲曲節帶領觀眾跨越地域、穿梭時空，欣賞優秀傳統與非凡創意，細味各地戲曲不同的魅力。

上海京劇院由尚長榮、陳少雲、史依弘領軍，以鼎盛陣容為戲曲節揭開序幕。粵曲名家梁素琴整理嶺南八大曲之一的《辨才釋妖》，由羅家英、吳仟峰等名伶主演，讓這種幾近失傳的古腔藝術再放異彩。粵劇紅伶尹飛燕演而優則導，聯同阮兆輝、鄧美玲等多位老倌傾力演出新劇《武皇陛下》。北京京劇院根據清宮秘本重新整理宮廷大戲《昭代簫韶》，從舞台配置到表演形式皆追本溯源。香港京崑劇場與山東省京劇院合演名劇《狀元媒》及京崑折子戲，江蘇省蘇州崑劇院及蘇劇團首次在港同台演出崑蘇兩個劇種。

今屆戲曲節有廣為觀眾熟悉的京劇、粵劇、崑劇，更安排福建、湖南、安徽三地的團隊演出一系列極具特色的地方目連戲。此外，戲曲節還舉辦四十多項延伸活動，包括配合目連戲系列的「戲曲與祭祀」論壇，邀請各地學者專家參與，探討戲曲藝術的淵源。

「中國戲曲節」薈萃內地及本港戲曲界的精英，為戲迷帶來連場好戲。期望戲曲節繼續獲各方鼎力支持，讓燦爛的中華文化得以薪火相傳。

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長

李美嫦

## Message

First launched in 2010 and now entering its sixth edition, the Chinese Opera Festival is an intriguing juxtaposition of tradition and innovation and leads the audience to explore the beauty of regional operas through a series of enchanting performances.

This year's Festival opens with a richly diverse programme by the star-studded cast of the Shanghai Peking Opera Troupe including Shang Changrong, Chen Shaoyun and Shi Yihong. Re-arranged by veteran singer Leung So-kam and performed by Cantonese Opera virtuosi Law Kar-ying, Ng Chin-fung and others, *Monk Biancai Releases the Demon* from The Eight Classic Pieces of South China revives the charm of the archaic singing style. Renowned artist Wan Fai-yin will take the title role with Cantonese Opera stars Yuen Siu-fai, Tang Mi-ling and others and make her debut as a director in the new Cantonese Opera, *Her Majesty Wu Zetian*. Based on the imperial copy of *Elegant Sounds of Good Times*, the Peking Opera Theatre of Beijing restores Peking Opera in its pristine form and attends to every detail ranging from stage setting to performing style. The Jingkun Theatre from Hong Kong will join the Shandong Peking Opera Theatre to present *The Number One Scholar as the Matchmaker* and excerpts from Peking Opera and Kunqu Opera while Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage Su Opera for the first time in Hong Kong in conjunction with Kunqu Opera.

Apart from the more popular genres like Peking Opera, Cantonese Opera and Kunqu Opera, the audience will have the opportunity to watch the Mulian Opera Series by three distinctly different troupes from Fujian, Hunan and Anhui regions showcasing their unique artistry. In addition to stage performances, the Festival will be launching over 40 extension activities this year. To complement the Mulian Opera Series, a forum on Chinese Opera and Sacrificial Offering will be held among scholars and experts to examine the origin of Chinese opera.

The strong line-up of the Chinese Opera Festival promises an array of captivating performances. I look forward to your warm support to sustain our efforts in passing on Chinese culture.

My best wishes for a successful festival!



**Ms Michelle LI**  
Director of Leisure and Cultural Services

# 嶺南八大曲之《辨才釋妖》

## Eight Classic Pieces of South China Monk Biancai Releases the Demon

嶺南八大曲為粵曲唱腔寶庫，由戲台班本刪去說白，保留及聯成各節的歌曲而成，先後完成十一本，現存八本，包括《辨才釋妖》、《棄楚歸漢》、《魯智深出家》、《百里奚會妻》、《六郎罪子》、《黛玉葬花》、《附薦何文秀》及《雪中賢》。繼去年戲曲節選演八大曲之《六郎罪子》後，著名粵曲唱腔藝術家梁素琴繼續指導及重新整理八大曲另一曲本《辨才釋妖》，致力保存這項幾近失傳的藝術。八大曲保留昔日十大行當的演繹，其中《辨才釋妖》是「公腳」行當擔綱的戲。劇中人物各有特色：陶篆和辨才和尚（公腳）以蒼勁沉邁的「老喉」演唱；蘇東坡（總生）和陶鳳官（小生）則以高亢清亮的「生喉」演繹；陶夫人（正旦）和柳青娘（花旦），以及四大金剛（二花面）分別以「子喉」及「大喉」演唱，復現古腔韻味。

Hailed as the treasures of Cantonese arias, the South China Eight Classic Pieces are compiled from the scores of Cantonese Opera by omitting the dialogues and joining the singing parts together. A total of eleven pieces have been compiled but only eight are left now, including *Monk Biancai Releases the Demon*, *Han Xin Defects to Han from Chu*, *Lu Zhishen Takes His Tonsure*, *Baili Xi Reunited with His Wife*, *Lulang Reprimands His Son*, *Daiyu Buries Fallen Flowers*, *Ho Man Sau's Escape from Banishment* and *The Worthy One in the Snow*. Following the presentation of *Lulang Reprimands His Son* last Festival, renowned Cantonese aria singer Leung So-kam continues to direct and re-arrange another classic piece *Monk Biancai Releases the Demon* this year in an effort to preserve this invaluable art from falling into oblivion. The Eight Classic Pieces maintain the interpretation of the ten role types in Cantonese Opera. *Monk Biancai Releases the Demon* is a piece written for the *gongjiao* (bearded old male) role. Each of the characters in the piece sings in his/her unique style. Tao Zhuan and Monk Biancai sing in a vigorous and profound *laosheng* (old male) vocal style while Su Dongpo (*zongsheng*, bearded male) and Tao Fengguan (*xiaosheng*, young civil male) sing in a clear and resounding *sheng* (male) style whereas Madam Tao (*zhengdan*, virtuous female), Liu Qingniang (*huadan*, young female) and the Four Heavenly Guardians (*hualian*, painted face) sing in *zihou* (falsetto voice) and *dahou* (heroic voice) respectively to recapture the flavor of the ancient vocal styles.

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藝術總監：梁素琴

Artistic Director : **Leung So-kam**

製作統籌：李奇峰

Producer : **Danny Li**

節目策劃：譚榮邦、吳鳳平、李奇峰

Programme Curators : **Tam Wing-pong, Ng Fung-ping, Danny Li**



## 藝術總監的話 Artistic Director's Message

古腔八大名曲在塵封四十多年後終於在去年的「中國戲曲節2014」中重新被發掘出來，想不到在今年的「中國戲曲節2015」中能繼續把這種傳統藝術更加復原、推廣和傳承。先父梁以忠在四十九年前也是抱著保留幾近失傳的古腔藝術之心才毅然答允為商業電台錄製八大曲，可喜的是也成就了今天從八大曲中將古老的粵劇班本返本歸元的嘗試；《辨才釋妖》就是第一個試點。

這是一項群策群力的大工程，雖然有先父的聲帶作藍本，但唱曲畢竟與戲台演出不同，必須把道白還原，重新整理劇情使之緊湊，尚要兼顧舞台調度，適當地刪減曲文及音樂但又要不脫原曲唱腔的特色，這項責任巨大的工作幸有羅家英先生及李奇峰先生分擔，才得以成就，本人甚感欣慰。

正如先父所說八大曲最初屬於舞台劇本，這八個劇本至今仍在粵劇舞台以古腔形式演出的只有大家熟悉的《六郎罪子》、《黛玉葬花》和《棄楚歸漢》中的一節〈月下追賢〉。選擇排演《辨才釋妖》的主要原因是劇情緊湊、行當分明、每一位演員都有他／她獨特的唱腔和造型，對觀眾有新鮮感，同時也可感受一下傳統粵劇。觀眾是觀賞「行當」而不是只集中於「生」、「旦」表演。再者《辨才釋妖》既有生（陶鳳官）旦（柳青娘）對手，即「衙齋夜讀·柳精媚生」一場；亦有總生（蘇東坡）及公腳（辨才）的對手戲，即「龍井訪僧·西湖說法」一場；「雷火燒魔」和「辨才釋妖」更是大鑼大鼓、排場兼備，把全劇推上高峯。如此紮實的劇本那能輕輕錯過呢？借此本人再次多謝香港大學教育學院啟動「嶺南餘韻：八大曲研究及傳承計劃」、政府康樂及文化事務署、香港八和會館及何佐芝先生的鼎力支持，使嶺南古腔藝術得以薪火相傳，推展下去。

梁素琴

After lying around dust-laden for over forty years, the Eight Classic Pieces were finally rediscovered in last year's Chinese Opera Festival. To my unexpected delight, the effort to restore, promote and pass down this traditional art is continued in this year's festival. Forty-nine years ago, my late father Leung Yee-chung was also keen on salvaging this ancient art from extinction in agreeing to collate the vocal tracks of the eight pieces for Commercial Radio. Gladly for us, his effort has paved way to restage ancient Cantonese Opera scripts from the Eight Classic Pieces. *Monk Biancai Releases the Demon* is the first attempt.

This is a massive teamwork project. Despite we have my father's vocal tracks as reference, but stage production is somehow different from sung songs. Dialogues must be restored; plot must be rearranged to make it compact. In addition there is also the demand on stage direction. The libretto and music must be suitably trimmed to preserve the original flavour too. I am glad to have Mr Law Kar-ying and Mr Danny Li to share this enormous responsibility with me. Its completion fills me with great joy.

As my father said, the eight pieces were originally stage plays. Among the eight, only *Lulang Reprimands His Son*, *Daiyu Buries Fallen Flowers* and the excerpt *Xiao He Chases after Han Xin* from *Han Xin Defects to Han* from *Chu* are still performed on stage in the ancient style today. The reasons for me to pick *Monk Biancai Releases the Demon* are mainly twofold; the plot is compact while each performer has his/her own unique image and vocal style, not only focusing on the *sheng* and *dan* (female) roles. The audience can enjoy a traditional Cantonese Opera with new feeling. Moreover, this play not only offers *sheng* (Tao Fengguan) playing against *dan* (Liu Qingniang) as in the scene *Reading in the Study at Night*; *zongsheng* (Su Dongpo) playing against *gongjiao* (Biancai) as in the scene *Visit to Monk Biancai at the Temple*, there is also exciting action and stunts in the climatic scenes *Casting Magic* and *Releasing the Demon*. How can one miss such a solid and exciting script? I would like to take this opportunity to express my gratitude again to the Faculty of Education, University of Hong Kong for the project on the research and development of the Eight Classic Pieces; the Leisure and Cultural Services Department, the Chinese Artists Association of Hong Kong and Mr Geroge Ho for their support in helping this ancient art to perpetuate and pass down in generations.

Leung So-kam

## 製作統籌的話

### Producer's Message

要保存幾近失傳的藝術，從來都不是一件容易的事。在去年的「中國戲曲節」，我們首次製作「嶺南餘韻·八大曲選段」，包括選唱《辨才釋妖》、《百里奚會妻》和《黛玉葬花》，選演《棄楚歸漢》兩折，以及演出全本《六郎罪子》，得到觀眾廣泛的認同。今年再接再厲，為「嶺南餘韻」系列排演另一個全劇 — 《辨才釋妖》。

一直以來，觀眾對《六郎罪子》和《棄楚歸漢之月下追賢》較為熟悉，而《辨才釋妖》卻鮮有搬演。雖然，我們也找到此劇的戲台班本資料，但當時的粵劇演出仍是只有「提綱」的年代，故此增添了排演的難度。

在唱唸方面，很高興藝術總監梁素琴女士繼續根據乃父的錄音聲帶指導演員；而在戲演方面，再次得到羅家英先生的鼎力相助，以他對傳統粵劇調度的深厚認知、豐富的舞台經驗，為各場戲重置表演框架，並擔演劇中的「公腳」主人翁 — 辨才和尚，擅唱的吳仟峰先生飾演「總生」蘇東坡，兩位名伶在〈東坡訪友〉一場的對手戲是此劇的最大亮點，充份展現傳統老戲中男角以「老喉」和「生喉」的唱功，而家學淵源的梁之潔女士則繼去年清唱〈衙齋夜讀〉後粉墨登場演繹「小生」陶鳳官。女角中以「花旦」應工的柳青娘文武並重，將由鄭詠梅、李沛妍分飾，還有「正旦」的陶夫人，和另一「公腳」的陶篆，再配以宋洪波為首的四大金剛，當中亦有以「二花面」應工的人物，各具特色的行當亦突破了當下粵劇的「六柱制」格局。

我衷心感謝各界對延續「嶺南餘韻」系列演出的支持，令「嶺南八大曲」由清唱曲本得以重塑為有「唱、唸、做、打」的戲台劇本，在氍毹上再展光芒。

**李奇峰**

To preserve an art which is almost lost is never an easy thing. In last year's Chinese Opera Festival, we presented for the first time Reverberating Notes from South China Highlights of the Eight Classic Pieces and produced two programmes. Other than singing of excerpts from *Monk Biancai Releases the Demon*, *Baili Xi Reunited with His Wife* and *Daiyu Buries Fallen Flowers*, we also staged two excerpts from *Han Xin Defects to Han from Chu*; plus the full-length opera *Lulang Reprimands His Son*. The audience's wide recognition has been a great encouragement to us. This year, we continue with this effort to present another full-length work from the series, *Monk Biancai Releases the Demon*.

Among the eight pieces, *Lulang Reprimands His Son* and *Xiao He Chases after Han Xin from Han Xin Defects to Han from Chu* are the more familiar pieces to the audience. However, *Monk Biancai Releases the Demon* has rarely been performed. Despite we have found information on its past stage performance, they are just outlines as Cantonese Opera performance in the olden days used to rely on that only. And hence it makes our work more difficult.

For the singing aspect, our artistic director Ms Leung So-kam continues to take her father's vocal track as a reference. As for acting, once again we are indebted to Mr Law Kar-ying for his great help. With in-depth knowledge and rich stage experience in traditional Cantonese Opera, he resets the performance framework for the major scenes and takes up the *gongjiao* role of playing Monk Biancai in the opera too. Expert in singing, Mr Ng Chin-fung will take up the *zongsheng* role and play Su Dongpo. The scene *Su Dongpo's Visit* where the two renowned actors play against one another will be the highlight of the whole play which fully displays the vocal styles for both *laosheng* and *sheng*. Ms Leung Chi-kit, who performed *Reading in the Study at Night* last year, will take up the *xiaosheng* role this year to play Tao Fengguan while the *huadan* role of playing Liu Qingniang, which demands both civil and military skills, will be taken up by Cheng Wing-mui and Li Pui-yan. Together with the *zhengdan* role of Madam Tao, another *gongjiao* role of Tao Zhuan and the *hualian* roles of the four Heavenly Guardians led by Song Hongbo, the unique role type in this opera is considered a breakthrough in the system of 'six major role types' in contemporary Cantonese Opera.

I am deeply grateful to all those who have tendered support to the Reverberating Notes from South China project to enable the Eight Classic Pieces of South China to be restored from pure songs to scripts with speech, song, dance, combat and shine again on stage.

**Danny Li**



## 分場本事

宋代錢塘縣令陶篆之子陶鳳官早前皆父至西湖遊玩，以柳樹作題為詩，觸動柳樹精柳青娘，見鳳官題詩而心動，對鳳官戀戀不捨，遂跟隨鳳官返家，故事由此而展開。

### 第一場 衙齋夜讀·柳精媚生

錢塘縣衙府內，陶鳳官為完成父母望子成龍心願，在書齋挑燈夜讀，不覺二更鼓響，突感寒風驟起，自覺影隻形單，心傷神創，遂無心讀書，一剎時兩眼昏花，竟睡倒在書案旁。此時柳精（柳青娘）乘虛而入，幻化人形，在月明星稀的夜晚魅惑鳳官，從此柳精便長據鳳官房中，書生遂一病不起。

### 第二場 鳳官得病·東坡訪友

陶篆夫婦見兒子染病後屢醫妄效，遂疑為妖邪作祟，正在不知如何是好之際，適逢好友蘇東坡到訪，東坡二話不說，立馬趕往西湖龍井寺請高僧辨才下山相救。

### 第三場 龍井訪僧·西湖說法

辨才和尚，俗身姓徐，字無象。住持杭州上下二天竺，乃得道高僧。御賜紫衣及「辨才」之號，座下弟子逾萬人，當代名士如趙閱道、蘇子瞻（蘇東坡）、秦少遊皆與酬唱。辨才後居龍井聖壽院，東坡久聞辨才大名，日夜兼程趕往龍井寺。辨才在定中亦預見有貴客來訪，便隨東坡赴錢塘除妖。

- 中場休息十五分鐘 -

### 第四場 登壇施法·雷火燒魔

辨才和尚來至陶家後園，登壇施法，宣來風、調、雨、順四大金剛，布下天羅地網。柳精不服，與四大金剛惡戰連場，終被辨才制服。

### 第五場 辨才釋妖·喜慶團圓

柳精向辨才哀告修來人身不易，望辨才從輕發落，將她超度。辨才本有大慈大悲心，如是立即向柳精宣講佛法，遍灑淨水將其超度。柳精虔心領受後化作一縷青煙隨風而散。柳精去後，鳳官亦不藥而癒，陶氏夫婦化悲為喜，闔家向辨才和東坡拜謝，喜慶團圓。

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#### 主演

辨才和尚：羅家英  
蘇東坡：吳仟峰  
陶鳳官：梁之潔  
柳青娘：鄭詠梅（後）、李沛妍（前）  
陶夫人：盧麗斯  
陶篆：黃學超  
四大金剛：宋洪波、劍麟、劍英、梁淑明

#### 製作人員

擊樂領導：高潤權  
音樂領導：高潤鴻  
經理：黃肇生  
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  
字幕翻譯：陳鈞潤  
統籌：粵劇戲台

## Synopsis by Scenes

The story takes place in Song Dynasty. Tao Fengguan took a pleasure trip to the West Lake earlier with his father Tao Zhuan, the Mayor of Qiantang, and wrote a poem about willow trees. Deeply touched by the poem, the demon of the willow tree Liu Qingniang falls in love with Fengguan and follows him home. And hence the story begins.

### Scene One *Reading in the Study at Night*

To fulfil his parent's wish for him to gain honour, Tao Fengguan is studying hard in the study at night. The second watch has just been announced. A sudden wind rises. Fengguan feels lonely and bored and can no longer concentrate on his books. Feeling drowsy, he falls asleep on the desk. At this point, the demon of the willow tree Liu Qingniang takes the chance and enters. Transformed into human shape, Liu seduces Fengguan under the bright moon and starry sky. Since then the demon takes hold of the room and Fengguan falls seriously ill.

### Scene Two *Su Dongpo's Visit*

All medicine fail as Fengguan remains seriously ill. His parents begin to suspect demons at play. While they are at their wit's end, their good friend Su Dongpo comes to visit. After learning the story, Su immediately takes off to go seek help from the enlightened monk at the temple in West Lake.

### Scene Three *Visit to Monk Biancai at the Temple*

Monk Biancai, originally named Xu Wuxiang, is the abbot at the Hangzhou temple. He is an enlightened monk who has been bestowed with the purple robe and the name 'Biancai' by the emperor and has thousands of followers. Literati like Zhao Yuedao, Su Dongpo, Qin Shaoyou have all written poems to respond him. Biancai later moves to the Longjing temple in West Lake. Su Dongpo has heard of his reputed name for a long time, so he travels day and night to go to meet him. Meanwhile Biancai also envisions Su's visit in his meditation. Hence he follows Su to go back to Qiantang to help exterminate the demon.

– Intermission of 15 minutes –

### Scene Four *Casting Magic to Burn the Demon*

Arriving at the Tao residence, Biancai sets up an altar in the back garden for casting magic. He calls upon the four Heavenly Guardians to lay down an invisible net preventing all escape. The willow demon refuses to yield and engages in a fierce fight with the four Heavenly Guardians. Finally she is succumbed by Biancai.

### Scene Five *Releasing the Demon and a Happy Reunion*

Liu explains that it has taken her years of practice to transform into human shape and begs Biancai to spare her and save her from misery. Compassionate and merciful, Biancai imparts the Buddhist way to her and sprinkles pure water to cleanse her sin. Repented and purified, the demon turns into a wisp of smoke and dissipates in the wind. After she is gone, Fengguan gets well immediately. The Tao couple is elated and thanks the monk and Su deeply. The family reunites happily.

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#### Cast

Monk Biancai : **Law Kar-ying**  
Su Dongpo : **Ng Chin-fung**  
Tao Fengguan : **Leung Chi-kit**  
Liu Qingniang : **Cheng Wing-mui** (later) and  
**Li Pui-yan** (first)  
Madam Tao : **Lo Lai-see**  
Tao Zhuan : **Wong Hok-chiu**  
Heavenly Guardians : **Song Hongbo, Kim Lun**  
**Kim Ying, Leung Shuk-ming**

#### Production Team

Percussion Ensemble Leader : **Ko Yun-kuen**  
Ensemble Leader : **Ko Yun-hung**  
Production Manager : **Wong Siu-sang**  
Stage Manager : **Leung Wai-hong**  
Lighting and Set : **Kwong Hing Stage Scene**  
**Production Company**  
Props and Costume : **Kam Yee Costumes Company**  
Surtitles Translation : **Rupert Chan**  
Coordinator : **Art of Cantonese Opera**  
**Association**



### 梁素琴 Leung So-kam

藝術總監 Artistic Director

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）為三十年代的子喉唱家。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。

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 *zihou* (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.



### 李奇峰 Danny Li

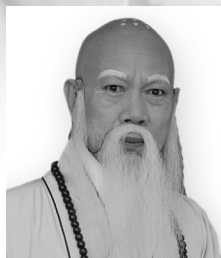
製作統籌 Producer

資深粵劇演員，工生角，啟蒙老師為馮俠魂及楚岫雲。出生粵劇世家，父親李鑑潮是興中華劇團的編劇，母親呂少紅曾為小武演員。曾與薛覺先、馬師曾及白玉堂等名伶同台演出。除參加大龍鳳、頌新聲、慶紅佳等劇團演出外，又參與仙鳳鳴及雛鳳鳴劇團的幕後工作。一九八四年帶領勵群粵劇團遠赴歐洲演出，創立香港粵劇團於歐洲公演的先河。二〇〇七年從美國回港定居，創立粵劇戲台，致力扶掖後進，以推陳出新、推廣及承傳為宗旨。

Danny Li is a veteran actor in Cantonese Opera specialised in *sheng* (male) roles. He began his training under Fung Hap-wan and Chor Chuk-wan, but he comes from a family of Cantonese Opera professionals himself, his father being a librettist with the New China Cantonese Opera Troupe and his mother, an actress performing *xiaowu* (young military) roles. He has shared the stage with some of the legends in Cantonese Opera, such as Sit Kok-sin, Ma Sze-tsang and Pak Yuk-tong. He was a stage actor with the Tai Lung Fung Opera Troupe, Chung Sun Sing Cantonese Opera Troupe and Hing Hung Kai Opera Troupe, and was on the production team of the Sin Fung Ming Opera Troupe and Chor Fung Ming Cantonese Opera Troupe. In 1984, Li led the Lai Kun Opera Troupe on tour to Europe, which was a groundbreaking event for Cantonese Opera in Hong Kong. In 2007, he returned from the US to make his base in Hong Kong again, and formed the Art of Cantonese Opera Association with the vision of training new blood, reviving the old repertory for the modern stage, promoting the art form and maintaining its continuum for the future generations.



## 主要演員 Performers



### 羅家英 Law Kar-ying

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》、《狄青與雙陽公主》、《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 began receiving formal training in basic stylised 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*, *General Di Qing and Princess Shuang Yang*, *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.



### 吳仟峰 Ng Chin-fung

十一歲拜陳非儂為師，為粵劇著名小武顧天吾的弟子。好學不倦，得陳非儂推薦予陳鐵英，又拜北派劉洵為師。十八歲任正印文武生，及後自組日月星、仟鳳、金鳳凰等劇團。其做功精湛細膩，表演認真，擅演性格突出之人物，唱功備受讚賞。

Ng Chin-fung became a disciple of Master Chan Fai-nong at the age of eleven and he was also trained by Koo Tin-ng, a famous actor of *xiaowu* (young military) roles in Cantonese Opera. His quest to improve himself in the art form led to seeking coaching from Chan Tit-ying at the recommendation of Master Chan Fai-nong, and Liu Xun to learn martial art of the Northern School. He became a principal male lead in the field when he was eighteen. Later, he formed his own Cantonese Opera troupes, including Sun Moon Star, Chin Fung and Golden Phoenix. Ng is noted for his virtuosity and sensitivity in portraying his personae, through earnest and in-depth study of roles. He is therefore highly praised for creating memorable characters. His singing is also widely acclaimed.



### 梁之潔 Leung Chi-kit

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《荆釵記》。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 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 *pinghou* (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*.



### 鄭詠梅 Cheng Wing-mui

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 received *huadan* (young female) training under the two famous Cantonese Opera stars, Law Kar-ying and Lee Po-ying, and the ensemble leader, Keung Chi-leung, 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 stylised 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.



### 李沛妍 Li Pui-yan

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。

Born into a family of Cantonese Opera heritage (daughter of Danny Li 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 *Princess Chang Ping* (Youth Edition) production in 2007. Other trained repertoires include *The Reincarnation of Plum Blossom*, *The Legend 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.





### 宋洪波 Song Hongbo

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 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, etc. 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.



### 盧麗斯 Lo Lai-see

工花旦，香港八和粵劇學院第二屆畢業生，師承任大勳、陳敏。畢業後，加入雛鳳鳴劇團演出，亦經常參與各大小劇團演出。曾擔演《雙仙拜月亭》、《六月雪》、《征袍還金粉》、《雙珠鳳》等劇目。現為香港八和會館—油麻地戲院場地伙伴計劃「粵劇新秀演出系列」成員之一。

Specialised in *huadan* (young female) roles, Lo Lai-see is among the second batch of graduates from the Cantonese Opera Academy of Hong Kong under the tutelage of Yam Dai-fun and Chan Man. After graduation, she joined Chor Fung Ming Cantonese Opera Troupe and took part in performances by other troupes as well. She has appeared in repertoires like *Blessings of the Moon*, *The Injustice Done to Dou'e*, *The Return of the Expeditionary Robe* and *The Recovery of the Golden Hairpin*. She is currently a member of the Cantonese Opera Young Talent Showcase organised by The Chinese Artists Association of Hong Kong under Yau Ma Tei Theatre Venue Partnership Scheme.



### 黃學超 Wong Hok-chiu

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 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, Sun Kwan Ying and Ming Chee Sing.



謝謝蒞臨欣賞「中國戲曲節2015：『嶺南餘韻』八大曲之《辨才釋妖》」。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至2721 2019。

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6 / 7 (一 Mon) 7:30pm

7 / 7 (二 Tue) 7:30pm

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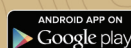
其他劇種 Others ( 請註明 Please specify ) : \_\_\_\_\_

節目 Programme	日期 Date	時間 Time	地點 Venue
<b>開幕節目 Opening Programme</b>			
上海京劇院 Shanghai Peking Opera Troupe	19-21/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
目連戲系列之一： 福建泉州市吳天乙打城戲傳承中心 Mulian Opera Series 1: Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian	23-25/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之二： 湖南省祁劇保護傳承中心 Mulian Opera Series 2: Centre for the Preservation of Qi Opera of Hunan	27-29/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之三： 安徽祁門目連戲班 Mulian Opera Series 3: Qimen Mulian Opera Troupe of Anhui	2-3/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
古腔粵劇 「嶺南餘韻」八大曲之《辨才釋妖》 Cantonese Opera recapturing ancient vocal style Reverberating Notes from South China	5/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
Highlights of the Eight Classic Pieces Monk Biancai Releases the Demon	6-7/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
北京京劇院 Peking Opera Theatre of Beijing	17-18/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
新編粵劇《武皇陛下》 A New Cantonese Opera <i>Her Majesty Wu Zetian</i>	21-23/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場與山東省京劇院 Jingkun Theatre and Shandong Peking Opera Theatre	29-30/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
江蘇省蘇州崑劇院及蘇劇團 Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe	1-2/8 2/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

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