

古腔粵劇

嶺南餘韻

# 辨才釋妖

八大曲之

Reverberating Notes from South China Highlights of the Eight Classic Pieces  
Monk Biancai Releases the Demon  
Cantonese Opera recapturing ancient vocal style



CHINESE OPERA FESTIVAL  
19.6-2.8

羅家英  
Law Kar-ying

吳仟峰  
Ng Chin-fung

梁之潔  
Leung Chi-kit

鄭詠梅  
Cheng Wing-mui

宋洪波  
Song Hongbo

李沛妍  
Li Pui-yan

5.7.2015 (星期日 Sun)

6-7.7.2015 (星期一至二 Mon-Tue)

沙田大會堂演奏廳

高山劇場劇院

Auditorium, Sha Tin Town Hall

Theatre, Ko Shan Theatre

\$360, 280, 200, 120 | 7:30pm



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

[www.cof.gov.hk](http://www.cof.gov.hk)

## 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 male) sing in a clear and resounding *sheng* (male) style whereas Madam Tao (*zhengdan*, virtuous female), Liu Qingniang (*huadan*, young female) and the Four Guardian Spirits (*hualian*, painted face) sing in *zihou* (falsetto voice) and *dahou* (heroic voice) respectively to recapture the flavor of the ancient vocal styles.

### 故事大綱 Synopsis

宋朝，錢塘縣令陶篆，其獨子陶鳳官，俊俏風流，一晚在書房夜讀，睏極入睡，被園中柳樹妖精幻化人形迷惑，性命危殆，陶篆摯友蘇東坡適值到訪，得悉此事，頓起憐念，往龍井寺求高僧辨才和尚解救陶鳳官。辨才尋得陶家後園有樹精作祟，捕捉樹精，曉以佛戒，六慾七情乃過眼雲煙，應鎖心猿，柳樹精遵高僧訓戒，迎風而散。

The story takes place during the Song Dynasty. Tao Fengguan, the only son of the Mayor of Qiantang, is handsome and debonair. One night, he is studying in his studio and falls asleep. The demon of the willow tree in his garden seizes the opportunity, morphs into human form, and seduces him. With his life force drained, Fengguan is on the brink of death. It so happens that Su Dongpo, a good friend of his father, has come by to visit. Su takes pity on the young man's plight and goes to seek the help of the sage monk Biancai at Longjing Temple. The latter visits the Tao Residence and soon learns that it is the tree demon at the back garden that is making the mischief. The monk captures the demon, teaches it the Buddhist doctrines about the transience of all life and all sensual desires of the mortal world, and advises it to restrain from further wrong doings. The demon accepts his admonishing and dissipates in the wind.

羅家英	飾	辨才和尚	Law Kar-ying	as	Monk Biancai
吳仟峰	飾	蘇東坡	Ng Chin-fung	as	Su Dongpo
梁之潔	飾	陶鳳官	Leung Chi-kit	as	Tao Fengguan
鄭詠梅(後)	分飾	柳青娘	Cheng Wing-mui (later)	as	Liu Qingniang
李沛妍(前)			Li Pui-yan (first)		
宋洪波	飾	金剛	Song Hongbo	as	Guardian Spirit
盧麗斯	飾	陶夫人	Lo Lai-see	as	Madam Tao
黃學超	飾	陶篆	Wong Hok-chiu	as	Tao Zhuan

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

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3小時（包括中場休息15分鐘）Running Time: Approx. 3 hours with a 15-minute intermission

## 藝術總監 Artistic Director 梁素琴 Leung So-kam

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)為三十年代之子喉唱家。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 the *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.

## 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》、《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 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.



### 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 11 and he was also trained by Koo Tin-ng, a famous actor of *xiaowu* (supporting military male) 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《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 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* (female lead) 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 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.

## 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，由〇七年初登台板飾演《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 *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.

## 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 *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.



## 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* (female lead) role, 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 organized 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, New Kwan Ying and Ming Chee Sing.



### 製作人員 Production Team

擊樂領導 Percussion Ensemble Leader：高潤權 Ko Yun-kuen

音樂領導 Ensemble Leader：高潤鴻 Ko Yun-hung

經理 Production Manager：黃肇生 Wong Siu-sang

舞台監督 Stage Manager：梁煒康 Leung Wai-hong

燈光佈景 Lighting and Set：廣興舞台佈景製作公司 Kwong Hing Stage Scene Production Company

道具服裝 Props and Costume：金儀粵劇服裝公司 Kam Yee Costumes Company

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四樓一號會議室  
AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者：李奇峰、梁之潔  
Speakers: Danny Li, Leung Chi-kit

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