

## 香港八和會館

香港八和會館成立於清朝光緒年間，是廣東粵劇從業員的專業組織，至今已有一百三十多年歷史。1953年，香港八和會館註冊成立，以弘揚傳統粵劇藝術為宗旨，不單積極向公眾推廣粵劇，也關注粵劇演員及從業員的專業發展和承傳工作。香港八和會館致力服務同業，亦十分重視培育新人，1980年成立「香港八和會館粵劇學校」；1996年，學校註冊為「八和粵劇學院」及成為慈善團體。香港八和會館也積極參與社會公益服務，並於2009年成為慈善團體。現為康文署油麻地戲院場地伙伴。

### The Chinese Artists Association of Hong Kong

Ba Wo Wui Gun (The Union of Cantonese opera practitioners) was founded in the Qing Dynasty during the reign of the Emperor Guangxu. With a history of 130 years, it has always been a professional organisation for Cantonese opera performers in Guangdong Province. In 1953, the Union's Hong Kong branch registered itself officially as The Chinese Artists Association of Hong Kong. Not only has the Association aimed at promoting the arts of traditional Cantonese Opera, it has also been concerned about the professional development of the opera practitioners. In 1980, the School of Cantonese Opera of the Association was founded to nurture young talents. In 1996, the School renamed as The Cantonese Opera Academy of Hong Kong Limited and became a charitable organization. Registered as a charitable organisation in 2009, the Association has also actively participated in charitable events in the community and organises charity performance, and is the Venue Partner of Yau Ma Tei Theatre.

### 製作人員 Production Team

香港八和會館回歸演出統籌小組  
Celebration Event Coordination Team of The Chinese Artists Association of Hong Kong

羅家英、阮兆輝、李龍、新劍郎、龍貫天、李奇峰  
Law Ka-ying, Yuen Siu-fai, Lee Lung, Sun Kim-long, Loong Koon-tin, Li Chi-kei

### 製作經理 Production Manager

黃肇生、林克輝、林群翎  
Wong Siu-sang, Lam Hak-fai, Lam Kwan-ling

### 舞台指導 Stage Manager

孟錦全、蘇志昌、鄭瑞華  
Mang Kam-chuen, So Chi-cheong, Cheng Shui-wah

### 音樂領導 / 《香花山大賀壽》牌子唱腔指導

Ensemble Leader / Vocal Coach of Páiji in *Grand Birthday Celebration at Mount Heung Fa*

高潤鴻

Ko Yun-hung

### 擊樂領導 Percussion Leader

高潤權

Ko Yun-kuen

### 武術指導 Martial Arts

韓燕明

Hon Yin-ming

### 編舞 Choreographer

楊志毅

Yeung Chi-kuk

### 佈景及燈光 Set and Lighting

廣興舞台佈景製作公司

Kwong Hing Stage Scene Production Company

### 服裝道具 Costume and Props

金儀戲劇服裝有限公司

Kam Yi Costumes Company

### 總務 General Affairs

陳健一、陳芳芳

Chan Kin-yat, Chan Fong-fong

### 攝影 Photography

周嘉儀、王梓靜

Annie Chow, Martin Wong



### 藝人談 Artists on Their Art:

#### 例戲的意義

#### The Significance of Set Piece

26.6.2017 (星期一 Mon) 7:30pm

香港文化中心行政大樓4樓2號會議室  
AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speaker:

羅家英、李龍 Law Ka-ying, Lee Lung

#### 從例戲看粵劇發展

#### Exploring the Development of Cantonese Opera through Set Piece

6.7.2017 (星期四 Thu) 7:30pm

香港文化中心行政大樓4樓2號會議室  
AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speaker:

羅家英、龍貫天 Law Ka-ying, Loong Koon-tin

#### 粵語主講 In Cantonese

免費入場，座位有限，先到先得，額滿即止。  
Free admission. Limited seats available on a first-come-first-served basis.

### 香港文化中心 Hong Kong Cultural Centre

九龍尖沙咀梳士巴利道10號  
10 Salisbury Road, Tsim Sha Tsui, Kowloon  
查詢 Enquiry: 2734 2009

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[f Cultural Presentations Section 文化節目組](#)

主辦機構有權更改節目及更換表演者。本節目內容不反映康樂及文化事務署的意見。  
The presenter reserves the right to change the programme and substitute artists. The programme does not represent the views of the Leisure and Cultural Services Department.



Celebrating the Reunification with Cantonese Opera Classics  
Enlightenment of the Goddess of Mercy  
Grand Birthday Celebration at Mount Heung Fa  
by The Chinese Artists Association of Hong Kong



## 香港八和會館 經典粵劇慶回歸

# 觀音得道 香花山大賀壽



30.6.2017  
(星期五 Fri) 7:30pm

1.7.2017  
(星期六 Sat) 2:30pm

2.7.2017  
(星期日 Sun) 7:30pm

香港文化中心大劇院  
Grand Theatre,  
Hong Kong Cultural Centre  
\$450, 350, 250, 150

部分曲目以官話(中州韻)演出，唱詞、唸白均有中文及英文字幕。  
Performed partly in *Guanhua* (Zhongzhou dialect).  
Lyrics and dialogue with Chinese and English surtitles

觀眾請準時入座，遲到者須待適當時候方可進場。  
Audience is strongly advised to arrive punctually. Latecomers will only be admitted at a suitable break.



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



### 《觀音得道》*Enlightenment of the Goddess of Mercy*

以民間流行的觀音傳說為基礎，搬演妙莊王之女的故事。觀音傳說最先完備於元人管道升的《觀音大士傳》，觀音為西土妙莊王的幼女，後於香山修道。妙莊王之女傳說極為盛行，世人皆信妙莊王之女妙善為觀音的前身。粵劇《觀音得道》伊始於妙莊王壽辰，眾卿家賀壽，惟妙莊王因三女妙善尚未成親而滿懷心事。妙善公主一心向佛，不管塵世事。大將韋馱軍功受賞，妙莊王許配妙善予他，惟妙善修書告別。妙善在神仙的相助下，通過了鐵柱成針、竹籃擔水的考驗，終得老尼收留學道。妙莊王大怒，下令燒寺院。與此同時，達摩下凡，化身書生考驗妙善。妙善修成正果，得道為觀世音，妙莊王等見此，相繼棄繁華入道，太監宮女回朝登位。

Based on popular folk legend, it depicts the story of King Miu-zong’s daughter, Miu-sin. It was first recorded in “The Legend of Bodhisattva Guanyin” written by Koon Do-sing in Yuan dynasty. Guanyin was originally the youngest daughter of King Miu-zong in the western land, who later practiced the Buddhist way at Mount Heung Fa. The legend of Princess Miu-sin as the former identity of Guanyin is widely popular. Cantonese Opera *Enlightenment of the Goddess of Mercy* opens with the scene of King Miu-zong’s birthday where officials gathered to celebrate but King Miu-zong was preoccupied with thoughts about his still unmarried youngest daughter Miu-sin. Princess Miu-sin renounced mundane matters and practiced the Buddhist way devoutly. King Miu-zong wanted to offer her hand in marriage to General Wai To for his meritorious achievement but Miu-sin wrote a letter and took off. With the help of immortals, Miu-sin passed the trials of turning iron pillar into needle and carrying water with bamboo basket, and was eventually accepted by the old nun as disciple. King Miu-zong was enraged and ordered to burn down the temple. Meanwhile, Bodhidharma descended upon earth to disguise as a scholar to test Miu-sin. Miu-sin was thereby enlightened and transformed into Guanyin. Seeing this, King Miu-zong and others forsook riches and fortune to practice the Buddhist way one after another. The eunuchs and court maids who returned to the imperial court to claim the throne.

### 例戲 *Set Piece*

按粵劇傳統，在特定的節慶、場合、戲班例必要搬演特定的劇目，作為正式演出前的「開場戲」，這些特定的劇目，就是例戲。傳統例戲大多與祭祀、酬神有關，有既定的演出程式，常見的例戲如：《八仙賀壽》、《六國大封相》、《香花山大賀壽》、《加官》、《天姬送子》等。戲行傳統以搬演「例戲」《香花山大賀壽》來慶賀神誕，如：華光誕、譚公誕、田竇二師誕、張五先師誕等。

According to Cantonese Opera tradition, fixed repertoires must be performed by troupes on special celebratory festivals and occasions as prelude for the formal performance. These special repertoires are set pieces. Traditional set pieces are mostly related to celebrations of religious occasions and major festivals with prescribed performance routines. Popular set pieces include *Birthday Celebration by Eight Immortals*, *Prime Minister of Six States*, *Grand Birthday Celebration at Mount Heung Fa*, *Blessing by the God of Fortune* and *A Fairy Returns Her Son to the Mortal Father* among others. *Grand Birthday Celebration at Mount Heung Fa* is usually performed to celebrate birthday of deities such as Wah Kwong, the patron deity of Cantonese Opera, Tam Kung, Master Tin and Dou as well as Master Cheung Ng.

### 《香花山大賀壽》*Grand Birthday Celebration at Mount Heung Fa*

《香花山大賀壽》描述眾仙向觀音賀壽，場面華麗熱鬧，故事角色全為神仙道佛人物，按出場序為：八仙、仙女、孫悟空、四海龍王、三聖母、觀音、大頭佛、降龍、伏虎、韋馱、曹寶、桃心，當中有不少古老表演程式，例如：「仙女字舞」、「降龍架」、「伏虎架」、「韋馱架」等，更有一些神仙幻化的特別情節，如：「觀音十八變」、「爆桃」、「灑金錢」等。曹寶「灑金錢」一節，曹寶大灑象徵吉祥的仿古錢幣，吉慶氣氛洋溢全場。香港八和會館於每年農曆九月廿八日的華光先師寶誕，必定全行同心演出《香花山大賀壽》。保留粵劇獨有的傳統及儀式是搶救及保護粵劇傳統技藝的重要工作。據學者林萬儀小姐的考証，迄今所見最早有關演出《香花山大賀壽》的文字記錄是1900年（光緒二十六年）4月23日《香港華字日報》的戲班廣告。當日是庚子年三月廿四田、竇二師誕，「瑞昇平」在高陞戲園上演《香花山大賀壽》。《香花山大賀壽》在上世紀其中一次最大型公演是1966年由當時八和主席名伶梁醒波發起，集全行之力在九龍城沙埔道戲棚演出。



*Grand Birthday Celebration at Mount Heung Fa* depicts the immortals celebrating the birthday of Guanyin with a splendid set and a large cast. The characters are all fairies and immortals including, in order of appearance, Eight Immortals, fairy maidens, Monkey King, King of Four Seas, Three Holy Mothers, Guanyin, Big-head Buddha, Dragon-subduing Arhat, Tiger-taming Arhat, General-in-chief Wai To, Cou Bou and Blossom Heart. It involves a number of ancient performance routines such as “fairy dance”, “dragon-subduing arhat pose”, “tiger-taming arhat pose” and “general-in-chief Wai To pose”. There are also special fantasized parts like “multi-transformation of Guanyin”, “peach-bursting” and “coins-scattering”. In the scene of coin-scattering by Cou Bou, he scatters antique coins which symbolized auspicious blessings so much so that the entire auditorium is filled with a boisterous celebratory atmosphere. On the birthday of Wah Kwong on the 28th of the Ninth Month in lunar calendar each year, The Chinese Artists Association of Hong Kong would join hands with the industry to perform this set piece. To preserve the unique tradition and rites is of paramount importance in salvaging and protecting the traditional arts of Cantonese Opera. According to scholar Miss Lam Man-ye’e research, the earliest record on the performance of *Grand Birthday Celebration at Mount Heung Fa* is an advertisement in The Chinese Mail on 23rd April, 1900 (26th year in Guangxu era of Qing dynasty). That date is the birthday of Masters Tin and Dou and the troupe Shui Sing Ping performed this piece at Ko Sing Theatre. One of the largest performances of the piece last century is in 1966. It was initiated by the chairman of the Chinese Artists Association at that time, renowned actor Leung Sing-bor who called upon the support of the entire industry to perform the piece at the bamboo theatre in Kowloon City Sa Po Road.

### 《加官》*Blessing by the God of Fortune*

《加官》又稱《跳加官》，由一名演員戴白色面具扮演天官，並身穿圓領，頭戴紗帽，右手抱笏。演員向觀眾展示寫上「合境平安」、「生意興隆」、「萬事勝意」或「萬壽無疆」等吉祥語句的紅布條（行內叫「加官條」），象徵「天官賜福」的意思。據學者林萬儀小姐的考証，迄今可見《加官》在香港演出的最早記錄：同治十一年九月十六日（1872年10月17日）《申報》報導，俄國皇子在1872年9月30日在香港昇平戲院看戲，「演《指日加官》出目，隨演《六國封相》。」

In *Blessing by the God of Fortune*, the performer playing the God of Fortune will put on a white mask, a crew-neck robe and a gauze hat, and carry a memorial tablet in his right hand. He will show the audience red stripes of cloth written with auspicious blessings such as “peace”, “prosperity”, “longevity”, “everything as wish” and so on, which symbolize blessings from the celestial god. Based on scholar Miss Lam Man-ye’e research, the earliest record on performance of this piece in Hong Kong is the report carried in Shun Pao on 17th October, 1872 (11th year of Tongzhi era in Qing dynasty) on the event of the Russian prince watching *Blessing by the God of Fortune* and *Prime Minister of Six States* in Sing Ping Theatre on 30th September, 1872.

### 《天姬送子》*A Fairy Returns Her Son to the Mortal Father*

「送子」是搬演董永與仙姬七姐結合，但為玉帝逼令分開，七姐產下孩兒送回董永撫養的故事。「送子」又分《大送子》及《小送子》，是次的演出為《大送子》。《大送子》以七位仙女上場眺望凡間開始，董永高中狀元遊街，七姐把孩子送回董永。董永接過孩子，夫婦互訴離情，再次以仙凡為界，從此永遠分別。當董永在仙姬群中找尋妻子，六位仙姬以「反宮裝」表演在瞬間中的變身幻化，讓觀眾留下深刻印象。據學者林萬儀小姐的考証，粵班在十九世紀中葉已經表演天姬反宮裝。楊恩壽在同治四年十二月初三（1866年1月19日）的日記中記述旅居廣西時，曾於廣東會館觀看天姬反宮裝，更指出：「蓋粵俗出場必演《天姬送子》故事」。由此可知，「反宮裝」在一百五十年前已見於粵班的演出。

It depicts the story of the marriage between Tung Wing and the youngest of the Seven Fairies, Chut Ze and their forced separation by the Jade Emperor whereby Chut Ze returned their newborn son to Tung Wing. There are two different versions of the piece; the “grand” and the “mini” version. This performance is the grand version which opens with the seven fairies looking upon the mortal world followed by Tung Wing on an inspection tour after winning the top honor in the imperial examination and Chut Ze returning her son to Tung Wing. The couple poured out their longing for one another since departure and acknowledged the boundary between the mortal and immortal world and bid farewell sadly. In the scene where Tung Wing searched for his wife among the fairies, the instant transformation performed by the six fairies dressed in hybrid cloak/court costume leaves a lasting impression the audience. According to the research of Miss Lam Man-ye’e, Cantonese Opera troupes in mid-19th century had already had such performing routine. In the diary of Yeung Yan-shou, it is recorded that while living in Kwangsi, he had watched the hybrid cloak/court costume performance at Yuet Tung Hall on 19th January, 1866 (4th year in Tongzhi era in Qing dynasty). He further pointed out that *A Fairy Returns Her Son to the Mortal Father* was a must as an opening number in Cantonese Opera tradition. As such, we can see that hybrid cloak/court costume performing routine has existed in Cantonese Opera 150 years ago.



參與機構：香港八和會館、廣東粵劇院、廣東八和會館、香港演藝學院

劇本／曲本整理：羅家英

Participating Organisations: The Chinese Artists Association of Hong Kong, Guangzhou Cantonese Opera Institute, Guang Dong Ba He Assembly Hall, The Hong Kong Academy for Performing Arts

Screenplay / Libretto Arrangement: Law Ka-ying

主要演員演出場次如下Main cast for the programme is as follows:

### 30.6.2017（星期五Fri）7:30pm

《觀音得道》*Enlightenment of the Goddess of Mercy*

韋馱 李龍、彭熾權、阮德文、譚穎倫 妙善 陳好逯、陳韻紅、謝曉瑩、王潔清、徐月明、李沛妍 書生 梁兆明 妙莊王 廖國森、呂洪廣 皇后 高麗 達摩 温玉瑜 師太 陳雪艷 大太監 文寶森

Wai To Lee Lung, Peng Chiquan, Ruan Dewen, Tam Wing-lun Alan Miu-sin Chan Ho-kau, Chan Wan-hung, Tse Hue-ying, Wang Kit-ching, Chui Yuet-ming, Li Pui-yan Scholar Leung Siu-ming King Miu-zong Liu Kwok-sum, Lui Hung-kwong Queen Ko Lai Bodhidharma Wan Yuk-yu Old Nun Chan Suet-yim Eunuch Man Po-sum

《香花山大賀壽》、《天姬送子》*Grand Birthday Celebration at Mount Heung Fa, Fairy Returns Her Son to the Mortal Father*

觀音 尹飛燕 曹寶 尤聲普 韋馱 李龍 董永 新劍郎 七姐 陳嘉鳴 降龍 李秋元 伏虎 洪海 將軍 譚穎倫

Guanyin Wan Fai-yin Cou Bou Yau Sing-po Wai To Lee Lung Tung Wing Sun Kim-long Chut Ze Chan Ka-ming Dragon-subduing Arhat Li Qiuyuan Tiger-taming Arhat Hong Hai General Tam Wing-lun Alan

### 1.7.2017（星期六Sat）2:30pm

《觀音得道》*Enlightenment of the Goddess of Mercy*

韋馱 李龍、彭熾權、阮德文、譚穎倫 妙善 陳好逯、曾慧、謝曉瑩、王潔清、徐月明、李沛妍 書生 吳仟峰 妙莊王 廖國森、呂洪廣 皇后 高麗 達摩 温玉瑜 師太 陳雪艷 大太監 文寶森

Wai To Lee Lung, Peng Chiquan, Ruan Dewen, Tam Wing-lun Alan Miu-sin Chan Ho-kau, Zeng Hui, Tse Hue-ying, Wang Kit-ching, Chui Yuet-ming, Li Pui-yan Scholar Ng Chin-fung King Miu-zong Liu Kwok-sum, Lui Hung-kwong Queen Ko Lai Bodhidharma Wan Yuk-yu Old Nun Chan Suet-yim Eunuch Man Po-sum

《香花山大賀壽》、《天姬送子》*Grand Birthday Celebration at Mount Heung Fa, Fairy Returns Her Son to the Mortal Father*

觀音 尹飛燕 曹寶 尤聲普 韋馱 羅家英 董永 阮兆輝 七姐 鄭詠梅 降龍 李秋元 伏虎 洪海 將軍 譚穎倫

Guanyin Wan Fai-yin Cou Bou Yau Sing-po Wai To Law Ka-ying Tung Wing Yuen Siu-fai Chut Ze Cheng Wing-mui Dragon-subduing Arhat Li Qiuyuan Tiger-taming Arhat Hong Hai General Tam Wing-lun Alan

### 2.7.2017（星期日Sun）7:30pm

《觀音得道》*Enlightenment of the Goddess of Mercy*

韋馱 李龍、彭熾權、阮德文、譚穎倫 妙善 王超群、謝曉瑩、王潔清、徐月明、李沛妍 書生 阮兆輝 妙莊王 廖國森、呂洪廣 皇后 高麗 達摩 温玉瑜 師太 陳雪艷 大太監 文寶森

Wai To Lee Lung, Peng Chiquan, Ruan Dewen, Tam Wing-lun Alan Miu-sin Wong Chiu-kwan, Tse Hue-ying, Wang Kit-ching, Chui Yuet-ming, Li Pui-yan Scholar Yuen Siu-fai King Miu-zong Liu Kwok-sum, Lui Hung-kwong Queen Ko Lai Bodhidharma Wan Yuk-yu Old Nun Chan Suet-yim Eunuch Man Po-sum

《香花山大賀壽》、《天姬送子》*Grand Birthday Celebration at Mount Heung Fa, Fairy Returns Her Son to the Mortal Father*

觀音 謝雪心 曹寶 廖國森 韋馱 梁兆明 董永 羅家英 七姐 鄧美玲 降龍 李秋元 伏虎 洪海 將軍 譚穎倫

Guanyin Tse Suet-sum Cou Bou Liu Kwok-sum Wai To Leung Siu-ming Tung Wing Law Ka-ying Chut Ze Tang Mei-ling Dragon-subduing Arhat Li Qiuyuan Tiger-taming Arhat Hong Hai General Tam Wing-lun Alan



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