

10.3.2011

沙田大會堂演奏廳

Auditorium  
Sha Tin Town Hall

11-12.3.2011

香港大會堂音樂廳

Concert Hall  
Hong Kong City Hall

粵語演出，附中文字幕及英文故事大綱  
演出長約3小時30分鐘，包括一節中場休息  
Performed in Cantonese with Chinese  
surtitles and English scene synopses  
Running time: approximately 3 hours and  
30 minutes with one interval

07 演出及創作 **Credits**

10.3.2011

《洛神》*The Goddess of River Luo*

09 演員及本事 Cast and Synopsis

11.3.2011

《程大嫂》*A Forsaken Woman*

11 演員及本事 Cast and Synopsis

12.3.2011 日場 **Matinee**

《萬世流芳張玉喬》*Heroic Cheung Yuk-kiu*

13 演員及本事 Cast and Synopsis

12.3.2011 夜場 **Evening**

《紅鸞喜》*Joyous Wedding*

15 演員及本事 Cast and Synopsis

特稿 **Feature**

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## 主演 Leading Performers

南鳳	Nam Fung
羅家英	Law Kar-ying
李龍	Lee Lung
龍貫天	Lung Koon-tin

## 合演 Performers

尤聲普	Yau Sing-po
廖國森	Liu Kwok-sum
阮兆輝	Yuen Siu-fai
新劍郎	Sun Kim-long
陳嘉鳴	Chan Ka-ming
高麗	Ko Lai
林寶珠	Lam Bo-chu
梁煒康	Leung Wai-hong

## 製作人員 Production Team

藝術指導	李奇峰	Artistic Advisor	Danny Li
擊樂領導	高潤權	Percussion Leader	Ko Yun-kuen
音樂領導	高潤鴻	Music Leader	Ko Yun-hung
製作統籌	黃肇生	Production Coordinator	Wong Siu-sang

## 英文故事大綱 English Scene Synopses

《洛神》	楊為信	<i>The Goddess of River Luo</i>	Harold Yeo
《程大嫂》	楊為信	<i>A Forsaken Woman</i>	Harold Yeo
《萬世留芳張玉喬》	張軼君	<i>Heroic Cheung Yuk-kiu</i>	Audrey Cheung
《紅鸞喜》	楊為信	<i>Joyous Wedding</i>	Harold Yeo
字幕控制	徐月明	Surtitles Operator	Tsui Yuet-ming

## 加料節目

## Festival PLUS

芳艷芬面面觀 15.1.2011 (六)

The Many Aspects of Fong Yim-fun 15.1.2011 (Sat)

芳腔拾藝 22.1.2011 (六)

The Artistry behind "Fong Hong" 22.1.2011 (Sat)

5.3.2011(六)

5.3.2011 (Sat)

粵劇講座：「2011話芳艷芬」及  
《芳艷芬 萬世流芳張玉喬》原劇  
本及導讀》新書發佈會

Cantonese Opera Talk: Fong Yim Fun in the 21st  
Century & Book Launch of *A Fong Yim Fun Classic:  
Heroic Cheung Yuk-kiu - Original Libretto & Reader*

主辦機構：嶺南大學群芳文化研究及發展部  
三聯書店

Organised by: Kwan Fong Cultural Research &  
Development Programme,  
Lingnan University  
Joint Publishing (Hong Kong)

合辦：香港藝術節

Co-presented with: The Hong Kong Arts Festival

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2011年3月10日 (星期四)  
10 March 2011 (Thursday)

## 《洛神》

### *The Goddess of River Luo*

#### 演員

曹 植	羅家英
曹 丕	龍貫天
甄 宓	南 鳳
太 后	尤聲普
曹 操	廖國森
陳 喬	阮兆輝
德 珠	高 麗

#### 本事

東漢末年，三國時代，曹操兩子與才女甄宓相戀的悲劇故事。曹植兄長曹丕故意橫刀奪愛，要求曹操恩准與甄宓成婚，又設計令曹植貶逐臨淄。及後曹丕繼位，欲加害曹植，曹植以七步成詩脫身。正當曹丕覺悟前非之際，宓妃借口登高遠眺，然後縱身投下洛水自盡。

#### Cast

Tso Chik	Law Kar-ying
Tso Pei	Lung Koon-tin
Yan Fuk	Nam Fung
Empress Dowager	Yau Sing-po
Tso Tso	Liu Kwok-sum
Chan Kiu	Yuen Siu-fai
Tak Chu	Ko Lai

#### Synopsis

This is the tragic love story between the two sons of warlord Tso Tso and the gifted lady Yan Fuk from the late Eastern Han and the Three Kingdoms period. Tso Pei comes between his younger brother Tso Chik and Yan Fuk, secures his father's blessing for his marriage with Yan, and has Tso Chik exiled to Shandong Province. In time, Tso Pei succeeds to the throne and lays his murderous hands on Tso Chik, who manages to keep himself out of harm's way by composing a poem in seven paces. Finally, Tso Pei decides to change his ways for good, but Yan Fuk has jumped into River Luo and killed herself.



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2011年3月11日 (星期五)  
11 March 2011 (Friday)

## 《程大嫂》 *A Forsaken Woman*

### 演員

程幻雯	龍貫天
李翠紅	南鳳
癩痢牛	尤聲普
程母	廖國森
孔樹陵	阮兆輝
李良安	新劍郎
戴金枝	陳嘉鳴
李翠芳	林寶珠
二娘	梁煒康

### 本事

李翠紅於孔家為奴，雜貨店東癩痢牛及孔家六少樹陵皆暗戀翠紅，惟翠紅與帳房程幻雯相戀，後成孕，翠紅被程母趕走回娘家，卻被母迫嫁給癩痢牛。翠紅兒子得病，夫癩痢牛失業兼破產，後更不知所蹤，翠紅被視為「不祥人」，行乞度日。翠紅兒子最終病死，翠紅在街上重遇高中的幻雯，幻雯希望照顧翠紅，惜翠紅寧獨自一人，天涯遠去。

### Cast

Ching Wan-man	Lung Koon-tin
Lee Chui-hung	Nam Fung
Mangy Ox	Yau Sing-po
Madam Ching	Liu Kwok-sum
Hung Shu-ling	Yuen Siu-fai
Lee Leong-on	Sun Kim-long
Tai Kam-chi	Chan Ka-ming
Lee Chui-fong	Lam Bo-chu
Madame Lee	Leung Wai-hong

### Synopsis

Lee Chui-hung works as a housemaid in the Hung family. Grocery owner Mangy Ox and Shu-ling, the sixth son of the Hung's, are her secret admirers, but her heart belongs to Ching Wan-man, the bookkeeper. Later, Lee, pregnant with Ching's child, is banished by Ching's mother to her maternal home, where she is forced to marry Mangy Ox by her own mother. When her son is taken seriously ill, her husband Mangy Ox, penniless and jobless, vanishes without a trace. As a result, Lee is considered a bearer of bad luck and is reduced to begging on the streets. Before long, her son dies. The unfortunate woman chances on Ching, now a prominent official, who offers to rekindle their love. Yet too ashamed of her circumstances, Lee leaves dejected.



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2011年3月12日 (星期六日場)  
12 March 2011 (Saturday Matinee)

## 《萬世流芳張玉喬》 *Heroic Cheung Yuk-kiu*

### 演員

李成棟	羅家英
張玉喬	南鳳
佟養甲	尤聲普
伯卿	廖國森
陳子壯	阮兆輝
王壽	新劍郎
瑞梅	高麗

### 本事

滿清入關，清將領李成棟圍剿廣東反抗義師。烈士陳子壯戰敗，負傷逃回家中，並將家人託付愛妾張玉喬。成棟愛慕玉喬美貌，逼她下嫁，玉喬為保陳家老幼性命，無奈答允。子壯被下令以酷刑殺死。玉喬下嫁成棟，在成棟壽宴之日，戲班演出廣府大戲《岳飛傳》，玉喬施計令成棟穿上明朝衣冠，更大義陳詞，最後以死相諫，萬世流芳。

### Cast

Lee Shing-tung	Law Kar-ying
Cheung Yuk-kiu	Nam Fung
Tung Yeung-kap	Yau Sing-po
Pak Hing	Liu Kwok-sum
Chan Tsi-chong	Yuen Siu-fai
Wong Sau	Sun Kim-long
Sui Mui	Ko Lai

### Synopsis

The Manchus enter the Central Plains and general Lee Shing-tung lays siege to the resistance troops in Guangdong. The heroic fighter Chan Tsi-chong is badly wounded during combat with the invaders and hastens home to ask his concubine Cheung Yuk-kiu to take care of his family. Smitten with Cheung's beauty, Lee forces her to marry him; Cheung, determined to save the Chans, sacrifices herself and agrees to the marriage. Chan is sentenced to be tortured to death. On Lee's birthday, a visiting opera troupe performs the Cantonese opera *Chronicle of the Loyal General Ngok Fei*. Cheung talks Lee into donning the attire of Ming court officials and admonishes Lee in public. She finally commits suicide assuring her good name would last forever.



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2011年3月12日 (星期六夜場)  
12 March 2011 (Saturday Evening)

## 《紅鸞喜》 *Joyous Wedding*

### 演員

公子塵	李 龍
柳紅鸞	南 鳳
公子宏	尤聲普
晉太后	廖國森
柳紅蓮	陳嘉鳴
柳浪青	阮兆輝

### 本事

晉公子兄弟爭戀柳紅鸞，公子塵生得俊俏，紅鸞心中有意，因酒醉二人共赴巫山，珠胎暗結。後來相貌奇醜的公子宏用手段令紅鸞險些錯嫁他，而公子塵則險些錯娶紅鸞之醜大姊柳紅蓮。最終公子宏反思已過，決意讓愛，紅鸞與公子塵結成美眷。後來紅鸞歸列仙班，頓悟塵世情緣皆是過眼雲煙，不如仙界永存美好，於是下凡送子，永別了人間的悲歡情愁。

### Cast

Prince Chan	Lee Lung
Lau Hung-luen	Nam Fung
Prince Wang	Yau Sing-po
Empress Dowager Jin	Liu Kwok-sum
Lau Hung-lin	Chan Ka-ming
Lau Long-ching	Yuen Siu-fai

### Synopsis

In the Jin dynasty, the Prince brothers vie to marry Lau Hung-luen. Lau favours the stately Prince Chan, with whom she consummates her passion and bears a child. Later, Prince Wang, the unsightly brother of Chan, almost manages to delude Lau into marrying him, while Chan is almost fooled into marrying Hung-luen's ugly sister Hung-lin. A remorseful Wang decides to relinquish his love interest to make way for Hung-luen and Chan. As it turns out, Hung-luen is a goddess from heaven. She soon comes to the realisation that the transient love in the human world is incomparable to the everlasting peace in the celestial realm. She then descends from heaven and delivers her son to Chan, bidding farewell to the endless love and hate in the mortal world.

## 芳腔拾藝——概談芳腔與反線二黃

於1950年代已被尊稱為花旦王的芳艷芬，其獨特腔調被冠以「芳腔」之美譽。她的聲底厚，唱功柔，跌宕足，技巧精，充滿情感，加上鼻音濃重的特色，造就一代紅伶輝煌的演藝成就。她以唱反線二黃揚名，其獨特的個人風格，承先啟後，被視為粵劇唱腔的典範之一。中文大學音樂系的余少華和李少恩從學術的角度，擅演芳腔的名旦南鳳和梨園名宿李奇峰以演出體驗，分別為本屆藝術節的「芳艷芬名劇選」講述芳腔及芳艷芬的反線二黃之特色。

中文大學音樂系博士生李少恩剛完成其芳艷芬粵劇的歷史與社會研究之博士論文。他追溯文獻紀錄，考據有關芳艷芬個人唱腔的描述初見於1950年底，她在香港參與錦添花劇團的演出，《虎吻幽蘭》(1950)一劇的廣告中便以「芬腔」一詞尊稱其唱腔；翌年初，在錦添花劇團的另一齣劇目《一朝春盡紅顏老》宣傳始現「芳腔」之名。

談到芳腔，除了她眾多膾炙人口的小曲以外，更重要的就是芳艷芬的梆黃唱法。梆黃乃梆子和二黃兩種板腔音樂的統稱，而兩者乃粵劇的最主要的音樂元素。芳艷芬擅唱的反線二黃屬於二黃之一種。正線與反線乃粵劇的常用定調，而正線二黃反線二黃與之差異主要在於兩者的常用音域：

正線與反線二黃的常用音域對照

	五	𠃉	尺
	六		生
	反	𠃉	乙
正線	工		五
	尺		六
	上		反
	乙		工
	士		尺
	合		上
			乙
			士
			合

反線

上圖以工尺譜字顯示正線與反線在音高上的關係，例如正線二黃的「合」音便等於反線二黃的「上」音。正線二黃的常用音域是從低音的「合」到高音的「五」的範圍，而反線二黃則向下擴展，可用的音更多，音域更闊，令旋律的可塑性更大。

此外，由於反線二黃每句句尾都可以拉腔，有更多空間讓唱者發揮個人的唱腔技巧，甚至自行創造獨特的旋律，故很多老倌、伶人都利用反線二黃來建立個人特色唱腔，芳腔的反線二黃就是這些基礎上形成的。早於1949年以前的廣州，芳艷芬的反線二黃唱腔已被肯定。她在演出《夜祭雷峰塔》(1947)一劇的尾場「仕林祭塔」唱出屬於反線二黃的專腔之一的「祭塔腔」，備受稱許。在傳統粵劇中，花旦視「仕林祭塔」的反線二黃為挑戰難度及肯定自我唱腔的關口，當年芳艷芬的演唱可謂驚艷全場，奠定她擅唱反線二黃的地位。

反線二黃原非芳艷芬所專有，然而她的演繹卻從此成為楷模，以致後世視她的唱法為標準之一。就以戰前名旦李雪芳的反線二黃唱腔作比較，李雪芳受男花旦的影響，喜用斷音來行腔，音色較尖硬，發聲方法在很大程度上模仿男花旦的假聲；相對來說，芳腔行腔連貫，音色柔和，發聲更接近女性。據此，芳腔的出現代表了1950年代花旦唱腔在歌唱技巧、音色及發聲方法都有改變，反映了當時男花旦的唱腔日漸式微，女花旦唱腔開始成為主導。

「芳艷芬名劇選」的劇目將盡量保留四齣戲寶的原貌，務求重現最貼近當年芳艷芬演出的製作，而南鳳應邀擔當此重任，原因是她被認為是當前最適合演繹芳腔名劇的人選。南鳳推崇芳腔的音調溫柔宛轉，令人有醺醺欲醉的感覺，百聽不厭。這次演出的四齣劇目都有反線二黃唱段，但南鳳會根據劇情採用不同的處理，例如《洛神》的甄宓是神仙，所以會唱出四大皆空、逍遙快活的境界；《程大嫂》是個悲劇人物，唱起來要悲淒哀怨；《萬世流芳張玉喬》則是歌頌女中豪傑，唱法必須是慷慨激昂；《紅鸞喜》有一個團圓的結局，唱起來便要較歡快，故此每齣劇的反線二黃在唱法和節奏也不盡相同。

記錄自2011年1月22日香港藝術節加料節目「芳腔拾藝」座談會。



## The Characteristics of *Fong hong*

By Lee Siu-yan

Fong Yim-fun (芳艷芬) was a renowned Cantonese Opera diva in Hong Kong during the 1950s. Her unique singing style, commonly known as *Fong hong* (芳腔) which means Fong's singing style, is one-of-a-kind in the vocal art of Cantonese Opera. *Fong Hong* is notable for Fong's smooth, sweet, soft and gentle lyric voice, and especially her distinctive nasal tone.

Besides paying special attention on the tone colour of singing, Fong often made use of her lower register voice; therefore, a rich and lingering lower range in the melody line is the key element of *Fong hong*. Fong also distinguishes herself by skilfully rendering *faan sin yi wong*

(反線二黃) passages. *Faan sin yi wong* is a member of the *yi wong* (二黃) music family. In Cantonese Opera, there are two major music categories *Yi wong* (二黃) and *bon ji* (梆子), and when combined they are known as *bon wong* (梆黃).

On the other hand, *jing sin* (正線), literally the principal mode, and *faan sin* (反線), literally the reverse mode, are the two most common modes of music in Cantonese Opera. *Jing sin* and *faan sin* do not just differ in tonality, but also in the range they encompass. Compared to *jing sin yi wong* (正線二黃), *faan sin yi wong* features a lower range melody, and so it appears in a lot of Fong's repertoires.

The usual range of the female voice in *jing sin yi wong* is:



As compared to the range of the female voice in *faan sin yi wong*:



As shown above, a Cantonese Opera actress can set out from a lower range when rendering *faan sin yi wong* passages. In other words, they can sing in a wider vocal range and have more room to create their own tunes when singing *faan sin yi wong*.

Another main feature of *faan sin yi wong* is that the singers can do *lai hong* (拉腔), a kind of melisma singing in which a group of notes are sung melodically to a single syllable, within or at the end of

each phrase. Singers can thus show off their virtuosity according to their interest or talents when singing *faan sin yi wong*; as Fong did.

But the most important aspect of *faan sin yi wong* is the expression of various feelings or emotions, such as being melancholy or joyful. For this reason, *faan sin yi wong* is widely adapted in Cantonese Operas as well as in many of Fong's performances, it is also the trademark of *Fong hong*.

## 芳艷芬 Fong Yim-fun



文：李小良

生於香港的芳艷芬，十歲在九龍國聲粵劇學院隨白潔初師傅學習，學戲七天便已經踏足台板，抗戰時避返內地，1945年16歲進身正印花旦，1946年於省港澳演出《夜祭雷峰塔》，以獨特的唱腔，尤其是她的反線二黃慢板，瘋魔觀眾戲迷，其演唱風格被譽為「芳腔」，名重一時，李寶瑩、崔妙芝、南鳳，以及國內的曾慧等名演員唱家都繼承芳腔流派，創造自己的特色風格。1952年，報章《娛樂之音》選舉「梨園三王」，芳艷芬榮獲觀眾選為三王中的「花旦王」（緊隨的是紅線女和鄧碧雲），從此「花旦王芳艷芬」之號不脛而走。

芳艷芬特重視劇本，她羅致的名編劇除了唐滌生之外，還有李少芸、潘一帆等；音樂名家如王粵生、廬家熾、尹自重、王者師等則為她撰曲或任頭架。她從演的劇目差不多90齣，主演電影超過150部。1959年芳艷芬在她藝術生涯顛峰的一刻，水袖一收，結婚去了，瀟灑的退出粵劇舞台和電影圈，留給觀眾錄音和電影的雲彩。

李小良，嶺南大學副教授。

By Li Siu-leung

Fong Yim-fun is one of the great prima donnas of modern Cantonese Opera. In 1952 she was voted "Empress of Huadan (female role)" in a newspaper poll by the people of Hong Kong and due to her prodigious talent, unique style and exceptional contribution to Cantonese opera she will never lose her crown. The uniquely feminine, continuously flowing, pleasingly tender and expressively restrained singing style for which she was famed was dubbed by audiences and critics as the "Fong Style."

Fong Yim-fun paid a lot of attention to scripts, striving for every play to be meaningful. She commissioned top Cantonese Opera playwrights to write for her, including Tong Tik-sang, Lee Siu-wan and Poon Yi-fan.

Since the 1980s, she has devoted herself to charity work and after more than three decades returned to the stage twice for the sake of fundraising. She has been awarded two honorary doctorates, amongst many other decorations and her personal style is revered by Cantonese Opera and Chinese Opera at large.

Li Siu-leung, associate professor at Lingnan University

## 南鳳

### Nam Fung

1982年拜名宿王粵生門下學習唱腔，復隨譚珊珊、粉菊花學習粵劇做功及北派功架。八十年代加入頌新聲劇團與林家聲、陳好逑合作。1994年於鳳笙輝劇團擔任正印花旦，並經常參加龍嘉鳳、漢風、仵鳳、劍新聲、金龍、龍鳳等劇團演出。除戲曲外，亦積極嘗試其他表演藝術，近期演出包括現代戲曲音樂劇《珍珠衫》。



Nam studied under Wong Yuet-sang, Tam Shan-shan and Fan Kuk-fa. She joined the Chung Sun Sing Troupe in the 1980s and has worked with various famous performers including Lam Ka-shing and Chan Ho-kau. She performed the main *dan* (female) roles for the Lung Sun Fai Troupe in 1994 and cooperated with other troupes like Lung Ka Fung, Hon Fung and Chin Fung. Beside Chinese opera, she is actively involved in other performing arts, such as the musical Cantonese Opera *Pearl Shirt*.

## 羅家英

### Law Kar-ying

羅家英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與叔父羅家會；先後問藝於粉菊花、呂國銓、劉洵及梁素琴。

他曾先後組成英華年、大群英及勵群等粵劇團，創作的新劇眾多，並遍演英國、美加、星馬等地。十多年來，他致力復興粵劇，更把莎士比亞名劇《馬克白》改編成粵劇《英雄叛國》，實為香港粵劇界之中流砥柱。



Law began his training under his father, Law Kar-kuen, at the age of eight, and acquired his singing and acting skills from his uncles, Law Kar-shu and Law Kar-hui. He also studied under Fan Kuk-fa, Lui Kwok-chuen, Liu Xun and Leung So-kam.

Law has established several troupes and has produced many new plays. He has also adapted Shakespeare's *Macbeth* into a Cantonese Opera production. Law has toured to the UK, the US, Canada, Singapore and Malaysia. Law has worked hard to promote Cantonese opera, including conducting Cantonese Opera classes.

## 李龍

### Lee Lung

李龍自幼拜陳非儂門下學藝，與粵劇結下不解緣。七十年代起，更獨當一面成為粵劇班中台柱。1997年3月自組龍嘉鳳劇團，先後與著名花旦南鳳、尹飛燕、陳詠儀等結緣，廣獲好評。他的扮相俊朗非凡，唱腔簡潔流暢，文武兼備，實為香港粵劇界不可多得的人才。



Lee studied under Chan Fei-lung. He has been a principal actor in Cantonese opera since the 1970s. In March 1997 he formed the Lung Kar Fung Opera Troupe and has since been sharing the stage with female stars such as Nam Fung, Wan Fei-yin, and Chan Wing-yee. He is recognised for his versatility in playing both civil and military roles.

## 龍貫天

### Lung Koon-tin

著名文武生，曾跟隨名音樂家朱毅剛和劉永全、京劇名師劉洵、武術指導任大勳、元武及許君漢等學習唱功、身段和北派武功，戲路甚廣，尤以擅演喜劇為人津津樂道。多次到美加、星馬等地演出，大獲好評，並先後組織多個劇團，如龍鳳、金龍、天鳳儀等，深受歡迎。



A renowned performer of *wenwusheng* (male military and civil) roles, Lung studied under musicians Chu Ngai-kwong and Lau Wing-chueng. He also studied the art of Northern School under the virtuoso Beijing opera actor Liu Xun and action choreographers Yam Tai-fan, Yuen Mo and Hui Kwan-hon. Lung has established various troupes like Lung Fung, Kim Lung and Tin Fung Yi and has performed to acclaim in the US, Canada, Singapore and Malaysia.

## 尤聲普

### Yau Sing-po

尤聲普自小在戲班中學藝，受父親的戲劇藝術薰陶。早期擔演文武生角色，六十年代後期，改演老生和丑生，曾參與多個大劇團的演出，並曾到國內、東南亞、美加、澳洲及歐洲等地登台。他曾拜京劇名演員李萬春為師，並隨師兄劉洵學習。1992年獲得香港藝術家聯盟頒發舞台演員年獎。



Yau began opera studies with his father as a small child. Early in his career, he concentrated on the *wenwusheng* (male military and civil) roles. In the late 1960s, he widened his repertoire to include both *laosheng* (elderly) and *chousheng* (clown) roles. He has toured with many major troupes to the Mainland, Southeast Asia, the US, Canada, Australia and Europe. Yau also broadened the scope of his artistry by studying under Li Wanchun and Liu Xun, the celebrated Beijing opera performers. He was awarded the Best Stage Performer Award by the Hong Kong Artist Guild in 1992.

## 廖國森

### Liu Kwok-sum

廖國森為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。隨後接受雛鳳鳴劇團的邀請，演出《李後主》、《蝶影紅梨記》等多個劇目，又跟隨該團前往拉斯維加斯、三藩市、羅省、紐約、加拿大及澳洲等多個國家演出，近年經常參與本港各大劇團的演出。



Liu was among the first group of graduates of the Chinese Opera Institute, and a student of the famous musician, Wong Yuet-san. He has also studied the art of the Northern School under Yam Tai-fan. As a regular guest of the Chor Fung Ming Opera Troupe, Liu has performed in *Li Yu — The Last Emperor of Southern Tang Dynasty* and *The Butterfly Shadow and Red Pear Chronicle*. He has toured the US, Canada and Australia with the Troupe, and is also active in other Hong Kong troupes.

## 阮兆輝

### Yuen Siu-fai

七歲開始從事演藝工作，初為電影童星，繼而踏上舞台，在粵劇界享有神童美譽。啟蒙老師為粵劇名宿丁香耀，後拜名師麥炳榮門下，又隨劉兆榮、黃滔、林兆濠三位學唱，更精研廣東說唱之南音。阮兆輝於1991年獲頒藝術家年獎之歌唱家年獎。



By the age of seven, Yuen was a film star before turning to the stage. He was known as the child genius of Cantonese Opera. Yuen learned his art from various stars of the Cantonese Opera world and later was a student of the noted Mak Bing-wing, and then of Lau Siu-wing, Wong To and Lam Siu-lau. He also studied the specialised *Nan-yin*, which is the Cantonese equivalent of singspiel.

In 1991, he was awarded Vocal Artist of the Year at the annual Hong Kong Artist Awards, and in the following year he was asked to represent Hong Kong at the 40th anniversary celebrations of Queen Elizabeth II's coronation.

## 新劍郎

### Sun Kim-long

新劍郎六十年代隨名宿吳公俠學藝，後從許君漢學習北派，專攻文武生行當。除了參與演出，新劍郎近年積極參與粵劇推廣及製作；2001年先後參與話劇《袁崇煥之死》及《一人劇場獨腳騷之唱談粵劇》的演出；他與南鳳組織新鳳凰劇團並擔任文武生。



After studying under Ng Kung Hap in the 1960s, Sun studied the art of the Northern School under Xu Junhan and specialised in *wenwusheng* (male military and civil) roles. Besides performing, Sun Kim-long is also actively involved in promoting and producing Cantonese Opera and has performed in drama productions like *An Eternal Promise* in 2001. He formed the Sun Fung Wong Opera Troupe with Nan Fung where he performed the *wenwusheng* roles.

## 陳嘉鳴

### Chan Ka-ming

少時進入戲行，長期追隨已故名伶鄧碧雲，亦曾隨王君林、任大勳等學戲。初期演小生，及後拜師名音樂家朱毅剛及京劇名師郭錦華，學習子喉唱腔、武旦身段及北派，並轉演花旦。陳嘉鳴跟隨音樂名家劉建榮研習唱腔，並得京劇名家劉洵正式收為弟子。



Beginning her career as a youngster, Chan studied under the late opera star Tang Bik-wan, as well as Wong Kwan-lam and Yam Tai-fan. She initially performed in *xiaosheng* (young leading male) roles before studying under renowned musician Chu Ngai-kong and Beijing Opera mentor Kwok Kam-wah. She has also become skilled in *huadan* (young leading female) roles. She studies singing technique under musician Lau Kin-wing and is a disciple of famous Beijing Opera actor, Liu Xun.

## 高麗

### Ko Lai

初隨鳳凰女學藝，經多年苦練，奠定上乘藝術根基。曾參與鳳凰女及麥炳榮組成的大龍鳳、鳳求凰劇團，任二幫花旦；多次獲龍嘉鳳、劍新聲、麗晶及漢風等劇團邀請演出，是一位舞台經驗豐富的二幫花旦。

Ko began her training under renowned artist Fung Wong Nui and many years of practice has given her a solid foundation in the arts. She was a member of the Dai Lung Fung Troupe and the Fung Kau Wong Troupe established by Fung Wong Nui and Mak Bing-wing, performing *er-bang huadan* (second leading female) roles. She is now an experienced performer of *er-bang huadan*.



## 林寶珠

### Lam Bo-chu

林寶珠自小跟隨任大勳學習北派，隨王粵生學習唱腔。早年曾加入彩龍鳳、頌新聲、慶鳳鳴等劇團。曾隨團赴新加坡、馬來西亞、美加等地演出。參演劇目有《西樓錯夢》、《還魂記》、《雙仙拜月亭》及《荊釵記》等。

Lam studied the art of Northern School under Yam Tai-fan and singing technique under Wong Yuet-san at a young age. She was a member of various troupes including Choi Lung Fung, Chung Sun Sing and Hing Fung Ming. She has toured to Singapore, Malaysia, the US and Canada. Her repertoire includes *Dream of the West Chamber* and *The Story of the Wooden Hairpin*.



## 梁煒康

### Leung Wai-hong

自小秉承父親梁漢威真傳，不僅戲曲知識豐富，亦鑽研舞台燈光設計，又拜高潤權為師，習鑼鼓音樂。也能擔當舞台監督（提場），但沒有減退台前興趣，上屆社區巡禮便於四個劇團演出丑生。自1986年首踏台板，他曾參與龍嘉鳳、鳴芝聲、兆儀威等巨型班演出。

Leung followed his father, Leung Hon-wai, into Cantonese opera at a young age. He has gained a broad knowledge in stage lighting and percussion, having studied with the famous percussion leader, Ko Yun-kuen. Aside from his enthusiasm for performing on stage, Leung is also a popular stage manager. In the most recent District Cantonese Opera Parade, he was engaged in *chousheng* (clown) roles by four different troupes. Since his first performance in 1986, he has performed with many major troupes.

