



香港教育大學  
The Education University  
of Hong Kong

# 香港粵劇編演新生代 發展論壇

## 2021

### Symposium for Hong Kong New Generations of Cantonese Opera Playwriting

日期 Date

**7/8** /2021 (星期六SAT)

地點 Venue

西九文化區戲曲中心演講廳  
Seminar Hall, Xiqu Centre,  
West Kowloon Cultural District

主辦  
Organiser

香港教育大學



粵劇傳承研究中心  
RESEARCH CENTRE FOR TRANSMISSION OF  
CANTONESE OPERA

合辦  
Co-organiser

戲曲中心

Xiqu Centre

westKowloon 西九文化區

協辦  
Event Partner



穆如室粵劇文化  
推廣工作室

鳴謝  
Acknowledgement

粵劇發展基金 資助



# 論壇簡介

「香港粵劇編演新生代發展論壇 2021」由香港教育大學粵劇傳承研究中心及西九文化區戲曲中心合辦，並由穆如室粵劇文化推廣工作室及粵劇研究促進社（香港）協辦。

論壇目標為探討香港粵劇新生代編演者的現況和處境，共同思考粵劇這一項世界非物質文化遺產在二十一世紀的文化身份，協議積極推動粵劇發展的策略。

本活動由粵劇發展基金資助。

## 論壇主題

- 香港粵劇編演的發展：回顧與前瞻
- 粵劇編創與舞臺實踐的省思
- 對粵劇文化政策的反思和回饋

## About the Symposium

“The Symposium for Hong Kong New Generations of Cantonese Opera Playwriting 2021” is co-presented by the Research Centre for Transmission of Cantonese Opera (RCTCO) of the Education University of Hong Kong (EdUHK) and the Xiqu Centre at the West Kowloon Cultural District, with the support of Elmond’s Cantonese Xiqu Culture Promotion and Production Workshop, and the Society of Cantonese Opera Study (Hong Kong).

The forum explores the current situation of the new generation of Cantonese opera playwrights/performers in Hong Kong, and jointly considers the cultural identity of Cantonese opera, a world intangible cultural heritage in the 21<sup>st</sup> century, and agrees on strategies to actively promote the development of Cantonese opera.

This event is funded by the Cantonese Opera Development Fund.

## Themes of the Symposium

- Development of Cantonese Opera Playwriting in Hong Kong: Retrospect and Prospect
- Reflections on Cantonese Opera Playwriting and Performance Practice
- Reflections on the Cultural Policy of Cantonese Opera

# 論壇日程 Programme

時間	內容
10:00	註冊 Registration
10:15	開幕儀式 Opening Ceremony 主禮嘉賓：楊偉誠博士 BBS, MH, JP Officiating Guest: Dr. Frankie Yeung Wai-shing, BBS, MH, JP
<b>第一節：香港粵劇編演的發展：回顧與前瞻</b> <b>1<sup>st</sup> Session:</b> <b>Development of Cantonese Opera Playwriting in Hong Kong: Retrospect and Prospect</b> 主持：梁寶華教授 Moderator: Prof. Leung Bo-wah	
10:30	梁寶華教授 Prof. Leung Bo-wah
11:00	李少恩博士 Dr. Lee Siu-yan
11:30	林萬儀女士 Ms. Lum Man-yee
12:00	戴淑茵博士 Dr. Tai Suk-yan
12:30	午休 Lunch
<b>第二節：粵劇編創與舞臺實踐的省思</b> <b>2<sup>nd</sup> Session: Reflections on Cantonese Opera Playwriting and Stage Practice</b> 主持：楊智深先生 Moderator: Mr. Yeung Chi-sum	
14:00	<b>圓桌討論：粵劇編創與舞臺實踐的省思</b> 楊智深先生 鍾珍珍女士 黎耀威先生 周潔萍女士 雅璇女士 李浩賢先生 余嘉樂先生 黃寶萱女士 陳澤蕾女士 <b>Roundtable Discussion: Reflections on Cantonese Opera Playwriting and Stage Practice</b> Mr. Yeung Chi-sum Ms. Naomi Chung Mr. Keith Lai Ms. Chow Kit-ping Ms. Olivia Tsang Mr. Lawrence Lee Mr. Share Ka-lok Ms. Janet Wong Ms. Chan Chak-lui
16:00	小休 Break
<b>第三節：對粵劇文化政策的反思和回饋</b> <b>3<sup>rd</sup> Session: Reflections on the Cultural Policy of Cantonese Opera</b> 主持：梁寶華教授 Moderator: Prof. Leung Bo-wah	
16:30	楊偉誠博士 BBS, MH, JP Dr. Frankie Yeung Wai-shing, BBS, MH, JP
16:45	葉世雄先生 Mr. Ip Sai-hung
17:00	<b>圓桌討論：對粵劇文化政策的反思和回饋</b> <b>Reflections on the Cultural Policy of Cantonese Opera</b> 梁寶華教授 楊偉誠博士 BBS, MH, JP 葉世雄先生 鍾珍珍女士 Prof. Leung Bo-wah Dr. Frankie Yeung Wai-shing, BBS, MH, JP Mr. Ip Sai-hung Ms. Naomi Chung
17:30	論壇結束 End



# 演講主題 (按出場序)

## 第一節 香港粵劇編演的發展： 回顧與前瞻

梁寶華教授  
香港粵劇劇本創作：回顧與前瞻

李少恩博士  
1920年代粵劇編撰探索：報章廣告與劇評的啟發

林萬儀女士  
論改編策略：以香港藝團製作的新創粵劇為例

戴淑茵博士  
1950年香港粵劇編劇藝術

## 第三節 對粵劇文化政策的反思和回饋

楊偉誠博士 BBS, MH, JP  
香港粵劇發展的契機

葉世雄先生  
香港粵劇發展的關鍵時刻

## 第二節 粵劇編創與舞臺實踐的省思

楊智深先生  
昆劇與皮黃的劇本結構  
～淺談～

粵劇劇本如何承襲  
兩者劇本的思維邏輯

鍾珍珍女士  
創意·實踐·平衡

黎耀威先生  
當代粵劇的承傳

周潔萍女士  
從零開始——  
我摸索粵劇編劇的路

雅璇(曾雅儀)女士  
推動粵劇編創的一些看法

李浩賢先生  
提升香港粵劇的幾個建議

余嘉樂先生  
唱腔設計和音樂設計的  
核心價值

黃寶萱女士  
當代粵劇中的音樂設計

陳澤蕾女士  
荒原遊歷——  
月白戲臺粵劇製作

# Speech Topic

(In Order of Appearance)

## 1<sup>st</sup> Session - Development of Cantonese Opera Playwriting in Hong Kong: Retrospect and Prospect

**Prof. Leung Bo-wah**

Script Writing for Hong Kong Cantonese Opera:  
Retrospect and Prospect

**Dr. Lee Siu-yan**

From Newspaper Advertisements and Drama criticism:  
the Exploration of Cantonese Opera Composition  
in the 1920s

**Ms. Lum Man-ye**

On Adaptation Strategy: Using the Example of New  
Cantonese Operas Produced by Hong Kong Troupes

**Dr. Tai Suk-yan**

The Works of Cantonese Opera  
in 1950s

## 3<sup>rd</sup> Session - Reflections on the Cultural Policy of Cantonese Opera

**Dr. Frankie Yeung Wai-shing, BBS, MH, JP**

The Opportunity of  
Hong Kong Cantonese Opera Development

**Mr. Ip Sai-hung**

The Critical Moment of  
the Development of  
the Cantonese Opera

## 2<sup>nd</sup> Session - Reflections on Cantonese Opera Playwriting and Stage Practice

**Mr. Yeung Chi-sum**

How Yueju Script Influenced  
by Traditional Pi Huang and  
Kunqu

**Ms. Naomi Chung**

Creative · Reality · Balance

**Mr. Keith Lai**

Transmission of  
Cantonese Opera in the  
Contemporary Era

**Ms. Chow Kit-ping**

My Journey into the World  
of Cantonese Opera Script  
Writing

**Ms. Olivia Tsang**

Some Thoughts on  
Enabling Original  
Cantonese Opera Plays

**Mr. Lawrence Lee**

Suggestions on the  
Enhancement of  
Hong Kong Yueju

**Mr. Share Ka-lok**

Core Value of Arrangement  
(Music and Vocal)

**Ms. Janet Wong**

Music Design @ Cantonese  
Opera "NOW" @ HK

**Ms. Chan Chak-lui**

A Reflection on Atomic  
Cantonese Theatre's  
Productions

# 主禮嘉賓及講者介紹

## Officiating Guest and Speakers

### 主禮嘉賓及講者 Officiating Guest & Speaker

**楊偉誠博士 銅紫荊星章，榮譽勳章，太平紳士**  
**Dr. Frankie Yeung Wai-shing, BBS, MH, JP**

現任香港藝術發展局副主席，西九文化區戲曲中心顧問小組主席及表演藝術委員會委員，城市規劃委員會委員及馬灣公園有限公司董事。曾任民政事務局粵劇發展基金顧問委員會主席及康樂及文化事務署中國傳統表演藝術小組主席。楊博士致力全方位推動及發展香港藝術。

Dr. Yeung currently serves as the Vice Chairman of The Hong Kong Arts Development Council, the Chairman of Xiqu Centre Advisory Panel, member of the Performing Arts Committee of West Kowloon Cultural District Authority, member of Town Planning Board and Director of the Ma Wan Park Limited. He previously served as the Chairman of Cantonese Opera Development Fund Advisory Committee of Home Affairs Bureau and the Chairman of the Chinese Traditional Performing Arts Panel of the Leisure and Cultural Services Department. Dr. Yeung is particularly keen on supporting and promoting the broad development of the arts in Hong Kong.



## 講者 (按出場序) Speakers (In Order of Appearance)

### 梁寶華教授

#### Professor Leung Bo-wah

現任香港教育大學文化與創意藝術學系教授，並為粵劇傳承研究中心總監。他致力將粵劇納入正規音樂課程，其領導的研究計劃「中小學粵劇教學協作計劃」，先後於2011年獲國際音樂理事會頒發的音樂權益獎及2012年獲教大頒發知識轉移獎。梁教授曾於多份國際知名學術期刊發表論文，並編撰《香港文學大系一九五〇至一九六九·粵劇卷》(商務, 2020)、《粵曲梆黃唱腔藝術：方文正作品彙編》(天地, 2019)，及《生生不息薪火傳：粵劇生行基礎知識》(天地, 2017)。梁教授曾三次獲得香港研究資助局的優配研究金和兩次優質教育基金撥款資助其有關粵劇教學傳承的研究。現任國際音樂教育學會候任會長、亞太音樂教育研究論壇主席及《亞太藝術教育學報》總編輯。



Professor of the Department of Cultural and Creative Arts and Director of the Research Centre for Transmission of Cantonese Opera at the Education University of Hong Kong. He is committed to incorporating Cantonese opera into the formal music curriculum. His research project, the "Collaborative Cantonese Opera Teaching Project for Primary and Secondary Schools", won the Music Rights Award from the International Music Council in 2011 and the Knowledge Transfer Award from the EdUHK in 2012. Professor Leung has published papers in various internationally renowned academic journals, as well as published various books related to Cantonese opera, including Hong Kong literature series 1950-1969: Cantonese opera (2020, Commercial Press), Aria types of Cantonese opera: A collection of Fong Man-ching's works (2019, Cosmos Books), and Foundations of the Male Role of Cantonese opera (2017, Cosmos Books). Prof Leung is President-elect of the International Society for Music Education, Chair of the Asia-Pacific Symposium for Music Education Research, and Chief Editor of the Asia-Pacific Journal for Arts Education.

## 李少恩博士

### Dr. Lee Siu-yan

香港中文大學哲學博士（民族音樂學）。中國曲藝家協會會員，香港西九文化區戲曲中心顧問小組成員，粵劇發展基金顧問委員會委員，粵劇研究促進社（香港）副社長。早年於香港聯合音樂院及中國四川音樂學院主修理論及作曲，2011年以論文《芳艷芬粵劇的歷史與社會研究》獲香港中文大學音樂系頒授博士學位。歷年發表大量粵劇和音樂的研究文章，近作《唐滌生粵劇選論：芳艷芬首本（1949-1954）》（2017）及合著《尤聲普粵劇傳藝錄》（2019）。



Dr. Lee earned his PhD in ethnomusicology at The Chinese University of Hong Kong in 2011. His dissertation focused on the historical and social research of diva *Fang Yan-fen's repertoire*. *A Discourse on Cantonese Opera of Tang Di-sheng and Fang Yan-fen 1949-1954* (2017) was the book to extend research from his dissertation with additional material and analyses. His latest co-written book is *The Art on Cantonese opera of Jau Sing-pou* (2019).



## 林萬儀女士

### Ms. Lum Man-yee

林萬儀是以香港為據點的獨立學者及劇評人。她的研究領域包括中國古典戲曲及劇場、粵劇、粵語戲曲片及廣府曲藝。近年參與的項目主要包括：非物質文化遺產辦事處（香港）委約嶺南大學的《中國戲曲志》、《中國戲曲音樂集成》、《中國曲藝音樂集成》、《中國民族民間器樂曲集成》香港卷編纂計劃，擔任副研究員及副主編；嶺南大學知識轉移計劃「重現三個瀕臨失傳的粵劇例戲版本」（《八仙賀壽》唱腔版，男、女加官，以及《天姬大送子》十三曲版本），擔任研究及策劃；西九茶館劇場陳廷驊基金會教育專場，合著教學資源手冊一套三冊，並主講教師工作坊。現時主力進行的項目是，非物質文化遺產辦事處（香港）資助的粵劇儀式戲研究及出版計劃，擔任研究員及著者。



Lum Man Yee is an independent scholar and theatre critic based in Hong Kong. Her research field covers Chinese traditional drama and theatre, Cantonese opera, Cantonese opera film and Cantonese narrative song. She was formerly Research Associate at Lingnan University, Hong Kong. She served as deputy chief editor of *Annals of Chinese Opera*, *Anthology of Chinese Opera Music*, *Anthology of Chinese Narrative Singing* and *Anthology of Chinese Folk and Ethnic Instrumental Music: The Hong Kong Volume*, book projects commissioned by the Intangible Cultural Heritage Office (Hong Kong). She curated the knowledge transfer project "Reviving the Almost Lost Versions of Three Routine Plays in Cantonese Opera", funded by the Research Support Office and the Faculty of Arts of Lingnan University. She co-authored three sets of learning packs for the D.H. Chen Foundation – West Kowloon Tea House Student Matinees and served as instructor in Teacher Training Workshops. She is currently working on a project funded by the Intangible Cultural Heritage Office (Hong Kong), which studies the continuity and transformation of routine-ritual plays in Cantonese opera.



## 戴淑茵博士

### Dr. Tai Suk-yan

粵劇研究促進社(香港)社長。香港中文大學民族音樂學博士，現任香港中文大學逸夫書院客座助理教授，香港藝術發展局審批員，曾編撰粵劇專書《香港戲曲的現況與前瞻》(2003，與李少恩、鄭寧恩合編)、《神功粵劇在香港》(2008，與張文珊、鄭寧恩合編)，著有《驚艷紅梅－粵劇《再世紅梅記》賞析》(2015)、《書譜絃歌－二十世紀上半葉粵劇音樂著述研究》(2015，與陳守仁、李少恩、何百基合編)、《尤聲普粵劇傳藝錄(附DVD光盤)》(2019，與李少恩合編)。



TAI, Suk-yan obtained her B.A., M.Phil. and Ph.D. degrees from The Chinese University of Hong Kong. Her research has focused largely on the Cantonese and Chinese music, and her writings can be found in Hong Kong. She is a president of The Society of Cantonese Opera Study (Hong Kong), a visiting assistant professor in the Shaw College of the Chinese University of Hong Kong and an examiner of the Hong Kong Arts Development Council.

楊智深先生

Mr. Yeung Chi-sum

香港中文大學中文系畢業，後創立以推廣戲曲之「穆如室」。歷任國際演藝評論家協會董事，演藝學院導師，香港粵劇發展基金委員。

歷年製作京劇演出有于魁智首次海外演出《京劇探驪》，《京華賦彩 - 當代京劇流派傳人薈萃》，《梨園壓卷 - 國寶級演員珍稀劇碼匯演》。出版文字包括《姹紫嫣紅開遍 - 再世紅梅記中紅梅意象》一文、《唐滌生的文字世界 - 仙鳳鳴卷》一書；芳豔芬邀請為《芳華萃影》紀念專輯撰寫《芳豔芬藝術初探》一文；市政局主辦唐滌生逝世四十周年紀念演出所有劇目賞文字。粵劇製作及編劇《大型詩化粵劇 - 張羽煮海》，《陰陽判》，《桃花扇》，《乾坤鏡》，《舍子記》，多次重演。

Graduated from the Chinese University of Hong Kong. He founded the Edmond's Workshop to promote Chinese opera in 1988, and has organized several Peking opera and Cantonese opera performances and projects. His publications include a Chinese monograph titled "Studies on Cantonese opera playwright Tong Di Sang".





## 鍾珍珍女士

### Ms. Naomi Chung

現任西九文化區表演藝術主管（戲曲），中國戲劇家協會會員，美國加州藝術學院舞台燈光設計碩士。於 2011 年加入西九文化區至今，先後監製「西九大戲棚」、「自由野 2012」、「西九戲曲中心講座系列」、「西九戲曲中心粵劇新星展」、策劃國光劇團《賣鬼狂想》到港演出、多次籌組粵劇演員到內地培訓及交流、邀請福建省梨園戲實驗劇團、上海京劇院、上海崑劇團及上海淮劇團到港演出首屆「西九小劇場戲曲展演」、監製小劇場粵劇《霸王別姬》（新編）、《文廣探谷》等，並巡迴內地及其他城市演出；西九文化區戲曲中心開台日及開放日總監製、策劃及邀請中國戲劇家協會梅花獎藝術團到港演出，及開幕節目《再世紅梅記》總監製。



Graduated from California Institute of the Arts with MFA in Lighting Design, Naomi Chung joined West Kowloon as Head of Xiqu, Performing Arts in October 2011. Since then she has produced a number of events, including the West Kowloon Bamboo Theatre (2012, 2013, 2014), Freespace Fest (2012), the Xiqu Centre Seminar Series, Rising Stars of Cantonese Opera, *The Ghost Seller & His Butterflies*, the Experimental Cantonese Opera *Farewell My Concubine (New Adaptation)*, *Wenguang Explores the Valley* and cultural exchange programmes in mainland China. Most recently she planned and invited the China Theatre Association Plum Blossom Award Art Troupe to Hong Kong, and produced *The Reincarnation of Red Plum* for the grand opening of the Xiqu Centre. Before joining West Kowloon, Naomi Chung was Technical Director of Hong Kong productions at the Expo 2010 Shanghai China, and Head of Programmes & Education with the Hong Kong Chinese Orchestra (2001–2009). She is a member of the China Theatre Association.

## 黎耀威先生 Mr. Keith Lai

編劇、導演、編曲、演員。名伶文千歲及音樂名家潘細倫入室弟子，曾跟隨文禮鳳、韓燕明習藝。2011年榮獲香港藝術發展局頒發「藝術新秀獎（戲曲）」，並於同年創立「吾識大戲」，以新鮮形象推廣粵劇。2016年創作小劇場粵劇《霸王別姬》（新編），並於亞洲多地巡迴演出，榮獲「北京2017年度最佳小劇場戲曲」；2019年憑小劇場粵劇《文廣探谷》奪得「北京新文藝團體優秀戲劇展演（最佳演員）」。



Keith Lai, protégé of Cantonese opera masters Man Chin-sui and Poon Sai-lun, Lai studied under Man Lai-fung and Hon Yan-ming. In 2011, he was presented with the Award for Young Artist (Xiqu) by the Hong Kong Arts Development Council and subsequently formed his own troupe dedicated to promoting a new style of Cantonese opera. As a librettist, Keith wrote *Son of Heaven*, *Breezy Pavilion* and *Battle of the Throne*.

## 周潔萍女士

### Ms. Chow Kit-ping

二零零六香港公開大學中國人文學科榮譽文學士（甲等），二零零八至一零年度入讀香港八和粵劇學院粵劇編劇班，零九年獲香港藝術發展局「戲曲新編劇本指導及演出計劃」資助，創作劇本《碾玉緣》(The Jade Crafter)，該劇於二零一一年由錦昇輝劇團演出。同年再獲資助，創作劇本《郵亭詩話》(Poetics of the Postal Pavilion)，由名伶尹飛燕、阮兆輝及新劍郎等演出。二零一五年為中國戲曲節新編粵劇《武皇陛下》(Her Majesty Wu Zetian) 擔任編劇。創作粵劇《杜十娘》(Du Shiniang)，獲粵劇發展基金二零一六年「新編粵劇創作比賽」優異劇本獎，該劇於二零二零年一月，由玲瓏粵劇團演出。新編短篇粵劇《西門豹治鄴》(The Rectification by Ximen Bao) 與《周處自新》(A Reformed Zou Chuh)，分別於二零一八及二零二零年，連續兩屆獲生命勵進基金會「粵劇劇本創作比賽」選為優勝作品。二零二零年新編粵劇《紅樓彩鳳》(Phoenix of the Red Chamber)，由名伶龍貫天、南鳳及鄧美玲等演出。創作粵劇《夢瑣陰陽》(Chasing Justice Between Hell and Reality)，獲香港八和會館二零二一年「新編粵劇創作比賽」長劇組優勝劇本獎。



Chow Kit-ping, graduated from the Open University of Hong Kong, with a Bachelor's degree in Chinese Humanities (First Class Honours) in 2006. She enrolled in the Cantonese Opera script-writing course, offered by the Cantonese Opera Academy of Hong Kong and trained between 2008 and 2010. *The Jade Crafter* was written with the help of a grant from the Xiqu Playwright Mentoring and New Play Performance Project of the HK Arts Development Council in 2009, and the play was performed by Kam Sing Fai Cantonese Opera Troupe in 2011. She received another grant the same year, and wrote *Poetics of the Postal Pavilion*, which featured a stellar cast, including Wan Fai-yin, Yuen Siu-fai and Sun Kim-long. In 2015, She wrote the script *Her Majesty Wu Zetian* for Chinese Opera Festival. Her creation, *Du Shiniang*, was awarded Outstanding Script Award by the Cantonese Opera Development Fund's New Cantonese Opera Play Scriptwriting Competition in 2016, and it was performed by Ling Lung Cantonese Opera Troupe in Jan 2020. Two newly adapted short plays, *The Rectification by Ximen Bao* and *A Reformed Zou Chuh* were the winning entries of Life Encouraging Fund's Cantonese Opera Script Writing Competition in 2018 and 2020 respectively. Her new play, *Phoenix of the Red Chamber*, was performed by Lung Koon-tin, Nam Fung and Tang Mi-ling in 2020. She wrote *Chasing Justice Between Hell and Reality*, which won Outstanding Script Award for Long Play of New Cantonese Opera Play Scriptwriting Competition in 2021, organized by the Chinese Artists Association of Hong Kong (Barwo).

## 雅璇（曾雅儀）女士

### Ms. Olivia Tsang

雅璇於香港大學修讀藝術和英國文學，自小與戲曲片和粵曲唱片為伴，對粵劇藝術有莫名的興趣。跟隨劉永全老師習唱和曲論經年，也曾師從唐健垣博士學習南音，近年隨徐月明老師習戲。曾新撰南音數首，結成小冊「南音雅語」，送給同好，祈為永續南音風流而獻微力。2019年為「包公怒鋤陳世美」一劇任劇本整理，並於2021年在香港八和會館主辦的新編粵劇創作比賽中以「袍中詩」一劇獲得長劇組的優異劇本獎。



Olivia studied Fine Arts and English Literature in the University of Hong Kong. She grew up listening to Cantonese opera on television and vinyl records and has developed special interest in operatic art. She learned Cantonese opera singing and theory with Mr Lau Wing Chuen for many years and Nanyin (southern tunes) with Dr. Tong Kin Woon. In recent years, she studied Cantonese opera performance with Miss Chui Yuet Ming. She published several newly-written Nanyin in a booklet for free distribution, with the aim to share her love of and to promote this heritage art. In 2019, she assisted in the adaptation of the play "Justice Pao Executed Chan Sai Mei with Rage". In 2021, she received the Outstanding Script Award in the New Cantonese Opera Play Scriptwriting Competition organized by Hong Kong Barwo (The Chinese Artists Association of Hong Kong) for her new work "Hidden Poem in a Gown".



## 李浩賢先生

### Mr. Lawrence Lee

畢業於香港演藝學院科藝學院，獲舞台管理榮譽學位，1995、96、97年連續三屆獲得校內成龍慈善基金獎學金。1997年獲得成龍慈善基金獎學金（海外訓練），前往美國紐約實習，於American Opera Projects, Inc.任舞台監督，2001年榮獲第十屆香港舞台劇之「優秀青年舞台管理獎」。曾任多個本地及海外表演團體之製作經理、舞台監督及執行舞台監督。近期參與製作有《容祖兒 My Secret Live 演唱會》，《法國五月藝術節 2018》及《香港青年藝術協會音樂劇 – Melodia》。並曾擔任任白慈善基金《西樓錯夢》、《帝女花》、《再世紅梅記》及《蝶影紅梨記》之製作經理。曾為香港電影資料館擔任多個展覽設計，陳奕迅《The Easy Ride》演唱會擔任意念編排，《剎那的烏托邦》擔任助理導演、佈景及服裝設計。李氏現為自由工作者。



Lawrence Lee graduated from the Hong Kong Academy for Performing Arts with a BFA (Hons) Degree in Stage Management. He received the Jackie Chan Charitable Foundation Scholarship for three consecutive years from 1995 to 1997, which enabled him to complete an internship in New York as a Stage Manager for America Opera Projects (1997). In 2001, he received the Best Youth Stage Management Award at the Hong Kong Drama Awards. Lee has worked for numerous local and overseas performing groups as Production Manager, Stage Manager and Deputy Stage Manager. Recently, he participated in the productions: Joey Yung My Secret Live Concert, Le French May 2018 and HKYAF's Musical -- Melodia. He was the Production Manager of the Yam Kim Fai and Pak Suet Sin Charitable Foundation productions: Dream of the West Chamber, Princess Cheung Ping, The Reincarnation of Red Plum and The Butterfly and the Red Pear Blossoms. He worked as exhibition designer at the Hong Kong Film Archive, as Concept Arranger for Eason Chan's The Easy Ride Concert, and Assistant Director, Set and Costume Designer for Utopia, Momentarily. He currently works as a freelancer.

## 余嘉樂先生

### Mr. Share Ka-lok

余嘉樂是土生土長的年輕粵樂音樂家，自七歲開始跟隨曾志偉老師和邵琳老師學習二胡，其後在香港演藝學院修讀中國戲曲課程，師隨吳聿光、余其偉、歐陽婷、駱慶兒、周仕深，學習高胡技巧、戲曲知識、伴奏理論及音樂設計，並隨宋向民和戴日輝學習鑼鼓。

2017年，以一級榮譽畢業，同年獲聘為演藝青年粵劇團的音樂領導，並為不同劇團擔任音樂設計和音樂領導，曾設計劇目包括《西遊記之三打白骨精》、《蘇秦 - 合縱金印記千秋 (與梁煒康共同創作)》、《乾坤鏡》、《精裝金葉菊》、《陸文龍歸宋》、《清宮秘史之納蘭與青格兒》等。曾合作劇團包括「福陞粵劇團」、「藍天藝術工作室」、「吾識大戲」、「悅鳴劇藝坊」、「千珊粵劇工作坊」等。

2020年成立「樂孜聲工作室」，寓意為孜孜不倦地傳承粵劇藝術，除了傳統粵劇藝術之外，也學習中國音樂和西方樂理，希望納百家之善，融匯貫通。參與演出時，會嘗試為演出者打造音樂和唱腔，務使表演能聲情俱備，引領觀眾投入劇本之中。

Share Ka-Lok began leaning erhu at the age of seven under Tsang Chi-wai and Shao Lin's instruction. He later studied for a Bachelor of Fine Arts in Cantonese Opera in the Hong Kong Academy for Performing Arts as a student of Ng Lut-kwong, Yu Kei-wai, Au Yeung-ting, Luo Qinger and Boaz Chow, later taking up gongs and drums under Sung Heung man and Dai Rihui. In 2013, under Ng Lut-kwong, Share Ka-lok participated in the music arrangement of "The Monkey King Thrice Beats the Bony Ghost". From Journey to the West as a music designer, performing in Hong Kong, Macau, Mainland, China, and Canada. In 2014, he was recruited to serve as a guest musician for the Young Academy Cantonese Opera Troupe and has since performed in many of their events. In 2017, he obtained a first-class honours bachelor's degree in the HKAPA and became the music leader for the Young Academy Cantonese Opera Troupe and the leading musical arranger and music leader for major Cantonese opera troupes in Hong Kong. In celebration and preservation of the Cantonese opera, he established the Isaac Music Studio in 2020.



## 黃寶萱女士

### Ms. Janet Wong

工花旦。畢業於香港演藝學院中國戲曲課程。黃氏幼承家學，父親為著名粵劇演員黃金堂，師承吳聿光，曾隨梁谷音、胡芝風及李鳳等名師學習。2011年成立粵劇場。2014年獲選為「西九戲曲中心粵劇新星」，並獲頒優秀表演獎。2015年榮獲香港藝術發展局頒發藝術新秀獎（戲曲）。近年的作品包括《覆水難收》、《清風亭》及小劇場粵劇《霸王別姬》（新編）等。2018年加入西九文化區戲曲中心茶館新星劇團，擔任音樂設計。



Janet Wong graduated in 2005 from The Hong Kong Academy for Performing Arts Advanced Certificate Programme (Cantonese Opera), where she specialised in dan (female) roles and studied under musician Ng Lut-kwong. Since then she has performed with various Cantonese opera troupes, including the Cantonese Opera Theatre, and also formed her own troupe. In 2011, Wong became a resident actor in the Hong Kong Young Talent Cantonese Opera Troupe. In 2014, she won the Outstanding Performance Award at the Rising Stars in Cantonese Opera Showcase organised by West Kowloon, as well as the Award for Young Artist (Xiqu) presented by the Hong Kong Arts Development Council.

## 陳澤蕾女士

### Ms. Chan Chak-lui

習小生，修業於香港八和會館及香港演藝學院，曾隨石小梅、黃綺雯、鄭福康學藝。陳澤蕾為月白戲臺負責人，編演《西園記》、《閻婆惜》、《中山狼》等劇目。2012年起參加香港八和會館——油麻地戲院「粵劇新秀演出系列」接受訓練。

Cantonese opera performer specialized in male (Sang) role, with training in Hong Kong Academy for Performing Arts. She performs regularly in Cantonese Opera Young Talent Showcase Program since 2012. She also creates and produces performances including *The Story of the West Garden* and *The Fable of the Ungrateful Wolf*.





## 葉世雄先生

### Mr. Ip Sai-hung

香港大學中文系學士及哲學碩士。現任粵劇發展基金顧問委員會副主席及評核小組成員、香港藝術發展局藝術顧問（戲曲組）、康樂及文化事務署演藝小組（中國傳統表演藝術）委員、香港演藝學院戲曲學院顧問委員會委員及香港戲曲促進會副會長。曾任粵劇發展諮詢委員會委員和表演藝術委員會委員。獲頒民政事務局積極促進文化藝術活動嘉許狀和香港特區政府行政長官公共服務獎狀。他為教育署合力製作世界首張粵劇光碟——《粵劇視窗》及獲聘為佛山市重建瓊花會館籌備委員。他是一位戲曲專欄作家，並曾發表多篇粵劇論文，包括：《五十年代至九十年代香港電台與本港粵曲、粵劇的發展》、《從市場經濟看三十年代以來的粵劇發展》、《粵劇進入現代劇場以後》、《香港粵劇的承傳》、《任劍輝唱片曲初探》等。



Ip Sai-hung obtained the Bachelor of Arts and Master of Philosophy in the University of Hong Kong. He is the Vice Chairman of Cantonese Opera Development Fund Advisory Committee, the Advisor (Xiqu) of Hong Kong Arts Development Council, a member of Chinese Traditional Performing Arts Panel of the Leisure and Cultural Department, a member of Advisory Committee (School of Opera) of the Hong Kong Academy for Performing Arts and the Vice Chairman of Hong Kong Chinese Opera Promotion Association. He was a former member of the Cantonese Opera Advisory Committee and the Advisory Committee on Arts Development. He had produced the first Cantonese Opera optical disc "Window for Cantonese Opera" for the Education Department. He had been invited as the member of the "Foshan to Rebuild the Viburnum Hall" Committee. He is a Chinese opera columnist and had issued several essays about Cantonese opera in different forums. He was awarded the Certificate of Commendation from the Secretary for Home Affairs for making outstanding contributions to the development of arts and cultural activities in 2006. He was also awarded the Chief Executive's Commendation for Government Service in his contribution to the promotion of Cantonese opera in 2014.

# 鳴謝

特別鳴謝下列人士及機構對「香港粵劇編演新生代發展論壇 2021」的支持及貢獻：

## 合辦單位

西九文化區戲曲中心

## 協辦單位

穆如室粵劇文化推廣工作室 粵劇研究促進社 ( 香港 )

## 資助機構

粵劇發展基金

## 主禮嘉賓

楊偉誠博士 BBS, MH, JP

## 支持機構

鄭啟濤博士紀念基金

## 攝影

王梓靜先生

# Acknowledgement

Special thanks to the following people and organizations for their support and contribution to "The Symposium for Hong Kong New Generations of Cantonese Opera Playwriting 2021"

## Co-Organiser

Xiqu Centre, West Kowloon Cultural District

## Event Partner

Elmond's Cantonese Xiqu Culture Promotion and Production Workshop  
Society of Cantonese Opera Study (Hong Kong)

## Sponsor

Cantonese Opera Development Fund

## Officiating Guest

Dr. Frankie Yeung Wai-shing, BBS, MH, JP

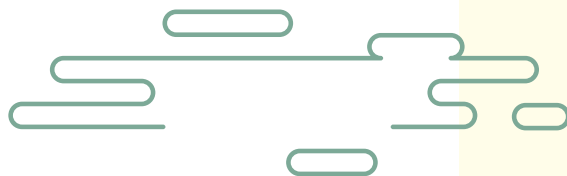
## Supporting Organisation

Dr Kwong Kai-to Memorial Foundation

## Photographer

Mr. Martin Wong

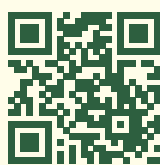




**聯絡我們 / Contact us :**

電郵 / Email: [rctco@eduhk.hk](mailto:rctco@eduhk.hk)

短訊 / WhatsApp: 5912 8818



RCTCO網站