戲曲中心
XiquCentre

茶館劇場

粵樂茶韻

TEA HOUSE
THEATRE
EXPERIENCE

西九文化區戲曲中心
XIQU CENTRE, WEST KOWLOON CULTURAL DISTRICT

茶館劇場

茶館劇場是獨一無二的表演空間，佈局精緻，讓觀眾一邊品嘗香茶點心，一邊欣賞精彩演出，經歷嶄新而有趣的戲曲旅程。

「茶館新星劇團」由著名粵劇紅伶羅家英擔任藝術策劃及導演，經他悉心指導，一眾本地年輕演員及樂師呈獻精選粵曲、粵樂及折子戲。

「大約一個半小時，包括演唱、折子戲及音樂演奏節目輪流上演，輔以深入淺出的導賞解說，帶領觀眾細味戲曲之美；毋需廣博的文化、藝術知識，你都可以隨時前來，與我們一步步走進戲曲世界。」

監製鍾珍珍

除了粵劇，茶館劇場亦會不時送上來自大江南北的特色劇種及節目。

節目表

壹 南音

貳 牌子演奏 《風入松》

牌子演唱 《石榴花》／《手托》

＊每場選唱一首牌子

叁 折子戲 《追魚》之〈觀燈〉

中場休息

肆 音樂演奏 《禪院鐘聲》《餓馬搖鈴》《驚濤》

伍 粵曲選段 《鳳閣恩仇未了情》／《雙仙拜月亭》之〈悼殤詞〉／《苧蘿訪艷》／《臥薪嘗膽》／《紅鸞喜》／《昭君出塞》／《幻覺離恨天》／《五湖泛舟》

＊每場選唱一首粵曲

陸 折子戲 《雙蛇鬥》

場刊網上版

問卷

南音

新編南音

此曲以戲曲中心及茶館劇場「粵・樂・茶韻」演出為主題，由粵劇名伶溫玉瑜創作。

南音原屬說唱類，以廣府方言演出，其後被吸納到粵劇及粵曲中，成為當中的演唱元素；現存南音曲目不少，作品篇幅長短不拘，包括《大鬧廣昌隆》及《客途秋恨》等。

南音自二十世紀初流行於珠江三角洲的鄉鎮及都市，失明男女藝人（被稱為瞽師及師娘）常於寓所、酒樓及妓院等地演出，一般會用古箏及椰胡伴奏，並以拍板敲擊節拍，歌詞內容大多環繞社會日常生活。

牌子

中國戲曲有其獨特的音樂體制，在粵劇中，一般可分為板腔體、曲牌體及說唱體。

牌子曲屬於曲牌體音樂，多用大鑼鼓、大笛（嗩吶）吹打演奏，有固定的旋律，部分可配上曲詞演唱，有些則只作演奏。不同的牌子曲可串連起來，構成其中一折戲的音樂，同一首牌子曲可以在不同粵劇音樂中出現。

牌子演奏《風入松》

多用於開戰前夕，此曲節奏緊湊，以敲擊、大笛（嗩吶）等樂器渲染軍旅中兵將士氣高昂、勢如破竹的威武神態。

牌子演唱《石榴花》

見於傳統例戲《玉皇登殿》，講述凡塵災禍頻仍，玉皇遂命眾天神下凡拯救蒼生，冀求民間得享昇平。

牌子演唱《手托》

講述漢代王昭君正離開漢地和番，遠嫁匈奴呼韓邪單于。此牌子曲情緒哀怨，附有曲詞，曲名得自首句「手托香腮珠淚飄」。

折子戲

粵劇中的折子戲，是指選取全本演出中情節最精彩動人、富有吸引力的部分。通常是「唱、做、唸、打」兼而有之。

「唱、做、唸、打」是戲曲演員的四種基本條件。「唱」指唱腔，配合不同的角色有獨特的演唱方式；「做」指做功，即身段及做手；「唸」指唸白，有一定的音樂性和節奏性；「打」指武打動作。

《追魚》之〈觀燈〉

粵劇《追魚》為編劇葉紹德及談錫永編撰，一九八〇年代由粵劇紅伶羅家英、李寶瑩合演。此劇情節奇幻，故事原型早見於明代小說和民間傳奇，以上海越劇版本流傳最廣。

故事講述書生張珍與金相國之女牡丹早有婚約，可惜張家破落，金家因嫌貧重富而有意悔婚。碧波潭下修煉千年的鯉魚精，憐惜張珍境況，幻化成金牡丹，與張珍互訴衷情。

及後，真正的金牡丹出現，斥罵張珍，張珍負氣離開相府。幻化人形的鯉魚精遍尋大街，向張珍說明自己矢志不渝，二人由心存芥蒂到輾轉言歸於好，共賞元宵燈景。

〈觀燈〉一折，男女主角豐富、優美的身段與水袖，猶如載歌載舞，展示劇中人的愉悅心情。

折子戲

《雙蛇鬥》

此劇由年輕編劇李廷霹創作，重塑白蛇、青蛇的經典故事，承傳創新。故事講述修行千年的白蛇白素貞，因私戀桂枝羅漢而觸犯天規，以致桂枝羅漢被貶凡間。白素貞下凡遍尋愛人，路過青峰山，遇見時為男身的青蛇。青蛇欲娶素貞為妻不果，二人展開打鬥。青蛇不敵，甘願化為女身，與素貞結為主僕，同奔塵莽。

是次邀得京劇出身、曾擔任武生的韓燕明老師擔任武術指導，當中的表演程式如「走邊」（表達潛行疾走的動作）、劍架子（雙劍對打的表演），都糅合京劇元素。

音樂演奏

《禪院鐘聲》

樂曲由粵樂家崔蔚林於抗日時期創作，後來被填上通俗的歌詞演唱而膾炙人口。此曲敘述書生回鄉，發現情人已嫁作他人婦，他萬念俱灰下在禪院剃度出家。全曲層次分明，透過急速的節奏轉換，展現滿腔激憤的情緒。

《餓馬搖鈴》

本為琵琶曲，由粵樂名家何柳堂據其祖父的秘譜整理而成廣東音樂，流行於一九二〇年代。樂曲描寫戰場上敵對雙方虛張聲勢，誘敵入圈套以圖一舉殲滅的情景。

《驚濤》

著名廣東音樂家陳文達創作於一九三〇年代末，時值中國面對中日戰爭。此曲氣勢磅礴，旋律滾轉翻騰，以勉勵人們在驚濤駭浪下勇敢面對逆境。

粵曲選段

《鳳閣恩仇未了情》

此劇於一九六二年由紅伶麥炳榮和鳳凰女首演，唱段節錄自紅鸞郡主返回中原在即，將軍耶律君雄護送一程，二人離別之際唱起驪歌的情節，當中的《胡地蠻歌》歌詞糅合古典詩詞，大眾耳熟能詳。

《雙仙拜月亭》之〈悼殤詞〉

名劇《雙仙拜月亭》由著名編劇唐滌生於一九五八年創作，當中〈悼殤詞〉乃紅伶何非凡首本名曲。

蔣世隆因避戰亂，路上巧遇王瑞蘭，漸生情愫。瑞蘭之父斥責二人無媒苟合，拆散鴛鴦。轉折之間，世隆誤會其妻已死，故到玄妙觀祭奠亡魂。

《苧蘿訪艷》

吳越相爭，越王勾踐淪為降虜，越臣范蠡欲獻上美人圖謀復國，於是到苧蘿村訪尋絕色。此曲唱出范蠡惆悵焦急的心情，一九三〇年代末由粵劇紅伶薛覺先首唱。

《臥薪嘗膽》

慈善伶王新馬師曾首唱，演繹越王勾踐屈辱稱臣，卻時刻希望雪恥復國，於是臥薪嘗膽自勵的故事。全曲唱段雖短，但包含詩白、木魚、滾花等多種板腔。

粵曲選段

《紅鸞喜》

公子塵外貌俊朗不凡，柳紅鸞心中有意，因酒醉二人共赴巫山，珠胎暗結。後來卻因重重誤會，險些錯配姻緣。此曲出自紅伶芳艷芬的同名首本名劇，由李少芸編劇，創作於一九五七年。本選段描述女主角歷盡凡塵愛恨，對愛情有深刻的感悟。

《昭君出塞》

此為粵劇名伶紅線女首本名曲，講述漢元帝欲冊封王昭君為妃，豈料呼韓耶單于到漢家求親，漢帝不允，單于誓要興兵犯漢。昭君以國事為重，願意塞外和戎，臨別以一曲琵琶拜辭漢帝。

《幻覺離恨天》

此曲於一九六〇年代初編撰，由紅伶任劍輝、白雪仙合唱，分別飾演《紅樓夢》裡的賈寶玉和林黛玉，並灌錄成唱片。故事敘述林黛玉病故，賈寶玉親到瀟湘館哭祭，迷蒙間重遇黛玉，訴說思念之情。

《五湖泛舟》

此曲出自《煙雨重溫驛館情》，由粵劇紅伶林家聲、李寶瑩首演，講述西施助越王勾踐復國後，與越國忠臣范蠡退身五湖，長對綠水青山。全曲描繪兩人於國家和私情之間作出抉擇，情感細膩。

藝術團隊

藝術策劃及導演
羅家英

監製
鍾珍珍

排練指導
鄭詠梅

武術指導
韓燕明

音樂演奏編曲
黃學揚

音樂設計
黃寶萱

音樂領導
李迪倫

演員
王希穎
文雪裘
杜詠心
陳紀婷
袁善婷
陳禧瑜
陳澤蕾
梁非同
莫華敏
黃可柔
黃成彬
謝曉瑜
瓊花女
譚穎倫

樂師
司徒蔚雪
何晉熙
茹健朗
袁嘉怡
廖俊熙

製作團隊

執行監製
歐翊豪

技術及製作總監
胡偉聰

製作經理
陳嘉儀

舞台監督
楊健璋

監製助理
凌志洋

執行舞台監督
陳珮茜
黎錦珊
梁雅慈
麥凱欣
黃潔釵

燈光設計
蕭健邦

錄像設計
方曉丹

編輯
何雪瑩
姜慧
陳穎賢
曾子珮

英文翻譯
周沫
吳南森
朱亞雲
黃敏庭

市場推廣
黃嘉欣
林尚諾
馬宜敬
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Tea House Theatre

The Tea House Theatre is a performance space designed to echo the environment of early 20th century tea houses. With table and chair seating, it offers audiences an authentic way to experience Chinese opera (xiqu), and to learn about this heritage art while enjoying tea and dim sum.

The *Tea House Theatre Experience* is our flagship introduction to Cantonese opera, the xiqu genre popular in Hong Kong, Guangdong and Macau. Presented by the talented young artists of the Xiqu Centre's Tea House Rising Stars Troupe under the guidance of renowned Cantonese opera artist and Artistic Curator and Director Law Ka-ying, the programme presents a selection of excerpts illustrating a range of vocal, musical and performance styles.

"With our expert moderator guiding the audience through the show, the 90-minute programme offers a glimpse into Cantonese opera that everyone can enjoy," says producer Naomi Chung.

In addition, the Tea House Theatre also hosts a variety of traditional and experimental productions by visiting troupes showcasing xiqu genres from around the region.

Programme

I Nanyin

II Paiziqu

Wind and Percussion Music

Wind in the Pines

Wind and Percussion Sung Piece

Pomegranate Blossom / Melancholy

*Performance includes one sung piece

III Cantonese Opera Excerpt

"Viewing Lanterns" from *The Carp Maiden*

INTERMISSION

IV Music Ensemble Performance

The Toll of the Temple Bell
Bells on Starving Horses
Billowing Waves

V Cantonese Opera Song

Romance of the Phoenix Tower / Memorial Speech from *The Moon Pavilion / Seeking a Beauty / Strengthening Resolve / Vermilion Phoenix / Lady Zhaojun Going beyond the Great Wall / Dream Reunion / Wandering the Lakes*

*Performance includes one song

VI Cantonese Opera Excerpt

"A Duel of Immortal Snakes" from *The Legend of the White Snake*

Online House Programme

Audience Survey

Nanyin

The first performance is a nanyin piece about the unique features of the Xiqu Centre and the Tea House Theatre written by renowned Cantonese opera artist Wan Yok-yu.

Nanyin (*naamyam* in Cantonese) is a form of musical storytelling or narrative ballad singing that combines spoken words with instrumental accompaniment. It is also a singing style that has been integrated into Cantonese opera.

Popular in the Pearl River Delta since the early 20th century, nanyin was historically performed by blind artists in tea houses, bars and sing-song halls. Singing about the lives of ordinary people, artists would be accompanied by musicians playing zither and *yehu* (a two-stringed instrument with a soundbox made from a coconut shell), and using clappers to mark out the beat. A large number of traditional nanyin songs are still performed today.



Paiziqu

Paiziqu is a type of fixed melody that can be sung with different lyrics or performed on wind and percussion instruments such as *suona* (double-reeded horn) and drums. Popular *paiziqu* can appear across different productions, or be strung together to create whole sequences.

Wind and Percussion Music

Wind in the Pines

Commonly performed in pre-battle scenes, the tight rhythm of this tune depicts the high spirits of the troops before they are sent to action.

Wind and Percussion Sung Piece

Pomegranate Blossom

Familiar from *The Imperial Emperor of Heaven Holding Court*, a traditional set piece staged before festival performances, this song describes a heavenly decree to save mortals from suffering.

Wind and Percussion Sung Piece

Melancholy

Professing her sorrow, Wang Zhaojun, one of the Four Beauties of Ancient China, leaves her homeland for a political marriage agreed by the Emperor.

Cantonese Opera Excerpts

Cantonese opera is marked by a minimalist aesthetic that relies on stagecraft and symbolism rather than props. Performances take place on a pared-down stage, and performers, whose faces are painted with exaggerated expressions to convey heightened emotions and character type, tell the story through their gestures and mastery of the four skills fundamental to Chinese opera – singing, acting, recitation and martial arts.

The excerpts you will see showcase exciting and technically-demanding segments of well known works that demonstrate particular skills and techniques.

"Viewing Lanterns" from *The Carp Maiden*

Based on a Ming-dynasty short story, the Cantonese opera *The Carp Maiden* premiered in the 1970s with Law Ka-ying, Artistic Curator and Director of Tea House Theatre Experience, opposite famed *dan* (lead-female) artist Lee Bo-ying.

As his family falls into poverty, young scholar Zhang fears losing his engagement to the Prime Minister's daughter. Feeling sorry for the heartbroken man, a carp maiden in a nearby lake takes the form of Zhang's fiancée to console him. When her true identity is revealed, she confesses her love.

In this excerpt, the two protagonists express their joy and affection through graceful gestures and an elegant water sleeve dance.

Cantonese Opera Excerpts

"A Duel of Immortal Snakes" from *The Legend of the White Snake*

Written by young playwright Lee Ting-fung, this excerpt is a new adaptation of a popular segment from *The Legend of the White Snake*.

Leaving the celestial realm in search of her banished lover, Lady White Snake, Bai Suzhen, encounters a green snake spirit. After she rejects his advances a battle ensues and the green snake is defeated. Taking on female form, he pledges to accompany Bai on her travels.

Choreographed by Peking opera performer Han Yanming, this martial arts excerpt incorporates stylised gestures and elements from Peking opera, such as the double sword fight.

Music Ensemble Performance

The Toll of the Temple Bell

Composed during the 1940s, this lively instrumental piece features dramatic progression and rapid tempo changes. The later addition of lyrics made it popular as a song about a brokenhearted scholar who becomes a monk after his lover marries another man.

Bells on Starving Horses

Written by revered Cantonese music composer He Liutang, this rousing tune from the 1920s depicts the battle of wits between two warring parties as they vie for victory.

Billowing Waves

This lively, familiar melody was composed by eminent Cantonese musician Chan Man-tat in the late 1930s to raise spirits during a time of war.

Cantonese Opera Song

Romance of the Phoenix Tower

Written for a production that premiered in 1962, this song describes a Song-dynasty princess's tearful farewell to her lover, a general tasked with escorting her to her homeland, and includes elements of classical poetry familiar to local audiences.

Memorial Speech from *The Moon Pavilion*

Composed in 1958 by acclaimed playwright Tong Dik-sang, the poignent eulogy *Memorial Speech* depicts a man mourning the death of his beloved wife.

Seeking a Beauty

First performed in the late 1930s, this melancholy song tells of a minister's anxious attempt to devise a honey trap to rescue his king from enemy hands.

Strengthening Resolve

Defeated, captured, and forced to serve the Wu King, Goujian the King of Yue survives the humiliation by plotting his perfect revenge. This short song showcases an array of different Cantonese opera music styles.

Cantonese Opera Song

Vermilion Phoenix

Written for the 1957 Cantonese opera of the same name, this aria sung by the heroine Liu Hongluan describes how her troubled past has deepened her understanding of love.

Lady Zhaojun Going beyond the Great Wall

To help her country, Wang Zhaojun accepts a political marriage in a foreign state. Before leaving her homeland, she sings a song of respect for the Emperor.

Dream Reunion

Written in the 1960s, and based on a chapter from the classic Chinese novel *Dream of the Red Chamber*, the song depicts Jia Baoyu mourning the untimely death of his lover Lin Daiyu and being visited by her spirit.

Wandering the Lakes

After successfully restoring their kingdom through a honey-trap scheme, minister Fan Li and concubine Xi Shi decide to withdraw from politics in a struggle between state and personal loyalties.



Artistic Team

Artistic Curator and Director
Law Ka-ying

Producer
Naomi Chung

Rehearsal Curator
Cheng Wing-mui

Action Choreographer
Han Yanming

Music Ensemble Performance Arranger
Alfred Wong

Music Arranger
Janet Wong

Ensemble Leader
Lee Tik-lun

Percussion Ensemble Leader
Mai Jiawei

Performers
Wong Hai-wing, Man Shuet-kau,
Christie To Wing-sum,
Chan Kei-ting, Yuen Sin-ting,
Chan Hei-yu, Chan Chak-lui,
Leung Fei-tung, Mo Huamin,
Wong Ho-yau, Vong Seng-pan,
Xie Xiaoyu, King Fa-lui,
Alan Tam Wing-lun

Musicians
Szeto Wai-suet, John Ho Chun-hei,
Yue Kin-long, Yuen Ka-yi,
Liu Chun-hei

Production Team

Executive Producer
Au Yick-ho

Technical Director
Rae Wu

Production Manager
Katrina Chan

Stage Manager
Yeung Kin-cheung

Producer's Assistant
Barry Ling

Deputy Stage Managers
Keiko Chan, Kathryn Lai,
Leung Nga-ci, Mak Hoi-yan
Janet Wong

Lighting Designer
Leo Siu

Video Designer
Dan Fong

Editors
Kitty Ho, Vikki Weston,
Cindy Chan, Loretta Tsang

English Translators
Penelope Zhou, Nathan Woolley,
Zhu Yayun, Natalie Wong

Marketing and Promotion
Carly Wong, Sherlock Lam,
King Ma, Stella Chan,
Aston Law