



Preserving Traditional Chinese Opera Culture

傳承中國古典美



Fascinated by the beauty of traditional Cantonese opera as a child, Academy Chinese Opera student Leung Fei-tung is dedicated to preserving her cultural heritage and its time-honoured performance techniques, as well as the traditional virtue of respect for teachers that the art form stresses. Indeed, Leung and her classmates represent the future of Cantonese opera.

自小醉心粵劇的戲曲學院學生梁非同，希望從前輩和師長身上學習功架以及尊師重道的傳統美德，而更重要的，是傳承戲曲文化。她和一眾戲曲學院學生象徵著粵劇的未來。

Before the interview began, Leung was murmuring to herself — her hands waving in the air — as she took the chance to do some last-minute practice of stage movements and lines from the School's graduation performance in May, *Gongs and Drums*, which is also an event of the 35th Anniversary Academy Festival programme. In the lesson following the interview, Leung had to perform these movements and lines for her teacher, the renowned Kunqu artist, Ying Kam-sha.

Gongs and Drums is the headliner from the School of Chinese Opera. At the end of every semester, Chinese opera

students stage excerpts they have learnt during the term. Each of her classmates takes the show seriously according to Leung, "When it comes to the performing arts, you can only test your skills on the stage. *Gongs and Drums* gives us a great opportunity to review and build on what we have learnt."

等待拍攝的時候，年紀輕輕的非同口中念念有詞，雙手揮舞於空氣中——她正在為之後的課堂練習動作和台詞，須向著名崑曲藝術家邢金沙老師展示自己的進步和功架，為五月上演的香港演藝學院節節目之一《鑼鼓響》

作準備。《鑼鼓響》是戲曲學院每個學期的重頭節目，戲曲學生把整個學期鍛煉的折子戲搬到舞台上。非同稱每位同學都很重視這個演出：「表演藝術是需要在台上表演過後，你才會知道自己的功架如何。《鑼鼓響》是我們發揮所學的良機，讓我們總結學習成果。」

除了邢老師外，非同曾跟隨不同的資深老師學習，教她獲益良多。上學期的《鑼鼓響》演出，她曾跟客席導演「田哥」新劍郎學習。「縱使在校外演出時曾遇到田哥，但都沒機會向他討教；而在課堂上則可請他詳細指導。」求知若渴，是她與一眾戲曲學生的寫照。



Fei-tung had the honour to learn from legendary Cantonese opera master Dr Pak Suet-sin. 非同早前有幸獲著名粵劇藝術家白雪仙博士指導。

Besides Ying, Leung has been trained by other renowned Chinese opera masters. She recalls learning from Sun Kim-long, Guest Director in the previous edition of *Gongs and Drums*. "I met Master Sun at other shows outside school before, but never had the opportunity to consult him. The lessons here at the Academy give us ample time for deeper learning." From her words, one can feel the thirst for knowledge which she shares with the other Chinese opera students.

Leung grew up with the Chinese opera dream. As a child, the ardent spectator already aspired to pursue Cantonese opera as a career. Whenever she talks about the art, joy brims in her face. Before the Academy became her home, Leung spent four years at The Cantonese Opera Academy of Hong Kong, followed by a training course at Yau Ma Tei Theatre courtesy of the Cantonese Opera Young Talent Showcase. During those years, she also did a bachelor's degree in Culture and Heritage Management at City University of Hong Kong and a master's degree in Cultural Management at The Chinese University of Hong Kong.

Leung revealed that spending time with like-minded teachers and classmates at the Academy has helped her build a solid foundation for her skills. "As a full-time student, I have ample time to learn from my teachers and practise with my classmates. This allows us to communicate and exchange thoughts in depth. For last semester's performances, my classmates and I rehearsed at great length under our teacher's guidance. The process familiarised us with the play. Every time I spoke the lines, I received new insights about the play and the character, helping me grasp the emotional part more precisely."

Cantonese opera, in Leung's words, is a widely integrated art form. It combines acting, acrobatics, singing and dancing, among other elements. From an actor's gestures to songs and lyrics, from the make-up to the costumes, everything is the quintessence of classical Chinese aesthetics. Leung is zealous about preserving and promoting this traditional art form and believes *Gongs and Drums*

can help attract a new audience. "Our programme details are all bilingual. This helps people who come from different countries understand Cantonese opera, so that they can better appreciate the performances."

非同自小喜歡看粵劇，早已立志當全職粵劇演員，談起粵劇臉上總流露喜悅神情。在成為演藝學院學生前，非同已在八和粵劇學院修習四年，亦曾參與八和油麻地粵劇新秀演出計劃。在這段時間，她先後要應付城市大學的文化與文化產業管理學士及中文大學的文化管理碩士課程。

她表示在演藝學院經常與志趣相投的師生一起學習，令她的戲曲根基更加紮實。「作為一位全日制學生，我可不時請教老師，與同學對戲的時間亦相當充裕，溝通和交流也相對深入。例如上學期的演出，我和同學在老師的指導下反覆排練，過程讓我更加熟習劇本；每一次唱台詞時，我都會有新的體會，不斷更新對角色的理解，情感拿捏得更好。」



Chinese opera students took photo with Guest Director Sun Kim-long, Dr Elizabeth Wang Ming-chun and Dean of Chinese Opera Martin Lau after last semester's *Gongs and Drums*. 戲曲學生演出上學期的《鑼鼓響》後，與客席導演靳劍郎、汪明荃博士和戲曲學院院長劉國瑛合照。



On the stage, Leung is passionate about artistic exchanges with other actors. Offstage, Leung sees the importance of the traditional virtue of respecting teachers and masters, stressing that Cantonese opera is passed on by apprenticeship. "Respect for your teachers and masters is a critical part of the art. No written manual will teach you how to play a role to perfection; you can only learn the techniques, skills, wisdom and virtues from veteran artists." Leung recalls the priceless lessons that she learnt from legendary Cantonese opera master Dr Pak Suét-sin, an honour she had when she performed at *The Reincarnation of Red Plum*, the opening programme of the Xiqu Centre of West Kowloon Cultural District. "Every line shapes a character's personality and emotions. Only an actor with rich life experience can play a role so vividly that everyone in the auditorium is touched. This is what we — the young and emerging actors — have to learn."

Leung considers Cantonese opera to be a highly inclusive, versatile and constantly evolving art form. "More and more new plays are coming onto the scene. This reflects the evolution of

Cantonese opera." The traditional art form does not just evolve by blending in more contemporary elements; it also does so by fusing with other art forms. Leung worked with the Hong Kong String Orchestra and new media artists to put an innovative theatrical work with Cantonese opera elements on the stage. "This is a cross-media era. We cannot stay in the frame of tradition; we should try to work with artists from varied fields." Leung looks forward to experimenting with students from other schools of the Academy and creating innovative collaborations in the near future. ▲

對非同來說，粵劇是富綜合性的藝術，集文武場、唱戲、舞蹈等不同元素；身段、曲詞、化妝、穿戴等每一樣都能表現出中國古典美。因此，她渴望傳承此傳統藝術，把它發揚光大，並認為學院的《鑼鼓響》有助擴闊觀眾層：「我們的節目資料都是中英兼備，有助外籍觀眾認識粵劇，幫助他們更深入地欣賞這門傳統藝術。」

在粵劇的舞台上，非同看到的是藝術的交流；而在台下，她學習到的是傳統美德。「戲行最注重尊師重道，沒有文本會教你怎樣做好一部戲，只有從前輩身上才可學習技藝、功架、智慧和品德。」她憶述參與西九劇曲中心大劇院開幕劇目《再世紅梅記》的演出



時，有幸得到著名粵劇藝術家白雪仙博士（仙姐）的指導教授，並觀摩其親身示範，對於非同的學藝路途上啟發良多。「每一句對白都在塑造人物性格和情感。要把角色立體地呈現，深深感染台下的觀眾，都靠演出者的人生閱歷，而這些正是我們晚輩最需要建立的。」

至於粵劇的未來發展，非同雀躍地說：「粵劇包容性高、變化多端。近年不時有新劇目出現，反映著粵劇的進化。」除了把現代元素帶到戲棚之內，粵劇亦可與其他藝術結合。她曾經與香港弦樂團和一些新媒體藝術家合作，把糅合粵劇與其他舞台藝術的表演呈獻給觀眾。「這是一個跨媒體的時代，我們不能只守在粵劇的框框內，也須與不同界別的藝術家合作。」她十分期待與校內其他學院交流，擦出新火花。▲



Fei-tung (third from left) with her fellow School of Chinese Opera students. 非同(左三)與戲曲學院同學合照。



Fei-tung brims with joy whenever she talks about Cantonese opera. 談起粵劇，她臉上總流露出喜悅神情。



Details 詳情：



《白龍關》

White Dragon Pass

導演：邢金沙、洪海

Directors: Ying Kam-sha, Hong Hai

《寶蓮燈》之〈贈帶〉

‘Given Sash’ from
Magic Lotus Lantern

導演：鄒麗玉、劉麗

Directors: April Chow, Liu Li

《洛神》之〈洞房〉及〈金殿寫書〉

‘Bridal Chamber’ and ‘Writing on the Court’

from *The Nymph of the Luo River*

客席導演：新劍郎 (到訪藝術家)

Guest Director: Sun Kim-long (Visiting Artist)

協排導演：鄒麗玉、劉麗

Rehearsal Directors: April Chow, Liu Li

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