

2-3.6.2023

星期五至六 Fri-Sat 8pm

4.6.2023

星期日 Sun 3pm

葵青劇院演藝廳

Auditorium,

Kwai Tsing Theatre

粵語室內歌劇

烏龍功夫

Chamber Opera
in Cantonese
Kungfood

香港原創粵語諧趣功夫歌劇
向武俠世界致敬

An Original Cantonese Comic Opera
A Tribute to the World of Kungfu



分場表 Scenes

前 事

第一場 烏龍門

第二場 烏龍館

第三場 知 心

第四場 淪 陷

第五場 戰 略

第六場 終極決鬥

後 記

Prologue

Scene 1 Black Dragon Sect

Scene 2 Black Dragon Diner

Scene 3 Bonding

Scene 4 The Fall of Wu Lung

Scene 5 Planning the Resistance

Scene 6 Final Battle

Epilogue

節目長約70分鐘，不設中場休息。粵語演出，中英文字幕。

The programme will run for about 70 minutes without intermission. Performed in Cantonese with Chinese and English surtitles.



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電子表格 E-form



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Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist/>

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故事背景

Back Story

烏龍門 — 烏龍山上的武林正派

Black Dragon Sect – An Honorable Martial Sect atop Wu Lung Mountain



烏龍門上代為爭奪掌門人之位內鬥，企圖篡位的師叔殺死了掌門師父，但自己亦負傷離山。此時烏龍門人才凋零，只剩下寡婦師母和三個武功低微的男徒弟，分別是曾因戰敗受傷而自暴自棄的大師兄阿畸、性格善良但體胖笨拙的二師兄阿肥，和性格堅毅但年小力弱的小師弟阿飛。嚴厲的師母不懂教導徒弟，烏龍三子雖然很努力練習，但仍學不會「烏龍遊俠八式」。眾人只能寄望找到師父在死前藏起的武功秘笈，才能報仇雪恨並振興門派。

After a power struggle for the position of leader, the Black Dragon Sect finds itself in decline. The usurper Sect Uncle killed Master Shifu in an attempt to seize power, but was himself injured and fled Wu Lung Mountain. Only the widowed Sect Mother and three male apprentices remain. Ah Q, the eldest sect brother, lacks confidence; Ah Fat, the middle sect brother, is fat and clumsy; Ah Fei, the youngest sect brother, is young and weak. Sect Mother is a harsh but ineffective teacher, and the three male apprentices' kungfu skills remain mediocre despite hard training. Everyone can only pin their hopes on finding a Secret Book of Kungfu that Master Shifu had hidden before his death.



蟠龍神君 — 邪教教主

Divine Coiled Dragon Lord – The Cult Leader

師叔逃離烏龍山後習可迷惑他人心智的邪派武功，自號「蟠龍神君」，圖謀回山把烏龍門變成邪教蟠龍門，千秋萬載號令江湖。

After fleeing Wu Lung mountain, the usurper studied the Dark Arts and renamed himself “Divine Coiled Dragon Lord.” Armed with brainwashing spells, he plans to return to Wu Lung Mountain, annihilate the Black Dragon Sect, turn it into the evil Coiled Dragon Cult, and reign over the martial world forever.

烏龍館 — 烏龍山下麵店

Black Dragon Diner – A Noodle Shop at the Bottom of Wu Lung Mountain



烏龍館的廚師刀功精湛，但終日沈迷醉鄉，無心經營麵館和教導徒弟。三個女弟子中，大師姐美美心灰意冷、二師姐媚媚深深不忿，只有小師妹阿四仍然仰慕師父的功夫。

The chef of the Black Dragon Diner has outstanding knife skills but is always drunk and neglects both the restaurant and his three female apprentices. Mimi, the eldest apprentice, is frustrated and disheartened; May, the middle apprentice, is bitter and resentful. Only Ah Sei, the youngest apprentice, continues to admire the Master.

資料由表演者提供

Information provided by the artists

烏龍門

Black Dragon Sect

小師弟阿飛

Ah Fei

(Youngest Sect Brother)

莫子慧 Athene Mok

女高音 Soprano



師母 Sect Mother

張吟晶 Samantha Chong

女中音 Mezzo-soprano



大師兄阿畸

Ah Q (Eldest Sect Brother)

林俊廷 Michael CT Lam

男中音 Baritone



二師兄阿肥

Ah Fat (Middle Sect Brother)

胡永正 Caleb Woo

男中音 Baritone



蟠龍門

Coiled Dragon Cult

蟠龍神君 (師叔)

Divine Coiled Dragon Lord
(Sect Uncle)

黃日珩 Apollo Wong

男低中音 Bass-baritone

烏龍館

Black Dragon Diner



小師妹阿四

Ah Sei (Youngest Apprentice)

鍾嘉欣 Candice Chung

女高音 Soprano



廚神

Master Chef

柯大衛 David Quah

男高音 Tenor



大師姐美美

Mimi (Eldest Apprentice)

李俞澄 Fifi Lee

女高音 Soprano



二師姐媚媚

May (Middle Apprentice)

陳皓琬 Dominique Chan

女中音 Mezzo-soprano

作曲家的話 Words from the Composer

有這麼一個說法：寫過歌劇的作曲家，從此不再一樣。從2013年的《蕭紅》起，這十年間，我完成了五齣華語歌劇，《烏龍功夫》是其中的第四齣。這齣喜歌劇的創作始於2021年，同年6月階段性展演後，全劇原定於2022年1月首演，因疫情關係，遲了十八個月才與觀眾見面。

歌劇發軔於十六世紀末的意大利，有四百多年歷史，經典有如汗牛充棟；而華語歌劇從上世紀起步至今，最多只有一百年，仍在探索階段。我曾在不同場合說過：「創作華語歌劇是橫的移植，而非縱的繼承，可供參考的成功作品著實不多，作曲家都是摸著石頭過河，各自從創作中累積經驗。」說華語歌劇是橫的移植，是因為此樂種乃源自西方，跟中國的傳統戲曲完全是兩碼子事，有點像新詩與中國古典詩詞的分別。

歌劇製作需投入大量資源，全新創作的歌劇首演自然備受矚目。耳朵從沒離開過浪漫樂派的樂評人會問你為何沒有琅琅上口的詠歎調；唯西方馬首是瞻的同行會認為你的樂風追不上歐美的前衛歌劇；抱文化純粹主義的學者會批評你寫的不是中國音樂。但這統統都不是我關心的問題。

華語是單音節多聲調語言，為華語歌劇文本譜曲，既要遵從曲詞的聲調起伏，又要不被其所困，還得切合場景，推進劇情，發揮歌者的嗓音，真箇談何容易。每次面對劇本，我總是戰戰兢兢，誠惶誠恐，真有字詞如鐵，鍛句成鋼的感覺。《烏龍功夫》選用九聲六調的粵語演出，難度更大，要解決的創作問題更多。

一路走來，我當然不再是十年前的我，頭髮白了不少，也少了許多。總結經驗，我仍是那句：藝術創作，外人無從置喙，得失寸心知！

陳慶恩

There is a saying that the experience of writing an opera transforms a composer forever. Starting with *Heart of Coral* in 2013, I have completed five Chinese-language operas over the past ten years, and *Kungfood* is the fourth of them. The composition of this comic opera began in 2021, and a work-in-progress preview was staged in June of the same year. The complete opera was originally scheduled to premiere in January 2022, yet due to the epidemic, it was delayed by 18 months.

Opera originated in Italy at the end of the 16th century, with a history of more than 400 years, its volume of classics is overwhelming; while Chinese-language opera has only been around for, at the most, a hundred years since its inception in the last century, and is still in the stage of exploration. I have said on various occasions, 'Composing a new Chinese-language opera involves lateral transplantation rather than vertical succession. There are few successful works to serve as reference. Composers can only feel their way forward and accumulate experience in the creative process.' I described Chinese-language opera as a form of lateral transplantation because it stems from Western music and is quite distinct from Chinese traditional theatre; the difference is somewhat akin to that between free verse and classical Chinese poetry.

Opera productions require a huge amount of resources, and for any new work, all eyes will be on the premiere. Music critics whose ears never left 19th-century romanticism might ask why there are no catchy arias; fellow composers who view the West as the bellwether for contemporary music might think that your style lags behind the Euro-American avant-garde; scholars who embrace the ideology of cultural purism might complain that what you are writing is not Chinese music. But none of the above matters to me.

The Chinese language features single syllables and multiple tones. When setting a Chinese libretto to music, not only must the composer both follow the words' tonal inflections and avoid being limited by them, but also has to fit the scene, advance the plot, and give full play to the singer's voice. This is tremendously challenging. Every libretto fills me with apprehension, as though I have to forge iron into steel while treading on egg shells. Choosing to perform *Kungfood* in Cantonese, which has nine tones, six of regular length, and three for so-called 'short' syllables, increases the difficulty and presents even more creative conundrums.

I have come a long way since starting my operatic journey. I am of course no longer the same composer I was ten years ago. My hair is greyer, and there is less of it. To sum up the experience, my old saying endures: regarding artistic creation, outsiders have no say; success or failure, only the artist knows the best.

Chan Hing-yan

編劇的話 Words from the Librettist

《烏龍功夫》源自本劇導演菅尾友向作曲家陳慶恩提出的建議：何不寫一齣用本土語言演唱、輕鬆貼地的喜歌劇？而慶恩邀我加入創作團隊，大抵是因為我倆之前合作的英語歌劇《雙喜》也是喜劇。作曲家和導演最初的想法是要改編《西遊記》，不過我對《西遊記》的人物和故事興趣不大，便提議以功夫為題，寫一個向武俠小說及諧趣功夫電影致敬的原創劇。他倆欣然同意，我便構思了這個結合武功、廚藝、及港人搞笑文化的文本。

我創作時的主要考慮，是如何讓我的文字成為音樂結構和形態的載體。歌劇是以音樂主導的戲劇形式，文本既是劇本，也是歌詞，不能「睇得唔唱得」。編劇行文須因應戲中的人物和情節時而古雅，時而通俗；時而靜態地抒情，時而動態地配合舞台動作推進劇情。而選字時也得照顧讀音的聲效，教作曲家容易譜曲，歌者們唱得順口，觀眾們聽得清楚。

《烏龍功夫》是我的第一個粵語歌劇文本。如何將粵語的語境融合現代音樂的風格，是個十分困難的挑戰，既迫我不斷探索粵語九聲六調的音樂性，也從而教我發掘了粵音押韻、諧音和與旋律「唔啱音」的潛在喜感。我也為《烏龍功夫》寫了多段適合重唱的歌詞，好讓慶恩能利用他擅長的複調對位技巧來營造喜劇效果。而菅尾友導演形體化的舞台風格，也為此劇的人物和情節添加了不少生動有趣的元素。

希望這個作品能體現我們「雅俗共賞，老少咸宜」的初衷，讓各位觀眾開懷大笑！

麥淑賢

Kungfood originated from a suggestion that our stage director Tomo Sugao made to our composer Chan Hing-yan: why not write a light-hearted comic opera sung in the local vernacular for Hong Kong? Hing-yan then invited me to join the creative team because our earlier collaboration, *Double Happiness* for the 2017 Canberra International Festival, was also a comic work. Tomo and Hing-yan initially wanted to adapt the Chinese classic *Journey to the West*, but I was not particularly interested in its plot and characters; instead, I proposed a Kungfu-themed original script. They were happy with the idea, so I came up with a storyline that blends the worlds of martial and culinary arts with a Hong Kong sense of humour.

When writing opera libretti, my primary concern is, always, making the text a vehicle for musical forms and gestures. Because the libretto has the dual functions of dramatic script and sung lyrics, it must constantly switch between lyrical and kinetic styles to drive character and story. My vocabulary choice is also motivated by considerations of sound and aims towards making the words musically suggestive to the composer, easily articulated by the singer-actors and readily intelligible to the audience when heard in performance.

Kungfood is my fifth libretto but the first one in Cantonese. Using a tonally inflected language in text meant for contemporary musical setting is an enormous challenge. It has forced me to grapple with the phonological features of the language, and this, in turn, has led me to discover the comic potential of Cantonese rhymes, puns, and the deliberate mismatch between lexical and melodic tones. I have also written many ensemble scenes so that Hing-yan can show off his considerable contrapuntal skills with humorous effect. Tomo's dynamic, movement-oriented style of staging, in turn, further enhances the comedy of the music.

We intended to create a fun opera that can appeal to audiences of various tastes and all ages. We hope to have achieved our goal with some measure of success and to hear a great deal of laughter in the theatre tonight!

Mak Su-yin



創作人員 Creative Team

作曲 Composer	陳慶恩 Chan Hing-yan [^]
編劇 Script-writer/文本 Librettist/字幕翻譯 Surtitles Translator	麥淑賢 Mak Su-yin
導演 Director	菅尾友 Tomo Sugao
舞台 Stage/服裝設計 Costume Design	陳志權 Ricky Chan
燈光設計 Lighting Design	楊子欣 Yeung Tsz-yan
錄像設計 Video Design	成博民 Oliver Shing
動作指導 Movement Coach	李家祺 Lee Ka-ki

現場演奏 Live Music

指揮 Conductor	陳康明 Joshua Tan
鋼琴 Piano	伍凱鈴 Jenny Ng
室樂小組 Chamber Ensemble	香港創樂團 Hong Kong New Music Ensemble
小提琴 Violin	張文蕊 Kitty Cheung
中提琴 Viola	凌藝廉 William Lane
低音大提琴 Double Bass	許裕成 Simon Hui
長笛 Flute (短笛/低音長笛 Piccolo/Bass Flute)	李一葦 Angus Lee
單簧管 Clarinet (降E/低音單簧管 E-flat/Bass Clarinets)	馮逸山 Linus Fung
巴松管 Bassoon	梁德穎 Leung Tak-wing
敲擊 Percussion	何銘恩 Jojo Ho/陳梓浩 Samuel Chan

製作人員 Production Team

監製 Producer	蕭穎心 Fiona Siu
製作 Produced by	華意堂藝術策劃 Rhapsody Arts Management Ltd.
歌唱指導 Vocal Coach	曾華琛 Timmy Tsang
排練伴奏 Rehearsal Pianist	陳子欣 Ingrid Chan
助理舞台設計 Assistant Set Designer	勞正然 Ryan Lo
助理服裝設計 Assistant Costume Designers	蕭燕凌 Cathy Siu/古志欣 Miko Ku
助理錄像設計 Assistant Video Designer	陳家濠 Gary Chan
製作經理 Production Manager	陳寶愉 Bobo Chan
副製作經理 Associate Production Manager	陳家彤 Doris Chen
舞台監督 Stage Manager	陳緻諾 Chan Chi-nok
執行舞台監督 Deputy Stage Manager	何香怡 Vivian Ho
助理舞台監督 Assistant Stage Manager	楊淑雯 Yeung Shuk-man
錄像操作員 Video Operator	盧文康 Lo Man-hong
動畫師 Computer Graphics Artist	蘇秋然 So Chau-yin
燈光程式編寫員 Lighting Programmer	方祥輝 Samson Fong
現場錄音混音師 Sound Engineers	夏恩蓓 Han Yan-pui/姚少其 Yiu Siu-ki
製作電機師 Production Electrician	伍穎雯 Ng Wing-man
舞台技師 Stage Crews	陳志偉 Chan Chi-wai/陳健恒 Kenneth Chan/
	陳寶華 Chan Po-wa/霍浩泓 Fok Ho-wang/
	羅宗何 Law Chung-ho/梁智恒 Leung Chi-hang/
	孫國華 Suen Kwok-wah/屈旻詩 Wut Man-sze
燈光技師 Lighting Crews	李蔚心 Vanessa Lee/梁景欣 Leung King-yan/
	黃冠綸 Wong Kuen-lun
音響技師 Sound Crew	葉慧珊 Yip Wai-shan
服裝主管 Wardrobe Supervisor	李夢西 Seamy Li
服裝助理 Dresser	陳可兒 Cara Chan
化妝 Make-up Artist	鄭翠萍 Jojo Cheng/梁思琳 Samantha Leung/
	蘇穎恩 Vanessa So/李樂 Li Lok/
佈景製作 Set Production	黃朗軒 Wong Long-hin
服裝製作 Costume Production	迪高美術製作 Dick Ko Arts Production Co.
錄像製作 Video Production	聯合作業有限公司 Unique Design Team Ltd.
燈光器材 Lighting Equipment	春秋大夢 Daaimung
音響器材 Sound Equipment	3200K Productions Ltd.
飛人效果器材 Flying Effect Equipment	Mad Music Ltd.
	ONEEvent Productions Ltd.

演出及創作人員簡介
Performers and
Creative Team's Bio



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