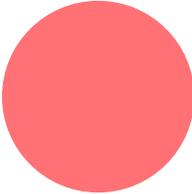


傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

尤聲普
Yau Sing-po





自小隨父親尤驚鴻於戲班學藝，九歲以神童姿態踏足舞台。二十世紀六十年代之前，以演文武生為主，足跡遍及東南亞，包括新加坡、馬來西亞、泰國，以至美國等地。

曾參與的大型粵劇演出不計其數，1989年，全港紅伶聯袂演出《六國大封相》，尤聲普更被認為是「武生王」靚次伯的後繼者。除了《霸王別姬》、《曹操與楊修》、《李太白》及《十五貫》等開山劇目，尤聲普亦積極參與藝術創作，2000年聯同一眾名伶演繹改編自莎士比亞名著《李爾王》的《李廣王》。

近年更將其首本戲重演，並拍錄下來讓後輩作參考研究，積極推動粵劇發展，致力培育後輩。1992年，尤聲普獲香港藝術家聯盟頒發舞台演員年獎，2009年獲特區政府頒發榮譽勳章；2016年，獲香港演藝學院頒授榮譽院士，表揚他對香港粵劇發展的貢獻。

Learning Chinese opera under the wings of his father, Yau King-hung, as a boy, Yau Sing-po made his debut in Cantonese opera as a child prodigy at the age of nine. Focusing on the role of *wenwu sheng* (civil and military male) before the 1960s, Yau toured across Southeast Asian countries like Singapore, Malaysia and Thailand, and even the US.

Among the countless major Cantonese opera productions he starred in was his role in *Prime Minister of Six States at Cantonese Opera - An All-Star Night* in 1989. His sterling performance was compared to Lan Chi-pat who was widely known as “Master of *Wusheng*” (military male role). Apart from starring in titles like *Farewell My Concubine*, *Cao Cao and Yang Xiu*, *Li Bai: The Immortal Poet* and *Fifteen Strings of Cash*, Yau is prolific in artistic creation. One of the projects he mounted with stage peers was *King Liguang*, a Cantonese opera adaptation of Shakespeare’s tragedy *King Lear*.

For the advancement of Cantonese opera, Yau recently recorded the re-runs of his early signature titles as reference materials for budding talents. He was presented the Best Stage Performer Award by the Hong Kong Artists’ Guild and the Medal of Honour from the Government of Hong Kong Special Administrative Region in 1992 and 1999 respectively. In 2016, the Hong Kong Academy for Performing Arts (HKAPA) bestowed the title of Honorary Fellow on Yau in recognition of his contribution to Cantonese opera.

尤聲普活躍於粵劇舞台超過半世紀，多年來演活不少角色，《霸王別姬》的項羽、《曹操與楊修》的曹操、《李太白》的李太白、《十五貫》的況鍾等，成功刻劃出很多性格迥異的人物，革新粵劇藝術面貌，當中所不可或缺的，必定是對粵劇的熱愛和堅持。「80多歲還有人請我做戲，粵劇不是太吸引了嗎？」尤聲普說。

堅持到底 謙遜忍耐

尤聲普出生自粵劇世家，父親是著名男旦尤驚鴻，抗日戰爭期間舉家遷至粵北生活，處境飄泊與書無緣，加上熱愛戲曲藝術，於是自小隨父親在戲班學藝，小小年紀便與嫦娥英及關德興等名伶合作。在台上一晃幾十年，尤聲普深深體會到天分以外，必須要有耐性與毅力，才可堅持到底。

回想初出道時，縱遇挫折，年紀輕輕的尤聲普仍不忘警惕自己要繼續苦練，「很多動作不是你想做就做到，一定要多練習，那管你有多大的天分，根基不夠好，也只不過是曇花一現。」這份謙遜與忍耐不但將尤聲普塑造成獨當一面的粵劇名伶，更為他贏得了別人對他的尊重與景仰。

尤聲普最初專工文武生，後來受「丑生王」梁醒波的啟發，轉向丑生發展；與此同時，尤聲普亦精於老生、老旦、花臉及淨等不同行當，角色扮相包羅萬有，集各行當之所長，卓然成家。上世紀七、八十年代後期，尤聲普躋身香港粵劇大班「六柱」之列，叱吒舞台近半世紀。至八、九十年代，尤聲普已是丑生及武生兩行當中的表表者。1989年全港紅伶聯袂演出《六國大封相》，其精彩表演更被外界認為是「武生王」靚次伯後繼者。

拜京劇大師 集各家大成

因緣際會之下，尤聲普曾拜京劇大師李萬春及劉洵為師，追本溯源探尋戲曲的歷史和傳統，一方面填補粵劇的不足、一方面試圖從整體之中見微知著，糅合各家大成以完整粵劇的體系。「粵劇沒有科班，京劇有科班，整個體系十分齊全。我拜的是京劇大師，他甚麼都懂得，可以指點我，於是我學《夜奔》、學《活捉張三郎》、學《蘆花蕩》，例如《蘆花蕩》張飛腰插令旗上場走邊，我學了一整套，後來配合廣東鑼鼓，將京劇的優點融滙到粵劇裡。」

不同流派的中國戲曲互取所長，而尤聲普亦從中找到了粵劇的出路——融匯百家之長，不忘傳統。「我們要保留古老傳統，追溯前人是如何創造角色的，任何劇種都有優點，我們就要吸收他們的優點。」



《霸王別姬》Farewell My Concubine



《李太白》 Li Bai: The Immortal Poet

引進多元劇目 革新粵劇文化

1971年，尤聲普與李奇峰及阮兆輝等人成立了香港實驗粵劇團，主要目的是改革當時被「鴛鴦」才子佳人題材所充斥的粵劇界，嘗試引進《十五貫》及《趙氏孤兒》等題材較為多元化的劇目，為粵劇界注入活水與生氣，同時發掘粵劇中不同的行當，讓更多演員能各自發揮所長。

2013年，尤聲普因甲狀腺問題而暫停幕前演出，2016年復出之時，即以演員兼藝術總監身分在「第44屆香港藝術節」中再演其戲寶《李太白》，以多年的舞台經驗結合爐火純青的演技，把李太白投江之前忐忑又從容的反覆心情表演得恰到好處，在久經練習的醉步中，盡顯一代詩仙才華與蒼涼，令人拍案叫絕。

除了《李太白》，改編自莎士比亞名劇《李爾王》的粵劇《李廣王》於2000年首演，這也是尤聲普後期的開山之作。《李廣王》將背景設定於中國春秋戰國時代，以群雄爭霸之一的李廣王傳位故事為骨幹，將莎劇《李爾王》的三個女兒改為三個兒子，令劇情更符合中國倫理之餘，更將《李爾王》的悲劇結局擴展至李廣王身上，加深了悲劇效果及劇情深度。尤聲普飾演的李廣王尾場時神智失常、頭髮散亂，後來與兒子相認對泣，激情之中有溫情，感情的表達掌握得恰到好處，令人擊節讚賞。

尤聲普戲路甚廣，無論是丑生、老生、老旦、花臉等行當均演繹得淋漓盡致，在舞台上變化多端，展示出粵劇生旦以外的行當，都能夠擔頭牌。在不同行當之中跨界穿越，尤聲普的感受甚深：「我們的劇目如《盜御馬》、《佘太君掛帥》及《霸王別姬》等等，很多都不是只有生旦擔綱，而是希望能發掘不同行當的發展空間。」

在粵劇以才子佳人的生旦戲為主流外，尤聲普銳意創新，致力開拓粵劇不同行當的發展空間，在推動粵劇發展的寬廣度，貢獻良多。

終身學習 永不言休

在舞台上70多年，尤聲普寄語新世代的粵劇演員，除了要勤練功夫外，更要多讀書：「在打好根基之餘，更要多讀書、多了解人物角色，這樣才能事半功倍。」為了飾演李太白，他翻讀李太白的傳記、文學作品，甚至是別人對他的評語，揣摩了角色性格後，才去練台型、練身段，內外俱備，角色才會變得立體。

身為受人敬重的資深粵劇藝術家，藝術成就早已備受認同，但尤聲普至今仍不斷學習，努力求進。「戲曲博大精深，要學的永遠學不完。」尤聲普的專業精神和認真態度，着實令人敬佩。

《紫釵記》 The Purple Hairpin



Yau Sing-po continued to captivate audiences for more than half a century with his vivid portrayal of a range of characters, Xiang Yu in *Farewell My Concubine*, Cao Cao in *Cao Cao and Yang Xiu*, Li Bai in *Li Bai: The Immortal Poet* and Kuang Zhong in *Fifteen Strings of Cash* are but a few of them. The drive behind the brilliant performances and artistic pinnacle in Cantonese opera is his passion and perseverance for the art form. “Would anyone still cast an 80-year-old like me if Cantonese opera isn’t a fascinating art form?”

Perseverance, modesty and patience

The Yau family was steeped in Cantonese opera and Yau’s father, Yau King-hung, was a renowned actor for the *dan* (female) role-type. During the Sino-Japanese War, the whole family moved to northern Guangdong and the constant moving meant studying was out of the question for the young Yau. But with a growing interest in Chinese opera, he studied the arts under his father and had the opportunity to perform alongside esteemed actors like Sheung Ngor-ying and Kwan Tak-hing. What Yau fully understood from a decades-long career was that it is patience and perseverance that makes an accomplished artist, not so much innate talent.

There were moments in his early years as a performer that he found himself faltering on the way. But Yau remained persistent in his training and practice. “A lot of moves require constant training. You may be gifted, but without a solid foundation, you can only attract a fleeting glance.” His modesty and resilience make him into an impeccable Cantonese opera artist who is highly respected and esteemed.



At the advice of “Master of *Chou*” (clown), Leung Sing-po, Yau studied the role-types of clown rather than focusing on the military and civil male role-types early in his career. Yau also expanded his repertoire to role-types of *lousheng* (senior male), *loudan* (senior female), *hualian* (painted face) and *jing* (painted face male role with strong character), eventually established his unique acting style. In the 1970s and 1980s, Yau was revered as one of the Six Famous Stars of Cantonese opera. In 1980s and 1990s, he was an acclaimed *chou* (clown) and *wusheng* (military male) performer. In *Prime Ministers of Six States* at the Cantonese Opera – An All-Star Night in 1999, he was praised as the successor of “Master of *Wusheng*” (military male), Lan Chi-pat.

Taking after Peking opera for an all-round performance

Coincidence led Yau to Peking opera masters Li Wan-chun and Lau Shun. Under their coaching, he learned the art form and traced the roots and history of Chinese opera. With his enriched knowledge, Yau set out to merge the strengths of other streams of Chinese opera to perfect the system of Cantonese opera. “Peking opera has a well-established training system while Cantonese opera doesn’t have one. I was under the tutorship of veteran Peking opera artists who pointed me to the right direction, that’s how I came to study titles like *Fleeing by Night*, *Huo Zhuo Zhang San Lang* and *The Pond of Reeds*. When I fully mastered how the character, Zhang Fei in *The Pond of Reeds*, moves on stage with a flag at his waist, I set the moves to Canton drums and incorporated all this into Cantonese opera.”

Through including the edges of different streams of Chinese opera, Yau saw a new way ahead for Cantonese opera – incorporate others’ strengths but not to forget your roots. “We should preserve our tradition and trace the roots of our characters. All genres have their pros and cons and we should take in their advantages.”

Introduce new titles to reform Cantonese opera

In 1971, Yau founded the Group of Hong Kong Experimental Cantonese Opera with his stage peers Li Chi-kei and Yuen Siu-fai to explore narratives other than the romance between the scholar and

the beauty which was the mainstream of Cantonese opera productions. The Group wrote an array of new titles, including *Fifteen Strings of Cash* and *The Orphan of the Chiu Family* to revitalise and rejuvenate Cantonese opera and widen spectrum of role-types so that performers could assert their individual talents.

Due to a thyroid-related illness, Yau took a break from his performing career in 2013. He soon returned in 2016 with *Li Bai: The Immortal Poet* at the 44th Hong Kong Arts Festival in the dual roles of Artistic Director and performer. He aptly portrayed the anguish but carefree lyrical poet before his plunge into the river, the meticulously choreographed steps of the drunken poet were at once elegant and depressing. His fine performance stunned the audiences.

Before *Li Bai: The Immortal Poet*, Yau had adapted Shakespeare's *King Lear* into Cantonese opera, *King Liguang*. Premiered in 2000, it was regarded as a significant piece in his senior age. Set in the Warlord period of ancient China, the new title tells the story of one of the warlords, King Liguang, and his three sons. Although the three daughters in Shakespeare's play were substituted to better reflect the hierarchy in Chinese society, King Liguang suffers the same fate as King Lear, thus continuing the profoundly tragic themes in this dramatic piece. As King Liguang, Yau appeared as an insane old man with tousled hair in the last scene. His reunion in tears with his son, demonstrated a fine balance between passion and tenderness and was met with resounding applause.

A prolific performer, Yau excelled in a wide range of roles, including *chou* (clown), *lousheng* (senior male), *loudan* (senior female) and *hualian* (painted face). Such versatility on stage attracted roles other than male and female leads in Cantonese opera. Yau shares his insight on this, "The titles we perform like *Stealing the Imperial Horse*, *Madame She* and *Farewell My Concubine* do not rely on male and female leads alone, we hope to explore room for development of various role-types instead."

His determination to expand the spectrum of role-types to strengthen and advance Cantonese opera made tremendous contribution to the art form.

Art is a life-long education

With over 70 years of stage experiences, Yau casts gems to younger Cantonese opera practitioners – studying and reading are as important as constant training. "Besides having a solid foundation, you have to broaden your knowledge through studying and reading. A deeper understanding of the characters you play goes a long way." As such, Yau studied the biographies on Li Bai, the poet's works and even people's views and comments on him in preparation for his role in *Li Bai: The Immortal Poet* before working on the poet's stage movements and physique. Knowing your character inside out ensures a vivid portrayal.

As an acclaimed Cantonese opera veteran, Yau's contributions to the art have long been widely recognised. Yet, this doesn't stop him from honing his skills and striving for refinement. "Chinese opera is profound, studying it is a never-ending process." Ever professional and serious about arts, Yau is highly esteemed.



《再世紅梅記》 *The Reincarnation of The Red Plum*