

吳展泓（吳仟峰）

NG CHIN-WANG (NG CHIN-FUNG)

藝術家年獎（戲曲）
Artist of the Year (Xiqu)



2018/19 年度以作品《呂不韋》最為注目，既擔綱演出呂不韋一角，亦擔任編劇的劇本導師。除粵劇演出外，也參與編劇工作，作品包括《大紅袍》、《陳世美與秦香蓮》和《梁天來》等，對推動粵劇發展貢獻良多。

Lu Buwei - A Kingly Potential Asset is Ng Chin-wang's most notable work in 2018/19 with him both playing the eponymous role and serving as script advisor for the playwright. In addition to being an acclaimed performer, Ng is also a playwright with works including *The Great Red Robe*, *Chan Sai-mei and Chun Heung-lin* and *The Story of Leung Tin-loi*, making enormous and multi-faceted contributions to the development of Cantonese opera.

吳展泓，藝名吳仟峰，著名粵劇演員。先拜入顧天吾門下，14歲進香江粵劇學院向陳非儂學藝，後也隨陳鐵英、李少鵬、任大勳和劉洵學習古老排場、北派和京派功架等；另又受教於梁玉坤學薛（薛覺先）派藝術，並糅合新馬師曾和何非凡的唱腔特點，自成一家。

現為香港八和會館永久副會長、日月星劇團及仟鳳劇團董事，也是香港戲曲促進會、香港粵樂曲藝總會、鑪峰樂苑和澳門粵劇曲藝總會的藝術顧問。

Acclaimed Cantonese opera actor Ng Chin-wang, better known by stage name Ng Chin-fung, was trained by Koo Tin-ng. Ng enrolled in the Hong Kong Cantonese Opera Academy when he was 14 and became an apprentice of Cantonese opera master Chan Fai-lung. He later sought coaching from Chan Tit-ying, Li Shao-peng, Yam Tai-fan and Liu Xun in skills including classical *paichang* (performance practices), and art of the Peking School and Northern School. Ng also studied Sit Kok-sin's singing from Leung Yuk-kwun, and formed his own unique vocal style after assimilating the singing approaches of Sun Ma Sze-tsang and Ho Fei-fan.

Currently Life Vice-chairperson of The Chinese Artists Association of Hong Kong, Ng is the Director of Sun Moon Star Cantonese Opera and Chin Fung Cantonese Opera Troupe. He also serves as Artistic Advisor of the Hong Kong Cantonese Opera Promotion Association, Cantonese Opera Musicians and Vocalist Association, Louvre Music Forum, and Macao General Association of Cantonese Opera.



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知道吳展泓的粵劇啟蒙老師是小武顧天吾，卻沒想到吳父本是邀他教兒子洪拳的。吳展泓說：「我七歲時曾患腦膜炎，身體較羸弱，父親的原意是讓他的這位好友授我洪拳鍛鍊身體。但我自小受家人薰陶，對粵劇深感興趣，既知道顧師傅是做粵劇的，自然想着要跟他學藝。」吳展泓的祖母和父親同為粵劇迷，但吳父希望兒子先完成學業，並不贊成他學戲，敵不過他再三央求才終於答允。吳展泓自此與粵劇結下不解緣，入行至今逾半世紀。

不少人看吳展泓 18 歲甫離香江粵劇學院即成為正印文武生，都覺得他的粵劇之路一帆風順，但原來他在事業起步之時，曾因連做 18 場棚戲卻不懂護聲，失聲三年之久。當時他自覺已走進藝術圈子不能回頭，一度在電影界發展，後得一位老中醫相助，聲音慢慢恢復。「那時我很努力地吊嗓子，每天最少唱兩小時。」他心繫粵劇，當有把握再度唱戲即在鄭孟霞引薦下於麗的電視主持《粵劇樂府》，由演出唐滌生的劇作開始，展開六年電視生涯。

演出很多自己作品的年度

之後吳展泓全身投入粵劇舞台。後來他有感昔日老倌都有屬於自己劇團的戲，他這一代卻鮮有人撰寫新劇本，故也參與編劇工作。他笑言：「這兩年最不一樣的，就是演出的很多都是自己的作品。」而即使《梁天來》已是三度公演，吳展泓為精益求精，繼續修改劇本，也對此次的效果最感滿意。他又為新進編劇張澤明的作品《呂不韋》擔任劇本導師，並演出呂不韋一角，此劇更獲粵劇發展基金新編粵劇創作比賽優異劇本獎。吳展泓認為演員寫劇本自有優勝之處：「我們熟悉粵劇，知道如何營造氣氛和安排主力戲讓觀眾投入，且會度身打造角色。」

While people may be aware of Ng Chin-wang's first mentor in Cantonese opera being Master Koo Tin-ng who is famous for *xiaowu* (young military) roles, it may come as a surprise that Ng's father originally intended Koo to teach his son Hung Kuen, the martial art. Ng recalled, "I contracted meningitis when I was seven and tended to be weak. My father initially asked his close friend to teach me Hung Kuen as a form of exercise. However, I took after my family and developed a passion for Cantonese opera early on. When I realise he is in the business, it comes natural for me to learn from him." Although both Ng's grandmother and father love Cantonese opera, Ng's father wanted his son to finish his college first. After continuous pleading from Ng, his father finally relented. This marked the beginning of Ng Chin-wang's journey in Cantonese opera that spans more than half a century.

After Ng left the Hong Kong Cantonese Opera Academy at the age of 18, he immediately has become a principal male lead in scholar-warrior roles. Although many consider him blessed with a smooth career path, Ng was actually in a rough patch right at the start. Unaware of vocal protection, he suffered vocal damage for three years after having 18 consecutive performances. He once briefly considered a career in films as he believed he could not return to the arts anymore. However, his voice slowly recovered thanks to an old doctor in Chinese medicine. "I worked very hard to train my voice again by practising at least two hours every day." With his deep attachment to Cantonese opera and readiness to perform again, he was introduced by Cheng Mang-ha to host the Cantonese opera TV programme at Rediffusion Television Limited. Starting with performing works by Tong Tik-sang, Ng began his six-year television career.

A Fruitful Year of Performing Personal Works

Ng Chin-wang subsequently devoted himself to performing Cantonese operas on stage. He later recognised that veteran performers used to boast a set of repertoires of their own troupes. However, there were hardly any playwrights with new works in his generation. This has become the impetus for Ng to be a playwright as well. "The past two years had been very special as most of the works I performed on stage were written by myself," Ng commented with a smile. Even when *The Story of Leung Tin-lai* was staged for the third time, Ng has strived to perfect the script with changes, making the latest run the most satisfying for him. He also served as a script advisor for *Lu Buwei - A Kingly Potential Asset*, a new work by emerging playwright Norman Cheung, in addition to playing the eponymous role. The work went on to receive Outstanding Script Award in the Cantonese



《觀音得道》
Enlightenment of the Goddess of Mercy

這個年度在廣東四合院「大八音、說唱、廣東音樂及古腔粵曲」音樂會中演唱《寶玉怨婚》也讓他回味，他表示：「總算有機會演唱古腔，不然學了也無用武之地，最擔心的是這種藝術會失傳。我們那一代的老倌都要學古腔，現在的新人卻很少去學，他們必須肯學習才能傳承下去。」

期望觀眾與業界齊進步

有見這些年間政府提供資助，今天比昔日多了很多演出場地，再加上「場地伙伴計劃」，吳展泓對香港的粵劇發展是樂觀的，但也另有期盼：「希望能培養更多有水準的戲迷。有些觀眾對粵劇沒要求，把它當作雜耍或趣劇，那他們就變成『牛嚼牡丹』，我們則『對牛彈琴』。當然業界也不能粗製濫造，或為迎合觀眾只管搞笑，演員也不應胡亂『爆肚』。」吳展泓指這是同輩老倌的共同想法。聽他說時語調漸變激昂，感受到其「愛之深，責之切」的心情。

他自己又可有甚麼未來目標？他說：「多演些好戲。有一齣戲我想演很久了，但此刻仍在編寫中，希望很快可以讓大家都欣賞。」



《呂不韋》
Lu Buwei – A Kingly Potential Asset

Opera Development Fund's New Cantonese Opera Play Scriptwriting Competition. Ng saw certain advantages in works written by performers. "Being already familiar with Cantonese opera, we are adept in crafting the mood, building up to the key scenes to captivate the audience, and tailoring a role for the performer."

It was a memorable performance for Ng in his *Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage* at the Guangdong Quadrangle – Four Folk Music Types in Concert last year. "This is a rare opportunity to perform in the classic *guqiang* ("antique aria") style, or what I learned would have been wasted. It is worrisome that this art form may be lost someday. All the performers during my era had to learn *guqiang*. However, it is rarely learned by the new generation of artists, which is the key to preserving the art form."

Ideal of Progress in Both the Sector and Its Audience

Subsidised by the government over the years, there are more performing venues than before. Together with the "Venue Partnership Scheme", these spark optimism in Ng towards the development of Cantonese opera in Hong Kong followed by expectations. "Hopefully, this will result in more audience with higher standards. Some of them had little expectation and simply viewed Cantonese opera as a variety entertainment or comedy skits without a refined sensibility. The fine arts we presented might have been underappreciated or wasted. Having said that, the sector should not lower the quality of performances or focus on crude humour just to cater to the audience. Performers should not improvise at will, too." Expressing these views shared by peer performers of his generation, Ng was more serious in tone which is understandably stern out of loving concern for his successors.

As for his goals in the future, Ng commented, "I am looking forward to giving more quality performances. The work has been brewing in my mind for quite some time. It is still in preparation. I hope it will be ready soon for everyone to enjoy."