

藝術新秀獎(戲曲)

陳定邦

Chan Ting-pong



「對傳統不可忘本，對創新不要卻步。」

“Do not disregard traditions, and do not hesitate to innovate.”



陳定邦 2019/20 年度在不少演出中擔任掌板，態度認真，打鑼鼓時很有活力，給人一種投入及真誠的感覺。香港土生土長，掌板功夫傳承了「港式」的鑼鼓技法形式，甚有粵劇味道。近年亦有不少進步，表現已獲行內人士讚賞，是個極具潛質的年輕掌板。

As the *zhangban* (principal percussionist) in many Cantonese opera programmes during 2019/20, Chan Ting-pong is serious about his artistry. His *luogu* (gongand drum) performance is characterised by an immense vigour that conveys his unmistakable passion. Chan, a local born in Hong Kong, is an able successor in *zhangban* with “Hong Kong style” gong and drum techniques giving the programme an authentic Cantonese opera flavour. Having made great strides in recent years and recognised by the industry for his achievements, Chan has demonstrated to be a young *zhangban* with immense potential.

在梁仙門下習唱腔和基本功，曾獲「2007 年青少年藝術家」優異獎，以及「全港 18 區粵曲精英歌唱比賽」總決賽季軍及台風獎。其後得江成、游龍和陳焯榮指導，在鑼鼓和音樂方面發展，並擔任擊樂領導。

重要作品包括：新編粵劇《媚香留情》、香港藝術節四大南戲中的《拜月記》、小劇場粵劇《霸王別姬》（新編）及《文廣探谷》（新編）。當中《霸王別姬》獲「北京 2017 年度最佳演藝評選最佳小劇場戲曲」和 2018 年、2019 年「當代小劇場戲曲藝術節優秀劇目」；《文廣探谷》獲第四屆北京新文藝團體優秀戲劇展演戲曲類「最佳劇目」。

Chan Ting-pong learnt singing and fundamental skills from Leung Sin. He received a number of awards including “2007 Young Artists Awards”, second runner-up and showmanship prize at the “The Link Hong Kong 18 Districts Chinese Opera Competition”. Chan was later under the tutelage of Kong Sing, Yau Lung and Chan Cheuk-wing, and developed his talents in *luogu* and music which led him to become a percussion leader.

Chan’s notable works included the new Cantonese opera *A Love Poem Stained with Blood*, *The Four Southern Opera Classics - Praying to the Moon* at the Hong Kong Arts Festival, the experimental Cantonese operas *Farewell My Concubine (New Adaptation)* and *Wenguang Explores the Valley (New Adaptation)*. *Farewell My Concubine* was awarded Best Experimental Xiqu award at the China (Beijing) Performing Arts Expo 2018, and Honorary Credential award at the 2018 and 2019 Xiqu Opera Black Box Festival (Beijing). *Wenguang Explores the Valley* was awarded Best Play in the Contemporary Small Theatre – Xiqu category at the Fourth Beijing New Arts and Culture Outstanding Theatre Showcase series.

藝術新秀獎(戲曲)

陳定邦九歲時在新光戲院被梁兆明演出《雙槍陸文龍》的功架吸引，便請求母親讓他學粵劇。可是他隨梁仙師傅練功的第一天，已因做「一字馬」的艱苦訓練把半卷紙巾都哭濕了，他想：「我要堅持夢想嗎？」

當時陳氏剛在人生首個粵曲比賽中奪冠。尚未拜師學藝即有此佳績，令他相信自己有點天分；加上享受舞台上的感覺和掌聲，就告訴自己要學下去。

擊樂領導像導演

今天陳氏不但在台前演出，更是擊樂領導。原來當初他報讀鑼鼓課程，只因前輩提醒在轉聲期要「護聲」，暫時不要唱戲。他很快已對鑼鼓感到興趣，並獲老師稱讚有天分。他笑言：「有天分就不要浪費了。學習鑼鼓，對我演出的節奏掌握和張力營造也有幫助。」期後他更修讀樂器伴奏課程，增長知識。

陳氏對角色演出、鑼鼓和樂器皆有興趣，假如只能擇其一專注發展，他的選擇是當擊樂領導。他說：「我喜歡有節奏感的東西，而且擊樂領導可主導戲的流程，增添張力，有點像當導演。」有指他的掌板功夫具港式味道，他自承銳意保留這種陪伴他成長的傳統，但也會配合劇情加入創新技法。陳氏認為鑼鼓是有生命和感情的，他說：「二胡可令觀眾流淚，鑼鼓也可以。」



At the tender age of nine, Chan Ting-pong attended the performance of *The Double-speared Luk Man-Lung* featuring Leung Siu-ming at Sunbeam Theatre. He was mesmerised by the movements on stage, and later begged his mother to allow him to learn Cantonese opera. On his first day of learning basic skills under master Leung Sin, however, he cried through half a roll of tissue over the daunting task of practising the front split. He thought, "Should I hold on to my dream?"

At that time, Chan just won the first Cantonese opera competition he entered. Having this achievement before any formal training was a hint of his talent. As Chan also enjoyed being on stage and the acclamation in general, he told himself to continue this artistic and learning journey.

Parallel between Percussion Leader and Film Director

In the present days, Chan is not only a performer on stage but also a percussion leader. He initially enrolled in a *luogu* course because of the advice from his seniors. Chan was reminded to protect his voice during voice change by refraining from singing. It turned out that he was immediately interested in *luogu* and was praised by the teacher for his talent. Chan laughed, "If the talent is there, then let's not waste it. Learning *luogu* also helped me in grasping the rhythm and building the tension during my performances." He subsequently took courses in instrumental accompaniment to broaden his skills and knowledge.

The multi-faceted Chan is interested in performance, *luogu*, and instruments. When asked to choose one area to focus his career on, however, Chan chose percussion leader, "I like things with a sense of rhythm, and a percussion leader could direct the flow of the performance while building tension. It is like being a film director." On the comment that his *luogu* technique having a distinct Hong Kong flavour, Chan acknowledges his intention to preserve this tradition that accompanied his growth. At the same time, he will also inject innovative elements when called for by the plot. Chan thinks that *luogu* has life and emotions of its own, "Erhu can make the audience cry. So can gong and drum."

Rethinking Tradition and Innovation

The pandemic has prevented many performances from being held as scheduled. However, Chan continued to work on projects that he considered meaningful and significant during 2019/20, including the experimental Cantonese operas *Farewell My Concubine* and *Wenguang Explores the Valley*. Chan commented, "Farewell My Concubine is distinct from other Cantonese operas in its performance formats which motivated me to be innovative." The programme allows the participants to make suggestions such as changing the notes, lyrics, lighting, and transitions between singing and stylised movements. The changes were made with the goal to improve the performance, and provided Chan with a lot of freedom and enjoyment.



《霸王別姬》新編
Farewell My Concubine (New Adaptation)

反思傳統與創新

疫情令不少演出無法如期舉行，但陳氏在 2019/20 年度仍參與了一些對他意義殊深的工作，包括小劇場新編作品《霸王別姬》和《文廣探谷》。陳氏說：「《霸王別姬》的表演形式跟其他粵劇很不一樣，給我創新動力。」此劇容許參與者提出意見，如改變音符、歌詞、燈光、唱段與動作之間的接口位等，只求令效果更好，給他很大的自由和樂趣。他也到北京演出《文廣探谷》，形容這是《霸王別姬》精神的延續，但衝擊更大，讓他反思傳統與創新的矛盾。「它讓我體悟到對傳統不可忘本，對創新不要卻步。」他說。

讓年輕人巧遇粵劇

在演出不得不暫停的日子，陳氏並沒有停下來，除努力鞏固粵劇技巧，也學習拍片和剪片，只因覺得網絡可引領年輕人認識粵劇。他說：「年輕人未必對粵劇反感，只是不主動接觸；要是碰巧在臉書看見，可能會按掣一看。」

陳氏計劃把粵劇元素融入生活場景，拍「搞笑」短片，例如唱粵曲叫外賣放到網上，讓年輕人發覺粵劇可以很有趣和令人開心，繼而買票進場。自言粵劇早在其生命中紮根的他說：「粵劇是我的根，它給予我使命感去之引導更多人認識當中的仁義禮智，欣賞粵劇的美麗。」

He also went to Beijing to perform *Wenguang Explores the Valley*. The programme is described as a continuation of *Farewell My Concubine* in its essence. The impact was even greater, and made Chan reflect on the contradictive nature between tradition and innovation, "This led me to the insight of not disregarding the traditions, and not hesitating from innovations at the same time."

Steering the Younger Generation to Cantonese Opera

During the hiatus from performing, Chan did not slow down his pace. Besides honing his craft in Cantonese opera, he also learnt making and editing videos because he believes that the internet could lead the younger generation to Cantonese opera, "Young people are not necessarily averse to Cantonese opera. However, it is not something they overtly seek out. If Cantonese opera comes up on Facebook by chance, they may click the content and give it a try."

Chan plans to incorporate elements of Cantonese opera into everyday situations and make humorous video shots online such as ordering takeaways by singing the order. Young people will then realise that Cantonese operas can in fact be fun and enjoyable, leading them to become a ticket-buying audience eventually. For Chan, Cantonese opera is already ingrained into his life, "Cantonese opera is my root. It gives me a sense of mission to guide people in learning its inherent virtues of humanity, justice, etiquette and wisdom while appreciating its artistic beauty."