

TANG Mi-ling 등미령

“ArenA” Seoul Black Box Version as Empress LEOI (Pinyin LÜ)



Born to a family of Canto-opera, she has been attracted to Canto-opera since young by virtue of such renowned older-generation performers as Leung Hon-wai, Leung Siu-sum, Man Chin-sui. She trained in Cantonese Opera Academy of Hong Kong and the Hon-fung Cantonese Opera Research Institute. She learned from Wong Jyut-sang (王粵生) and other masters of Canto-opera. More recently she learned after such renowned performers in Peking Opera and Kunqu Opera as Chen Yongling, Hu Zhifeng, Liang Guyin and Wang Zhiquan.

Hu Zhifeng, Liang Guyin and Wang Zhiquan.

For singing, she has been learning after the renowned female-role singer Chan Wai-ling and has benefited a lot from her. In 2016, she is much blessed by having the veteran Canto-opera performing artist Chen Xiaofeng to admit her formally as his student.

She is committed to performing new Canto-operas, including “Waan-wan Gei-mung/還魂記夢”, “Gim-daam Kam-sam Gan-gwok-cing/劍膽琴心巾幗情”, “Hon-mak Daan-cing Hai Cek-sing/翰墨丹青繫赤繩”, “Lei Qing-ziu/李清照”, “Sin-neoi Jau-wan (new version)/新編倩女幽魂”, “Confucius: Zau-jau Lit-gwok/孔子之周遊列國” and “Juk-zaam-gei/玉簪記”. She has staged a number of personal Canto-operatic concerts, winning much applause.

In addition, she has sung for a number of music CD, including (1) the following ones with San Gim-long as co-singer: “Ceon-ngo Hyun Fu/春娥勸夫”, “Tong-jyun Soeng-bit/唐婉傷別”, “Mang Sam/盟心” and “Jau-mung/幽夢”(excerpts from “Sou-juk Cing-jyun/漱玉情緣”) and (2) the following two new discs with Lin Jiabao as co-singer: “Fan-lau Wu Sin/焚樓護扇”, “Kam-cou Cong Sim-gwaan/琴操闖禪關”.

She has also performed for the following newly published videos: (1) With Bai Qingxian: “Syut-je Zai Mui-fei/雪夜祭梅妃” and “Sin-neoi Jau-wan/倩女幽魂” and (2) With Yuen Siu-fai: the theme song of “Confucius: Zau-jau Lit-gwok/孔子之周遊列國”.

Mi-ling’s stage appearances are very appealing, and she sings in graceful style with sweet voice. She uses the most suitable techniques to re-present female

beauty and style in the classical world. She is versatile and gets into characters easily. Her frequency of performance is so high that she was very aptly given the award of “the Most Frequent 1st Female-Role Performer for Cantonese Opera”.

Apart from Canto-opera works, she also performs in dramas and broadcasts for radio programmes. Again, “versatile”. Over the years, she has been staging beyond Hong Kong, in Guangzhou, Macau, South-east Asia and North America. She is loved by a wide Canto-opera audience worldwide.

