



CHINESE OPERA FESTIVAL

15.6-5.8

京崑劇場 *Jingkun Theatre*

俞  
門

*Yu Zhenfei and his artistic lineage*

風  
采

26-27.6.2012

香港大會堂劇院

Theatre, Hong Kong City Hall



康樂及文化事務署主辦  
Presented by the Leisure and  
Cultural Services Department

中華人民共和國香港特別行政區  
Hong Kong Special Administrative Region  
of the People's Republic of China

15<sup>th</sup> 周年紀念  
ANNIVERSARY



京崑劇場製作  
A Jingkun Theatre Production



香港藝術發展局  
Hong Kong Arts Development Council  
京崑劇場為藝發局資助團體  
Jingkun Theatre is financially supported by the ADC



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The content of this programme does not represent the views of the Leisure and Cultural Services Department

京崑劇場  
Jingkun Theatre

**26.6.2012** (星期二 Tue) 7:30pm

折子戲 Excerpts

《小放牛》、《連環記·問探》、《奇雙會·寫狀、三拉團圓》

*The Little Cowherd,*

*Asking the Way from The Chain Scheme,*

*Drafting the Petition, Three Brought into the Judge's Chambers and*

*The Reunion from A Miraculous Double Reunion*

**27.6.2012** (星期三 Wed) 7:30pm

折子戲 Excerpts

《打花鼓》、《牧羊記·望鄉》、《牡丹亭·寫真、拾畫叫畫、幽媾、婚走》

*Beating the Flower Drum,*

*Looking Homeward from Su Wu Herding Sheep,*

*The Portrait, Finding the Portrait, Calling upon the Picture, The Phantom Union,*

*The Elopement from The Peony Pavilion*

演出長約2小時45分鐘（中場休息15分鐘）

Programme duration is about 2 hours 45 minutes with a 15-minute intermission

# 獻辭



戲曲藝術是中國傳統文化的精煉累積，舞台上精緻優美的表演，呈現了中國深厚的人文薈萃。康樂及文化事務署自二〇一〇年開始每年舉辦「中國戲曲節」，得到各方的大力支持和鼓勵，今年已是第三屆。期望戲曲節能繼續成為大家欣賞、學習和交流戲曲文化的平台，推動戲曲舞台上下的傳承工作。

今年「中國戲曲節」雲集八個劇種及一個曲藝演出，既有香港觀眾熟悉的粵劇、崑劇、京劇、越劇，也有饒富特色的地方劇種包括安徽黃梅戲、台灣歌仔戲、陝西秦腔、江西贛劇以及天津曲藝，劇種繁花似錦。十個參演團體匯集一流戲曲表演藝術家，選演最能表現演藝實力的劇目，充分展示了各個地方戲曲劇種的傳統面貌及技藝。

今屆戲曲節的開幕節目是由著名作家白先勇老師與江蘇省蘇州崑劇院再度攜手合作，並承蒙多位國寶級崑劇藝術家親授及指導年青一代優秀崑劇演員重排的崑劇瑰寶，有關演出實為推動崑劇藝術傳承的最佳實踐，讓觀眾得以欣賞豐實成果。除了三十場舞台演出，戲曲節亦包括了各式各樣的藝術導賞及延伸活動，包括藝術講座、研討會、戲曲電影欣賞、藝人談及展覽等，讓觀眾從不同角度和層次認識戲曲文化，共享戲語情長。

我衷心感謝來自各地的戲曲表演團體及藝術家對「中國戲曲節」的鼎力支持，您們為戲曲藝術的發展與承傳付出不少心血和努力，這正是我們舉辦中國戲曲節的堅實意義。

謹此祝願本屆戲曲節演出美滿成功！

A handwritten signature in black ink, reading '馮程淑儀' (Angela Au).

康樂及文化事務署署長馮程淑儀



## Message

Chinese theatrical art, or *xiqu*, is the epitome of traditional Chinese culture. The fine arts shown on stage manifest the articulation of humanity and excellence in the most profound way. To promote this art form, the Leisure and Cultural Services Department organizes the annual Chinese Opera Festival since 2010. Thanks to the support from many sectors, the Festival is now in its third year. We hope that it will continue to be a platform for the appreciation, learning and artistic exchange with a view to preserving and promoting the legacy of *xiqu* on and off stage.

This year's Chinese Opera Festival brings together eight operatic genres and one type of song art. While some of the genres are more familiar to the local audience such as Cantonese Opera, Kunqu Opera, Peking Opera and Yue Opera, there are other regional operas that are charming with their indigenous specialities, such as the Huangmei Opera of Anhui, Gezi Opera of Taiwan, *Qinqiang* of Shaanxi, Gan Opera of Jiangxi, and song art of Tianjin. Their splendour comes together to form a rich brocade of Chinese theatrical art. The ten performing groups, each with a galaxy of stars and virtuosos, will demonstrate their best in their traditional art genres and stage techniques.

For this year's opening programme, we are honoured to have the famous novelist Pai Hsien-yung and the Suzhou Kunqu Opera Theatre of Jiangsu Province to rekindle their partnership and bring two gems of the Kunqu Opera repertory to Hong Kong. We are truly gratified to have prestigious *Kunqu* artists of 'National Treasure' standing to coach young actors in reviving the classics. We believe this is the best way to promote the *Kunqu* legacy and to allow the audience to savour the fruits of their mentoring efforts. In addition to 30 stage performances, there will also be a great variety of extension and guided appreciation activities during the Festival, such as talks, a symposium, Chinese opera film shows, meet-the-artist sessions and exhibitions through which the audience will be able to appreciate the culture of Chinese traditional theatre from different perspectives and share the passion behind.

I would like to express my heartfelt thanks to the artists and groups who come from various Chinese communities to participate in this year's Chinese Opera Festival. The efforts and hard work you have put into the preservation and development of Chinese opera are cornerstones that make our presentation of the Festival meaningful.

May I wish the Chinese Opera Festival 2012 a big success !



**Mrs Betty Fung**  
Director of Leisure and Cultural Services

## 京崑劇場 Jingkun Theatre

成立於一九八六年，以發展、推廣崑曲及京劇藝術為宗旨。歷年來策劃、組織了各類型演出、導賞講座、工作坊、課程等。近年重點製作包括中國戲曲節之「傲雪寒梅」、「玲瓏宛轉若天成」；「菊蘭清芬撲鼻香」系列、「經典再現」等。早期大型製作包括把百年京劇唱腔及音樂發展史展現舞台之「京劇音樂會」，根據雨果名著「巴黎聖母院」改編之《大鐘樓》，以及根據金庸先生同名小說改編之《神鵬俠侶》等。

二〇〇一及二〇〇六年，京崑劇場分別代表香港特區政府參加在南京舉行之「中國京劇藝術節」及在蘇州舉行之「中國崑劇藝術節」；二〇〇七年應邀代表香港及「京劇」劇種參加第三屆「巴黎中國戲曲節」，以《烏龍院》一劇奪得「評審團特別大獎」及「最佳男演員獎」。除演出外，京崑劇場長年於本港各大、中、小學進行藝術教育及導賞，本年度並與香港藝術發展局合作開展培訓工作。

Established in 1986, Jingkun Theatre (JK) is a production and education company dedicated to the development of Peking Opera and Kunqu Opera. Over the years, it has produced various kinds of performances, talks, workshops and courses. Recent major productions include *Plum Blossom Award Winning Showcase*, *The Exquisite Charm of Peking Opera and Kunqu Opera*, *Classics Revisited*, *The Northern & Southern Kunqu Virtuosi Showcase* etc. Earlier productions include the Peking Opera Concert which showcased the various vocal styles and traced the development of Peking Opera; *The Great Belfry*, which was a Chinese Opera adaptation of *The Hunchback of Notre Dame* by Victor Hugo; and *The Return of the Condor Heroes*, which was based on the novel of the same title by Louis Cha.

JK was invited to represent Hong Kong in the China Peking Opera Festival held in Nanjing in 2001, and the China Kunqu Opera Festival held in Suzhou in 2006. In 2007, it was invited to represent Hong Kong in the 3<sup>rd</sup> Festival of Traditional Chinese Opera in Paris, and won the *Prix Special du Jury* (Special Jury Prize) and the Best Actor Award with its performance *The House Wulong*. On the education front, JK has been conducting arts education and guided appreciation sessions for primary, secondary and university students in Hong Kong. More recently, it has entered into partnership with the Hong Kong Arts Development Council in organizing a training programme.

## 一代宗師俞振飛 (1902-1993)

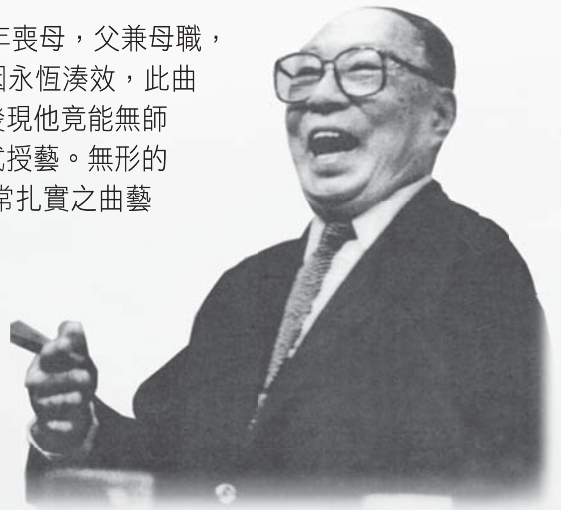
一代宗師俞振飛，為「江南曲聖」俞粟廬之子。因幼年喪母，父兼母職，每以湯顯祖《邯鄲夢》中一曲【紅繡鞋】哄兒入睡。因永恆奏效，此曲每晚必唱，一唱便是三年。小振飛六歲時，父親偶然發現他竟能無師自通，一字不誤地唱出全曲，詫喜之餘，決定從此正式授藝。無形的熏陶與嚴格的訓練，加上非比尋常的天賦，造就了異常扎實之曲藝根基。

早年崑曲界中，有「清工」與「戲工」之分。前者為不作表演之純「唱家」，後者乃登台演出之演員。俞振飛得其父八年「清曲」真傳，卻擋不住內心對舞台的嚮往與對崑曲做、表之癡迷。自十四歲初登氍毹，一生舞榭歌台七十餘載，其表演形、神均臻化境，堪稱開「清工」與「戲工」融合之先河，為崑曲舞台樹立了真正聲、色、藝俱優之典範。

俞振飛藝術生涯崑、京參半，行內稱道：「他把崑曲的典雅、細膩化進了京劇，又把京劇的豪放、華瞻帶回了崑曲。」歷代崑曲名家雖也有能唱京劇的，京劇名家更是必須以崑曲打基礎，然「像俞振飛那樣京崑都有燦爛成就，當世似無第二人。」

出身書香門第的俞振飛，接受了中國文人必經之教育與浸淫。他精書畫、擅詩詞、懂園林、通鑒賞。「腹有詩書氣自華」，在俞振飛表演藝術中，透著一股儒雅秀逸、風流蘊藉的「書卷氣」，這種氣質，正是來源於對中華文化全方位的精研與對藝術手段的高度掌握。

才華、學養與一生歷煉的總和，成就出文人與大師合一之一代藝術宗師。今年，是俞振飛誕生一百一十週年，他的弟子蔡正仁、鄧宛霞，謹以此兩場演出，紀念這位對他們藝術與人生道路影響至深的恩師。



## Yu Zhenfei (1902-1993) – Legendary Artist and Great Master

Yu Zhenfei was one of the most respected figures in Chinese traditional theatre of the twentieth century. His father, Yu Sulu, was an eminent vocal artist, known for his fine singing throughout the region south of the Yangtze River. Zhenfei lost his mother when he was very young, and his father took on the responsibility for the child's upbringing. Every night, he would go to bed listening to his father singing the aria 'The Red Embroidered Shoes' from *The Yellow Millet Dream*, by Tang Xianzu of the Ming period. Three years later, when Zhenfei was six years old, he had taught himself to sing the entire aria without a single mistake. His father was so surprised and delighted that he decided to give him formal training in the traditional art of singing. This laid a solid foundation for Zhenfei and allowed his natural talent to blossom to the full.

In the old days of *Kunqu*, a distinction was made between 'pure singers' and 'performers'. The former did not act on stage, but devoted themselves to the pure art of song. The latter were all-round *Kunqu* stage performers. Yu trained as a singer for eight years under his father, but his real passion was for performance. He was especially drawn to the refined stage techniques and stylized movements of *Kunqu*. He made his stage debut at the age of fourteen, and continued to perform for the next seventy odd years. In his perfection as an artist can be seen the seamless blending of the two *Kunqu* traditions, the 'pure singer' and the 'performer'. During his long career he was highly esteemed for his versatility in *Kunqu*, as musician, actor and charismatic stage artist.

Yu's artistry also spanned the two genres of *Kunqu* and Peking Opera. He 'brought the elegance and delicate charm of *Kunqu* to Peking Opera, and the robust, dazzling flair of Peking Opera to *Kunqu*.' There were other virtuosi who excelled in both genres, but 'no one scaled the heights with the brilliance of Yu Zhenfei.'

Born into a family of scholars, he grew up steeped in the Chinese literati tradition. He was a fine calligrapher and painter, with a deep knowledge of Chinese poetry and garden design. He was also a connoisseur of Chinese art. The true culture of a multi-faceted man of letters found its natural expression in Yu Zhenfei the performing *Kunqu* artist. This rare achievement was only possible because of his consummate understanding of Chinese culture and the arts.

Innate talent, the constant pursuit of cultural erudition and a lifetime's training and dedication to the refinement of his art all came together to create this great Chinese cultural icon of our time. On the occasion of this 110<sup>th</sup> anniversary of Maestro Yu's birth, two of his disciples, Cai Zhengren and Tang Yuen-ha, perform as a tribute to their mentor, a man who exercised so profound an influence not only on their art but also on their lives.





鄧宛霞與恩師俞振飛 (1983 年於香港)  
Tang Yuen-ha and her mentor, Maestro Yu Zhenfei (in Hong Kong, 1983)



俞振飛老師與兩位愛徒 - 蔡正仁和鄧宛霞 (1984 年於俞老上海寓所)  
Maestro Yu and his two disciples - Cai Zhengren and Tang Yuen-ha (at Maestro Yu's apartment in Shanghai, 1984)



鄧宛霞向俞振飛老師行拜師禮 (1985 年於上海)  
Tang formally accepted as the Maestro's disciple in this initiation ceremony (in Shanghai, 1985)



蔡正仁侍奉恩師演出  
Cai attending to the Maestro backstage in one of the latter's performances



俞老與夫人李薔華於家中為蔡正仁、鄧宛霞親授《長生殿》  
Maestro Yu and his wife, Madam Li Qianghua, giving Cai and Tang private lessons of *The Palace of Eternal Life* at their home

26.6.2012 (星期二 Tue)

## 《小放牛》 *The Little Cowherd*

又名《杏花村》。見清抄本《牧羊記》傳奇，亦有說原是山西民間歌舞。梆子、京、崑等諸多劇種都有此劇目。此劇為旦、丑啟蒙必學，要求演員基本功扎實，唱、唸、做、舞均流暢瀟灑，準確到位。業者歷來認為開蒙戲最難演，成名演員亦常以仍能演出開蒙戲為榮。

鄰村女孩到杏花村打酒，被牧童攔住去路邀其唱歌。兩人對歌對舞，表演風趣生動，二人最後興盡而去。

The story is also known as *Apricot Flower Village*, recorded in the Qing Dynasty manuscript version of the *chuanqi* novella, *Su Wu Herding Sheep*. Other sources say this originated from the song-and-dance genre of Shanxi. It is also found in many traditional Chinese Operatic genres such as Clapper Opera (*bangzi*), Peking Opera and Kunqu Opera. This playlet is considered the 'initiation' repertoire for actors training for *dan* (female) and *chou* (comic) roles, as they must show an adept mastery of the four basic criteria for music theatre, i.e., singing, delivery of lines, acting and dancing. Professionals in the field all recognize that the initiation repertoires are often the hardest, and that is why famous stars enjoy reprising these works to show the artistry they have garnered.

A village girl wants to buy some wine at the tavern in the Apricot Flower Village. A cowherd stops her on the way and asks her to compete for quick wit in a 'duel' of songs and dances. Both quick-witted, each is a good match for the other, and they enjoy the brief encounter before going their separate ways.

主演：

牧童：婁雲嘯

村姑：趙文英

Cast :

Cowherd : Lou Yunxiao

Village girl : Zhao Wenying

司鼓：高均

司笛：錢寅

Drum : Gao Jun

Dizi : Qian Yin



## 《連環記・問探》 *Asking the Way from The Chain Scheme*

一作《連環計》。全名《錦雲堂美女連環計》，為元雜劇劇本。傳奇劇本乃明王濟作。崑劇〈起布〉、〈小宴〉、〈大宴〉等折均出於此本。此折以丑角為主，要求演員動作凌厲，形體規範：動如風、靜如鐘，以展示探子夜不收機敏、幹練之特質。

曹操統兵討伐董卓。快馬探子夜不收向呂布報告軍情，描述曹軍形勢及劉關張之驍勇。

*The Chain Scheme* is also known as *The Chain Scheme of the Femme Fatale at Splendid Clouds Hall*, first written as a libretto for the Yuan Dynasty variety showcase theatre called *zaju*. The later version for *chuanqi* by Wang Ji of Ming inspired the spin-offs of many playlets in Kunqu Opera involving the despotic power behind the throne Dong Zhuo, his foster son Lu Bu, Wang Yun and the beautiful Diao Chan. The actor in *chou* role plays centrestage here, and is, by tradition, expected to deliver highly impressive martial art routines that would depict the character's quick reactions to situations, with sharp wit in his head. He is required to 'move like the wind, and when still, stay motionless like a bell'.

In this excerpt, the scout Yebushou reports to Lu Bu the formidable size of Cao Cao's army which is on the way to Dong Zhuo's command with the intention of removing him from power. He also describes the almost invincible trio Liu Bei, Guan Yu and Zhang Fei.

主演：

夜不收：譚 笑

呂 布：周雪峰

四文堂：石宗豪

賈 喆

張 萌

唐 宏

Cast :

Ye Bushou : Tan Xiao

Lu Bu : Zhou Xuefeng

Four Civil Officers : Shi Zonghao

Jia Zhe

Zhang Meng

Tang Hong

司 鼓：高 均

司 笛：錢 寅

Drum : Gao Jun

Dizi : Qian Yin



- 中場休息15分鐘 Intermission of 15 minutes -



## 《奇雙會·寫狀、三拉團圓》

*Drafting the Petition, Three Brought into the Judge's Chambers and The Reunion*  
from *A Miraculous Double Reunion*

《奇雙會》又名《販馬記》。京、崑、漢、徽等劇種均有此劇目。〈寫狀〉一折為生、旦「對兒戲」，雖無曲折激越之衝突，卻具溫馨幽默之情趣。演者須化戲曲程式於輕鬆自然，而絲毫不露雕鑿痕跡。〈寫狀〉為俞振飛老師經典之一，當中滲透許多其獨創之塑造人物手法。俞師一生演出此劇超過千場，其中以和梅蘭芳及程硯秋先生合演次數最多。〈三拉團圓〉則乃小生重頭戲。桂枝被強拉入室，趙寵蒙羞，衣冠不整、撖袖攥拳、拼死闖堂；及至小官見大官，周身顫抖、銳氣全失……該折要求演員鬼馬灑脫，表現出一種滑稽可愛、卻非常真切之惶急情態。

褒城縣令趙寵新婚、新舉、新任，前程似錦。趙於春季下鄉巡耕時，其妻李桂枝夜聞死牢哭聲淒慘，出於惻隱私開監門，方知其父李奇蒙冤。事源當年李奇外出販馬，桂枝與弟保童不堪繼母虐待出逃失散被劉氏收養，其父歸來不見兒女，詰問楊氏及婢女，婢畏罪自縊，楊遂誣告李奇逼姦殺婢，賄官罪成，秋後處斬。

趙歸家，桂枝哭訴原委。嬌妻私開監門，岳父身為死囚，趙寵前程難料。然趙寵少年時亦受繼母虐待，夫妻境遇相仿，同命相憐恩愛有加。趙寵遂代妻寫狀，桂枝冒死至巡按處替父鳴冤。桂枝假扮男僕喊冤，豈料巡按乃其弟保童，當堂將桂枝強拉入室。趙寵不知就裏，惱羞成怒貿闖轅門，亦被保童拉入後堂……李父最終沉冤得雪，父女、郎舅、姐弟一家團聚。





Zhao Chong has come top in the national civil examination and is appointed the Mayor of Baocheng Prefecture. He is also just married, so it seems everything is going his way. While on an inspection tour of the rural districts, his wife Li Guizhi hears groans and cries at night coming from the cell that holds the prisoner waiting for execution. Out of pity, she opens the prison door although she knows it is against the law, only to discover that the prisoner is none other than her father, Li Qi, who has been framed. The story goes back to some time ago when Li Qi, a horse-trader, left home to sell his horses. His second wife made life hell for her stepdaughter Guizhi and stepson, Baotong. The girl and the boy escaped from home, and were adopted by a woman by the name of Liu. When Li Qi returned home and found his children missing, he was furious and demanded the truth out of his wife and her maid. In fear, the maid committed suicide. Yang took the case to court and accused Li of forcing the maid to take her own life when he tried to rape her. She even bribed the judge to make sure that Li would be sentenced to death.

Upon hearing exactly what happened before, Guizhi waits for her husband to return and tells him the whole situation, also pleading him to help. But Zhao is also hands tied, knowing that his wife cannot escape charges because she has opened the prison door without permission, and his father-in-law has already been sentenced to death. He may also be incriminated because of these. Since he himself has suffered a lot of hardship under his stepmother, he sympathises with Guizhi's plight. Out of pity and love, he drafts a petition on her behalf, and tells her to take it to the High Commissioner to have the case revoked. Guizhi disguises herself as a man servant and cries for justice to be done. The new High Commissioner is none other than Li Baotong, Guizhi's younger brother. He is so astonished to see her that he pulls her into the rear chamber to reveal his identity. The unknowing Zhao is shocked and fears for the safety of his wife, so he barges into the Mayor's Office, only to be pulled into the rear chamber by Baotong as well. In the end, Li Qi is acquitted, and father and daughter, sister and younger brother, and the brothers-in-law celebrate a joyful reunion.

趙 龍	:	蔡正仁
李桂枝	:	鄧宛霞
李 奇	:	陸永昌
李保童	:	周雪峰
胡老爺	:	孫敬華
門 子	:	石宗豪
院 公	:	林 岩
禁 卒	:	譚 笑
四青袍、四文堂	:	賈 喆、張 萌 唐 宏、婁雲嘯

Zhao Chong : Cai Zhengren  
Li Guizhi : Tang Yuen-ha  
Li Qi : Lu Yongchang  
Li Baotong : Zhou Xuefeng  
Squire Hu : Sun Jinghua  
Doorman : Shi Zonghao  
Old Servant : Lin Yan  
Prison Guard : Tan Xiao  
Four Junior Officers, Four Civil Officers : Jia Zhe, Zhang Meng,  
Tang Hong, Lou Yunxiao

Drum : Zhu Lei

*Dizi* : Wu Chongji

27.6.2012 (星期三 Wed)

## 《打花鼓》 *Beating the Flower Drum*

京、崑、梆、漢、湘、徽、梨園戲、高甲戲等諸多劇種，均將《打花鼓》列為傳統劇目。源自明周朝俊著傳奇《紅梅記》、清代《綴白裘》亦有《花鼓》一劇。此劇於清代已走紅，要求演者具扎實腰腿基本功，人動鼓響、舞起鑼鳴，手、眼、身、心、步配合得當，且有花鼓套路及「鳳陽歌」、「花鼓曲」(即「茉莉花」)之擊奏與演唱。

一對鳳陽夫婦，流浪賣藝。偶遇富家公子，見舞娘窈窕亮麗，欲調笑戲弄。妻子聰慧伶俐，閃轉騰挪；漢子插科打諢，遊戲其中。富家公子終無機可乘，難遂所願。

*Beating the Flower Drum* is a popular playlet found in many genres of traditional Chinese theatre, such as Peking Opera, Kunqu Opera, Clapper Opera, Han Opera, Hunan Opera, Anhui Opera, Pear Garden Opera, Gaojia Opera etc. It has its origin in a *chuanqi* novella, *The Story of the Red Prunus*. It was also featured in the Qing Dynasty opera, *Decorating the White Fur Coat*. This playlet has been popular since the Qing Dynasty. The performers need to show agility in the body and the legs. They must move fluidly with the beating of the drums and gongs, demonstrating excellent co-ordination of the hands, eyes, torso, spirit and footwork. The dance movements are taken from the traditional 'Flower Drum Songs' of *Song of Fengyang* and *Jasmine*, and executed in time with the beat and the singing.

A couple who came from Fengyang are itinerant street entertainers. One day, a rich young man comes along and, seeing that the woman is a slim beauty, begins to make passes at her. The woman cleverly and swiftly thwarts his advances with dancing actions. Her husband intervenes, thoroughly enjoying teasing the rich young man. The latter fails to take advantage of his target in the end.

主演：

妻 子：趙文英

漢 子：譚 笑

公 子：孫敬華

Cast :

The Wife : Zhao Wenying

The Husband : Tan Xiao

The Highborn Man : Sun Jinghua

司 鼓：高 均

司 笛：錢 寅

Drum : Gao Jun

Dizi : Qian Yin



## 《牧羊記·望鄉》 *Looking Homeward from Su Wu Herding Sheep*

南戲劇本。元人作，姓名不詳。明人或以為馬致遠作，清張大復《寒山堂曲譜》南戲目有《蘇武持節北海牧羊記》，注云：「江浙省務提舉大都馬致遠千里著」。現今流傳者為明人或清人改本。此劇以老生、冠生應工，唱唸並重。要求演員吐字清晰、聲腔婉轉，將蘇武之剛毅、李陵之無奈，盡露於聲情之中。

漢武帝時，匈奴兵犯中原，武帝派蘇武持節和番。單于（匈奴王）扣其不放，派人勸降。蘇武拒之，被放逐北海牧羊。蘇武故交李陵，原為漢將，曾以五千之眾戰匈奴十萬軍，全軍覆沒後歸降。漢武帝震怒，朝臣皆責李陵，唯司馬遷為之辯解，卻遭下獄。後單于以女嫁之，武帝抄斬李陵一家。李陵有國難投，無家可歸，終身未返中原。

蘇武放逐牧羊，李陵受單于所託往北海探視。昔日摯交，今胡漢兩立，李陵於望鄉臺設宴，勸故人歸順匈奴，陳述「陵雖孤恩，漢亦負德」之苦衷。蘇武面目不改，持節訓斥，於望鄉臺上拔劍斷義。

The libretto was originally from Southern Opera repertory written by Anonymous during the Yuan Dynasty. It was later attributed to Ma Zhiyuan during the Ming period. In the *Collection of Scores of Hanshan Hall* by Zhang Dafu of Qing, there is an entry which seems to confirm this claim. It states that the Southern Opera entitled *Su Wu the Patriotic Envoy Herding Sheep in Beihai* was 'written by Ma Zhiyuan, the Provisions Officer of Dadu, Jiangsu-Zhejiang Provinces.' The extant version we see today may be a revised version by a Ming or Qing playwright. This playlet is performed by two actors, one in *laosheng* (old man) role and the other in *guansheng* (government official) role. They are expected to give clear delivery of lines and sing with lilting vocal appeal so as to portray the adamant loyalty of Su Wu, and the pitiable predicament of Li Ling.

The story takes place during the reign of Emperor Wu of Han (r. 141 BCE – 87 BCE). The Xiongnu of the North are invading the Central Plains, and Su Wu is sent as a Peace Envoy by the Emperor. On arriving at the Xiongnu court, he is detained by the Prince who wants him to defect to their side. Su refuses, and is banished to the wilderness in Beihai to tend the sheep. Li Ling is a former general of Han, and used to be Su's friend. He led an army of five thousand against the Xiongnu's one hundred thousand. When they were totally wiped out, he could not but surrender to the enemy's side. When news reached the Han court, the Emperor was furious. When all the courtiers put the blame on Li Ling, Sima Qian spoke on his behalf and was sent to prison because of this. Later, when the Xiongnu prince made Li his son-in-law, the Han Emperor deemed it a treachery and ordered Li's family to be annihilated. An unwilling defector with no home to return to, Li stays on Xiongnu land.

When Su Wu is sent to herd the sheep, Li Ling is asked by the Prince to go to Beihai to try to persuade him to defect. When the two former friends come face to face, they have such mixed feelings because they realize that they are now enemies. Li hopes to bring him round by inviting Su to a banquet at the Looking Homeward Terrace. There he points out to Su his predicament and forced exile in these painful and heartfelt words, 'I might be wrong, but Han has also betrayed me'. Su refuses to accept his argument, and shows to him the staff he was given as peace envoy as a testimony of his patriotic heart.



主演：

蘇武：陸永昌

李陵：周雪峰

四達子：石宗豪、賈喆

張萌、唐宏

Cast：

Su Wu : Lu Yongchang

Li Ling : Zhou Xuefeng

Four Tartars : Shi Zonghao, Jia Zhe,

Zhang Meng, Tang Hong

司鼓：高均

司笛：錢寅

Drum : Gao Jun

Dizi : Qian Yin

- 中場休息15分鐘 Intermission of 15 minutes -



## 《牡丹亭·寫真、拾畫叫畫、幽媾、婚走》

*The Portrait, Finding the Portrait, Calling upon the Picture, The Phantom Union, The Elopement from The Peony Pavilion*

一名《還魂記》，全名《牡丹亭還魂記》。傳奇劇本，明湯顯祖作。〈寫真〉、〈拾畫〉、〈叫畫〉(原名〈玩真〉)、〈幽媾〉、〈婚走〉分別為該劇第十四、二十四、二十六、二十八、三十六折。〈寫真〉中麗娘情緒淒涼，聲腔委婉。鄧宛霞此番搬演該折，於哀怨之時現場提筆作畫，將描容、題詩融入優美動情之唱表之中。〈拾畫叫畫〉為巾生「獨腳戲」，唱唸做表極為細膩，重點在於柳夢梅一個「癡」字。此次演出乃根據俞振飛老師當年演出本及表演側重點。

南宋。南安太守杜寶之女麗娘熟讀詩書，一日後園遊春，頓覺芳華流逝。夢中與書生柳夢梅相愛，兩度遊園(驚夢、尋夢)後，傷春之情抑鬱於胸。因日漸消瘦，忽念及無常，乃自描春容以留倩影。畫中題詩，暗藏柳、梅隱喻，企盼夢中人前來拾取，以了前情。麗娘三春傷情，中秋隕歿，葬於後花園梅樹下。春香遵其囑，將肖像藏在太湖石底。杜父調任，杜府改為梅花觀。書生柳夢梅於赴試途中病臥該處，偶遊廢園，拾得麗娘肖像。展玩讚歎之時，有似曾相識之感。柳與畫像時而對話，時而自語，墮入情癡之中。麗娘殞命三載，靈入鬼錄，卻保人身。柳對畫呼喚，麗娘現身與之幽會，終圓舊夢。後麗娘於柳夢梅、石道姑等人相助下得以復生，二人終結為夫婦。

*The Peony Pavilion* is also known as *The Return of the Soul*, or *The Return of the Soul to the Peony Pavilion* in full. It was a libretto for *chuanqi* novella, written by Tang Xianzu (1550-1616) of the Ming Dynasty. The excerpts *The Portrait*, *Finding the Portrait*, *Calling upon the Picture*, *The Phantom Union* and *The Elopement* are Scenes 14, 24, 26, 28 and 36 of the original play. In *The Portrait*, Tang Yuen-ha not only expresses her sadness through the singing, but also highlights her lamentations and fervent hope through painting the portrait and writing the poem on the spot as she sings. *Finding the Portrait* and *Calling upon the Picture* is a one-man show for the *jinsheng* (scholar). The singing, delivery of lines, acting and expressiveness require imagination and insight in order to portray a man 'falling so deeply in love that he is beside himself'. In this performance, Cai Zhengren follows the interpretations of Maestro Yu Zhenfei when he performed Liu on stage.

The story takes place in the Southern Song period (960-1279). Du Liniang is the well-educated daughter of Du Bao, Prefect of Nan'an. One spring day, she takes a stroll in the back garden. On seeing the beautiful spring scene, she cannot help lamenting how fast one's prime fades. She falls asleep in the garden and dreams of having an amoureuse relationship with a handsome scholar, Liu Mengmei. Du Liniang's two visits to the back garden (in *Waking from a Dream* and *Looking for Her Dream*) lead to her lamentation of the transience of beauty and youth. As she pines for love, she slowly wastes away. One day, she suddenly realizes how unpredictable life is. As she looks at herself in the mirror, she has the urge to draw a self-portrait in order to keep a record of her beauty. She writes an inscription on the portrait, in which she embeds the rebuses of 'Liu' (willow) and 'Mei' (prunus), in the hope that her lover in the dream would come and consummate their love one day. Liniang falls lovesick in late spring, and dies on the day of the Mid-Autumn Festival. She is buried under the prunus tree in the back garden. Her maid Chunxiang follows her deathbed wish and buries her self-drawn portrait under the rockery in the garden. When Liniang's father, Prefect Du, is deployed to another city, this former residence is turned into a shrine. The scholar, Liu Mengmei, takes up temporary residence here when he falls sick on his way to the capital to attend the civil examination. As he wanders around the deserted garden, he chances upon Liniang's portrait. He unfolds it and finds the face look very familiar. He talks to the portrait, and sometimes talks to himself, gradually become so enamoured of her that he is totally beside himself. Enamoured of her beauty, Liu addresses her portrait and invokes her to come out and meet him. Three years after her death, Liniang's soul is still pining to find the scholar in her dream. While she is officially 'dead' by the Death Register in the Netherworld, her body retains its form as if she were still alive. On hearing the invocation of Liu, she appears to meet him, and her dream is fulfilled. Later, with the help of Liu and the Taoist nun Sister Stone, she returns to the world of the living and the two become husband and wife.



主演：

Cast：

### 寫真 *The Portrait*

杜麗娘：鄧宛霞

Du Liniang : Tang Yuen-ha

春香：趙文英

Chun Xiang : Zhao Wenying

司鼓：朱雷

Drum : Zhu Lei

司笛：吳崇機

Dizi : Wu Chongji

### 拾畫叫畫 *Finding the Portrait, Calling upon the Picture*

柳夢梅：蔡正仁

Liu Mengmei : Cai Zhengren

司鼓：高均

Drum : Gao Jun

司笛：錢寅

Dizi : Qian Yin

### 幽媾、婚走 *The Phantom Union, The Elopement*

杜麗娘：鄧宛霞

Du Liniang : Tang Yuen-ha

柳夢梅：蔡正仁

Liu Mengmei : Cai Zhengren

賴頭龜：譚笑

Scabies Head : Tan Xiao

石道姑：孫敬華

Sister Stone : Sun Jinghua

司鼓：朱雷

Drum : Zhu Lei

司笛：吳崇機

Dizi : Wu Chongji



## 主要演員 Performers



### 蔡正仁 Cai Zhengren

著名崑劇表演藝術家，國家一級演員。現任中國崑劇研究會常務理事、中國戲劇家協會理事、上海市戲劇家協會副主席、上海大學文學院兼職教授。1961年畢業於上海市戲曲學校第一屆崑劇演員班，工小生。師承京崑藝術大師俞振飛及傳字輩沈傳芷、周傳瑛等名家。其嗓音寬厚明亮，腔音充足，表演揮灑自如，真摯動人。代表劇目有《長生殿》、《琵琶記》、《牡丹亭》、《白蛇傳》、《奇雙會》、《風箏誤》、《連環記》等，塑造了崑劇小生中冠生、巾生、窮生、雉尾生等各種行當的不同人物形象。曾獲第四屆中國戲劇梅花獎、上海文化藝術節優秀成果獎、上海白玉蘭戲劇表演藝術獎主角獎、全國電視戲曲片「飛天獎」和「金鷹獎」、首屆中國崑劇藝術節榮譽表演獎、第四屆中國崑劇藝術節特別榮譽獎及第十三屆文華表演獎榜首等。

Cai Zhengren is a famous *Kunqu* artist and a National Class One Performer. He is currently Executive Director of the China *Kunqu* Research Society, Director of the China Dramatists' Association, Vice Chairman of the Shanghai Dramatists' Association and part-time lecturer at the College of Liberal Arts of the Shanghai University. He was the first batch of *Kunqu* actors trained at the Shanghai City Chinese Opera School, with a specialism in *xiaosheng* (young civil male) roles. His teachers included the Peking Opera and *Kunqu* legend, Yu Zhenfei, as well as virtuosos of the 'Chuan' generation - Shen Chuanzhi, Zhou Chuanying and some others. He has a mellow, ringing voice, and performs with flair and a vividness that goes straight to the heart of the audience. His representative repertoire includes *The Palace of Eternal Life*, *The Story of the Lute*, *The Peony Pavilion*, *The Legend of the White Snake*, *The Miraculous Double Reunion*, *The Mistake Caused by the Kite* and *The Chain Scheme*. He has succeeded in creating characters in the sub-category of the young civil male role types, such as *guansheng* (middle-aged male courtier), *jincheng* (scholar), *qiongshe* (down-and-out man), *zhiweisheng* (handsome soldier with pheasant feather headgear) roles. His accolades include the 4<sup>th</sup> Plum Blossom Award for Chinese Theatre, the Outstanding Achievement Award at the Shanghai Culture Arts Festival, the Lead Performer Award at the 5<sup>th</sup> Magnolia Awards for the Performing Arts in Shanghai, the Apsara Award and Golden Eagle Award at the All China Television Drama for Traditional Theatre, an Honour Award for Performance at the 1<sup>st</sup> China *Kunqu* Festival, a Special Honour Award at the 4<sup>th</sup> China *Kunqu* Festival and the top place among recipients of the 13<sup>th</sup> Wenhua Performing Awards.



### 鄧宛霞 Tang Yuen-ha

第八屆中國戲劇梅花獎得主，是首位獲得這項殊榮的香港藝術工作者；2001年於第三屆中國京劇藝術節獲「優秀表演獎」；2009年獲香港藝術發展獎之「年度最佳藝術家獎（戲曲）」；2010年獲香港特區政府頒授榮譽勳章。師承京崑藝術大師俞振飛，另隨張美娟老師習武。其嗓音寬厚圓潤，表演風格清新脫俗，尤擅刻劃不同類型與性格的女性人物。所飾演之杜麗娘、白素貞、閻惜姣、潘金蓮、金玉奴、潘巧雲、尤三姐等，均各具魅力與特色。鄧氏長年於本港及海外致力

中華文化推廣，先後應邀於倫敦大學、約克大學、澳洲國立大學、悉尼大學、昆士蘭音樂學院等學府介紹中國戲曲美學，作示範演出及講學。鄧氏為京崑劇場創辦人及藝術總監，現任中國戲劇家協會理事。

Tang Yuen-ha was the recipient of the 8<sup>th</sup> Plum Blossom Award for Chinese Theatre, the first Hong Kong artist to have received this most prestigious honour in Chinese theatrical arts. In 2001, Tang was presented with an Outstanding Performance Award at the 3<sup>rd</sup> China Peking Opera Festival. Tang also won the Award for Best Artist (2009) by Hong Kong Arts Development Council, and was conferred the Medal of Honour by the HKSAR Government in 2010. Tang studied under the Peking Opera and *Kunqu* Opera legend, Maestro Yu Zhenfei, and received martial art training from Zhang Meijuan. Endowed with a broad-ranged voice and rich tone colours, she is renowned for depicting female roles of totally different characters. She has played many famous heroines in Chinese traditional opera, including Du Liniang, the White Snake, Yan Xijiao, Pan Jinlian, Jin Yunyu, Pan Qiaoyun, You Sanjie and many more, all with vivid individuality and charm. Tang is a dedicated promoter of Chinese culture in Hong Kong and other parts of the world. She was invited to give talks on the aesthetics of Chinese traditional theatre, demonstration performances as well as lectures by the University of London, University of York, the Australian National University, Sydney University and Queensland Conservatorium Griffith University. She is the founder and Artistic Director of Jingkun Theatre, and Director of the China Theatre Association.



### 陸永昌 Lu Yongchang

國家二級演員、工老生，1961年畢業於上海戲曲學校第一屆崑劇演員班，師從傳字輩老師鄭傳鑑、倪傳鉞。能戲甚多，刻劃人物細膩，唱腔蒼勁有力。致力從事崑曲教育工作，學生袁國良現已成為崑劇青年老生中的佼佼者。

Lu Yongchang is a National Class Two Performer specialized in *laosheng* (old man) roles. He was the first batch of students to complete *Kunqu* training at the Shanghai City Chinese Opera School, trained under two artists of the 'Chuan' generation, Zheng Chuanjian and Ni Chuanyue. He has a rich repertoire and a robust voice, and is capable of giving insightful portrayal of characters. Lu has been a teacher of *Kunqu* for many years. His student, Yuan Guoliang, has now become one of the aristocrat among actors specialized in *laosheng* roles.



### 周雪峰 Zhou Xuefeng

江蘇省蘇州崑劇院國家一級演員。工小生，師從蔡正仁、汪世瑜等，2003年正式拜於崑劇名家蔡正仁門下。曾主演《長生殿》、《獅吼記》、《荆釵記》、《西廂記》、歌舞伎《楊貴妃》等劇目。2000年獲中國首屆崑劇藝術節表演獎；2007年在全國崑曲優秀青年演員展演中榮獲「十佳演員」稱號、並曾獲蘇州市舞台藝術新星獎、中國戲曲紅梅薈萃紅梅金獎。

Zhou Xuefeng is a National Class One Performer of the Suzhou Kunqu Opera Theatre of Jiangsu Province specialised in *xiaosheng* (civil male) roles. He was trained under such renowned names as Cai Zhengren and Wang Shiyu. He became a formal disciple of Cai in 2003. His repertoire includes *The Palace of Eternal Life*, *The Lioness Roars*, *The Story of the Wooden Hairpin*, *The Story of the West Chamber*, and a Kabuki version of *The Royal Concubine Lady Yang*. His awards include a Performance Award at the 1<sup>st</sup> *Kunqu* Festival of China in 2000, a 'Ten Best' Performer award at the National Outstanding Young *Kunqu* Performers' Showcase in 2007, and other awards include a Budding Artist Award for Young Cultural Talents of Suzhou City and a Gold Award at the 'Red Prunus' Awards.



### 趙文英 Zhao Wenying

上海崑劇團青年演員。先後畢業於上海戲曲學校、上海戲劇學院戲曲分院，主工武旦，師從王芝泉。其基本功扎實，扮相俊美，嗓音甜潤，文武兼備。常演劇目包括《擋馬》、《小放牛》、《扈家莊》、《借扇》、《盜仙草》、《盜庫銀》、《白蛇傳·水鬥》等。曾獲「百樂杯」戲曲大獎賽優秀表演獎、「蟻力神」杯全國戲曲匯演青年組一等獎。

Zhao Wenying is a young member of the Shanghai Kunqu Opera Troupe. She was trained at the Shanghai City Chinese Opera School and the Shanghai Theatre Academy. She specialized in *wudan* (military female) roles under Wang Zhiqian. She shows a solid grasp of groundwork, has a handsome stage persona, sings with a sweet voice, and is capable of performing both military and civil roles. Her stock repertoire includes *Waylaying the Horse*, *The Little Cowherd*, *The Hu Homestead*, *Borrowing the Fan*, *Stealing the Celestial Herb*, *Stealing from the Treasury*, *The Battle on the Water* from *The Legend of the White Snake* etc. The accolades she has won include an Outstanding Performance Award at the 'Baile Cup' Chinese Opera Competition, a Class One Award - Youth Section at the 'Yilishen Cup' All China Chinese Opera Showcase.



### 孫敬華 Sun Jinghua

上海崑劇團青年演員。畢業於上海市戲曲學校，工丑行，師承王士傑、屠永亨，後又得劉異龍、成志雄等教導。其表演機靈、幽默，曾主演《遊街》、《借靴》、《教歌》等多齣傳統劇目。

Sun Jinghua is a young member of the Shanghai Kunqu Opera Troupe. He completed his training at the Shanghai City Chinese Opera School where he specialized in *chou* (comic) roles under Wang Shijie and Tu Yongheng. He was later coached by Liu Yilong and Cheng Zhixiong. His stage personae are impish, witty and full of humour. His repertoire includes such traditional operatic excerpts as *Wu Song's Glorious Homecoming*, *Borrowing Boots*, *The Singing Session* etc.



### 婁雲嘯 Lou Yunxiao

上海崑劇團青年演員。畢業於上海戲曲學校，工武丑，師從張銘榮、孫瑞春、秦偉成、劉習中等。其戲路寬廣，身段乾淨利索，翻打功底扎實，是青年武丑行當中的後起之秀。常演劇目包括《三岔口》、《小放牛》、《問探》、《擋馬》、《盜甲》、《盜王墳》、《打瓜園》等。曾獲2009年虹橋文化之秋藝術節之「江南俏」長三角非遺舞台表演藝術精品匯演邀請賽最佳表演獎（一等獎）。

Lou Yunxiao is currently a young member of the Shanghai Kunqu Opera Troupe. He was trained at the Shanghai City Chinese Opera School where he specialized in *wuchou* (military comic) roles, coached by Zhang Mingrong, Sun Ruichun, Qin Weicheng and Liu Xizhong. He is capable of playing many types of characters, and performs stylized movements with crisp precision. He has won acclaim with his performance in *At the Crossroad*, *The Little Cowherd*, *Asking the Way*, *Waylaying the Horse*, *Stealing the Armour*, *The Mausoleum Raider*, *The Melon Stealer* etc. He won a Class One Award for Best Performance at the Yangtze Delta Performing Arts Showcase which was part of the Hongqiao Autumn Arts Festival in 2009.



### 譚笑 Tan Xiao

上海崑劇團青年演員。先後畢業於中國戲曲學院附中、上海戲劇學院戲曲學院。工武、文丑，師承張銘榮、金錫華、郭新生、後又得劉異龍親授。常演劇目包括《問探》、《打花鼓》、《擋馬》、《借扇》等。

Tan Xiao is currently a young member of the Shanghai Kunqu Opera Troupe. He was trained at the middle school affiliated to the National Academy of Chinese Theatre Arts and the College of Chinese Opera of the Shanghai Theatre Academy where he specialized in *wuchou* (military comic) and *wenchou* (civil comic) roles under Zhang Mingrong, Jin Xihua, Guo Xinsheng and Liu Yilong. His stock repertoire includes *Asking the Way*, *Beating the Flower Drum*, *Waylaying the Horse*, *Borrowing a Fan* etc.



## 製作人員

藝術總監：鄧宛霞  
製作統籌：耿天元、湯令根  
舞台監督：耿天元、林 岩  
製作主任：徐 樂  
字幕整理：徐 樂、張駕衛

## 樂 隊

司 鼓：朱 雷、高 均  
司 笛：吳崇機、錢 寅  
笙：翁巍巍  
二 胡：羅懷哲、朱 銘  
三弦、嗩吶：葉恒峰  
琵琶：畢志芳  
中 阮：謝 松  
揚 琴：梁 媛  
大鑼、嗩吶：姜 璋  
鑊 鈸：王雲鵬  
小 鑼：張國強

## 舞美人員

化 妝：竇寶明、張 雲、范毅俐  
服 裝：莊德華、徐洪清  
道 具：徐 磊  
字 幕：張駕衛

## Production Team

Artistic Director : Tang Yuen-ha  
Producers : Geng Tianyuan, Tang Linggen  
Stage Managers : Geng Tianyuan, Lin Yan  
Production Executive : Xu Le  
Formatting of Surtitle : Xu Le, Zhang Jiawei

## Musicians

Drum : Zhu Lei, Gao Jun  
Dizi : Wu Chongji, Qian Yin  
Sheng : Weng Weiwei  
Erhu : Luo Huaizhe, Zhu Ming  
Sanxian, Suona : Ye Hengfeng  
Pipa : Bi Zhifang  
Zhongruan : Xie Song  
Yangqin : Liang Yuan  
Daluo (Large Gong), Suona : Jiang Wei  
Cymbals : Wang Yunpeng  
Xiaoluo (Small Gong) : Zhang Guoqiang

## Stage Art Team

Make-up : Dou Baoming, Zhang Yun, Fan Yili  
Costume : Zhuang Dehua, Xu Hongqing  
Props : Xu Lei  
Surtitle Operation : Zhang Jiawei

鳴謝：上海崑劇團、上海戲劇學院附屬戲曲學校、江蘇省蘇州崑劇院

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京韻大鼓(駱派)《丑末寅初》

梅花大鼓《黛玉悲秋》

河南墜子《遊湖借傘》

快板書《武松打店》

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Theatre, Yau Ma Tei Theatre

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節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu Province	15-17/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre	20-21/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
台灣唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company	23-24/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	26-27/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
陝西省戲曲研究院青年實驗團 The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute	13-14/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
杭州越劇院小百花團 Xiaobaihua Troupe of Hangzhou Yue Opera Theatre	15/7	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
	16-18/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
國家京劇院一團 No.1 Troupe of the China National Peking Opera Company	20-22/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
	21/7	2:30pm	Grand Theatre, Hong Kong Cultural Centre
新編粵劇《無私鐵面包龍圖》 A New Cantonese Opera <i>Justice Bao</i>	27-29/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
天津市曲藝團 Tianjin Song Art Troupe	29/7	12:00nn/ 3:30pm/ 7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
江西省贛劇院 Gan Opera Theatre of Jiangxi Province	3-5/8	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall