



福建省  
莆仙戲  
劇院  
Fujian Puxian Theatre

29.6-1.7.2018



香港大會堂劇院  
Theatre, Hong Kong City Hall

中國戲曲節自2010年起舉辦，今年踏入第九屆。本屆戲曲節共上演七台節目，23場舞台演出，涵蓋八個不同劇種，當中包括崑劇的鴻篇巨製、唱腔獨特的程派京劇，還有越劇和粵劇，以及別具韻味的地方戲曲及古老劇種包括新昌調腔、寧海平調、莆仙戲及西秦戲。

Since its inception in 2010, the Chinese Opera Festival is now entering its ninth edition. This year the Festival will showcase 7 programmes with 23 stage performances covering 8 Chinese operatic genres. They include a grand epic of Kunqu Opera, Peking Opera from Cheng School in distinctive singing style, Yue Opera and Cantonese Opera, and regional genres including Xinchang Diaoqiang Opera, Ninghai Pingdiao Opera, Puxian Opera and Xiqin Opera.





29.6.2018 (星期五 Fri) 7:30pm

節目長約2小時30分鐘，包括中場休息15分鐘。

The running time of the performance is approximately 2 hours and 30 minutes including an intermission of 15 minutes.

## 《狀元與乞丐》 *The Imperial Scholar and the Beggar*

此劇配備正旦、貼旦、正生、老生、丑仔等行當，莆仙戲表演科介得到充分發揮，例如旦角出行的傘功和虛擬織布、文生和老生的扇法運用、丑角及貼旦的誇張動作等，尤其是最後一場的「追逐」情節，借助旦角的「蹀步」、「搖步」、「千金墜」、丑角的「七步躍」及老末的「三腳杖」，構成了別開生面的追逐舞蹈。

The play features a range of roles, including *zhengdan* (the leading female role), *tiedan* (the spinster role), *zhengsheng* (the main civil male role), *laosheng* (old male role), *chouzai* (clown role), etc. The performance routines of Puxian Opera are played out fully in the play. For example, the umbrella routine of the *dan* role when she goes out and her virtual weaving; the fan tricks of the civil male and old male roles; the exaggerated movements of the clown role and the spinster role, etc. The most noteworthy is the chase sequence in the last scene. Using the 'stamping', 'swinging' and 'qianjinzhui' steps of the *dan* role; the 'seven-step sequence' of the clown; the 'three-legged cane' of *laosheng*, an intriguing chase-and-dance sequence is formed.

### 第一場 周歲算命

丁家兄弟同年同月同日各得一子，舅父王國賢為其兩甥孫周歲算命，一口斷定花春之子文龍乃乞丐命，花實之子文鳳則是狀元命。

### 第二場 學館風波

八年後，文龍、文鳳同進學堂，同時受到教館先生偏愛。但文龍自負聰明，不因乞丐命而示弱，反而領頭嬉戲，導致文鳳摔倒受傷，釀成了學館風波。

### 第三場 妯娌教子

文龍之母柳氏忍受兄嫂欺凌、丈夫遠走的困境，含辛茹苦，嚴以教子。而文鳳之母胡氏，卻百般溺愛兒子，甚至讓其隨父出入賭場，從此埋下禍根。

— 中場休息十五分鐘 —

### 第四場 投師驚變

因同室相欺家難住，母子二人遠走他鄉。柳氏請求良師李仲書精心栽培文龍，然後打算進京尋夫，卻驚聞其夫命喪大江！此事更加激發文龍矢志向上，得李仲書收留，兩家三代同舟共濟。

### 第五場 貴子作孽

再過八年後，「貴子」文鳳已淪落為賭徒，家產破盡，其父叫苦不迭，其母卻深信兒子會中狀元。結果家中僅剩的最後一筆財產，也被其強搶而去，丁花實夫婦呼天哭地，悔之莫及。

### 第六場 劫銀贈銀

寒冬盡，春意萌，一家人送文龍入京赴試。文鳳卻夥同阿豬攔路搶劫舅父王國賢。王國賢始終不知道搶劫者乃是他親口斷定有狀元命的丁文鳳，而解囊相助的偏是他一口咬定是乞丐命的丁文龍。

### 第七場 榮辱巧遇

花實夫婦被迫淪落求乞度日，忽聞有人中狀元便尋上門去，一曲俚歌驚動了主人。原來主人正是自家弟婦。兩人無地自容，便倉皇逃跑。

### 第八場 龍鳳結局

柳氏不計前嫌，與李仲書一路追趕花實夫婦，恰逢狀元丁文龍回鄉省親。五里亭中，眾人巧匯在一起，方相信「龍飛鳳落若天淵」，真乃是「喜怒哀怨口難言」。

### Scene 1 Fortune-telling at One-year-old

The Ding brothers have both celebrated the arrival of a son on the same day. On their first birthday, the babies' maternal uncle, Wang Guoxian, tells their fortune and concludes that Huachun's son, Wenlong, will become a beggar, while Huashi's son, Wenfeng, is destined to be a top scholar in the civil examination.

### Scene 2 The Incident at School

Eight years later, Wenlong and Wenfeng have entered school. Both win the teacher's favour. But Wenlong, being smart but rather strong-willed, would not accept the predicted fate of becoming a beggar. Instead, he is the leader in all games, and in the course of it, Wenfeng stumbles and injures himself. The incident blows up as it is brought to the attention of the parents.

### Scene 3 Parenting of the Sisters-in-law

Wenlong's father has left home, leaving his wife and son at the mercy of his bullying elder brother and sister-in-law. Wenlong's mother, Madam Liu, cannot but endure it all. Despite the hardship, she teaches her son strictly. Wenfeng's mother, Madam Hu, on the other hand, spoils her son and even allows him to go gambling with his father. Such indulgence in the child sows the seeds of future trouble.

— Intermission of 15 minutes —

### Scene 4 Teacher's Help and the Devastating News

Wenlong and his mother find it hard to live together with the family that keeps on bullying them. So they leave the house and go to find the good teacher, Li Zhongshu. Madam Liu begs him to take Wenlong as his pupil and give him a good education. When it is arranged, she leaves for the capital to find her husband. But the only news she learns is that he was drowned in the river. Devastated but also incensed, Wenlong vows to set his aspirations high and do well. The mother and son are taken in by Li; the two families, with three generations, promise to share their future, come what may.

### Scene 5 The Downfall of Potential Top Scholar

Another eight years have passed. Wenfeng, has become a gambler. He has gambled away the family fortune. His father is constantly complaining, only the mother still firmly believes that her son would become a top scholar one day. When the very last bit of asset is nabbed up by him, the couple can only wail in pain and regret.

### Scene 6 The Robber and the Giver

The winter chill has just abated, and there is the advent of spring. Wenlong's family sees him off to attend the civil examination in the capital. When the boy's uncle, Wang Guoxian, pass through the mountains, he get robbed by Wenfeng and his partner in crime.

### Scene 7 When Glory and Shame Meet

Wenfeng's parents are now beggars. Suddenly they hear that the top scholar is picked, so they go and find his home to beg for some lucky money. As they sing a folk ditty, the house owner comes out to look. It turns out that the owner is none other than Wenlong's mother, their sister-in-law. The couple flees with shame.

### Scene 8 Contrasting Endings

Madam Liu lets bygones be bygones and chases after the couple with Teacher Li. It so happens that the top scholar, Wenlong, is coming home to visit his family. Everybody meets up at the Five-Mile Pavilion by coincidence. The outcome of the boys' fates now convinces them that one is a dragon (Wenlong) that soars high, and the other is a phoenix (Wenfeng) that falls to the mire. What destiny holds is beyond words, and whether it is happiness, anger, sorrow or resentment, one can only gape and accept.

主演

Cast

柳氏：	黃艷艷	Madam Liu:	Huang Yanyan
胡氏：	馬燕玉	Madam Hu:	Ma Yanyu
丁花實：	楊俊生	Ding Huashi:	Yang Junsheng
丁文龍(童年)：	俞荔香	Ding Wenlong(young):	Yu Lixiang
丁文龍(成年)：	吳清華	Ding Wenlong(adult):	Wu Qinghua
丁文鳳(童年)：	吳莎莎	Ding Wenfeng(young):	Wu Shasha

丁文鳳(成年)：	鄭仁森	Ding Wenfeng(adult):	Zheng Rensen
李仲書：	林春紅	Li Zhongshu:	Lin Chunhong
王國賢：	康斌	Wang Guoxian:	Kang Bin
翠雲：	鄭超凡	Cuiyun:	Zheng Chaofan
丁花春：	朱金棋	Ding Huachun:	Zhu Jinqi
阿豬：	陳建林	Piggy:	Chen Jianlin



30.6.2018 (星期六 Sat) 7:30pm

節目長約2小時30分鐘，包括中場休息15分鐘。

The running time of the performance is approximately 2 hours and 30 minutes including an intermission of 15 minutes.

## 《三請樊梨花》 *Thrice Begging Fan Lihua*

本劇運用了莆仙戲武生和武旦的表演科介，例如「鳳尾手」、「持槍搖步」及「橫刀蹀步」等，既突顯劇種特色，也點綴了人物性格特徵。

This play is performing a martial sequence with civil skills. Amongst these skills, the routines of *wusheng* and *wudan* (martial male and female roles) in Puxian Opera are used, such as 'phoenix-tail hand', 'spear-holding swing steps' and 'horizontal dagger stamping steps', etc. These do not only highlight the characteristics of the opera genre, but also adorned the personalities of characters.

### 第一場 兵臨樊關

唐初，樊江關守將樊洪受西涼國引誘，叛變投敵，薛仁貴奉命率兵征討。

### 第二場 正邪之爭

樊洪之女梨花武藝高強，深明大義，勸父棄番歸國。樊洪不肯，其女一再相勸，反遭其責罵，差點被斬。

### 第三場 戰地相逢

臨陣對戰，樊梨花一見鍾情於薛丁山。經程咬金和薛金蓮撮合，兩人私訂終身。

### 第四場 骨肉相殘

梨花回關稟明戰況，父女爭執不已。樊龍、樊虎欲要脅小妹，卻將其父誤傷，雙雙逃亡他國而去。梨花即便下令開關歸唐。

— 中場休息十五分鐘 —

### 第五場 洞房驚變

新婚之夜，丁山疑梨花投唐有假，又因日前被其槍挑落馬而怨恨在心，誤會梨花殺父，責其傷天逆倫，令梨花氣回樊江關。

### 第六場 夜請梨花

程咬金令薛丁山去請樊梨花，丁山因洞房當日之事氣未平，但迫於軍情，無奈單人匹馬赴樊江關請梨花，卻被守關將當面奚落，一怒之下返回。

### 第七場 石珍逐客

丁山身帶令箭，二去樊江，更加盛氣凌人。梨花貼身婢女石珍見他來意不誠，便收了其隨身書信，將其驅逐出關。

### 第八場 龍山激戰

梨花見信，得知唐營軍情危急，遂飛兵救援，刀劈楊凡，唐軍轉敗為勝。

### 第九場 三請梨花

丁山三至樊江，不料梨花負氣而死，丁山靈前懺悔，卻原來是梨花以計相試，夫妻自此和好如初。

### Scene 1 *The Enemy Arrives at the Fanjiang Pass*

The story takes place in the early years of the Tang dynasty. General Fan Hong, who is guarding the Fanjiang Pass, is lured by the enemy, the State of Xiliang, to defect. Xue Rengui is under orders to launch a military expedition against him.

### Scene 2 *Fight between Good and Evil*

Fan Hong's daughter, Lihua, is a fighter with exceptional military skills. Unlike her father, she is an upright person. She persuades her father to reverse his action and return to Tang land. Fan Hong refuses, and scolds his daughter when she tries to convince him further, even threatening to have her beheaded.

### Scene 3 *Encounter on the Battlefield*

On the battlefield, Lihua falls in love with Xue Rengui's son, Dingshan. With Cheng Yaojin and Xue Jinlian doing the matchmaking, the two are engaged without seeking their parents' permission.

### Scene 4 *Family Feud*

Lihua returns to the Hanjiang Pass and reports the progress of the battle to her father. Their disagreement continues. In an attempt to threaten their sister to submission, Fan Long and Fan Hu injure their father by mistake. In fear, the two flee to another state, and Lihua immediately orders to open the gate of the Pass to surrender to the Tang army.

— Intermission of 15 minutes —

### Scene 5 *The Wedding Night that Ends Badly*

On their wedding night, Dingshan suspects Lihua of harbouring false intentions in her surrender. He also resents the previous incident when, on the battlefield, Lihua had pushed him from his horse with her spear. He also accuses her of the god forbidden act of killing her father. Lihua is enraged and goes back to the Fanjiang Pass.

### Scene 6 *Nocturnal Visit to Lihua*

Cheng Yaojin sees the urgency of having military aid from Lihua, so he instructs Dingshan to go and persuade her to return. Dingshan is still angry from the incident at the bridal chamber, but the dire situation leaves him with no choice but to go to Fanjiang Pass alone to ask for forgiveness and her return. He is disgraced by the guards at the gate, and returns to the Tang camp with rage.

### Scene 7 *Expelled by Shizhen*

On his second mission to bring Lihua round, Dingshan is on high horses because he thinks he has the Commander's Token in his hand. He is even more abrasive in manner and words. Lihua's maid, Shizhen, finds him offending and insincere, so she takes the letter from him and then has him expelled.

### Scene 8 *The Green Dragon Hill Battle*

Lihua reads the letter and learns that the Tang camp is in peril. She quickly leads her army on a rescue mission. She kills Yang Fan with her broadsword and the Tang army's situation is reversed.

### Scene 9 *Begging Lihua the Third Time*

Dingshan goes to Fanjiang the third time, only to learn that Lihua has died out of spite. He grieves and repents in front of her altar. It turns out that it is just her way of testing his sincerity of heart. They two finally make up.

### 主演

樊梨花：王少媛  
薛丁山：吳清華  
薛仁貴：林春紅  
程咬金：鄭仁森  
薛金蓮：鄭超凡  
石珍：俞荔香

### Cast

Fan Lihua: Wang Shaoyuan  
Xue Dingshan: Wu Qinghua  
Xue Rengui: Lin Chunhong  
Cheng Yaojin: Zheng Rensen  
Xue Jinlian: Zheng Chaofan  
Shizhen: Yu Lixiang

樊洪：康斌  
樊龍：張智明  
樊虎：朱金棋  
守關爺：陳建林  
楊凡：楊俊生

Fan Hong: Kang Bin  
Fan Long: Zhang Zhiming  
Fan Hu: Zhu Jinqi  
Guard: Chen Jianlin  
Yang Fan: Yang Junsheng



1.7.2018 (星期日 Sun) 2:30pm

折子戲 Excerpts

### 《瓜老種瓜》 *Gualao Grows Gourds*

此劇展示了莆仙戲老末的「三腳杖」表演功、道具應用的「鋤頭功」，以及獨具一格的「金雞啄米」、「屈腿後踢」、「揮鋤掘地」、「倒騎驢」等複雜而富有生活色彩的藝術動作，體現莆仙戲奇、古、特的藝術形態。

據古老劇碼《張瓜老》改編的片段。風和日麗天，張瓜老與孫女一同種瓜，又忙裡偷閒，騎驢趕墟，一老一少樂也怡怡。

The play demonstrates a few routines performed by the *laomo* (old man) role in Puxian Opera, including 'three-legged cane', the prop-assisted 'hoe routine', as well as the uniquely stylish 'golden chicken pecking rice', 'leg-bend and back-kick', 'digging with a hoe', 'reverse donkey ride' – all of which comprise complicated artistic movements that reflect everyday life. They illustrate the eccentric, archaic and special art form of Puxian Opera.

This is an excerpt adapted from the ancient play *Zhang Gualao*. On a sunny day, Zhang Gualao grows gourds with his granddaughter. The old man and the little girl joyously take a break from their busy work and ride a donkey to the market.

主演  
張瓜老：鄭仁森  
凝煙：俞荔香

Cast  
Zhang Gualao: Zheng Rensen  
Ningyan: Yu Lixiang

### 《梁祝·弔喪》 *Mourning from The Butterfly Lovers*

《弔喪》是莆仙戲著名的折子戲，而「俾椅」（亦稱「擺椅」）則是本劇的重頭戲。祝英台以座椅為中心，分別以左、右肩尖，托住座椅的左、右、背，推動座椅漸漸直立起來，動作細膩而優美。

祝英台驚聞梁山伯去世，哭求父母答應後，立即趕往梁家弔祭。英台悲傷至極，竟將座椅當作山伯，傾訴衷腸。忽然山伯出現，英台始知梁家用計，急欲告辭，山伯執意挽留，並再三對天發誓，二人得以相伴終生。本齣戲稱「紅弔喪」，以大團圓結局，是從全本《梁祝》中衍生而出。

*Mourning is a famous Puxian Opera excerpt, and 'chair routine' is the highlight of this play. Zhu Yingtai performs around chair. She uses the tip of her left and right shoulder to support the left, right sides and the back of the chair. The chair is supported to an upright position. The movement is delicate and elegant.*

Zhu Yingtai is shocked to learn about the death of Liang Shanbo. After obtaining permission from her parents to mourn for her beau, Yingtai rushes to the Liang's to pay her respects. She is devastated and pours out her heart to a chair – an object on which her feelings for Shanbo are projected. All of a sudden, Shanbo shows up. Yingtai realises the Liang's has set this up so that the couple can meet. Yingtai feels confused and wants to say good bye, but Shanbo insists that she stays. He vows that he will always be with Yingtai. The play is called the 'Red Mourning' and concludes with a happy ending. It is derived from the full-length play of *The Butterfly Lovers*.

主演  
祝英台：黃艷艷  
梁山伯：俞植

Cast  
Zhu Yingtai: Huang Yanyan  
Liang Shanbo: Yu Zhi  
人心：鄭超凡  
士久：陳建林  
Ren Xin: Zheng Chaofan  
Shi Jiu: Chen Jianlin

### 《春草闖堂·抬轎》 *Bearing the Sedan-chair from Chuncao Bargaining into the Court Room*

通過知府坐轎、春草伴行，變成春草坐轎、知府跟班的喜劇情節，運用傳統科介「踏步」、「蹠步」、「雙跳步」等，設計成妙趣橫生的抬轎子舞蹈，展現莆仙戲表演藝術的魅力。

在公堂上，相府的婢女春草為救仗義打死尚書公子的薛玫庭，說謊指薛為相府姑爺，知府胡進為求李千金證實一言，要春草陪他前往相府。春草擔心小姐不認此親，惹得家法上身，為拖延時間，用藉口逼知府下轎，伴她同行。最後，知府索性連大轎也讓給春草坐。這時春草已想出了說服李千金認婿的妙策，便順水推舟，要知府作跟班，侍候她上了大轎，一路上極盡威風。

*It is a comedic twist of the role switching between the magistrate and Chuncao with one of them sitting on a sedan-chair and the other follows. Traditional footwork cues such as 'stepping', 'stamping', 'double hop', etc. are used in the performance, which work together to create an intriguing dance that depicts the storyline of bearing a sedan-chair. The routine illustrates the charisma of the art of Puxian Opera.*

In a court room, a maid of the prime minister's house Chuncao tries to rescue Xue Meiting, who stood up and accidentally killed the son of a minister. Chuncao lies that Xue is the son-in-law of the prime minister. Hu Jin, the magistrate, wishes to confirm the claim from the lady of the house. He asks Chuncao to walk to the house of the prime minister with him. Worried that her lady would not confirm her lie, Chuncao is scared of punishments. To buy time, she makes excuses to force magistrate to get off the sedan-chair to walk with her. In the end, the magistrate offers the sedan-chair to Chuncao. By then, Chuncao has already come up with an idea to persuade her lady to confirm the identity of Xue. She makes use of the opportunity and asks the magistrate to pretend to be her servant. Chuncao sits prestigiously on the sedan-chair on her way back to the mansion.

主演  
春草：王少媛  
胡知府：鄭仁森

Cast  
Chuncao: Wang Shaoyuan  
Magistrate Hu: Zheng Rensen  
轎夫甲：吳清鴻  
轎夫乙：張智明  
Sedan-chair Bearer A: Wu Qinghong  
Sedan-chair Bearer B: Zhang Zhiming

— 中場休息十五分鐘 Intermission of 15 minutes —



## 《郭華·胭脂鋪》 *Cosmetics Shop from Guo Hua*

借助「扇法」科介，郭華被塑造得風流瀟灑，被譽為莆仙戲風流生的典範。本該應工閨門旦的謝玉英，表演上兼跨小旦，恰到好處地展現玉英的嬌俏可愛。還有丑行阿高的小插曲，加上調式、板式別具一格的音樂曲牌，使這齣戲顯得別有韻味。

秀才郭華，思慕謝玉英娘子，整天流連胭脂鋪，尋藉口試探和挑逗，謝玉英暗生情愫，每每欲言又止。兩人相會，卻被貨郎阿高撞破，不過有驚無險，玉英終於答應郭華：「等待看燈人肅靜，相國寺共(與)汝相結締」。

With the help of fan cues, the admirable and romantic image of Guo Hua is portrayed – he is reputed as an exemplarily romantic male role in Puxian Opera. Xie Yuying, who should be performed as a *guimendan* (high-born, unmarried lady), is also partly portrayed as a *xiaodan* (young female), perfectly presenting the adorable beauty and cuteness of the character. There is also an interlude of the clown role A'gao. With a set tune that features one-of-a-kind melodic and rhythmic modes, this excerpt has a special lingering charm.

Guo Hua is a scholar who admires Xie Yuying. He frequently visits her cosmetics store and tries to find an excuse to express his fondness. Xie Yuying begins to have reciprocal feelings, but she is holding back in her words. Guo Hua and Yuying meet but their rendezvous is found out by A'gao, the hawker. Their secret meeting is almost made known. Yuying says yes to Guo Hua and suggests, 'When the light is out and when it is quiet, I will marry you at Xiangguo Temple'.

主演  
郭華：吳清華  
謝玉英：黃艷艷

Cast  
Guo Hua: Wu Qinghua  
Xie Yuying: Huang Yanyan

阿高：鄭仁森  
A'Gao: Zheng Rensen

## 《李彥貴·彥明嫂出路》 *Rescuing Brother-in-law from Li Yangui*

本齣戲唱做並重，音樂柔中帶剛、剛中透韌，古樸典雅，亦唱亦說。表演上展示了莆仙戲旦角的「細蹠」、「攢肩」等傳統功架，當中「掃地裙」是莆仙戲絕活，演員腳踢掃地長裙而不露鞋尖，在舞台上走圓場，腳步由慢而快，漸至如飛而蹠步自如，這一程式表演難度極高，難在於演員走粗蹠時要步步均勻，步步輕盈。表演中還巧妙運用道具雨傘，演員用「托手傘」、「拼手傘」等動作，將一位淳樸善良、性格倔強，一心要為小叔申冤，不顧自身安危，千里跋涉進京的古代女子演繹得極其感人。

侍郎黃忠不甘女兒許配家道中落的李彥貴，誣讎彥貴殺死婢女，並買通官府，將他投進死牢。李彥貴之兄彥明入京應試未歸，嫂嫂蔡氏為救小叔，不畏艱險，單身徒步入京，為小叔鳴冤。

This is a play that emphasises on singing and gesturing. The music is gentle, bold and powerful. The simple and elegant performance is sung and narrated. The traditional routines of the *dan* (female) role of Puxian Opera, such as 'delicate and rough steps', various shoulder work etc. are highlighted. 'Floor-sweeping skirt' is a highly technical Puxian Opera routine. The actor kicks up the floor-length skirt without showing the tip of her shoes. She next walks in circles on stage, increasing the speed of her steps until it feels like she is flying. This is a routine of technicality, which demands the actor to walk with very even and very light steps. The umbrella is also used cleverly in the performance – the actor uses the movements of supporting the umbrella with various hand gestures to portray an ancient woman who is rustic, kind, bold and persistent. To right the wrong on her brother-in-law, she puts her own safety aside and travels long distance to go to the capital city. The portrayal is delicate and highly moving.

Huang Zhong is a deputy minister. He does not want his daughter marry Li Yangui from a declining family and frames Li for murdering his maid. Huang also bribes the officers of the government, and Li is eventually put into jail. Yanming, the elder brother of Li Yangui is taking the imperial exam at the capital city. The sister-in-law Cai endures hardships and walks to the capital city to rescue Yangui.

主演  
彥明嫂：王少媛

Cast  
Yanming's wife: Wang Shaoyuan

## 《呂蒙正·大且喜》 *Great News from the Capital City from Lu Mengzheng*

這齣戲的音樂頗具特色，既有節奏平穩的【錦庭芳】，又有散板與定板交錯使用的【賺】、【賞宮花】等曲牌，自始至終以「笛管」帶腔，配以複雜的鑼鼓經，使全劇充滿古典韻味。而表演中最吸引的是結尾獨特的「抬轎子」—兩轎夫以虛帶實，劉月娥以椅代轎，兩丫頭伴在兩旁，一行人來踏着【水底魚兒】的鼓點節奏，組成別具一格的抬轎子舞蹈，達到情趣橫生的喜劇效果。

〈大且喜〉(且喜，即恭喜)亦名〈宮花捷報〉。寫呂蒙正高中狀元，派人接其妻劉月娥進京，劉氏感慨萬千，留詩壁上，與寒窯泣別，由眾人簇擁上轎，打道京都而去。

The music of the play is very special. *Jin Ting Fang* features steady rhythms, while set tunes such as *Zhuan* and *Shang Gong Hua* are played alternately in their *ban* modes. The main voice is the woodwind flute *diguan*, which is accompanied by complicated drum patterns. The full play is packed with timeless charm. The most eye-catching in the performance is the 'sedan-chair carrying' that concludes the play. Two sedan-chair bearers employ both virtual and actual moves. Liu Yue'e uses a chair as a sedan-chair. Two maids accompany her. The company step to the drummed rhythm of *Underwater Fish* and create a unique sedan-chair dance to achieve the intended comic effect.

*Great News from the Capital City* tells the story of Lu Mengzheng, who has just become a first scholar in the imperial exam. A few men are sent to escort his wife Liu Yue'e to the capital city. Liu has mixed feelings and writes a poem on the wall. She bids farewell to her humble and cold dwelling and is taken onto a sedan-chair to head for the capital city.

主演  
劉月娥：黃艷艷  
隨身梅香：鄭超凡  
京城梅香：吳莎莎

Cast  
Liu Yue'e: Huang Yanyan  
Meixiang: Zheng Chaofan  
Meixiang from Capital city: Wu Shasha

伙人、轎夫甲：陳建林  
門人、轎夫乙：吳清鴻

Porter, Sedan-chair Bearer: Chen Jianlin  
Attendant, Sedan-chair Bearer: Wu Qinghong



## 莆仙戲 Puxian Opera

莆仙戲與梨園戲、福州戲(閩劇)、高甲戲及薈劇(歌仔戲)並列福建五大劇種。論年代,則以莆仙戲與梨園戲最為古老。莆仙戲原名興化戲。源於晉末、南北朝時中原百姓南遷把百戲傳入福建莆田、仙游等興化方言地區,建國後改稱莆仙戲。傳統劇碼計有五千多個,其中保留宋元南戲原貌的有八十多個,其曲牌名、音韻、詞格與唐宋大曲詞調相同,如《目連救母》等。莆仙戲行當按南戲舊規有生、旦、貼生、貼旦、靚妝(淨)、末、丑,稱「七子班」。清末增加了老旦,稱「八仙子弟」。「靚妝」乃保留宋代雜劇的稱謂。莆仙戲被稱為是宋元南戲的「活化石」,2006年被列入首批國家級非物質文化遺產名錄。

Puxian Opera is one of the five major theatrical genres of Fujian, alongside Liyuan Opera, Fuzhou Opera (Min Opera), Gaojia Opera and Xiang Opera (Gezi Opera), with Puxian Opera and Liyuan Opera being the oldest in terms of history. Originally called 'Xinghua Opera', Puxian Opera emerged in the 5<sup>th</sup> Century, and was later brought to Putian and Xianyou in the south in a major migration of people of the Central Plains. The vernacular of those areas was the Xinghua dialect, which gave the genre its first known name. After 1949, the genre was renamed Puxian Opera. Its traditional stock repertory consisted of more than 5 000 titles, with about 80 of them retaining all the elements of the original Southern Opera by its cultural provenance. Its set tunes, phonological inflections, patterns of its lyrics etc. are similar to the *daqu* of the Tang and Song Dynasties. One typical example is *Monk Mulian Saving His Mother*. There are 7 role types, in the same tradition as Southern Opera, which are *sheng* (male lead), *dan* (female lead), *tiesheng* (young male), *tiedan* (young female), *lengzhuang* (painted face), *mo* (supporting) and *chou* (comic). Towards the early 20<sup>th</sup> Century, another role type, *laodan* (old woman) was added. Since the term for 'painted face' roles, *lengzhuang*, came from the *zaju* of Song Dynasty, Puxian Opera is dubbed a 'living fossil' of Southern Opera of the 13<sup>th</sup> century. It was inscribed in the first listing of National Intangible Cultural Heritage of China in 2006.

## 福建省莆仙戲劇院 Fujian Puxian Theatre

福建省莆仙戲劇院成立於2011年,是莆田市唯一的市級國有重點院團,擁有梅花獎、文華獎獲獎演員及一批優秀青年演員。近年來,劇院立足於「宋元南戲活化石」莆仙戲的傳承和保護工作,複排創作了《白蛇傳》、《狀元與乞丐》、《目連救母》等27個劇碼和《迎春牽狗》、《瓜老種瓜》、《彥明嫂出路》、《弔喪·俚椅》等51齣經典折子戲。

Founded in 2011, Fujian Puxian Theatre is the only major state-owned troupe at city level in Putian. Its cast comprises winners of the Plum Blossom Award and the Wenhua Award, as well as a group of outstanding young actors. In recent years, the Theatre focuses on the passing on and preservation work of Puxian Opera, which is reputed as the 'living fossils' of Song and Yuan Southern Opera. The Theatre has restored and created 27 plays, including *The Legend of the White Snake*, *The Imperial Scholar and the Beggar*, *Monk Mulian Rescues His Mother*, etc., as well as 51 classic excerpt plays including *Yingchun Comes Home with the Dog*, *Gualao Grows Gourds*, *Rescuing Brother-in-law*, *Shouldering the Chair from Mourning*, etc.

## 主要演員 Performers



### 王少媛 Wang Shaoyuan

國家一級演員,第十七屆中國戲劇梅花獎得主、國家非物質項目莆仙戲代表性傳承人。工旦行,師承朱石鳳。曾獲1996年福建省第二十屆戲劇匯演優秀演員獎、1999年福建省第二十一屆戲劇匯演最佳演員獎、2012年福建省第五屆福建省藝術節暨第二十五屆戲劇匯演表演榮譽獎。

Wang Shaoyuan is a National Class One Performer, winner of the 17<sup>th</sup> Chinese Plum Blossom Award for Chinese Theatre, and a representative bearer of Puxian Opera as a National Intangible Cultural Heritage. She was trained in *dan* (female) roles under Zhu Shifeng. Her many awards include an Outstanding Performer Award at the 20<sup>th</sup> Theatre Showcase of Fujian in 1996, a Best Performer Award at the 21<sup>st</sup> Theatre Showcase of Fujian in 1999, and an Honours Award for Performing Excellence at the 5<sup>th</sup> Fujian Arts Festival and the 25<sup>th</sup> Theatre Showcase of Fujian in 2012.



### 吳清華 Wu Qinghua

國家一級演員,現任福建省莆仙戲劇院院長,莆田市莆仙戲藝術傳承保護中心負責人。工小生,師承姚金鑄、陳先鎬、吳鎮勳、祁玉卿及林金標。2012年參加第五屆福建省藝術節暨福建省第二十五屆戲劇匯演獲表演一等獎,2015年參加第六屆福建省藝術節暨福建省第二十六屆戲劇匯演獲表演一等獎,2017年參加福建省第十二屆水仙花戲劇獎獲金獎。

Wu Qinghua is a National Class One Performer. He is currently an executive member of the Fujian Theatre Association, Director of the Fujian Puxian Theatre and Head of the Putian Puxian Opera Preservation Centre. He specialises in *xiaosheng* (young civil male) roles under the tutelage of Yao Jinzhu, Chen Xianhao, Wu Zhenxun, Qi Yuqing and Lin Jinbiao. His many awards include a First Prize for Performance at the 5<sup>th</sup> and 6<sup>th</sup> Fujian Arts Festival and at the 25<sup>th</sup> and 26<sup>th</sup> Theatre Showcase of Fujian (2012, 2015), and a Gold Award at the 12<sup>th</sup> 'Narcissus' Awards for Theatre in 2017.





### 黃艷艷 Huang Yanyan

國家一級演員，現任福建省莆仙戲劇院副院長，福建省第三批青年拔尖人才。工閨門、青衣，師承黃寶珍及王國金。2011年參加第十屆福建省水仙花戲劇獎比賽獲金獎，2012年參加第五屆福建省藝術節暨福建省第二十五屆戲劇匯演獲表演類一等獎，2015年參加第六屆福建省藝術節暨福建省第二十六屆戲劇匯演獲表演一等獎。

Huang Yanyan is a National Class One Performer. She is currently the Vice Director of the Fujian Puxian Theatre and was among the third list of Young Elites of Fujian. She specialises in *guimen* (high-born lady) and *qingyi* (virtuous female) roles under the tutelage of Huang Baozhen and Wang Guojin. Her many awards include a Gold Award at the 10<sup>th</sup> 'Narcissus' Awards for Theatre of Fujian in 2011, a First Prize for Performance at the 5<sup>th</sup> Fujian Arts Festival and 25<sup>th</sup> Theatre Showcase of Fujian in 2012, and a First Prize for Performance at the 6<sup>th</sup> Fujian Arts Festival and 26<sup>th</sup> Theatre Showcase of Fujian in 2015.



### 鄭仁森 Zheng Rensen

國家三級演員，文化部文華獎表演者得主。工丑角，師承陳金榜。2017年福建省第十三屆水仙花戲劇獎中獲銀獎。

Zheng Rensen is a National Class Three Performer and winner of the Wenhua Award for Performers presented by the Ministry of Culture. He specialises in *chou* (comic) roles under the tutelage of Chen Jinbang. He received a Silver Award at the 13<sup>th</sup> 'Narcissus' Awards for Theatre of Fujian in 2017.



### 楊俊生 Yang Junsheng

國家二級演員。工文、武生，師承王玉耀、陳先鎬、吳鎮勳及林金標。2010年獲第十屆福建省水仙花戲劇獎表演獎暨第二十五屆中國戲劇梅花獎福建選拔賽銀獎。

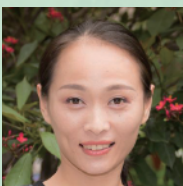
Yang Junsheng is a National Class Two Performer. He specialises in *wensheng* (civil male) and *wusheng* (military male) roles under the tutelage of Wang Yuyao, Chen Xianhao, Wu Zhenxun and Lin Jinbiao. His many awards include a Performance Award at the 10<sup>th</sup> 'Narcissus' Awards for Theatre of Fujian and a Silver Award at the 25<sup>th</sup> Chinese Plum Blossom Awards for Chinese Theatre – Fujian Segment in 2010.



### 林春紅 Lin Chunhong

國家二級演員，工老生，師承程文和。曾獲2012年第十一屆福建省水仙花戲劇獎表演獎銀獎。2014年第八屆福建省青年演員比賽銀獎。

Lin Chunhong is a National Class Two Performer. He specialises in *laosheng* (old man) role under the tutelage of Cheng Wenhe. He received a Silver Award (Performance) at the 11<sup>th</sup> 'Narcissus' Awards for Theatre of Fujian in 2012 and another Silver Award at the 8<sup>th</sup> Competition for Young Performers of Fujian in 2014.



### 俞荔香 Yu Lixiang

國家二級演員。工閨門旦，師承王國金和黃寶珍。2017年參加福建省第十三屆水仙花戲劇獎獲金獎。

Yu Lixiang is a National Class Two Performer. She specialises in *guimendan* (high-born lady) roles under the tutelage of Wang Guojin and Huang Baozhen. She received a Gold Award at the 13<sup>th</sup> 'Narcissus' Awards for Theatre of Fujian in 2017.



### 康斌 Kang Bin

國家三級演員。工老生、師承祁玉卿。2009年福建省第二十四屆戲劇匯演優秀表演獎（一等獎）。

Kang Bin is a National Class Three Performer. He specialises in *laosheng* (old man) roles under the tutelage of Qi Yuqing. He received an Outstanding Performance Award (First Prize) at the 24<sup>th</sup> Theatre Showcase of Fujian in 2009.



### 馬燕玉 Ma Yanyu

國家三級演員。工花旦，師承黃寶珍、劉玉釵和陳娟娟。2001年參加第六屆中國映山紅戲劇節比賽獲演員二等獎。

Ma Yanyu is a National Class Three Performer. She specialises in *huadan* (flirtatious female) roles under the tutelage of Huang Baozhen, Liu Yuchai and Chen Juanjuan. She received a Class Two Award for Performer at the 6<sup>th</sup> China 'Azalea' Theatre Festival.



## 福建莆仙戲劇院赴港演出人員 Fujian Puxian Theatre – Production Team

團長：	吳壽濤	Company Director:	Wu Shoutao
副團長、院長：	吳清華	Troupe Director:	Wu Qinghua
書記：	王少媛	Secretary:	Wang Shaoyuan
副院長：	黃艷艷	Deputy Troupe Director:	Huang Yanyan
編劇：	郭景文	Screenwriter:	Guo Jingwen
舞台監督：	林春紅、鄭仁森	Stage Manager:	Lin Chunhong, Zheng Rensen
演員：	吳清華、王少媛、黃艷艷、林春紅、楊俊生、鄭仁森、張洪國、陳芳萍、康斌、俞植、馬燕玉、俞荔香、鄭超凡、吳清鴻、朱金棋、林建洲、陳奇清、何林新、吳恩典、張智明、陳建林、周明祥、宋立烽、晉金增、黃志欽、陳彩霞、吳莎莎、柯麗芬、鄭荔婷、劉天惠、陳彬彬、李碧霜	Cast:	Wu Qinghua, Wang Shaoyuan, Huang Yanyan, Lin Chunhong, Yang Junseng, Zheng Rensen, Zhang Hongguo, Chen Fangping, Kang Bin, Yu Zhi, Ma Yanyu, Yu Lixiang, Zheng Chaofan, Wu Qinghong, Zhu Jinqi, Lin Jianzhou, Chen Qiqing, He linxin, Wu Endian, Zhang Zhiming, Chen Jianlin, Zhou Mingxiang, Song Lifeng, Jun Jinzeng, Huang Zhiyin, Chen Caixia, Wu Shasha, Ke Lifen, Zheng Liting, Liu Tianhui, Chen Binbin, Li Bishuang
演奏員：	鄭燕平、鄭清和、陳建春、林伯揚、周祥羽、陳景添、許萬珍、方少濱、吳夢平、陳華、肖君、陳淋、黃青青、吳海清、馮元標、吳開正	Musicians:	Zheng Yanping, Zheng Qinghe, Chen Jianchun, Lin Boyang, Zhou Xiangyu, Chen Jingtian, Xu Wanzhen, Fang Shaobin, Wu Mengping, Chen Hua, Xiao Jun, Chen Lin, Huang qingqing, Wu Haiqing, Feng Yuanbiao, Wu Kaizheng
舞美設計：	洪果	Stage Art Design:	Hong Guo
舞台技術：	陳天春、朱建雄、林金輝、黃順發	Stage technology:	Chen Tianchun, Zhu Jianhong, Lin Jinhui, Huang Shunfa
人物造型：	劉曉敏	Character Styling:	Liu Xiaomin
燈光操作：	李天貴、陳芳彬	Lighting Operation:	Li Tianguai, Chen Fangbin
音響操作：	林少華、黃勇鋒	Sound Operation:	Lin Shaohua, Huang Yongfeng
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