



CHINESE OPERA FESTIVAL  
20.6-28.7



浙江新昌  
調腔  
劇團

XINCHANG DIAOQIANG  
TROUPE OF ZHEJIANG

26-28.7.2013

油麻地戲院劇院  
Theatre, Yau Ma Tei Theatre



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

浙江新昌調腔劇團  
Xinchang Diaoqiang Troupe of Zhejiang

26.7.2013 (星期五 Fri) 7:30pm

吉祥戲《大慶壽》、《鐵冠圖 煤山》、  
目連戲《女吊 男吊 調無常》

*The Birthday Celebration, The Last Emperor of Ming's Suicide from Tie Guan Tu,  
Ghost of a Woman Who Hangs Herself, Ghost of a Man Who Hangs Himself,  
The Righteous Messenger of Death from The Monk Mulian Series*

演出長約2小時15分鐘 (中場休息15分鐘)

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

27.7.2013 (星期六 Sat) 2:30pm

《水滸記 活捉》、《白兔記 出獵》

*Catching Sanlang Alive from The Water Margin, The Hunt from Liu Zhiyuan*

演出長約1小時20分鐘 (不設中場休息)

Programme duration is about 1 hour 20 minutes without intermission

27.7.2013 (星期六 Sat) 7:30pm

《北西廂 遊寺 請生》、《玉簪記 秋江》、《水滸記 刺惜》

*A Visit to the Temple and An Invitation to Zhang the Scholar from  
The Story of the West Chamber (Northern repertory),  
Autumn River from The Story of the Jade Hairpin,  
Killing Yan Poxi from The Water Margin*

演出長約2小時15分鐘 (中場休息15分鐘)

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

28.7.2013 (星期日 Sun) 2:30pm

《孽海記 思凡》、《牡丹亭 入夢 尋夢 鬧判》

*Yearning for the Secular World from A Sea of Sins,  
Appearing in the Dream, Looking for Her Dream and Wreaking Havoc in Hell from  
The Peony Pavilion*

演出長約1小時20分鐘 (不設中場休息)

Programme duration is about 1 hour 20 minutes without intermission

28.7.2013 (星期日 Sun) 7:30pm

《漢宮秋 餞別》、《玉簪記 偷詩》、  
《關雲長千里獨行 封金掛印 灞橋挑袍 三關斬卞》

*The Farewell on the Bridge from Autumn in the Han Palace,  
Stealing the Poem from The Story of the Jade Hairpin,  
Turning Down the Offer of Gold and Resigning from His Position, Taking the Robe with His Spear on the  
Bridge and The Killing of Bian Xi from Guan Yu Travelling Alone for Thousands of Miles*

演出長約2小時15分鐘 (中場休息15分鐘)

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

# 獻辭



中國傳統文化藝術著重「以藝傳情」。戲曲舞台上聲情並茂的演出，既包含了中國文化的精緻藝術，也是人文精神和情感的寶貴交流。康樂及文化事務署主辦的「中國戲曲節」今年踏入第四屆，舉辦以來得到廣大戲迷及藝術界的認同和肯定，推動戲曲節穩步向前，實在令我們十分鼓舞。

得的舞台盛會。

今年戲曲節精選了八台演出，既有香港觀眾喜愛的粵劇、崑劇及京劇，還有較少甚至從未在港演出的地方劇種，包括浙江婺劇、河北絲弦戲、湖南湘劇及浙江新昌調腔；各劇種展示其獨有的地方藝術特色，為戲曲節呈獻最佳演出陣容和最具代表性的戲碼，實在是難

康文署邀請了香港粵劇名伶羅家英聯同殿堂級粵劇藝術家尤聲普、陳好逑演出新編粵劇《戰宛城》，為今屆戲曲節揭開序幕，幾位名伶充分表現粵劇「以人包戲」的魅力。此外，今年戲曲節更邀請到多位著名國寶級藝術家來港，精湛的演出令人十分期待。除了三十場舞台演出外，戲曲節亦安排了四十多項具豐富內涵的藝術教育及導賞活動，包括研討會、藝術欣賞講座、藝人談、戲曲電影欣賞及展覽等。戲曲節的整體設計務求於演、觀、研三方面，都能與觀眾共享進益。

我衷心感謝來自各地的戲曲大師及優秀藝術家支持和參與「中國戲曲節」的演出。期望戲曲節不斷茁壯成長，繼續為廣大戲迷呈獻優秀卓越的演出。

祝願本屆戲曲節圓滿成功，各位有一個愉快的晚上！

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

Traditional Chinese arts lay emphasis on “passing passion through art”. Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this year, the Chinese Opera Festival presented by the Leisure and Cultural Services Department has been making steady and encouraging strides with the wide support and recognition from opera fans, practitioners and artists alike.

This year’s Festival features eight productions. Apart from Cantonese Opera, Kunqu Opera and Peking Opera that are well-loved by the Hong Kong audience, there will also be regional operas such as the Wu Opera of Zhejiang, Sixian Opera of Hebei, Xiang Opera of Hunan and *Diaoqiang* of Xinchang in Zhejiang, which have rarely or never been performed in Hong Kong. The participating opera troupes, each with its indigenous specialties, will present their strongest cast and best repertoires in this theatrical gala.

The opening performance is a new adaptation of the Cantonese Opera *Battle at Wancheng* by the renowned local artiste Law Kar-ying and his stellar partners Yau Sing-po and Chan Ho-kau, who fully demonstrate their consummate artistry and charisma on stage. The Festival also features some of the top-notch artists from the Mainland whose legendary performances are certainly looked forward to. In addition to 30 stage performances, there will be more than 40 arts education and guided appreciation activities, including a symposium, theme talks, meet-the-artist sessions, film screenings and exhibitions. The Festival is designed to enhance the audience’s appreciation, interest and knowledge of Chinese opera.

I would like to express my heartfelt thanks to the maestros and virtuosi for their participation in this year’s Festival. I look forward to the continued success of the Festival as a platform for presenting excellent performances to Chinese opera enthusiasts.

My best wishes for a successful Festival and an enjoyable evening to you all!



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

延伸活動 Extension Activities

**藝人談：調腔古戲的表演特點**

**Artists on Their Art: Traits of an Ancient Theatre Tradition in Diaoqiang**

(普通話主講 In Putonghua)

**25.7.2013** (星期四 Thur) 7:30pm

香港文化中心行政大樓四樓二號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者：章華琴 呂月明 王鶯 潘岳軍

Speakers: Zhang Huaqin, Lu Yueming, Wang Ying, Pan Yuejun

**展覽：古腔絕藝話調腔**

**Exhibition : The Age-old Masterly Art Form of Diaoqiang**

**28-31.5.2013**

香港文化中心展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

**3-28.7.2013**

高山劇場大堂 Foyer, Ko Shan Theatre

**22-28.7.2013**

元朗劇院大堂展覽場地 Exhibition Corner, Yuen Long Theatre

# 浙江新昌調腔劇團

## Xinchang Diaoqiang Troupe of Zhejiang

曾名「新昌縣高腔劇團」，成立於一九五九年，由一九五七年首屆高(調)腔訓練班師生組成，導師有老藝人俞培標、趙培生、樓相堂、潘林燦、楊榮繁、潘永乾、魏阿定等，學員有章華琴、蔡德錦、陳鶴春、張英正、呂月明等。劇團先後招收七屆調腔訓練班，令調腔後繼有人。八一年北京專家龔和德等觀看調腔演出後，提出「新昌高腔不同於其他高腔，應該正本清源，重新改為原來的名稱—調腔」，於是劇團改名為「新昌縣調腔劇團」。為有效保存調腔劇目，劇團曾出版《新昌高(調)腔傳統劇碼彙編》、《調腔曲牌集》、《調腔樂府》；連環畫《封神榜》。八六年劇團恢復《北西廂》，錄像由浙江省藝術研究所保存。二〇一二年成立「新昌縣調腔保護傳承發展中心」，加強對傳統調腔劇目的傳承及保護。

The Xinchang Diaoqiang Troupe of Zhejiang was first founded in 1959 as the 'Gaoqiang Troupe of Xinchang' by the teachers and students of the first Gaoqiang (Diaoqiang) Training Course. The teachers included Yu Peibiao, Zhao Peisheng, Lou Xiangtang, Pan Lincan, Yang Rongfan, Pan Yongqian, Wei Ading etc., and the students included Zhang Huaqin, Cai Dejin, Chen Hechun, Zhang Yingzheng, Lu Yueming etc. Between 1960 and 2007, six more classes were organized in a bid to ensure continuum of the genre through training up newcomers. In 1981, a team of experts from Beijing watched *diaoqiang* performances, and came to the verdict that it is definitely different from other sisterly genre of *gaoqiang* and should therefore be reinstated to its original name, *diaoqiang*. The company had several publications to introduce the subgenre, and in 1986, it revived *The Story of the West Chamber* (Northern repertory), with video-recordings put in the archives of the Zhejiang Provincial Institute of Culture and Art. In 2012, the Conservation and Heritage Centre of Xinchang Diaoqiang was founded to ensure the passing on of this artistic legacy.

## 調腔

### Diaoqiang

調腔盛行於明、清之際，班社以杭州為中心，遍及杭、婺、紹、甬、台、溫各地；抗戰後，迭經戰亂，加之亂彈、灘簧、越劇等「花部」興起，由盛轉衰，至今僅新昌一隅存演，並珍藏晚清抄本一百五十九本。

二〇〇六年，調腔被列入首批國家級非物質文化遺產名錄。劇目有古戲、時劇及目連戲三大類，古戲包括元雜劇、宋元南戲及明清傳奇。元雜劇《北西廂》、《漢宮秋》等折，為北方雜劇與南方戲文交會時產生的「北曲南唱」的聲腔遺制。南戲保留了明代四大聲腔之一餘姚腔「雜白混唱」、「以曲代言」及「不托絲竹、鑼鼓幫扶、以板為節、一唱眾和」遺風，是其唯一遺音。自明代起，調腔班社兼演崑腔，更與甬崑合班演出。時劇多為清中晚期傳奇，其中《碧玉簪》和《雙獅圖》被越劇移植而家喻戶曉。調腔目連戲《女吊、男吊、調無常》為其他聲腔目連戲所無，因被紹劇搬演而揚名。

*Diaoqiang* was a popular form of theatre in the Ming and Qing period. Hangzhou was the hub, but there were opera troupes and societies all over the cities of Zhejiang. But from the 1930s on when China was troubled with wars for two decades, coupled with the fact that there emerged new forms of theatre such as *luantan*, *tanhuang* and Yue Opera, it went into decline. Now *diaoqiang* can only be found in the area of Xinchang, where manuscripts of libretti dating from late Qing are kept on archive, to a total number of 159. *Diaoqiang* was inscribed onto the first National List of Intangible Cultural Heritage for Preservation in China in 2006. The *diaoqiang* repertory can be divided into three main categories: the traditional, the topical, and the *Monk Mulian Series*. The traditional category includes *zaju* of Yuan, *Nanxi* (Southern Theatre) of Song, and *zhuangqi* of Ming and Qing. Excerpts from the *zaju* productions such as *The Story of the West Chamber* (Northern repertory), *Autumn in the Han Palace* etc. retain the vocal system of blending north and south, with lyrics of *zaju* of the north being sung in the style of Southern Theatre. The Southern Theatre still retains the ancient presentation format of "singing with percussion accompaniment only, with chorus to back up the actors' singing", mixing singing with dialogue, and lines delivered with the fourth and sixth verses rhymed, i.e., traces of the *Yuyaoqiang*. The *diaoqiang* troupes have been giving performances mixed with *zhuangqi* stories in *kunqiang* vocal styles. Some productions are made famous when transplanted to other genres, such as the topical repertory of *The Jade Hairpin* to Yue Opera. Many playlets in the *Monk Mulian Series* in *diaoqiang* are not found in any other operatic genre in China.

## 後場幫腔

調腔樂隊俗稱「後場」或「後場堂」，由鼓板、小鑼、正吹、副吹、五後場、六後場組成，故名「六師」。早期的調腔無絲竹伴奏，後場僅五人，無正吹、副吹之稱。樂隊成員的分工如下：

**鼓板：**亦稱打鼓佬，掌板、大鼓、白鼓，任幫腔主幫。調腔古戲無絲竹伴奏，演員容易荒腔走板。故鼓板需具有「絕對音高」的本事，演員唱走了調，由鼓板在幫腔中予以匡正。鼓板並需對全劇瞭如指掌，稱「入統綱」，何時起幫及幫腔的內容都由鼓板提示、牽頭。在《鬧判》、《秋江》、《活捉》等折子戲中鼓板把腳置於鼓面上，調節壓腳的力度來產生風聲、雨聲等效果。

**小鑼：**掌小鑼、焦鑼，兼小鈸，任從幫。鼓板離座，即由小鑼接替，故有「二鼓板」之稱。

**正吹：**掌戰鼓、梅花（即嗩吶）、笛子，兼大鑼，任幫腔。

**副吹：**掌目連號、梅花、板胡，兼大鈸，任幫腔。

**五後場：**掌大鈸、二胡，任幫腔。

**六後場：**掌小鈸、月琴，任幫腔。



用來製造聲效的壓腳鼓

The leader puts his foot on the drumhead to create special sound effects.



後場 The ensemble

## The ensemble as chorus

The accompanying ensemble in *diaoqiang* is made up of six musicians: the percussive leader, small gong, first wind, second wind, and two other accompanists. The early ensemble did not even have wind and string instruments, and consisted of five musicians. The musicians have their respective functions, viz.:

**Guban, the leader of the ensemble** : This is the person who provides the percussive points through drum beats, and at the same time is the soul of the chorus and even the singing of the whole production. The reason is that in the early form of *diaoqiang*, there were no wind and string instruments, and the actors could easily get out of tune. So the ensemble leader was supposed to have ‘absolute pitch’, and cover for actors who had sung out of tune or were unable to keep up with the rhythmic pattern through his chorus singing. He should know the play by heart, and give the right cue for the chorus to play and sing at the right spot and with the correct libretti. In the operatic excerpts *Wreaking Havoc in Hell*, *Autumn River*, *Catching Sanlang Alive*, the leader puts his foot on the drumhead to apply the appropriate pressure onto the soundbox so as to create special sound effects such as whistling wind and the pitter-patter of rain.

**Xiaoluo, or small gong** : The musician actually plays more than the small gong, but also other instruments such as *jiaoluo* and small cymbals. He is the associate ensemble leader. In the absence of the leader, the person in the *xiaoluo* position would take over. He is therefore also nicknamed *er-gu-ban*, or ‘second leader’.

**Zhengchui, or first wind** : The musician plays the battle-drum, *suona*, *dizi*, and also the *daluo* (large gong), and is part of the chorus.

**Fuchui, or second wind** : The musician plays the instrument specially used in the Monk Mulian plays called the ‘Mulian horn’, as well as *suona*, *banhu* and *daba* (large cymbals), and is part of the chorus.

**Wuhouchang, or fifth ensemble member** : The musician plays the *daba* and the *erhu*, and is part of the chorus.

**Luhouchang, or sixth ensemble member** : The musician plays the *xiaoba* (small cymbals) and the *yueqin*, and is part of the chorus.



目連號是目連戲專用的吹號，表現陰深恐怖氣氛，又稱目連噀頭。

The horn is used only in the Monk Mulian Series of plays. It is effectively eerie and frightening.



五小鑼 *Wuxiaoluo* (five small gongs)



台鑼 *Tailuo*

## 千秋絕藝

調腔有很多獨有的基本功及特技，經歷幾百年流傳至今。

旦角「踏搖步」：旦角的特殊步法，表現古代女子嬌怯、柔和的身姿，以微微搖動的腳步前行或後頓，雙手配合步法前後擺動，非其他劇種中常見的左右擺動。其來源於南北朝的「踏搖娘」。(圖1)

旦角指法：

旦角指法按人物年齡而細分，正地方戲粗枝大葉，不甚講究之訛：

垂髻女孩：拇指搭於中指第二節，喻意「含苞待放」(圖2)

未婚女子：拇指搭於中指第一節，喻意「蓓蕾初放」(圖3)

已婚少婦：蘭花形，喻意「鮮花怒放」(圖4)

生行手勢：

小生及老生在表現激動的內心世界時，會使用一些獨特的手勢：

扣穴：懊惱、驚奇(圖5)

拍額：醒悟、震驚(圖6)

繞指：思慮、疑惑(圖7)

擊額：發呆、愕然(圖8)



圖1 Fig.1

滿天星甩髮：

為調腔絕招之一，將頭略前傾，將長髮順時針作疾速旋轉，再將長髮順勢甩向頭頂，令筆直矗起仍疾轉不停，至旋轉停止，長髮落下散開，如滿天星雨，遮蓋頭臉四周。(圖9及10)

龍卷袖：

雙袖纏繞作卷起後拂出，同時伴以提襟、俯身、後退、搖動腰肢的程式組合。文小生、武小生、小花臉均可運用，根據人物、劇情的需要調整動作幅度及快慢。(圖11、12及13)



圖2 Fig.2



圖3 Fig.3



圖4 Fig.4



圖5 Fig.5

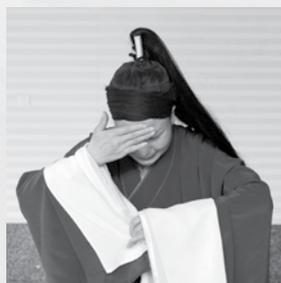


圖6 Fig.6



圖7 Fig.7

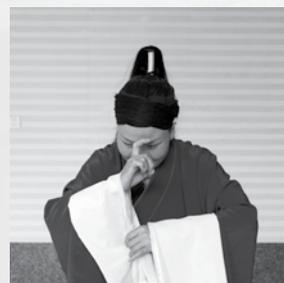


圖8 Fig.8

## Unique performing features in *diaoqiang*

There are many features in *diaoqiang* passed down from centuries ago.

### The swinging gait of the female characters

There is special footwork involved. The actor needs to walk or tread with a slightly swinging step, at the same swaying the hands in coordinated rhythm. But the step is different from female walking movements in other operatic genres in that it needs to suggest the frail, shy gait of young ladies in ancient China. The origin of this may be in the 'ballad singing women' of the Northern and Southern Dynasties. (Fig.1)

### The finger movements of the female characters

There are intricate finger movements applied to female characters of different age groups. This corrects the concept that regional operas tend to pay little attention to the details.

Young girl before her teens: The thumb rests on the second section of the middle finger. This is symbolic of 'in the bud'. (Fig.2)

Young woman, unmarried: The thumb rests on the first section of the middle finger. This is symbolic of 'bud in bloom'. (Fig.3)

Young woman, married: The hand is in the shape of an orchid. This is symbolic of 'flower in full bloom'. (Fig.4)

### The hand movements of the male characters

In externalizing their inward turmoil and angst, actors performing young and old men would do the following routines:

Knocking the side of the forehead: chagrined, surprised (Fig.5)

Tapping the forehead: realization, shock (Fig.6)

Twisting the fingers: contemplating, getting suspicious (Fig.7)

Hitting the forehead: lost and stunned, taken aback (Fig.8)

### Hair-flinging acts

This is a masterly act in *diaoqiang*. The actor bends his head and starts flinging the long hair clockwise in fast motion before flinging it back to make it stand upright, still spinning, until it stops and comes down like shooting stars to cover the entire head and face. (Fig.9 & 10)

### The tornado sleeves

This is an action that involves wringing the sleeves and then flinging them out, at the same time picking up the lapels, bowing, stepping back and swaying the body from side to side. This is a routine that can be used by the *wenxiaosheng* (young civil male roles), *wuxiaosheng* (young military male roles) and *xiaohualian* (comic roles), depending on the character and the storyline. (Fig.11 - 13)



Fig.11



Fig.12



Fig.13



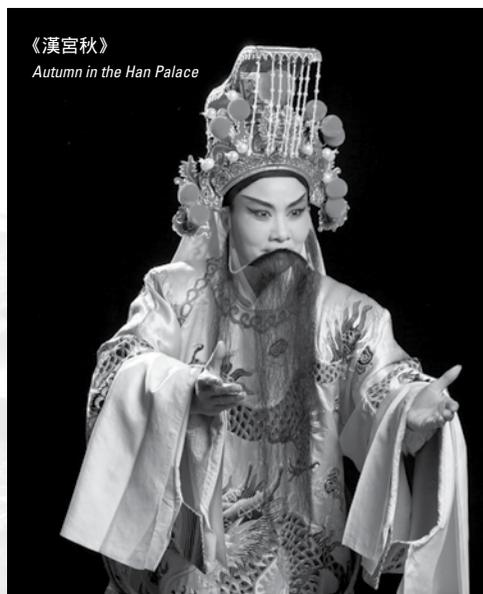
Fig.9



Fig.10

## 古腔戲文

調腔有古戲、時劇及目連戲三大類。古戲包括元雜劇、宋元南戲及明清傳奇。元雜劇《北西廂》、《漢宮秋》等折子，為北方雜劇與南方戲交會時產生的「北曲南唱」的聲腔遺制。南戲保留了明代四大聲腔之一餘姚腔「雜白混唱」、「以曲代言」及「不托絲竹、鑼鼓幫扶、以板為節、一唱眾和」的遺風，為其唯一的遺音。調腔《白兔記》體現了餘姚腔的特點和老南戲的風格。自明代起，調腔班社兼演崑腔戲，更長期與寧波甬崑合班演出。



《漢宮秋》  
Autumn in the Han Palace

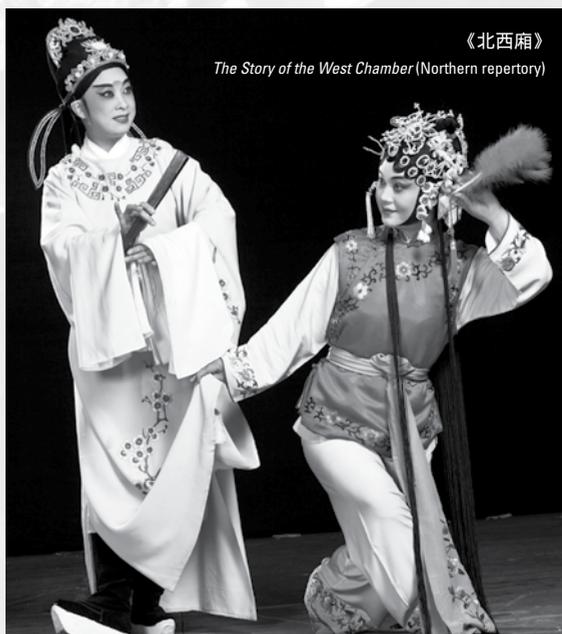
時劇多為清中晚期傳奇，其中《碧玉簪》、《雙獅圖》被越劇移植而家喻戶曉。調腔目連戲《女吊、男吊、調無常》為全國目連戲中獨有，被紹劇搬演而揚名。



《女吊》  
Ghost of a Woman Who Hangs Herself

## Theatre with an age-old lineage and repertory

The *diaoqiang* repertory can be divided into three main categories: the traditional, the topical, and the *Monk Mulian Series*. The traditional repertory includes *zaju* of the Yuan period (1271-1368), *nanxi* (Southern Opera) of the Song and Yuan (960-1368), and *chuangqi* of the Ming and Qing (1368-1912). Operatic excerpts such as *The Story of the West Chamber* (Northern repertory), *Autumn in the Han Palace* in *zaju* of Yuan retain the hybrid vocal styles and patterns of their origins, i.e., when the *zaju* of the north met the operatic forms of the south. Southern Opera retains elements of *Yuyaoqiang*, one of the four main operatic types from Ming, such as mixing singing with dialogue, using singing in place of speech or unaccompanied set tunes, and especially the unique lineage of 'singing with percussion accompaniment only and without the use of wind and string instruments, with chorus provided by the percussionists to back up the actors' singing'. *The Hunt* of *diaoqiang* has retained elements from the ancient genre, such as mixing singing with dialogue. Since the Ming period, *diaoqiang* troupes also performed *kunqu* plays, or entered into long-term partnerships with the *caokun* (the third type of *kunqu* other than the northern and the southern) troupes of Ningbo.



As for the 'topical repertory', most of the works came from *chuangqi* of the mid- to late Qing (circa 18<sup>th</sup> to late 19<sup>th</sup> centuries). One of them, *The Jade Hairpin*, has been made popular through Yue Opera presentations. As for the *diaoqiang* staging of *Ghost of a Woman Who Hangs Herself*, *Ghost of a Man Who Hangs Himself* and *The Righteous Messenger of Death* in the *Monk Mulian Series*, they are unique among all Chinese traditional theatre on this theme but made famous through Shao Opera.



## 目連戲韻

目連戲是儒道佛三教合一的民間風俗戲劇，於北宋時形成。目連救母的故事宣揚孝道，體現佛的慈悲，演劇的儀式及絕技又承載著道教超然物外的精神。調腔目連戲可演三日三夜，民間戲班以村為單位由村民擔演所有角色，稱「太平社」。調腔目連戲的表演別具特色，藝術性及技藝性並重，例如調吊、三冒頭及落地啞鬼戲等表演。

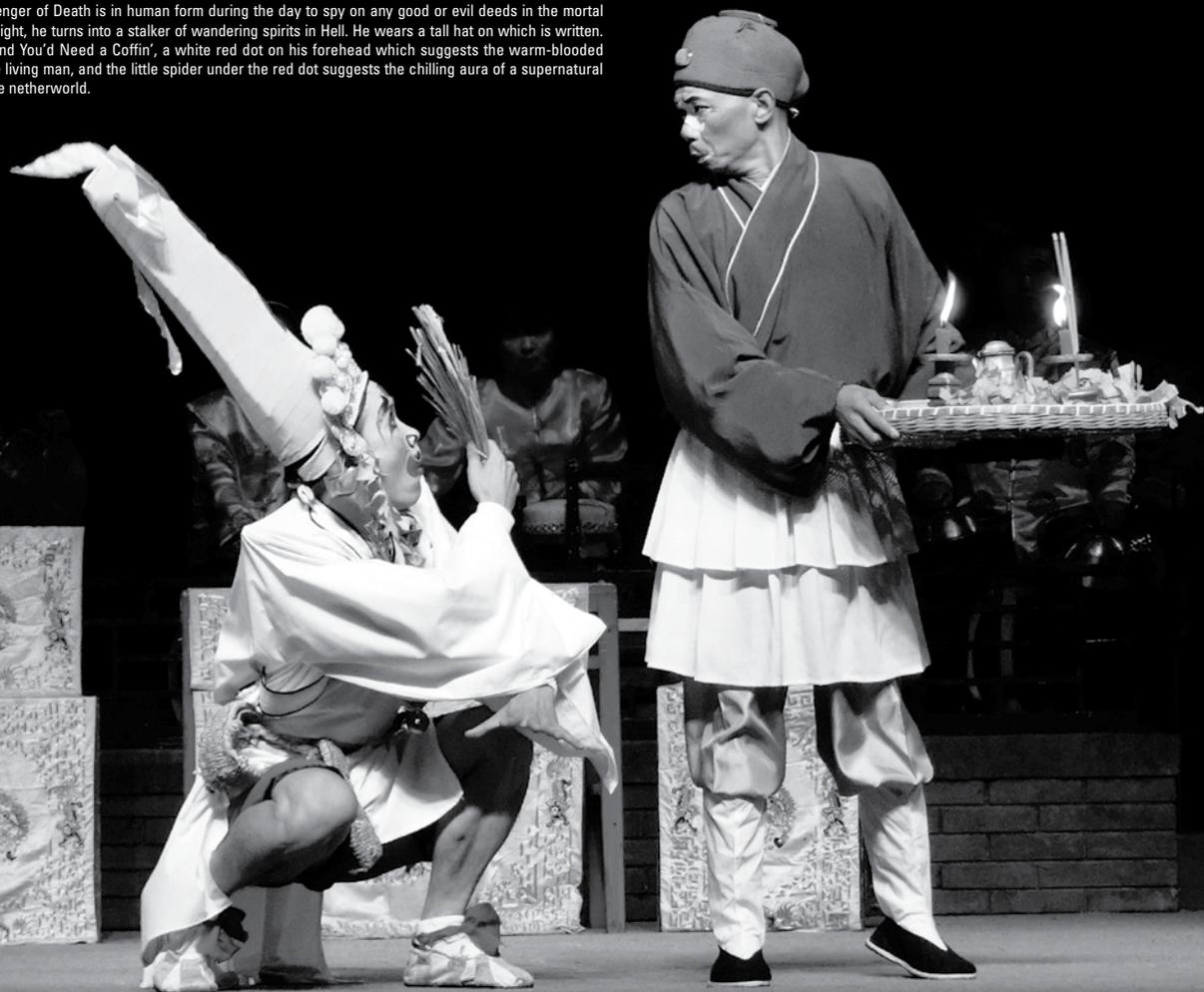
調吊為高空懸垂技藝，是清末老藝人金阿祥借鑒安徽藝人「三上吊」技藝而創造。演員在鑼鼓聲中爬上一匹從台頂懸下的白練表演各種驚險的垂掛動作，難度甚高。調吊常作為廟會的驚險雜耍演出，漸被納入目連戲作為折子戲演出。

三冒頭是無常出場の特殊表現方式，鑼鼓、目連號齊鳴，上場門噴焰火，無常以扇子掩面而上，疾步穿場而過，下場再上場，如此重覆三次，以營造飄忽不定的藝術效果。

落地啞鬼戲為迎神賽會中的巡行演出，全劇無台詞，表演「調無常」及無常「捉劉氏」。「調無常」演送夜頭者手捧米篩，其上放了羹飯及祭鬼用的酒水燭台，無常見而垂涎欲滴，尾隨米篩舞動而上，送夜頭者被無常捉弄，以為真有鬼作祟，嚇得膽戰心驚。送夜頭者耍米篩團轉飛舞盤旋時，篩中酒杯需滴水不溢，滑稽詼諧之餘，顯其功力。

無常白日做人，陽間探聽善惡，夜間陰司當差，捉拿遊魂。戴「一見生財（棺材）」高帽，額頭點紅圓球示「身在陽間吃飯」的陽氣；紅球下的小蜘蛛示「魂在陰司值日」的陰氣。

The Messenger of Death is in human form during the day to spy on any good or evil deeds in the mortal world. At night, he turns into a stalker of wandering spirits in Hell. He wears a tall hat on which is written. 'See Me and You'd Need a Coffin', a white red dot on his forehead which suggests the warm-blooded aura of the living man, and the little spider under the red dot suggests the chilling aura of a supernatural being in the netherworld.



## The Monk Mulian Series

The Monk Mulian series of operatic performance first emerged in the Northern Song Dynasty (960-1127) as a form of vernacular theatre. It extols the three mainstream religions of China – Confucianism, Buddhism and Taoism: Mulian's efforts in saving his mother from Hell were regarded as exemplary acts of filial piety (as advocated in Confucianism) and the mercifulness of Buddha. The ritualistic elements as well as the stunts in the performance suggest the metaphysical and transcendental spirit of Taoism. It takes three full days and nights to perform all the playlets in the series, and in the olden days, each village would form its own troupe, with the villagers performing all the roles themselves. Such establishments were known as '*taipingshe*', or '(spirit) appeasing societies'. The staging of this type of plays requires both artistic excellence and technical virtuosity, and the examples are aerial stunts, 'thrice flashing past' and mime performance in a processional parade.

The first, aerial stunts, was invented by Jin Axiang, a veteran artist of the early 20<sup>th</sup> Century. He was inspired by the 'three hangings' performed by Anhui troupes. In an exciting roll of drums and clanging gongs, a performer would climb up a piece of long, white ribbon hanging from the top of the stage and perform aerial stunts. The challenging act made it a climax in temple fair shows, and later it was introduced to the Monk Mulian series as one of the playlets.



The second, 'thrice flashing past', is actually a dramatically stunning entrance of the Righteous Messenger of Death. Amidst the sound of gongs, drums and the Mulian horn, the entrance to the stage spits fire. The actor playing the Messenger appears, holding a fan to his face, and rushes across the stage, exits, returns, and repeats this two more times. The eeriness of the scenario is therefore successfully conveyed.

The third is the mime performance acted out in parades during the Ghost Festival. The scene depicts the Righteous Messenger of Death following the man delivering offerings to the dead. He is attracted by the food and the wine that the man carries on a bamboo sieve, so he dances around him. The man is frightened out of his wits and the sieve in his hand is spun round and round. The acrobatic stunt requires the actor playing the delivery man to spin the sieve without spilling the wine from the cups, in a scene that is full of dark humour and visual impact.

照片及資料由  
香港中國藝術推廣中心及浙江新昌調腔劇團提供

Photos and information provided by  
Hong Kong Chinese Arts Promotion Centre and Xinchang Diaoliang Troupe of Zhejiang



## 《鐵冠圖 煤山》(調腔:絲竹托腔) *The Last Emperor of Ming's Suicide from Tie Guan Tu*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

調腔傳統劇碼,現存老藝人趙培生回憶手抄本 別母、亂箭、分宮、煤山、殺監、刺虎六折。其中分宮和煤山與清刊戲曲選集《綴白裘》中所記差異甚大,體現調腔特色。老藝人有「背身踢靴」絕招,現由王鶯傳演,唱腔悲涼淒絕。

李自成攻進北京,明崇禎帝逃上煤山,到了壽星亭,見前無去路,後無退路,寫下血書「得福承天命,恩榮十七年。朕非亡國主,誤國是權奸。去冠髮覆面,自縊入黃泉。朕死無人知,百姓望愛憐。」,投環自盡

*Tie Guan Tu* is a traditional repertory. Only six episodes are extant, as memorized and written down by Zhao Peisheng, an old artist of the genre. Among the six, *Dissolving the Royal Family* and *On Mei Hill* are vastly different from the versions found in the collection of plays from Chinese traditional theatre published in the Qing period. The masterly stunt of 'rolling over and kicking off the boots', performed by veteran artists of previous generations and which has almost disappeared from the stage, is revived by Wang Ying on this occasion. The sung passage shows the devastation of the last emperor of Ming in his last moments and is deeply moving.

When Li Zicheng takes the City of Beijing, Ming emperor Chongzhen escapes to Mei Hill. When he reaches the Pavilion of Longevity, he sees he has no route of escape. He writes with his own blood a note which reads "I was blessed with a mandate from heaven which bestowed honour and prosperity for seventeen years. I am not a bad ruler but the villains have betrayed the country. I take off my crown and loosen my hair; I'll hang myself. My death shall be anonymous, and my people shall not mourn me." He then takes his own life.

特邀藝術指導:黃小午

Guest Artistic Advisor: **Huang Xiaowu**

復排導師:張英正

Master for Revival: **Zhang Yingzheng**

主演

Cast

崇禎 : 王鶯

Chongzhen : **Wang Ying**

司鼓 : 邢奏濱

Drum : **Xing Zoubin**

● 中場休息15分鐘 Intermission of 15 minutes ●

## 目連戲《女吊 男吊 調無常》(調腔:不托絲竹)

*Ghost of a Woman Who Hangs Herself, Ghost of a Man Who Hangs Himself and The Righteous Messenger of Death from The Monk Mulian Series*

(*Diaoqiang*: The accompaniment does not contain string and wind instruments)

調腔目連戲現存手抄本一百六十八齣,可演三日三夜,為中元節廟會時上演的平安大戲(祭鬼戲)。女吊描寫被逼賣身的玉芙蓉上吊自殺二十年後到陽間討替代的過程。男吊亦名男紅神,清末由紹興藝人金阿祥借鑒安徽藝人「三上吊」技藝而創演。演員在一條白練上表演各種空中吊掛技巧,表演驚險。調無常亦名白神。【歎炎涼】一曲道盡人間炎涼,送夜頭祭鬼一段默劇妙趣橫生,無常罵狗,把戲推到高潮,聽者無不拍手稱快。

The playlets on the theme of Monk Mulian saving his mother from hell in the *diaoqiang* repertory number 168. It took three days and nights non-stop to have them all performed in one go. This is a regular choice for performance at temple fairs during the Ghost Festival to appease the spirits. The story of *Ghost of a Woman Who Hangs Herself* is about a young woman called Jade Hibiscus who killed herself when forced into prostitution, and twenty years later, returning to the mortal world to find a substitute so she can be incarnated. In *Ghost of a Man Who Hangs Himself*, the actor needs to perform various aerial acrobatics using a length of white silk. *The Righteous Messenger of Death* can always win the audience's hearty approval with its dramatic contrasts within one short play.

復排導師:陳卿清、陳旭東、呂香潮

Masters for Revival: **Chen Qingqing, Chen Xudong, Lu Xiangchao**

主演

Cast

玉芙蓉 : 王嘉瑜

Yu Furong : **Wang Jiayu**

男吊 : 謝日超

Ghost of a Man Who Hangs Himself : **Xie Richao**

無常 : 田敏

Messenger of Death : **Tian Min**

夜頭 : 陳旭東

Night Dispatcher of Food for Ghost : **Chen Xudong**

董員外 : 劉杭炯

Master Dong : **Liu Hangjiong**

陳氏 : 陳卿清

Madam Chen : **Chen Qingqing**

丫環 : 俞佳惠

Maid : **Yu Jiahui**

司鼓 : 邢奏濱

Drum : **Xing Zoubin**

27.7.2013 (星期六 Sat) 2:30pm

折子戲 Excerpts

## 《水滸記 活捉》(調腔:絲竹托腔) *Catching Sanlang Alive from The Water Margin*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

取材於明許自昌所作《水滸記 冥感》。表演中多有絕技,如椅子功 臉變色等,並有插唱崑腔

閻婆惜被宋江刺死後,不奈幽冥寂寞,復怨張文遠(三郎)不記舊情,趁夜深陰風慘淒,飄然來至三郎寓所,幾經試探後將三郎吊到陰司,再諧鴛譜。

The *diaoqiang* version contains masterly acts like the 'chair routine', 'swift change of face' etc., and the singing also involves passages from *Kunqiang* school.

After being killed by Song Jiang, Yan Poxi feels lonely in the netherworld. She blames Zhang Wenyan (Sanlang) for being fickle and always visiting the brothels. On a dark and eerie night, the spirit of Poxi drifts to Sanlang's home and knocks on the door. After some probing, she kills him with a length of white silk so they can marry in hell.

特邀藝術指導: 劉異龍 Guest Artistic Advisor: **Liu Yilong**

復排導師: 王益莉 Master for Revival: **Wang Yili**

主演 Cast

閻婆惜 : 王嘉瑜 Yan Poxi : **Wang Jiayu**

張文遠 : 陳濤 Zhang Wenyan : **Chen Tao**

司鼓 : 邢奏濱 Drum : **Xing Zoubin**

## 《白兔記 出獵》(調腔:不托絲竹) *The Hunt from Liu Zhiyuan*

(*Diaoqiang*: The accompaniment does not contain string and wind instruments)

老南戲劇目,現存老藝人趙培生 潘林燦口傳抄本 出獵、回獵、磨房,保留雜白混唱 以曲代言 曲牌乾唱等餘姚腔的特徵。

劉知遠家貧外出投軍,妻李三娘之兄嫂居心不良,逼其改嫁不從。三娘磨房產子,取名咬臍,嫂奪子棄河中,為竇老所救,送往邠州其父劉知遠處,後知遠功升節度使。咬臍郎長大率眾出獵,追白兔至井臺得見親母,憫其孤苦,代為寄書。

*Liu Zhiyuan* in the *diaoqiang* repertory originated from that of old Southern Opera. Three extant playlets were transcribed from the orally transmitted versions of *The Hunt*, *Returning from the Hunt* and *At the Mill* as told by Zhao Peisheng and Pan Linan. The first two are still popularly staged, and they have retained elements from the ancient genre, such as mixing singing with dialogue etc..

The poverty-stricken Liu Zhiyuan joins the army for a living. The wicked brother and sister-in-law of his wife Li Sanniang try to force her to re-marry, which she resists. Sanniang gives birth to a baby boy in the mill, and names him Yaoqilang (meaning 'the boy with the umbilical cord cut off with teeth at birth'). Her sister-in-law snatches the baby and throws it into the river. A man named Dou saves the baby and sends it to Zhiyuan's home at Binzhou. Later, Zhiyuan is promoted to the rank of governor for his military merits. The adult Yaoqilang one day leads a hunting expedition. He is led to a well by a rabbit, where he meets his biological mother. Seeing she is alone and helpless, he offers to act as messenger and deliver her letter on her behalf.

復排導師: 王秋華 Master for Revival: **Wang Qiuhua**

主演 Cast

劉承佑(咬臍郎) : 王賽熠 Liu Chengyou (Yaoqilang) : **Wang Saiyi**

李三娘 : 王曉燕 Li Sanniang : **Wang Xiaoyan**

王三 : 田敏 Wang San : **Tian Min**

王四 : 陳旭東 Wang Si : **Chen Xudong**

四家將 : 唐志林 竺常松 Four Generals : **Tang Zhilin, Zhu Changsong,**

謝日超 石曉邦 **Xie Richao, Shi Xiaobang**

司鼓 : 邢奏濱 Drum : **Xing Zoubin**

27.7.2013 (星期六 Sat) 7:30pm

折子戲 Excerpts

## 《北西廂 遊寺、請生》(調腔:不托絲竹)

### ***A Visit to the Temple and An Invitation to Zhang the Scholar from The Story of the West Chamber (Northern repertory)***

(*Diaoqiang*: The accompaniment does not contain string and wind instruments)

元曲名家王實甫著《崔鶯鶯待月西廂記》，曾被譽為天下奪魁之作。有別於明《南西廂》傳奇本，被尊為《北西廂》。現全國唯調腔能演 遊寺、請生、赴宴、拷紅，並保留完整手抄本及曲譜。原著中法聰僅為陪襯角色，而調腔本強化了法聰的形象，增強了喜劇色彩，印證明張岱《陶庵夢憶》所記「調腔科白之妙」。調腔 請生 打破元雜劇一人唱到底的框架，唱段由角色分唱。既不改變原曲牌文詞，但使角色的唱腔和劇情發展更合情合理。

遊寺 寫書生張珙在普救寺隨法聰和尚遊寺，與崔鶯鶯邂逅，兩人一見鍾情。 請生 講述紅娘奉老夫人之命請張生過府，體現紅娘的機靈與張生的倜儻。

There are two versions of *The Story of the West Chamber* – the earlier one by Wang Shifu (1260-1336) of the Yuan Dynasty, later referred to as 'Northern repertory'. *Diaoqiang* is the only regional genre that has retained four excerpts from Wang's version. The original manuscripts and scores are extant in the main. The role of Monk Facong gains more significance in the *diaoqiang* version than in Wang's original, therefore emphasizing the comic touch. The *diaoqiang* version broke the tradition of *zaju* of Yuan in that the singing was done by the actors in their respective roles, unlike *zaju* in which only one actor would sing throughout, which lends reason to the plot development.

In *A Visit to the Temple*, the scholar Zhang Gong encounters Cui Yingying in Pujiu Temple, where they fall in love at first sight. With the help of Yingying's maid Hongniang, the couple finds true love. *An Invitation to Zhang the Scholar* narrates how Hongniang invites Zhang for a visit at the residence on the orders of Lady Cui, portraying Hongniang's quick wit and liveliness as well as Zhang's flair and elan.

復排導師: 章華琴

Master for Revival: **Zhang Huaqin**

主演

Cast

張 珙 : 石林芹

Zhang Gong : **Shi Linqin**

法 聰 : 陳旭東

Facong : **Chen Xudong**

紅 娘 : 章銀萍

Hongniang : **Zhang Yinping**

司 鼓 : 邢奏濱

Drum : **Xing Zoubin**

● 中場休息15分鐘 Intermission of 15 minutes ●

## 《玉簪記 秋江》(調腔:絲竹托腔) *Autumn River from The Story of the Jade Hairpin*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

調腔所演明傳奇之一,現存手抄本 偷詩、吃醋、秋江、趕船。調腔 秋江 開場不出姑母,而由艄翁插科打諢增強喜劇色彩。此折聯套曲牌甚多,妙常唱完【紅納襖】後,插入「疊板」曰「交疊板」,在完整曲牌中加入套曲,為調腔獨有。

洛陽書生潘必正在臨安赴試落第,後訪其姑母貞觀主,暫寓觀中。觀中女真陳妙常撫琴,潘以琴挑之,兩人相戀。事為觀主察覺,促潘再次赴試。妙常趕至秋江,雇舟追潘。

One of the *zhuangqi* plays interpreted in the *diaoqiang*. In this version the part originally played by abbess of the nunnery, is played by the boatman, whose comical treatment adds hilarity to the situation. There are over a dozen set tunes in the medley. The overlapping segments during the singing make a unique feature to *diaoqiang*.

Scholar Pan Bizheng has been unsuccessful in the civil service examination. He goes to visit his aunt and lodges there temporarily. One day, a young nun named Chen Miaochang plays the lute, and Pan seduces her with a response on the same instrument. The two fall in love. The abbess finds out and urges Pan to re-take the examination. Miaochang hurries to the Autumn River, hires a boat and goes after Pan in hot pursuit.

特邀藝術指導:鄒莉莉

Guest Artistic Advisor: **Zou Lili**

復排導師:陳鶴春、章華琴

Masters for Revival: **Chen Hechun, Zhang Huaqin**

主演

Cast

陳妙常 : 應月

Chen Miaochang : **Ying Yue**

艄翁 : 潘浩鈞

Boatman : **Pan Haojun**

司鼓 : 邢奏濱

Drum : **Xing Zoubin**

## 《水滸記 刺惜》(吹腔:絲竹托腔) *Killing Yan Poxi from The Water Margin*

(*Chuiqiang*: The accompaniment is made up of string and wind instruments)

明許自昌作,調腔改編演出,傳承至今四百餘年。刺惜 原名 鼠牙,為全劇高潮,演員運用默劇、抹額等多種技法塑造人物。

梁山泊好漢晁天王命劉唐來鄆城向宋江下書和贈送金錠。是晚宋江被拉至烏龍院與小妾閻婆惜同宿。兩人貌合神離,假寐達旦。翌晨宋江匆匆離院,忙中將招文袋遺忘於房中。書信落入閻婆惜之手,並揚言要與宋江對簿公堂,置其於死地而罷。宋江無路可退,終刺死閻婆惜。

*The Water Margin* was first written for the stage by Xu Zichang (1578-1623) of the Ming period. The *diaoqiang* version that has been passed down has a history of over four hundred years. *Killing Yan Poxi* is the climax of the entire story. Performing techniques such as mime and 'wiping the forehead' are used for character portrayal.

Chao Gai, one of the sworn brothers of the Water Margin, orders Liu Tang to recruit Song Jiang of Yuncheng with gifts of gold. That night, Song is invited to spend the night with his concubine Yan Poxi at the Black Dragon Residence. The two have no rapport and pretend to be asleep all through the night. The next morning, Song leaves the brothel in haste, and in the confusion leaves behind in the bag containing Chao's recruitment letter and the gold ingot. Yan Poxi finds the letter and threatens to expose Song in court. Song is forced into a corner and kills her.

特邀藝術指導:黃小午

Guest Artist Advisor: **Huang Xiaowu**

復排導師:丁黎鴻

Master for Revival: **Ding Lihong**

主演

Cast

宋江 : 王鶯

Song Jiang : **Wang Ying**

閻婆惜 : 梁晶娜

Yan Poxi : **Liang Jingna**

閻婆 : 王益莉

Yan Po : **Wang Yili**

司鼓 : 邢奏濱

Drum : **Xing Zoubin**

28.7.2013 (星期日 Sun) 2:30pm

折子戲 Excerpts

《孽海記 思凡》(調腔:絲竹托腔) *Yearning for the Secular World from A Sea of Sins*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

調腔本 思凡 至今已傳演四百多年,由老藝人周名利口述傳授,唱腔跌宕起伏,節奏明快,包含滾腔等多種技巧。

仙桃庵小尼色空幼年多病,被父母捨入空門,二八年華情竇頓開,與遊庵子弟輩眉來眼去。有日庵主與眾尼下山赴道場,只留色空守庵,其久蘊之情愫得以綻放,從禪房邊歌邊舞到得迴廊;再從迴廊到得羅漢堂;又從羅漢堂出了山門,丟了佛珠,脫卻袈裟,逃下山去,尋找她的另一半。

The *diaoqiang* version of the playlet has been in circulation for over four hundred years. It was passed down orally by the old artist, Zhou Mingli. The style of singing is typified by the undulating melodic line and crisp rhythm. There is also a variety of vocal techniques involved.

Poorly when she was little, the young nun Sekong was abandoned by her parents at the nunnery at a young age. Now having turned sixteen and looking for love, she often exchanges flirtatious glances with young visitors to the nunnery. One day, when the abbess and the other nuns have left for a religious ritual, Sekong is left alone in the nunnery. The yearning she has harboured for so long is let loose, and she sings and dances from the prayer room to the main gate, making her way downhill to find love.

特邀藝術指導:鄒莉莉

Guest Artistic Advisor: **Zou Lili**

復排導師:章華琴 應 月

Masters for Revival: **Zhang Huaqin, Ying Yue**

主演

Cast

色 空 : 俞佳惠

Sekong : **Yu Jiahui**

司 鼓 : 邢奏濱

Drum : **Xing Zoubin**

## 《牡丹亭 入夢 尋夢 鬧判》(調腔:絲竹托腔)

### *Appearing in the Dream, Looking for Her Dream and Wreaking Havoc in Hell from The Peony Pavilion*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

明代湯顯祖代表作,傳承至今約四百餘年。入夢、尋夢、鬧判是調腔《牡丹亭》中最具特色的三折。入夢由原著驚夢改編,其中杜麗娘的表演不用摺扇,水袖也沒有抖袖的動作。花神回歸湯顯祖原著由一位演員紅衣插花上,以唐代踏謠歌舞為杜柳唱和。鬧判改原著冥判為鬧,突出場面鬧、唱曲鬧、鑼鼓鬧、動作因誇張而鬧的表演特點。

入夢 演侍女春香偕杜麗娘到後花園遊玩。麗娘入夢,花神引麗娘與書生柳夢梅歡愛。尋夢 演麗娘夢醒思慕不已,次日再去後花園尋找夢境而不可得,傷感而亡。鬧判 記麗娘一靈不泯,來至冥府,原在陰司打雜被破格拔擢的胡判官追究死因,對麗娘深表同情,贈給還魂香以便日後與柳夢梅團聚。

*The Peony Pavilion* is a magnum opus by Tang Xianzu (1550-1616) of the Ming period. The three excerpts here are the most significant among the repertoire in the *diaoqiang* version. For *Appearing in the Dream*, the actor in the role of Du Liniang does not use the folding fan, nor gives 'rippling' effects with the 'flowing sleeves'. As for the flower nymph, the original concept of using one actor as in Tang's work is adopted. The actor also plays the chorus by doing the Tang Dynasty ballad-singing and dancing styles to accompany the two main protagonists. *Wreaking Havoc in Hell* in this version stands out with the rousing noisiness of the scene, the singing, the gongs and drums, and the exaggerated actions.

In *Appearing in the Dream*, Chunxiang the maid and Du Liniang take in the sights in the back garden. In her dream, the flower god guides Liniang to a tryst with scholar Liu Mengmei. In *Looking for Her Dream*, Liniang wakes from the dream and becomes lovelorn. The next day, she returns to the garden to look for the dream to no avail. She dies later from the sorrow. In *Wreaking Havoc in Hell*, Liniang's spirit remains intact and arrives in hell. Magistrate Hu, a previous labourer in hell who has leapfrogged to his present position, probes the cause of her death. He sympathises with Liniang and gives her a resurrection joss stick so she can be re-united with Liu.

特邀藝術指導:沈世華、王德林

Guest Artistic Advisors: **Shen Shihua, Wang Delin**

復排導師:章華琴、劉運泉

Masters for Revival: **Zhang Huaqin, Liu Yunquan**

#### 主演

杜麗娘 : 王嘉瑜  
柳夢梅 : 俞臻傑  
胡判官 : 唐冬冬  
花神 : 林青雲  
春香 : 梁晶娜  
趙大 : 劉杭炯  
錢十五 : 潘岳軍  
孫心 : 竺常松  
李猴兒 : 田敏  
五小鬼 : 謝日超、陳濤  
石曉邦、陳旭東  
唐志林

司鼓 : 邢奏濱

#### Cast

Du Liniang : **Wang Jiayu**  
Liu Mengmei : **Yu Zhenjie**  
Judge Hu : **Tang Dongdong**  
Flower Spirit : **Lin Qingyun**  
Chun Xiang : **Liang Jingna**  
Zhao Da : **Liu Hangjiong**  
Qian Shiwu : **Pan Yuejun**  
Sun Xin : **Zhu Changsong**  
Li Houer : **Tian Min**  
Ghosts : **Xie Richao, Chen Tao,**  
**Shi Xiaobang, Chen Xudong,**  
**Tang Zhilin**

Drum : **Xing Zoubin**

28.7.2013 (星期日 Sun) 7:30pm

折子戲 Excerpts

《漢宮秋 餞別》(調腔:不托絲竹) *The Farewell on the Bridge from Autumn in the Han Palace*  
(*Diaoqiang*: The accompaniment does not contain string and wind instruments)

全名《破幽夢孤雁漢宮秋》，是元代曲狀元馬致遠代表作。調腔現存 遊宮、餞別 兩齣，由光緒手抄本參照竺財興口述整理。餞別 由漢元帝一唱到底，【新水令】套百轉千回，催人淚下。

《漢宮秋》寫昭君和番故事。餞別 述匈奴單于被昭君美色所惑，陳兵於邊境，遣使索昭君和番。漢元帝歎文臣無安邦之策，武將無禦敵之能，無耐忍痛割愛，在灞橋與昭君惜別。

This play was written by Ma Zhiyuan (1250-1321), the preeminent poet and playwright of the Yuan Dynasty. The two excerpts conserved in the *diaoqiang* repertory were manuscript records of an orally told version by Zhu Caixing in the early 20<sup>th</sup> Century. *A Farewell Banquet* features a sung monologue by the actor playing the Han Emperor which runs throughout the playlet, with a particularly moving passage.

*Autumn in the Han Palace* tells the story of Lady Wang Zhaojun who is forced by circumstances to enter into a political marriage with the Xiongnu prince, Chanyu, in to maintain peace between the two nations. In *The Farewell on the Bridge*, the Chanyu chief of Xiongnu, intoxicated by Zhaojun's beauty, stations his army along the border and sends an envoy to ask for Zhaojun's hand. With the courtiers at a loss and a weak military, Emperor Yuan of Han cannot but agree to marry his beloved Zhaojun off and bids a farewell at the bridge.

特邀藝術指導：黃小午

Guest Artistic Advisor : **Huang Xiaowu**

復排導師：丁法安

Master for Revival : **Ding Faan**

主演

漢元帝 : 王 鶯

王 嬙 : 王曉燕

尚 書 : 劉杭炯

內 監 : 潘浩鈞

哈 頓 : 唐志林

四番兵 : 謝日超、林青雲

俞臻傑、竺常松

小太監 : 石曉邦、陳 濤

二宮女 : 王嘉瑜、梁晶娜

俞佳惠

司 鼓 : 邢奏濱

Cast

Han Emperor : **Wang Ying**

Wang Qiang : **Wang Xiaoyan**

Minister : **Liu Hangjiong**

Eunuch : **Pan Haojun**

Ha Dun : **Tang Zhilin**

Xiongnu Soldiers : **Xie Richao, Lin Qingyun,  
Yu Zhenjie, Zhu Changsong**

Young eunuchs : **Shi Xiaobang, Chen Tao**

Ladies-in-waiting : **Wang Jiayu, Liang Jingna,  
Yu Jiahui**

Drum : **Xing Zoubin**

## 《玉簪記 偷詩》(調腔:絲竹托腔) *Stealing the Poem from The Story of the Jade Hairpin*

(*Diaoqiang*: The accompaniment is made up of string and wind instruments)

原出明高濂著《玉簪記 詞儔》。調腔本加入潘、陳二人對白,又改原著【降黃龍】作【雅裡江頭桂】,妙常唱詞中加入大段疊板 and 道白,然後才回到正曲,體現南戲餘姚腔雜白混唱的特點及調腔科白之妙。

偷詩 寫道姑陳妙常為書生潘必正琴聲寄意所動,礙於身為道姑不敢表白心跡,只好寫詩抒懷。潘必正趁妙常打睡中偷看詩文,妙常只好坦露心跡,兩人終諧鴛盟。

The first libretto of this excerpt was by Gao Lian (1573-1620) of Ming, which consisted of dialogues between the two protagonists during the probing and testing process of a budding amour. Later a lot of lines and repeated sung passages were added to Chen's part before returning to the main sung passage. Such a mixture exemplifies the uniqueness of the *Yuyaoqiang* in Southern Theatre.

Taoist nun Chen Miaochang is moved by scholar Pan Bizheng's music on the lute. But being a nun, she dares not make known her true feeling, and so writes a poem to speak her mind. While she is dozing off, Pan steals a look at the poem. Miaochang thus opens up her heart and the two tie the knot.

特邀藝術指導:沈世華

Guest Artistic Advisor: **Shen Shihua**

復排導師:章華琴、王秋華

Masters for Revival: **Zhang Huaqin, Wang Qiuhua**

主演

Cast

陳妙常 : 章銀萍

Chen Miaochang : **Zhang Yinping**

潘必正 : 石林芹

Pan Bizheng : **Shi Linqin**

進安 : 謝日超

Jin An : **Xie Richao**

司鼓 : 邢奏濱

Drum : **Xing Zoubin**

● 中場休息15分鐘 Intermission of 15 minutes ●

## 《關雲長千里獨行 封金掛印 灞橋挑袍 三關斬卞》(調腔:不托絲竹)

### ***Turning Down the Offer of Gold and Resigning from His Position, Taking the Robe with His Spear on the Bridge and The Killing of Bian Xi from Guan Yu Travelling Alone for Thousands of Miles***

(*Diaoqiang*: The accompaniment does not contain string and wind instruments)

調腔傳統戲碼，傳承至今近五百餘年。全劇充滿北曲風味，粗獷豪放。手抄本由老藝人趙培生、楊榮凡、樓相堂、潘林燦口述，黃相成、王意凱補充而成。戲曲舞台上一般把曹操塑造成反面人物，以白臉應工，調腔本則以老生俊扮應工。三關斬卞中普淨和尚的獨角戲，邊唱邊舞，時而扮馬上關羽，時而扮馬下和尚的滑稽表演，頗有唐宋參軍戲的遺風。

曹操攻打徐州，致劉關張兄弟失散。關雲長攜糜、甘二嫂以降漢不降曹。知訊即走為條件歸俯許都。曹操待之甚優，上馬金、下馬銀，並保奏漢帝賜封壽亭侯。關雲長後得知劉張在古城，立刻保護糜、甘二嫂封金掛印前去會兄。曹操偕張遼、許褚趕赴灞陵橋餞行。關雲長過三關斬卞喜，破關絕塵而去。

This is taken from the traditional repertory of *diaoqiang*, and its history can be traced back to more than five centuries. Typical of the forthright, robust and masculine charm of theatre of northern China, the work was orally passed down by old artists. In traditional Chinese theatre, Cao Cao is often depicted as an evil man and the actor needs to paint his face white to suggest this. But the *diaoqiang* version has the actor in a handsome old man look. In *The Killing of Bian Xi*, this becomes a monologue conducted by Monk Pujing, who sings, dances, and plays the duo role of Guan Yu on horseback and the monk walking on firm ground. The comic touch is reminiscent of the 'army plays' of the Tang and Song period.

This is a story based on the *Three Kingdoms Saga*. When Cao Cao attacks Xuzhou, the three sworn brothers Liu Bei, Guan Yu and Zhang Fei lose contact with one another. Guan, who is guarding Liu's wives Lady Mi and Lady Gan, agrees to serve Cao at Xudu on condition that they will only submit to the Han but not the Cao court, and will leave once news of the others arrives. Cao treats him with extreme cordiality, offering him gold and silver, and the title of marquis conferred by the emperor. Later Guan learns that Liu and Zhang are at the old city. He immediately escorts the two ladies to find Liu, turning down the offer of gold and resigning from his position. Cao, together with Zhang Liao and Xu Zhu, hurry to Baling Bridge to bid him farewell. During his escape, Guan crashes through the three obstacles, kills Bian Xi, and makes his way out.

特邀藝術指導：侯少奎、黃小午

Guest Artistic Advisors : **Hou Shaokui, Huang Xiaowu**

復排導師：張英正、陳鶴春

Masters for Revival : **Zhang Yingzheng, Chen Hechun**

#### 主演

關雲長(羽) : 潘岳軍

曹操 : 王鷺

許諸(仲康) : 唐冬冬

張遼(文遠) : 劉杭炯

馬夫(小校) : 石曉邦

糜夫人 : 梁晶娜

甘夫人 : 陳卿清

普淨 : 潘浩鈞

卞喜 : 田敏

老軍 : 唐志林

二車夫 : 王嘉瑜、梁晶娜

司鼓 : 呂月明

#### Cast

Guan Yunchang(Yu) : **Pan Yuejun**

Cao Cao : **Wang Ying**

Xu Zhu(Zhongkang) : **Tang Dongdong**

Zhang Liao(Wenyuan) : **Liu Hangjiong**

Horse Attendant (Field Officer) : **Shi Xiaobang**

Lady Mi : **Liang Jingna**

Lady Gan : **Chen Qingqing**

Pu Jing : **Pan Haojun**

Bian Xi : **Tian Min**

Old Soldier : **Tang Zhilin**

Carriage Drivers : **Wang Jiayu, Liang Jingna**

Drum : **Lu Yueming**

## 特邀藝術指導 (按年齡排)

Guest Artistic Advisors (Listed by age)



侯少奎 Hou Shaokui

國家級非物質文化遺產崑曲藝術代表性傳承人，工武生兼紅淨和武生勾臉戲。曾獲第二屆中國戲劇梅花獎。其家族四代鑽研北方崑弋大武生藝術，代表劇目有《夜奔》、《刀會》、《送京》、《挑滑車》、《四平山》、《艷陽樓》等。

Hou is a Representative Bearer of *Kunqu* as a National Intangible Cultural Heritage, specialized in *wusheng* (military male) and *hongjing* (red painted face) roles as well as 'military male with painted face' roles. He was the winner of the 2<sup>nd</sup> Plum Blossom Award for Chinese Theatre. His family has a consummate tradition of studying and developing the art of *wusheng* in *kunqu* and *Yiyangqiang* of the northern school, a tradition that spans four generations. He is best known for his performance in *Nocturnal Escape*, *To the Banquet Armed*, *Escorting Jingniang Thousands of Miles*, *The Pulley*, *The Mallet that Rocked Siping Mountain*, *The Sunny Pavilion* etc..



劉異龍 Liu Yilong

國家級非物質文化遺產崑曲藝術代表性傳承人，工丑、副，師從華傳浩、王傳淞、周傳滄。曾獲首屆中國崑劇藝術節榮譽表演獎及崑劇戲曲終身成就獎等。代表劇目有《下山》、《借茶》、《活捉》、《蘆林》、《醉皂》等。

Liu is a Representative Bearer of *Kunqu* as a National Intangible Cultural Heritage. Trained by the 'Chuan' generation of *Kunqu* Opera performers - Hua Chuanhao, Wang Chuansong and Zhou Chuancang - he specializes in *chou* (comic) and *fu* (evil comic) roles. He was the winner of a Performance Award (Honorable Mention) at the 1<sup>st</sup> China *Kunqu* Art Festival and a Lifetime Achievement Award in *Kunqu* and Traditional Theatre. His notable credits include *The Novice Monk and the Young Nun*, *Requesting Tea*, *Catching Sanlang Alive*, *Reed Grove*, *The Drunken Messenger*, etc..



沈世華 Shen Shihua

國家級非物質文化遺產崑曲藝術代表性傳承人，工閨門旦，師從朱傳茗、周傳瑛、沈傳芷、姚傳薌等十三位「傳」字輩藝人以及俞振飛、言慧珠。曾主演《牡丹亭》、《西園記》及折子戲《琴挑》、《思凡、下山》等而享譽崑壇，後投身中國戲曲學院任教授，向多個劇種演員授藝，桃李滿天下。

Shen is a Representative Bearer of *Kunqu* as a National Intangible Cultural Heritage specialised in *guimendan* (high-born lady) roles. She was trained under thirteen of the 'Chuan' generation of *Kunqu* Opera performers - Zhu Chuanming, Zhou Chuanying, Shen Chuanzhi, Yao Chuanxiang, *et al*, and maestros Yu Zhenfei and Yan Huizhu. She was famous for her lead roles in the *Kunqu* Operas, *The Peony Pavilion*, *The Story of the West Garden* and the operatic excerpts, *Seduction by the Lute*, *Yearning for the Secular World* and *The Novice Monk and the Young Nun*. She later joined the faculty of the National Academy of Chinese Theatre Arts and since then, has been the mentor and inspiration for numerous actors of Chinese traditional theatre.



鄒莉莉 Zou Lili

集演員、導演、戲曲研究於一身。五十年代於江西省弋陽腔演員訓練班學習旦角，能演弋陽腔、青陽腔、崑腔、彈腔戲多齣。曾多次榮獲江西玉茗花導演獎。學術論文有《弋陽腔名劇表演》、《談名著改編與原劇精神的統一》等。曾參與《中國戲曲志 江西卷》、《非物質文化遺產 薪火相傳》等的編纂工作。

Zou is an actor, director and Chinese theatre researcher all in one. She began her training in *dan* (female roles) at the *Yiyangqiang* Artist Training Course in Jiangxi Province during the 1950's. She has in her repertoire many plays in the genres of *Yiyangqiang*, *Qingyangqiang*, *Kunqiang* and *Tanqiang*. She has won several 'Camelia' Awards for directing. Her academic treatises include *Major Plays in Yiyangqiang*, *On the Adaptation of Famous Novels for the Stage and the Dramatic Alignment of Original Conceits* etc.. She was on the editorial board of encyclopaedic publications such as *A Record of Chinese Traditional Theatre - Book of Jiangxi* and *The Passing of the Torch - Intangible Cultural Heritage*.



### 王德林 Wang Delin

北方崑曲演員、導演。自幼隨父習藝，後師承京劇老師王德祿、蘇連漢及崑曲老師侯玉山、白玉珍、沈玉斌。工武生兼紅淨、武花臉。擅演《三岔口》、《鬧龍宮》、《激孟良》、《嘉興府》等。曾導演《武松》、《血濺美人圖》等崑曲劇碼。

Wang is an actor and director in *kunqu* of the Northern School. He began his theatre training under his father and later trained in Peking Opera under Wang Delu and Su Lianhan, and *kunqu* under Hou Yushan, Bai Yuzhen and Shen Yubin. His specialisms include *wusheng* (military male), 'red painted-face' and 'military painted-face' roles. His acclaimed repertoire includes *At the Crossroad*, *Wreaking Havoc in the Dragon Palace*, *Teasing Meng Liang*, *The Incident at the Jiangxing Prefecture*. His directorial efforts include Kunqu Operas *Wu Song*, *The Political Strife over Chen Yuanyuan* etc..



### 黃小午 Huang Xiaowu

國家級非物質文化遺產崑曲藝術代表性傳承人，生、末、外均擅，師承鄭傳鑒、倪傳鉞、周傳瑛等。曾獲第九屆中國戲劇梅花獎。擅演《酒樓》、《議劍》、《小逼、望鄉》、《別墳、掃松》、《草詔》等。現任教於上海戲劇學院。

Huang is a Representative Bearer of *Kunqu* as a National Intangible Cultural Heritage, and commands a wide repertoire that spans roles for *sheng* (civil male), *mo* (middle-aged male) and *wai* (supplementary old man) roles. He was trained by *kunqu* virtuosi Zheng Chuanjian, Ni Chuanyue and Zhou Chuanying. He was the winner of the 9<sup>th</sup> Plum Blossom Award for Chinese Theatre, and is best known for his characterization in *The Pub*, *Crossing Swords*, *Looking Homeward*, *Paying the Final Respects Sweeping Pine* and *Drafting the Edict*. He is currently teaching at the Shanghai Theatre Academy.

## 復排導師 (按年齡排)

### Masters for Revival (Listed by age)



### 陳鶴春 Chen Hechun

學藝於首屆調腔訓練班，工大面，師承黃相成。曾主演《鬧九江》、《關雲長千里獨行》、《秋江》等。一九七八年開始授徒，桃李滿門，對調腔的傳承貢獻良多。

Chen was among the first trainees receiving formal training in *diaoqiang*, specializing in *damian* (fully painted-face) roles under Huang Xiangcheng. He was a lead actor in *Battling for Jiujiang*, *Guan Yu Travelling Thousands of Miles Alone*, *Autumn River* etc. He began teaching *Diaoqiang* operatic art in 1978, and since then has trained numerous artists who form a corpus in driving the development of the art form.



### 章華琴 Zhang Huaqin

國家級非物質文化遺產調腔藝術代表性傳承人。學藝於首屆調腔訓練班，工旦角，師承趙培生、樓相堂。曾主演《火燒陳友諒》、《賣後宰門》、《三婿招》、《雙玉配》等六十餘部調腔傳統戲。一九七二年開始授徒，曾歷任三屆調腔訓練班旦行主教。

Zhang is a Representative Bearer of *Diaoqiang* as a National Intangible Cultural Heritage. She was among the first trainees receiving formal training in *diaoqiang*, specializing in *dan* (female) roles under Zhao Peisheng and Lou Xiangtang. She was a lead actor in over sixty productions of traditional *Diaoqiang* Opera, including *Burning Chen Youliang Alive*, *Seeking Husbands for Three Daughters*, *Daiyu* and *Baoyu* etc.. She began teaching *Diaoqiang* operatic art in 1972, and was the Head of three training programmes for *dan* roles in *diaoqiang*.



### 張英正 Zhang Yingzheng

學藝於首屆調腔訓練班，工老生，師承黃相成。曾主演《鬧九江》、《秦香蓮》、《海瑞罷官》等多齣大戲，獲多個獎項，口碑極好。

Zhang was among the first trainees receiving formal training in *diaoqiang*, specializing in *laosheng* (old male roles) under Huang Xiangcheng. He was the lead actor in *Battling for Jiujiang*, *Qin Xianglian*, *Hai Rui's Dismissal from Office* etc.. He was the winner of many major awards and had won popular acclaim.



### 王秋華 Wang Qiuhua

學藝於首期調腔訓練班，工文武小生，師承俞培標、竺財興。曾在《北西廂》、《玉簪記》、《白兔記》、《搶傘》、《鬧九江》等三十多部傳統戲中擔任主角。對新昌調腔「蚯蚓」符號有研究，為非遺叢書《新昌調腔》主要編寫者之一。曾任調腔第四屆、第七屆訓練班班主任。

Wang was among the first trainees receiving formal training in *diaoqiang*, specializing in *wenwu xiaosheng* (young male in civil and military roles) under Yu Peibiao and Zhu Caixing. He was the lead actor in more than thirty productions in the traditional repertory, including *The Story of the West Chamber* (Northern repertory), *The Story of the Jade Hairpin*, *Reunion by the Well*, *Under the Umbrella*, *Battling for Jiujiang* etc.. A knowledgeable researcher of the 'squiggle' symbols of Xinchang *Diaoqiang*, Wang is one of the main authors of the compendium on the genre, which was part of the Intangible Cultural Heritage programme of China. He was also the Head of the 4<sup>th</sup> and 7<sup>th</sup> Training Courses for *Diaoqiang*.



### 丁法安 Ding Faan

學藝於第二屆調腔訓練班，工老生，師承黃相成。曾主演《關雲長千里獨行》、《封神榜》、《鬧九江》等大戲，並執導《鬧九江》、《三搬石門檻》等戲。曾歷任三屆調腔訓練班老生主教。

Ding was among the second batch of trainees receiving formal training in *diaoqiang*, specializing in *laosheng* under Huang Xiangcheng. He was the lead actor in full-length opera productions *Guan Yu Travelling Thousands of Miles Alone*, *The Investiture of the Gods*, *Battling for Jiujiang* etc., and the director of *Battling for Jiujiang*, *Thrice Moving the Heavy Threshold* etc. He was Head of three training programmes for *laosheng* roles in *diaoqiang*.



### 劉運泉 Liu Yunquan

學藝於嵊縣戲曲學校調腔班，先學老生，後改二面，師承竺財興。曾主演《龍鳳圖》、《鬧判》等劇。退休後於調腔訓練班任教，為培養新一代調腔接班人作出很大的貢獻。

Liu first trained in *laosheng* then *ermian* (painted-face, secondary) roles at the *diaoqiang* training class of the Sheng County Chinese Opera School under Zhu Caixing. He was the lead actor in *The Dragon and the Phoenix in Harmony*, *Wreaking Havoc in Hell* etc.. On retiring from the stage, he took up the position as Head of the training programme for *diaoqiang*, and since then has contributed tremendously to the genre by training new blood.



### 呂香潮 Lu Xiangchao

十三歲開始學藝，師承呂順欽，為嵊州市前良目連戲民間藝人，拿手戲是《白神(白無常)》，在當地小有名氣，有「活無常」之美稱。並曾主演《打太廟》、《郭彥威罵關》等劇。

Lu began learning theatrical art at the age of thirteen under Lu Shunqin. As a folk artist specializing in the *Monk Mulian Series* in Shengzhou, he is known for his performance as the 'Righteous Messenger of Death'. Other starring roles include *Wreaking Havoc at the Imperial Ancestral Temple*, *Guo Yanwei at the City Gate* etc..



### 丁黎鴻 Ding Lihong

學藝於第四屆調腔訓練班，國家二級演員，工小生兼丑，師承俞培標、蔡德錦。曾主演《鬧九江》、《鬧海》、《三請樊梨花》等劇。曾獲第九屆浙江省戲劇節，獲優秀表演獎。二〇一〇年出任調腔劇團團長，並致力培養年青一代小生演員。

Ding was among the fourth batch of trainees receiving formal training in *diaoqiang*. A National Class Two Performer, he specializes in *xiaosheng* (young civil male) and *chou* (comic) roles. His teachers included Yu Peibiao and Cai Dejin. Ding was the lead actor in *Battling for Jiujiang*, *Nezha Wreaking Havoc in the Eastern Sea*, *Three Calls to Fan Lihua* etc. He was the winner of the Outstanding Performance Award at the 9<sup>th</sup> Zhejiang Theatre Festival. He was appointed Company Director of the Xinchang Diaoqiang Troupe of Zhejiang in 2010, with a mission to groom younger artists in *xiaosheng* (young civil male) roles.



### 陳卿清 Chen Qingqing

工花旦，師承章華琴、呂家香。曾主演《封神榜》、《三箭定天山》、《女吊》、《北西廂 遊寺》等劇。曾在全國「天下第一團」會演以《北西廂 請生》獲伴唱獎；又憑《女吊》獲浙江省展演金獎及紹興市優秀文化作品獎。

Chen trained as *huadan* (flirtatious female) under Zhang Huaqin and Lu Jiexiang, and performed lead roles in *The Investiture of the Gods*, *Xue Rengui's Three Arrow Shots*, *Ghost of a Woman Who Hangs Herself* and *Visiting the Temple* from *The Story of the West Chamber* (Northern repertory). She won a Chorus Award at the National Showcase of No.1 Troupes with her performance in *An Invitation to Scholar Zhang* from *The Story of the West Chamber* (Northern repertory), a Gold Award at the Zhejiang Showcase and the Outstanding Cultural Work Award presented by Shaoxing City with *Ghost of a Woman Who Hangs Herself*.

## 樂隊領班

### Ensemble Leaders



### 呂月明 Lu Yueming

省級非物質文化遺產調腔藝術代表性傳承人，師承王意凱、潘永泉。學藝於首屆調腔訓練班，師承王意凱學習司鼓兼幫腔。曾參與編撰《中國戲曲志 調腔音樂條目》、《中國戲曲集成 浙江卷 紹興本》、非遺叢書《新昌調腔 音樂部分》等。曾在省、市戲劇節中獲優秀唱腔設計獎。

Lu is a Representative Bearer of *Diaoqiang* as an Intangible Cultural Heritage at Provincial Level. He was among the first batch of trainees receiving formal training in *diaoqiang* under Wang Yikai (as lead percussionist and in chorus singing) and Pan Yongquan. He was on the editorial board of encyclopaedic publications such as *A Record of Chinese Traditional Theatre – Diaoqiang Music Section*, *A Compendium of Chinese Traditional Theatre – Book of Zhejiang: Shaoxing Section*, and is one of the main authors of the compendium on the genre, which was part of the Intangible Cultural Heritage programme of China. He was awarded for his outstanding devising of vocal styles at provincial and city theatre festivals.



### 邢奏濱 Xing Zoubin

紹興市市級調腔藝術代表性傳承人。司鼓兼幫腔，國家二級演奏員。一九八七年考入新昌縣調腔訓練班，師承呂月明。曾獲紹興市第十一屆戲劇節司鼓獎。

Xing is a Representative Bearer of *Diaoqiang* as an Art Form at City Level in Shaoxing City. He is an Ensemble Leader and Chorus Member and a National Class Two Musician. He enrolled in the *diaoqiang* training course of Xinchang County in 1987 where he trained under Lu Yueming. He was the winner of the Percussion Leader Award at the 11<sup>th</sup> Theatre Festival of Shaoxing City.

## 主要演員 Performers



### 王 鶯 Wang Ying

國家二級演員，工老生，師承張英正。在《天雷報》、《煤山》、《鬧九江》、《程嬰救孤》、《挑水伯》、《甄清官》等劇歷任主角。多次獲得全國及省市匯演優秀表演獎、優秀小百花獎等獎項，二〇〇八年授予「調腔藝術第四代傳人」稱號。

Wang Ying is a National Class Two Performer specialized in *laosheng* (old male roles) and was trained under Zhang Yingzheng. She starred in many adapted or original productions, such as *Suicide on Mei Hill*, *Cheng Ying Saving the Orphan*, *The Old Water-carrier* etc.. She has performed in many showcases at City, Province and National levels, including Outstanding Performance Award and Outstanding Xiaobaihua Award. She was named the 4<sup>th</sup> Generation Exponent of the Diaoliang Art in 2008.



### 潘岳軍 Pan Yuejun

國家二級演員，工花臉，師承陳鶴春。曾演《鬧九江》、《三請樊梨花》、《秦香蓮》、《三箭定天山》、《挑水伯》等劇目。曾獲紹興市小百花獎、第十屆紹興市戲劇節表演個人一等獎。

Pan Yuejun is a National Class Two Performer specialized in *hualian* (painted-face roles) and was trained under Chen Hechun. His repertoire includes *Three Calls to Fan Lihua*, *Qin Xianglian*, *The Old Water Carrier* and many others. He was the winner of the Xiaobaihua Award of Shaoxing City, a Class One Award – Individual at the 10<sup>th</sup> Shaoxing Theatre Festival.



### 石林芹 Shi Linqin

國家二級演員，工小生，師承水正槐。在《紅神》、《挑水伯》、《鐵鱗關》等戲中擔任主演。曾獲紹興市第五屆戲劇節演員一等獎、紹興市小百花獎、浙江省少數劇種交流演出青年演員表演獎、浙江省第十屆戲劇節優秀表演獎等獎項。

Shi Linqin is a National Class Two Performer specialized in *xiaosheng* (young civil male roles) and was trained under Shui Zhenghuai. She has starred in *The Old Water Carrier*, *Tielin Pass* etc. and won a Class One Award for Performers at the 5<sup>th</sup> Shaoxing Theatre Festival, a Shaoxing City Xiaobaihua Award, a Young Actor Performance Award at the Zhejiang Sub-genres Exchange Show and an Outstanding Performance Award at the 10<sup>th</sup> Zhejiang Theatre Festival.



### 田 敏 Tian Min

國家二級演員，工丑行，為調腔目連戲傳人，師承蔡德錦，武功基礎扎實。曾獲浙江省小百花會演小百花獎、優秀小百花獎、紹興戲曲大賽專業組蘭花獎金獎、第八屆及第十一屆紹興市戲劇節表演一等獎、第八屆及第十一屆浙江省戲劇節優秀表演獎、浙江省群星獎小戲曲會演金獎等。

Tian Min is a National Class Two Performer specialized in *chou* (comic roles) and was trained under Cai Dejin. He is solidly trained in the martial arts, and portrays his stage personae with vivacity and humour. He won the Outstanding Performance Award, the Galaxy Award of Zhejiang Province, the Gold Award at the Mini-theatre Members' Showcase at the 8<sup>th</sup> and 11<sup>th</sup> Shaoxing Theatre Festivals and a Gold Award at the Zhejiang Star Showcase of Playlets.



### 王益莉 Wang Yili

國家二級演員，工旦，師承蔡德錦。曾在《封神榜》、《鐵麟關》、《情勾》、《縣太爺斷案》等擔綱演出。曾獲第九屆紹興市戲劇節表演一等獎、浙江省第九屆戲劇節優秀表演獎、第十一屆紹興市戲劇節表演獎及群星獎小戲曲會演中集體展演金獎等。

Wang Yili is a National Class Two Performer specialized in *dan* (female roles) and was trained under Cai Dejin. She was the principal in *The Investiture of the Gods*, *The Mayor's Verdict* etc.. She won a Class One Award for Performance at the 9<sup>th</sup> Shaoxing City Theatre Festival. Performance award at the

8<sup>th</sup> Zhejiang Theatre Festival and a Performance Award at the 11<sup>th</sup> Shaoxing City Theatre Festival and a Gold Award at the Zhejiang Star Showcase of Playlets.



### 陳旭東 Chen Xudong

工丑行，師承蔡德錦。曾主演《擋馬》、《三岔口》、《北西廂·遊寺》、目連戲《紅神》。曾獲第十一屆紹興市戲劇大賽表演獎。

Chen Xudong specialized in *chou* and was trained under Cai Dejin. He has starred in *Waylaying the Horse*, *At the Crossroad*, *A Visit to the Temple* from *The Story of the West Chamber* (Northern repertory), and the *Monk Mulian Series*. He won a Performance Award at the 11<sup>th</sup> Shaoxing Theatre Festival.



### 應月 Ying Yue

國家二級演員，工花旦，師承章華琴、呂家香。曾主演《血淚春秋》、《秋江》、《思凡》等劇目。曾獲第二屆小百花優秀小百花獎、浙江省小百花會演小百花獎。

Ying Yue is a National Class Two Performer specialized in *huadan* (flirtatious female roles) and was trained under Zhang Huaqin and Lu Jiaxiang. She has starred in *Autumn River*, *Yearning for the Secular World*. She won an Outstanding Xiaobaihua Awards at the Second Xiaobaihua Competition, and a Xiaohaihua Award at Zhejiang of the same competition.



### 潘浩鈞 Pan Haojun

工丑行，師承蔡德錦。曾主演《挑水伯》、《三請樊梨花》、《程嬰救孤》等劇目。在《目連戲韻》中飾演判官榮獲浙江小戲展演金獎。

Pan Haojun specializes in *chou* and was trained under Cai Dejin. He has starred in *The Old Water-carrier*, *Three Call to Fan Lihua*, *Cheng Ying Saving the Orphan* etc.. He won a Gold Award with his role as the Judge in Hell in the *Monk Mulian Series* at the Showcase of Playlets of Zhejiang.



### 章銀萍 Zhang Yinping

國家二級演員，工花旦，師承章華琴。曾主演《封神榜》、《甄清官》、《挑水伯》、《僧尼會》、《拾玉鐲》、《北西廂 請生》等劇目。

Zhang Yinping is a National Class Two Performer specialized in *huadan* and was trained under Zhang Huaqin. Her repertoire includes *The Investitures of the Gods*, *The Old Water-carrier*, *Finding the Jade Bangle* and *An Invitation to Zhang the Scholar* from *The Story of the West Chamber* (Northern repertory).



王嘉瑜 Wang Jiayu

新晉青年演員，工文武小旦，師承章華琴、陳彩珍。畢業於紹興市藝術學校新昌調腔中專班，曾榮獲紹興市首屆藝術學校學生才藝比賽一等獎、浙江省新松計劃紹興賽區二等獎。

Wang is a young performer specialized in *wenwu xiaodan* (civil and military young female roles). She was trained under Zhang Huaqin and Chen Caizhen at the Technical Secondary Course for Xinchang *Diaoqiang* of the Shaoxing Arts School, and was a First Prize winner of the first Arts School Talent Quest of Shaoxing City and the Second Prize in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



謝日超 Xie Richao

新晉青年演員，工武丑，師承陳旭東。曾演出《鬧宛城》、《擋馬》、《盜甲》、《目連戲 男吊》等劇。在浙江省新松計劃紹興賽區中獲二等獎。

Xie is a young performer specialized in *wuchou* (military comic) roles and was trained under Chen Xudong. He has appeared in many productions, including *The Wancheng Incident*, *Waylaying the Horse*, *Stealing the Armour*, *Ghost of a Man Who Hangs Himself* from the *Monk Mulian Series* etc.. He won the Second Prize in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



俞臻傑 Yu Zhenjie

新晉青年演員，工文武小生，師承丁黎鴻。曾主演《鬧九江》、《鬧宛城》、《斷橋》等劇。曾獲紹興市首屆藝校才藝比賽一等獎、浙江省新松計劃紹興賽區一等獎。

Yu is a young performer specialized in *wenwu xiaosheng* (military and civil young male roles) under Ding Lihong. He has appeared in *Battling for Jiujiang*, *The Wancheng Incident*, *On Broken Bridge* etc.. He was a First Prize winner of the first Arts School Talent Quest of Shaoxing City and the First Prize in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



梁晶娜 Liang Jingna

新晉青年演員，工文武花旦，師承章華琴。曾主演《鬧宛城》、《思凡》、《盜仙草》、《僧尼會》等劇。曾獲紹興市首屆藝校才藝比賽二等獎、浙江省新松計劃紹興賽區三等獎。

Liang is a young performer specialized in *wenwu huadan* (military and civil flirtatious female roles). She trained under Zhang Huaqin, and has performed in *The Wancheng Incident*, *Yearning for the Secular World*, *Stealing the Celestial Herb*, *The Meeting of Monks and Nuns* etc.. She won a Second Prize at the first Arts School Talent Quest of Shaoxing City, and a Third Prize in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



俞佳惠 Yu Jiahui

新晉青年演員，工花旦，師承應月。曾在《挑水伯》、《甄清官》、《白兔記》、《紅神》等眾多劇中擔任主要角色。在浙江省新松計劃紹興賽區中獲銀獎。

Yu is a young performer specialized in *huadan*. She was trained under Ying Yue, and has performed major roles in *The Old Water-carrier*, *The Good Official Zhen*, *Reunion by the Well*, *The Messenger of Good News* etc.. She won a Silver Award in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



### 唐冬冬 Tang Dongdong

新晉青年演員，工花臉，師承劉運泉。曾主演《鬧宛城》、《鬧判》等劇。在浙江省新松計劃紹興賽區中獲二等獎。

Tang is a young performer specialized in *hualian* (painted-face roles). He was trained under Liu Yunquan, and has appeared in *The Wancheng Incident*, *Wreaking Havoc in Hell* etc.. He won a Second Prize at the New Talent Award in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



### 王賽熠 Wang Saiyi

新晉青年演員，工小生，師承丁黎鴻。曾在《八義圖》、《挑水伯》、《甄清官》、《白兔記》、《紅神》、《三箭定天山》等眾多劇中擔任主要角色。

Wang is a young performer specialized in *xiaosheng*. She was trained under Ding Lihong, and has performed lead roles in *The Eight Righteous*, *The Old Water-carrier*, *The Good Official Zhen*, *Reunion by the Well*, *The Messenger of Good News* and *Xue Rengui's Three Arrow Shots*.



### 陳 濤 Chen Tao

新晉青年演員，工武生兼丑行，師承王益莉。曾主演《柴桑關》、《雙槍陸文龍》、《戰馬超》、《活捉三郎》等劇。在浙江省新松計劃戲紹興賽區中獲一等獎。

Chen is a young performer specialized in *wusheng* (military male) and *chou* (comic) roles. He was trained under Wang Yili, and has performed in *Chaisang Pass*, *Lu Wenlong with His Double Spears*, *Fighting with Ma Chao*, *Catching Sanlang Alive* etc.. He won the First Prize in the Shaoxing Tournament of the 'New Pine' Scheme of Zhejiang Province.



### 林青雲 Lin Qingyun

新晉青年演員，工小生，師承丁黎鴻。曾主演《鬧宛城》、《北西廂 請生》、《斷橋》等劇。

Lin is a young performer specialized in *xiaosheng*. He was trained under Ding Lihong, and has appeared in *The Wancheng Incident*, *An Inviting the Scholar Zhang* from *The Story of the West Chamber* (Northern repertory), *On Broken Bridge* etc..

# 浙江新昌調腔劇團赴港演出人員

## Xinchang Diaoqiang Troupe of Zhejiang – Production Team

團長：潘岳夢

Company Director : Pan Yuemeng

副團長：葉鐘

Associate Company Director : Ye Zhong

藝術總監：丁黎鴻

Artistic Director : Ding Lihong

復排導師：章華琴、呂月明

Masters for revival : Zhang Huaqin, Lu Yueming

演員：王鶯、潘岳軍、石林芹、  
田敏、王益莉、陳旭東、  
應月、潘浩鈞、章銀萍、  
王嘉瑜、謝日超、俞臻傑、  
梁晶娜、俞佳惠、唐冬冬、  
王賽熠、陳濤、林青雲、  
石曉邦、唐志林、竺常松、  
劉杭炯、陳卿清、王曉燕

Cast : Wang Ying, Pan Yuejun, Shi Linqin,  
Tian Min, Wang Yili, Chen Xudong,  
Ying Yue, Pan Haojun, Zhang Yinping,  
Wang Jiayu, Xie Richao, Yu Zhenjie,  
Liang Jingna, Yu Jiahui, Tang Dongdong,  
Wang Saiyi, Chen Tao, Lin Qingyun,  
Shi Xiaobang, Tang Zhilin, Zhu Changsong,  
Liu Hangjiong, Chen Qingqing, Wang Xiaoyan

樂隊：邢奏濱、石永中、李江濤、  
袁英、錢賽君、張樟海、  
呂黎明、錢烈熊、丁賽瓊、  
吳錦珠

Musicians : Xing Zoubin, Shi Yongzhong, Li Jiangtao,  
Yuan Ying, Qian Saijun, Zhang Zhanghai,  
Lu Liming, Qian Liexiong, Ding Saiqiong,  
Wu Jinzhu

舞美人員：石偉強、呂強、周春恩、  
呂六明、陳琪、丁海濱

Stage Art Team : Shi Weiqiang, Lu Qiang, Zhou Chunen,  
Lu Liuming, Chen Qi, Ding Haibin

場記：呂東方

Continuity Clerk : Lu Dongfang

統籌：香港中國藝術推廣中心

Co-ordinator : Hong Kong Chinese Arts Promotion Centre