

中國戲曲節
2013
CHINESE OPERA FESTIVAL
20.6-28.7



浙江婺劇
藝術研究院

ZHEJIANG WU OPERA
RESEARCH CENTRE

5-6.7.2013

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

浙江婺劇藝術研究院
ZHEJIANG WU OPERA RESEARCH CENTRE

5.7.2013 (星期五Fri) 7:30pm

《白蛇傳》

The Legend of the White Snake

6.7.2013 (星期六Sat) 2:30pm

折子戲 Excerpts

《水擒龐德》、《界牌關》、《火燒子都》、《八仙過海》

*Catching Pang De in the Water, The Boundary Pass,
Burning Zidu Alive, The Eight Immortals Crossing the Sea*

6.7.2013 (星期六Sat) 7:30pm

折子戲 Excerpts

《臨江會》、《牡丹對課》、《轅門斬子》、《穆桂英大破天門陣》

*The Meeting by the River, Peony Rises to the Challenge,
Executing His Own Son,
Mu Guiying Breaking Through the Army Formation in Front of the Palace*

演出長約2小時30分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 30 minutes with a 15-minute intermission

~ 延伸活動 Extension Activities ~

藝人談：婺劇表演藝術特色

Artists on Their Art: The Unique Performing Features of Wu Opera

4.7.2013 (星期四Thu) 7:30pm

香港文化中心行政大樓4樓2號會議室 AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者：朱元昊、樓曉華

Speakers: Zhu Yuanhao, Lou Xiaohua

(普通話主講 In Putonghua)

展覽：武戲文做、文戲武做 — 婺劇表演藝術

Exhibition: Wu Opera – A Crossover of the 'Martial' and the 'Civil' Styles of Presentation

28-31.5.2013

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

26.5-7.6.2013

荃灣大會堂大堂 Foyer, Tsuen Wan Town Hall

9.6-6.7.2013

葵青劇院大堂 Foyer, Kwai Tsing Theatre

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。

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有代表性的戲碼，實在是難得的舞台盛會。

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、陳好逯演出新編粵劇《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, written in a cursive style, which reads '冯程淑儀'.

康樂及文化事務署署長馮程淑儀

Message

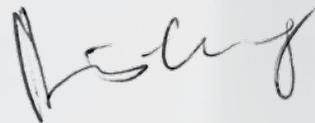
Traditional Chinese arts lay emphasis on “passing passion through art”. Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this 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

浙江婺劇藝術研究院

Zhejiang Wu Opera Research Centre

浙江婺劇藝術研究院的前身浙江婺劇團成立於一九五六年，建團之初即著手搶救及發掘婺劇傳統藝術。曾收集記錄八百多個大小劇目和三千餘首唱腔、曲牌，並整理了婺劇獨有的傳統臉譜和服裝圖樣。劇團曾匯聚婺劇名角包括徐汝英、葛素雲、鄭蘭香、吳光煜、陳美蘭、張建敏、朱元昊、黃維龍、鄭麗芳等，其中陳美蘭為兩屆中國戲劇梅花獎得主。

The Zhejiang Wu Opera Research Centre is the former Zhejiang Wu Opera Troupe founded in 1956. The mission of the Troupe was to salvage and revive the traditional art of Wu Opera. Its repertory and archives built up in the process included more than 800 plays and playlets, over 3,000 libretti for various vocal styles and set tunes, and records of mask designs specifically used for Wu Opera as well as costume designs. The Troupe has been graced by many of the greatest artists in the genre, including Xu Ruying, Ge Suyun, Zheng Lanxiang, Wu Guangyu, Chen Meilan, Zhang Jianmin, Zhu Yuanhao, Huang Weilong, Zheng Lifang et al. Among them, Chen Meilan was winner of two Plum Blossom Award for Chinese Theatre.



武戲文做、文戲武做 – 婺劇表演藝術

Wu Opera – A Crossover of the 'Martial' and the 'Civil' Styles of Presentation

婺劇俗稱金華戲，流行於浙江金華一帶，因金華歷史上素稱婺州而得名，是浙江省第二大戲曲劇種，二〇〇八年被列入國家級非物質文化遺產保護名錄。

婺劇融合了高腔、崑腔、亂彈、徽劇、灘簧、時調六大聲腔，但以亂彈為主腔，故屬於亂彈唱腔體系，迄今已有四百多年歷史。婺劇在農村土生土長，過去的演員多是農民出身，形成其別樹一幟的藝術風格：劇情質樸自然、音樂高亢爽朗、表演感情強烈、服裝對比鮮明。

婺劇長期活躍於農村，多於露天草台、祠堂等地方演出，看戲觀眾很多，所以其表演格調較粗獷和誇張，既重唱又重做，且以武功特技見長。其表演講究氣勢，在處理細節和刻劃人物性格上相當細緻，並運用鮮明的舞台形象表現出來。過去婺劇服裝沒有水袖，演員透過運用手腕和手指表現各種人物性格，身段做手亦因此形成了獨特的表演風格。

Wu Opera is also known as 'Jinhua Opera', attributed to its place of origin, Jinhua, the former name of Wuzhou in Zhejiang. It is the second major theatrical genre in Zhejiang Province, and was inscribed onto the National List of Intangible Cultural Heritage in 2008.

Categorically a combination of six operatic tune patterns and styles - *gaoqiang*, *kunqiang*, *luanlan*, Anhui Opera, *tanhuang* and *shidiao*, Wu Opera has a history of more than four centuries. As a type of vernacular theatre first emerged in the rural areas, Wu Opera boasts wide-ranging subject matters and a richly diverse repertory. In the past, actors were mostly peasants themselves, and this lent the staging its distinct characteristics. The plot is simple and has a rustic charm; the music is strident with an awesome grandeur; the performing style is lively and emotionally expressive; and the costumes are vivid and striking in contrasting colours.

Since Wu Opera for a long time was performed on village greens and in ancestral halls in the rural areas, each performance was attended by a huge crowd. With time, it became a performing art form akin to piazza shows, not aiming for finesse and elegance but a rusticated and exaggerated overall effect. While attention is paid to singing, acting and martial art skills that wow the audience, the detail touches and character portrayal are not forgotten, thus making the personae lifelike and three-dimensional. Also, since in the past, costumes in Wu Opera did not include the long, flowing sleeves, the actors could only use their wrist and finger movements to portray the characters, and this became a unique feature in Wu Opera.

武戲慢慢來 文戲踩破台

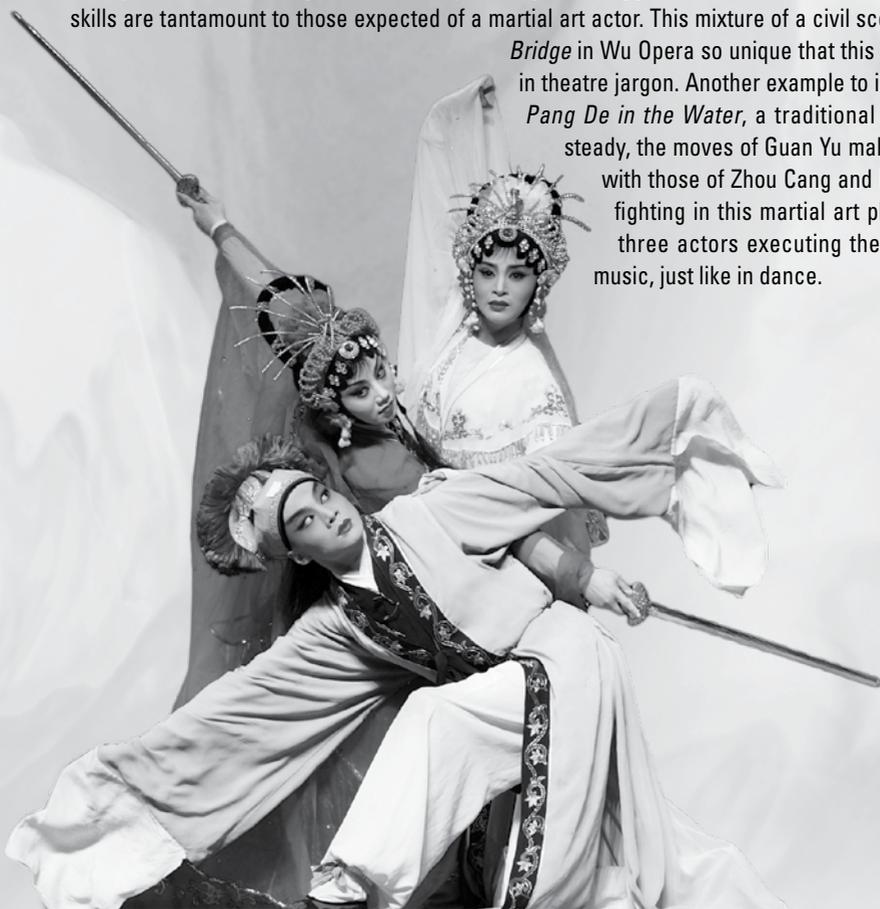
Play it slow in the martial, and kick your feet in the civil

婺劇的源流較為廣泛，表演有很大的包容性。以驚人特技和非凡武功聞名的婺劇，講究「武戲文做，文戲武做」，有所謂「武戲慢慢來，文戲踩破台」之說。文、武的關係在很多劇種中都被看成是矛盾的對立，而在婺劇中卻能相融相滲。

例如 斷橋 本是《白蛇傳》中的一折文戲，但在婺劇中，這折戲以動作畫面渲染氣氛，以大鑼大鼓的強烈節奏作伴奏，演員都以迅疾的大幅度誇張動作表演，緊密配合，相互烘托，有層次地表現出白素貞、小青、許仙的人物性格及他們之間的矛盾關係。白素貞和小青的「蛇步」及連串的舞蹈身段，表現出前者的善良和後者的剛直；許仙的「吊毛」、「飛跪」、「搶背」、「飛撲虎」等一連串的翻跌技巧，表現出他的怯懦性格，其翻跌表演的吃重程度不下於武戲，盡顯婺劇「文戲武做」的表演特色，故婺劇的 斷橋 被稱譽為「天下第一橋」。相反，婺劇傳統劇目中有武戲《水擒龐德》，用的卻是慢招緩式。戲中關羽表演慢而穩，對比周倉、龐德的快而狠，形成靜與動的強烈對比。演員隨著節奏在樂曲中開打，以舞蹈動作演繹武打場面，錯落有致。

Since Wu Opera took shape from many sources of theatre traditions, staging was also eclectic. There were no hard and fast rules about distinguishing the 'civil' and 'military' repertoires. But the main difference between Wu Opera and others is that it contains amazing stunts and acrobatic skills, a characteristic that makes it famous among all Chinese theatrical genres. It crosses the line between the 'martial' and the 'civil' repertoires, or, as the saying goes, "Play it slow in the martial (scenes), and kick your feet in the civil". In other words, the sweeping movements should also contain finer details, while the robust should reveal the softer side underneath. The conflicting styles in other theatrical genres are blended seamlessly in Wu Opera, thus making it unique.

An example is *On Broken Bridge*, taken from *The Legend of the White Snake*. Unlike the slow, lyrical scenes in other operatic genres telling the same story, here fast and sweeping action and strident percussive beats on the gongs and drums dominate throughout. The sound and the movement complement each other effectively to portray the character of the three protagonists – the White Snake, the Green Snake and Xu Xian – and their conflicts. The 'snake slither' of the White Snake and the Green Snake and their dance-like movements demonstrate the innate soft-hearted, kind nature of the former, and the forthrightness of the latter. The 'headlong flip', 'swift leap-and-kneel', 'rolling off the back', 'pouncing', etc. suggest Xu Xian's cowardice as a husband. The demanding 'roll and flip' skills are tantamount to those expected of a martial art actor. This mixture of a civil scene with martial arts has made *On Broken Bridge* in Wu Opera so unique that this playlet is dubbed 'the Number One Bridge' in theatre jargon. Another example to illustrate the opposite blending is *Catching Pang De in the Water*, a traditional martial art play in Wu Opera. Slow and steady, the moves of Guan Yu make a strong contrast of static and dynamic with those of Zhou Cang and Pang De, which are fast and ruthless. The fighting in this martial art play is performed in slow motion, with the three actors executing their moves according to the rhythm of the music, just like in dance.



變臉絕技

Swift Change of Face

婺劇的另一表演特色是發展了亮麗多變的絕技，其中包括了變化多端的變臉技巧。與川劇更換面具手法不同，婺劇的變臉多靠塗抹油彩和顏料，技巧在於快、準，能在表演中起畫龍點睛的作用。

婺劇變臉分自然變臉、油彩變臉、吹粉變臉等種類。自然變臉指化了淡妝的演員運用憋氣技巧，使面色一霎時呈紅、變紫、脹青、轉灰。油彩變臉又叫抹臉，演員利用火彩或搶背等瞬間，在不被觀眾察覺下將手掌上的油彩快速地往臉上均勻一抹，整張臉立刻變色。如《火燒子都》中，子都冒功暗殺穎考叔，凱旋途中驚見穎考叔的鬼魂，嚇得子都連連變臉，表現出子都內心的極度恐懼。

最後一種吹粉變臉是將粉狀顏料預先放在道具中，利用口吹使其黏在已抹上油彩的臉上。《火燒子都》中最後一場變臉，子都在慶功宴上舉杯欲飲時，杯中先放好金粉，演員利用遮袖飲酒之機，用口把金粉吹到臉上，變成金臉。

Another outstanding feature of Wu Opera is its innovative stunts, of which 'face changing' is one. While the 'face changing' stunt in Sichuan Opera calls for lightning-flash change of masks worn on the face, the Wu Opera version uses purely paint or powder on the skin. The split-second change and the precision of execution add to the stunning effect.

The techniques involved include complexion change, smearing, and powder-blowing. By 'complexion change', it means the actor would control his breath in such a way that his complexion can change to red, purple, green and grey. The 'smearing' technique involves cosmetic paint. The actor first applies cosmetic paint on his hand (or hands). Seizing a split-second while in action and when the audience's attention is diverted, he smears the paint onto his face with one quick, even stroke, and the face colour is changed. An example of this is in the excerpt, *Burning Zidu Alive*. Zidu wants to take the credit of Ying Kaoshu on the battlefield, and has him murdered. On his triumphant return journey, he sees Ying Kaoshu's ghost, and is so scared that his face colour changes. The process externalizes his extreme fear.

The last face-changing technique is powder-blowing. Fine cosmetic powder is placed in a container prop. At the appropriate moment, the actor blows into it with his eyes closed while holding his breath. The powder will puff up and stick to his face that is smeared with face paint, thus changing its colour. An example is in the last scene in *Burning Zidu Alive*. Zidu raises his cup at the banquet celebrating his victory and is ready to drink. There is gold powder put inside the cup beforehand. When the actor covers his cup with his sleeve in the act of drinking, he seizes the opportunity to blow the gold powder onto his face, thus changing it all gold.



身段絕活

Masterly Skills and Stunt Acts

婺劇以多采多姿的絕技見稱，除了變臉特技外，在表演中還不時透過身段絕活展示人物劇情。《白蛇傳》中，白素貞和小青便利用了「蛇步」來表現其亦人亦蛇的身份。演員雙手各執彩裙一角舉起，上身挺直，雙膝略屈，腳跟和腳掌分先後著地，左右斜走成「之」字形曲線碎步向前行，身體又要有高低起伏，全身作「之」字形左右扭動，如同蛇行水面，令表演充滿濃厚的神話氣氛。小青追趕許仙之時，突然小跳步，身子半蹲，全身由高到低扭動，頸項急速左右扭動，則如眼鏡蛇的形態。

不少婺劇絕技難度甚高，只有少數演員能做到，很多精彩絕技都因後繼無人而逐漸絕跡舞台，例如《探五陽》中的「蜻蜓點水」，演員將右手直立撐地，全身平直，時而表演「吃水」，時而身子後翹；《湘子渡妻》中的「大眼小眼」，右眼睜很大，左眼縮得很小，以表現人物嗜色；《活捉三郎》中的「飄若紙人」，演員被對手抓起，像鐘擺一樣左右晃動，這特技其他劇種都會用到，但現在於婺劇中已很少見到了。

Wu Opera is famous for its rich choreography of masterly skills. Other than the 'swift change of face' stunt, there is the occasional use of amazing stylized movements within the context to move the plotline along or portray the characters.

In *The Legend of the White Snake*, the two actors in the White Snake and Green Snake roles would use 'the snake slither' to suggest their human-snake nature. They pick up the hem of the skirt, hold them out, then with their upper torso held rigid and knees bent, start walking with the balls of the feet landing on the ground first, followed by the soles in quick, minced steps, and moving towards left and then right in a zigzag direction. At the same time the body needs to rise and fall rhythmically, twisting to left and right in serpentine motion. This enhances their ethereal appearance, especially when worked into elegant dance movements. Another example is when the Green Snake is chasing after Xu Xian, the actor needs to make a sudden leap, stop, the body shaking as it is lowered into a half-crouching position, at the same time the neck quickly turning to left and right. The entire sequence is in imitation of a cobra.

Many Wu Opera plays consisted of stunts so demanding of its performers that only a few could deliver without fail, and because there were no younger artists to pass them onto, they soon disappeared from stage. Examples included the 'dragonfly alighting on the water' in *Visiting Wuyang*, in which the actor needs to do a one-hand-stand while keeping the body at right angles, and imitate the dragonfly's actions of 'dipping the head into the water' and bending the torso backwards; the 'big eye and small eye' in *Xiangzi Taking His Wife Across the River*, in which the actor needs to have the right eye extended to the full and the left closed to a slit to suggest lasciviousness; and 'floating weightless in the air' in *Capturing Sanlang Alive*, in which the actor is caught and swung in the air like a pendulum. The last stunt may still be found in other operatic genres, but rarely be found in Wu Opera now.



聲腔和合班

The vocal styles and mixed-repertory troupes of Wu Opera

婺劇屬多聲腔劇種，包括六種聲腔，分別是高腔、崑腔、亂彈、徽戲、灘簧及時調。

高腔：分西安高腔、西吳高腔、侯陽高腔三種，西安高腔唱時以鼓為節，有幫腔；西吳高腔腔調流暢委婉；侯陽高腔唱腔較豪放，其音樂和烘托略具喧噪。

崑腔：是崑腔流傳到金華的支脈，人稱「金崑」，因常年在鄉郊演出，聲調比較高揚，又被稱為「草崑」。崑腔重在做功與開打，武戲較多。

亂彈：又稱浦江亂彈，其唱腔流麗婉轉，擅長抒情，以「三五七」和「二凡」為基本腔調，也常採用「吹腔」。

徽戲：源自安徽，劇目以歷史傳奇為主，唱腔主要分為「西皮」和「二簧」兩類。

灘簧：劇目大多出自崑腔戲腳本，某些戲中委婉的唱腔跟急速的鑼鼓形成強烈對比，如著名的《斷橋》。

時調：由明末以後各時期流行的民間小調組成，唱腔活潑，唱詞自由，如《走廣東》、《打花鼓》等。

婺劇這六種聲腔不會在一戲混用，而是各有一批專長劇目，劇團發展成不同組合的合班如三合班、兩合半班、亂彈班和徽班，代表可兼演多個聲腔的劇目。三合班能演唱高腔、崑曲、亂彈，其中又有分為衢州三合班、金華三合班及東陽三合班，現只有東陽三合班一直延續至今。兩合半班是從三合班演變而來，此班棄高腔而兼唱徽戲，所有兼演崑曲、亂彈及徽戲的班社都稱之為「兩合半班」。亂彈班又稱「浦江班」，以演亂彈為主，兼演徽戲。又稱「金華班」的徽班為數最多，以演徽戲為主，兼演灘簧、時調小戲和亂彈戲。

The vocal style of Wu Opera consists of six main singing styles, *gaoqiang*, *kunqiang*, *luantan*, Anhui Opera, *tanhuang* and *shidiao*.

Gaoqiang subdivides into three types, *Xian*, *Xiwu* and *Houyang*. The singer in the *Xian* style is accompanied by a chorus and drums that keep the beat. The *Xiwu* style has a more fluid delivery, while the *Houyang* style is free in delivery, with rousing music accompanying loud singing that verges on shouting.

Kunqu is found in Jinhua, hence its other name '*Jinkun*'. The pitch is relative high because this type of opera was formerly performed by itinerant troupes that went to the rural areas. The staging places a lot of emphasis on the stylized movements, fighting routines and martial art features etc.

Luantan is also known as *Pujiang luantan*. The singing style is distinguished by its lyrical flow and emotive appeal. Its main melodic pattern is in *erfan*, *sanwuqi* (three-five-seven) and *luhua* modes.

Anhui Opera emphasizes on historical *chuanqi*. In singing, the vocal style can be categorized as '*Huiluan*' and '*Pihuang*'.

Tanhuang repertory consists mainly of plays borrowed from *kunqiang*. In some of them, such as *On Broken Bridge*, the undulating, lengthened singing is in direct contrast with the fiery percussive beats.

Shidiao is made up of folk tunes that became popular after the early 17th Century. In such tunes as *Going to Guangdong* and *Beating the Flower Drum*, the delivery of voice is lively and the lyrics are freely improvised.

The above six singing styles would not be all performed in one production. Troupes usually performed those they regarded as their forte. Therefore, mixed-repertory troupes emerged. There were the three-mixed-repertory troupes performing *gaoqiang*, *kunqu* and *luantan* in the Quzhou, Jinhua and Dongyang areas, but today, only troupes of the Dongyang provenance remain. Apart from the three-mixed-repertory troupes, there was also the 'two-and-a-half' variation. Some of the troupes opted for the Anhui Opera repertory in place of the *gaoqiang* repertory, i.e., they chose to perform *kunqu*, *luantan* and Anhui Opera as mixed bills. They were then given the name as the 'two-and-a-half' troupes. As for the *luantan* troupes, they were found mostly in Pujiang area, and their repertory consisted mainly of *luantan*, with mixed bills from the Anhui Opera repertory. Historically, the troupes that outnumber the rest in terms of repertory mix were the Jinhua troupes, which performed the Anhui Opera repertory as the main, and included *tanhuang*, *Shidiao* playlets and *luantan* works as their mixed-bill performances.

5.7.2013 (星期五Fri) 7:30pm

《白蛇傳》 *The Legend of the White Snake*

婺劇「文戲武做」的佳作，膾炙人口。戲中許仙有「跪步」、「吊毛」、「搶背」、「飛撲虎」等高難度動作，小青及白素貞則通過「蛇步」、「蛇形」等舞姿和身段塑造角色形象，有「天下第一橋」的稱譽。

修煉千年的白蛇不甘仙界寂寞，思凡下山，攜青蛇同至杭州，與許仙在西湖邂逅，互生情愫，遂結百年之好。金山寺和尚法海得知白蛇及青蛇底細，從中作梗，屢屢破壞白素貞與許仙的關係。許仙多疑情淺，勸素貞飲雄黃酒而現形，自己反被嚇死，幸得白娘子冒死盜來崑崙山仙草方可復活。法海哄騙許仙至金山寺囚之，素貞與小青趕至，跟法海鬥法，引西湖之水漫淹金山，然而終因懷孕敗退。許仙乘機逃走，在斷橋邊與白娘子重會，小青恨許仙負心，忿怒欲殺之，遭素貞阻止，二人冰釋前嫌。

The Legend of the White Snake is exemplary of how Wu Opera crosses the line between the 'martial' and the 'civil' repertoires. In it, the actor playing Xu Xian needs to deliver acrobatic stunts like 'crouching stance', 'the headlong flip', 'rolling off the back' and 'tiger pouncing'. As for the actors playing the White Snake and Green Snake, they need to do dance and stylized movements such as 'the snake slither', 'the serpentine body' etc. to portray their original beastly form. The playlet therefore has been praised as "the number one Bridge" in Chinese theatre.

The White Snake has been practicing Taoism for more than a thousand years, but loneliness makes her yearn for the mortal world. So, together with the Green Snake, she goes to Hangzhou where she meets Xu Xian on the West Lake. It is love at the first sight and they become husband and wife. Monk Fahai of Jinshan Temple knows the true form of the two snakes, and wants to separate the White Snake (known as 'Bai Suzhen' in her human form) and Xu Xian. Now Xu is of a suspicious character and accepts Fahai's suggestion to make Suzhen appear in her snake form by giving her realgar wine. But when she does, he is so shocked that he dies. Suzhen saves him by going to Kunlun Mountain to steal the celestial herb at the threat of her life. Yet after Xu is revived, Fahai lures him to the Jinshan Temple and keeps him there. The White Snake and the Green Snake arrive and engage in a battle of wizardry with the monk. They flood the temple grounds with the water of West Lake, but then the White Snake has to withdraw because of her pregnant state. Xu Xian escapes from the temple and finds Suzhen by the side of the Broken Bridge. The Green Snake, disgusted with his betrayal, threatens to kill him in her rage, but is stopped by the White Snake. The husband and wife make up and are reunited.

第一場 下凡	Scene One	<i>Descending into the mortal world</i>
第二場 遊湖	Scene Two	<i>Touring West Lake</i>
第三場 良緣	Scene Three	<i>A Perfect Match</i>
第四場 驚變	Scene Four	<i>A Startling Change</i>
- 中場休息15分鐘 Intermission of 15 minutes -		
第五場 盜草	Scene Five	<i>Stealing the Magical Plant</i>
第六場 削髮	Scene Six	<i>Shaving His Hair</i>
第七場 水鬥	Scene Seven	<i>Fighting in Water</i>
第八場 斷橋	Scene Eight	<i>The Broken Bridge</i>

主演

白 蛇 : 巫文玲
青 蛇 : 楊霞雲
許 仙 : 汪霞蓉 (前)
 樓 勝 (後)
法 海 : 蔣偉強
船 翁 : 董國建
仙 翁 : 應建鋼
鹿 童 : 陶永晶
鶴 童 : 周 聰
小和尚 : 傅川明

Cast

White Snake : **Wu Wenling**
Green Snake : **Yang Xiayun**
Xu Xian : **Wang Xiarong** (former)
 Lou Sheng (latter)
Fa Hai : **Jiang Weiqiang**
Boatman : **Dong Guojian**
Immortal : **Ying Jiangang**
The Deer Boy : **Tao Yongjing**
The Crane Boy : **Zhou Cong**
Novice Monk : **Fu Chuanming**



6.7.2013 (星期六Sat) 2:30pm

折子戲 Excerpts

《水擒龐德》 *Catching Pang De in the Water*

此折之武戲動作為慢招緩式，演員於樂曲中開打，以舞蹈動作取勝。戲中關羽、周倉、關平的造型誇張，富雕塑美。

關羽進攻襄陽及樊城。曹操以于禁為帥，龐德為先鋒，統大軍迎敵。龐德驍勇善戰，關羽幾為所敗，于禁因嫉龐德，急忙鳴鑼收兵。關羽回營後，夜觀兵書以窺敵陣，利用襄江漲水，開閘水淹七軍，生擒于禁、龐德。

The martial arts scene in this operatic excerpt uses slow motion with music accompaniment, so it becomes a dance. The actors performing Guan Yu, Zhou Cang and Guan Ping are given highly dramatic personae that are redolent of sculptures.

When the two cities of Xiangyang and Fancheng are under attack by an army led by Guan Yu, Cao Cao appoints Yu Jin as commander and Pang De as vanguard to lead the Wei army for defence. Pang De is such a good warrior that he is going to defeat Guan Yu, but Yu Jin, who has always been jealous of Pang, calls for retreat. Guan returns to camp and studies the book on the art of war to look for army formations that the enemy might use. He is inspired to use the flooding water of Xiang River by opening the locks. Cao Cao's army is trapped in the water, and Yu Jin and Pang De are taken captive by Guan.

主演	Cast
關羽：武延興	Guan Yu : Wu Yanxing
周倉：杜陸軍	Zhou Cang: Du Lujun
關平：宋保端	Guan Ping : Song Baoduan
龐德：陳興順	Pang De : Chen Xingshun
于禁：董國建	Yu Jin : Dong Guojian

《界牌關》 *The Boundary Pass*

此折乃著名傳統武戲，除展示一系列戰爭武打程式動作外，更突出演員翻、打、跌、撲功夫，配合悲壯劇情，激昂盪氣，感染力強。

北番興兵犯境，番帥蘇寶童大舉入寇。唐皇命秦懷玉掛帥，羅通為先行，統領大兵征討。軍至界牌關，兩軍相拒，秦懷玉、蘇寶童皆受傷。羅通與番營諸將輪戰，後被王伯超一槍戳破腹肚，腸流腹外。羅通大怒，忍痛將腸盤於腰間，終將王伯超刺死，自己回營後亦力盡而歿。

This is a famous piece in the martial arts repertoire. Apart from the army formations and martial arts routines, the actors need to perform with aplomb acrobatic skills such as somersaults, fighting, falling and pouncing as the plot requires. The high-flung emotions are highly moving.

Led by Su Baotong, a northern tribal army is invading Tang land. The Tang emperor appoints Qin Huaiyu as commander and Luo Tong as the vanguard. The two sides meet at the Boundary Pass and engage in a fierce battle. Qin and Su are wounded, while Luo is engaged in endless combat as the squadron leaders on the enemy side are taking turns to fight with him. Wang Bochao pierces Luo's belly with a long spear, and his guts run out. Luo gets into a rage and even though suffering in agony, he winds the guts round his waist and keeps on fighting, finally managing to kill Wang himself before returning to camp to die.

主演	Cast
羅通：周宏偉	Luo Tong : Zhou Hongwei
羅章：陳曉建	Luo Zhang : Chen Xiaojian
蘇寶童：胡東曉	Su Baotong : Hu DongXiao
王伯超：邢尋來	Wang Bochao : Xing Xunlai

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

《火燒子都》 *Burning Zidu Alive*

此折運用婺劇的變臉及噴火特技，演員以「油彩法」、「口吹法」瞬間改變臉部顏色，將公孫子都的驚恐情緒具體呈現。

許國犯鄭，鄭莊公命穎考叔掛帥抗敵，子都不服，上殿阻旨。莊公命 將比武，考叔獲勝為帥，子都為副。軍陣上，子都暗害考叔未遂，後考叔斬將奪旗，登上許國都城，被子都暗箭所害。子都凱旋而歸，遇考叔鬼魂大駭，見鄭莊公表功時，所吐俱是考叔言語。表功畢，考叔鬼魂口噴烈火，燒死子都。

In this playlet, the masterly acts of 'quick change of face' and 'spitting fire' are included. The actor's face changes colour in the blink of an eye to depict Gongsun Zidu's terror.

The State of Xu is conducting an offensive attack on the State of Zheng. Prince Zheng appoints Ying Kaoshu as commander of the army, but Zidu refuses to accept this and appeals at the imperial court. The Prince orders them to compete to win the title, and Ying wins. Zidu is to be his deputy. Zidu's attempts at killing Ying on the battlefield fail. But when Ying defeats the enemy by killing their generals and taking their flag to the city wall of the capital of the State of Xu, he is killed by an arrow shot by Zidu in hiding. Zidu returns to Zheng victorious. He is shocked to see Ying's ghost before him. Even on reporting to the Prince of Zheng about the fighting, the words coming out of his mouth are those of Ying's. At the end of the report, Ying's ghost spits out fire and burns Zidu alive.

主演	Cast
公孫子都 : 樓 勝	Gongsun Zidu : Lou Sheng
鄭莊公 : 陳建旭	Prince Zheng : Chen Jianxu
公孫大夫 : 傅川明	Minister Gongsun : Fu Chuanming
穎大夫 : 蔣偉強	Minister Ying : Jiang Weiqiang
穎考叔 : 武延興	Ying Kaoshu : Wu Yanxing
魏 良 : 汪光明	Wei Liang : Wang Guangming
馬 夫 : 陶永晶	Horseman : Tao Yongjing

《八仙過海》 *The Eight Immortals Crossing the Sea*

有謂「八仙過海 各顯其能」，此折特色在於精彩紛陳的連環武打。演員運用各式技藝來回過招，身段優美，風格迥異。

東海的金魚仙子美 非常，常攜伴於海上遨遊。一天，八仙從蟠桃會酒醉而歸，路遇金魚仙子，呂洞賓出言不遜，仙子大怒，八仙被打得落花流水。最後由張果老出面賠禮認錯，仙子才讓八仙過東海而去。

There is a saying in Chinese, "like the Eight Immortals crossing the sea, just do it your way." It refers to the legend of the Eight Immortals who have acquired magical powers through practicing Taoism. In this operatic excerpt, the actors need to demonstrate fast yet aesthetically pleasing routines and stylized movements which, at the same time, must show the individuality of the eight of them.

The Gold Fish Fairy of the Eastern Sea is charming and beautiful, and she always roams the waters with fellow fairies. One day, the Eight Immortals have just returned from the birthday banquet of the Queen Mother of Heaven and are tipsy with the wine they drink. They happen to cross the path of the Gold Fish Fairy. Lu Dongbin makes a rude remark and the Fairy is offended. In her rage, she wields her magical powers and the Eight Immortals are not her match. It is only after Zhang Guolao apologizes to her formally on behalf of all eight of them and presents her with a gift that she relents and lets them cross the Eastern Sea.

主演	Cast		
金魚仙子 : 楊霞雲	蘭采和 : 陳建旭	Gold Fish Fairy : Yang Xiayun	Lan Caihe : Chen Jianxu
呂洞賓 : 陳興順	曹國舅 : 周宏偉	Lu Dongbin : Chen Xingshun	Royal Uncle Cao : Zhou Hongwei
鐵拐李 : 周 聰	韓湘子 : 陶永晶	Iron Crane Li : Zhou Cong	Han Xiangzi : Tao Yongjing
漢鐘離 : 武延興	何仙姑 : 巫文玲	Han Zhongli : Wu Yanxing	He Xiangu : Wu Wenling
張果老 : 董國建		Zhang Guolao : Dong Guojian	

6.7.2013 (星期六Sat) 7:30pm

折子戲 Excerpts

《臨江會》 *The Meeting by the River*

此折表演誇張強烈，演員之「高台功」乾淨俐落，更充分運用翎子技法，生動刻劃周瑜鋒芒畢露、剛愎自傲的形象。

東漢末年赤壁之戰前夕，周瑜假意邀劉備過江飲宴，欲加害之。劉備明知周瑜設下鴻門宴，但為顧全大局、共破曹操，命關羽護駕前往，並曉之以理，使周瑜「殺計」未逞，反傷自身。

This operatic excerpt features highly flamboyant stylistic movements and exaggerated expressions, such as elevation, the use of the 'wings' on the headgear etc., to depict the personality of the protagonist Zhou Yu, who is a prideful, stubborn man always thinking highly of himself.

The story takes place in the last years of the Eastern Han period, on the eve of the Battle at Chibi, when three kingdoms hold sway over the Central Plains. Zhou Yu of Wu wants to get rid of Liu Bei of Shu. So he invites Liu to cross the river to attend a banquet on a pretext. Liu knows of his ulterior motive, but in order to uphold the peaceful front so that the kingdoms of Wu and Shu can join hands against Cao Cao's Wei, he asked Guan Yu to be his bodyguard and goes to the banquet after all. On seeing Zhou, Liu tries to talk sense into him not to create a political crisis. Zhou fails in his scheme and at the same time suffers from his own ire.

主演	Cast
周瑜：樓勝	Zhou Yu : Lou Sheng
劉備：董國建	Liu Bei : Dong Guojian
關羽：武延興	Gaun Yu : Wu Yanxing
周善：陳曉建	Zhou Shan : Chen Xiaojian
張飛：姜燦紅	Zhang Fei : Jiang Yaohong

《牡丹對課》 *Peony Rises to the Challenge*

此折內容為人神相爭的故事，妙語如珠 諧趣橫生，演員以優秀唱功表現市井民間的通俗智慧與靈氣。

呂洞賓下凡雲遊，路過杭州鐵板橋，見一藥鋪張掛「萬藥俱全」的招牌，乃借買藥為名，入店刁難。店主白禮文之女白牡丹聰明伶俐，儘管呂洞賓難題百出，始終對答如流，把自命不凡的呂洞賓駁得張口結舌，最後只得狼狽遁去。

This is a playlet filled with witty dialogues, in the form of bantering between a mortal and an immortal. The actors portray the wisdom and quick wit of ordinary folks through adept singing.

Lu Dongbin, one of the Eight Immortals, goes to the mortal world to amuse himself. On passing by the Iron Plank Bridge in Hangzhou, he sees a herbalist store with a sign that says, "Whatever herb you want, we have it". He is miffed and goes into the shop on the pretext of buying herbs, ready for challenge. The shopowner's daughter, Peony, is clever and quick with her tongue. Although Lu gives her seemingly impossible questions, she manages to offer a good answer every time. Lu, who is always smugly pleased with himself, has to admit defeat in the end and flee with embarrassment.

主演	Cast
呂洞賓：朱元昊	Lu Dongbin : Zhu Yuanhao
白牡丹：楊婷	Peony : Yang Ting
白禮文：姜燦紅	Bai Liwen : Jiang Yaohong
童兒：王珊	Young boy : Wang Shan

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

《轅門斬子》 *Executing His Own Son*

此折有老徽戲之精華，內容雖與京劇版本大同小異，亦同唱西皮，但婺劇版本之曲調旋律、鑼鼓點及伴奏樂器均自成一格。劇中穆桂英從引馬上場、亮相、到巧傳降龍木，表演一氣呵成。

宋帥楊延昭敗於穆桂英，忿怒而歸。其子楊宗保臨陣招親，觸犯軍令，延昭決按軍法斬之，佘太君、八賢王求情均不遂。恰穆桂英來投獻降龍木，與延昭爭論，野性十足，最後延昭只得認了兒媳，赦免宗保。

This operatic excerpt is essentially a hybrid of Anhui Opera and Peking Opera, as it shares the storyline, theatrical techniques and even the *xipi* vocal style. But there the similarities end. This Wu Opera version has different melodies, percussive points and accompanying instruments. The actor playing the protagonist, Mu Guiying, needs to have excellent mime skills, from the moment she enters with her 'horse', making an impressive entrance, to handing over her family heirloom of the staff made of 'Dragon Vanquishing Wood' to Marshal Yang, she has to show virtuosic skills in singing, delivery of lines, acting and martial arts to ensure a smooth delivery and give a vivid portrayal.

The story is taken from the saga of the Yang family. Marshal Yang is defeated by Mu Guiying and returns to camp on a rampage. His son, Zongbao, is however enamoured of Guiying and is ready to marry her. The Marshal thinks his son has violated the martial law and decides to have him executed as dictated by martial law. On hearing this, Dowager She (the grandmother of Zongbao) and the Eighth Prince plead on Zongbao's behalf, but the Marshal is unmoved. It so happened that Guiying has decided to join the Song forces, and she confronts the Marshal in her sassy, indomitable way. The Marshal cannot but accept her as his daughter-in-law and sets his son, Zongbao free in the end.

主演	Cast
穆桂英：陳美蘭	Mu Guiying : Chen Meilan
楊延昭：黃維龍	Yang Yanzhao : Huang Weilong
趙德方：朱元昊	Zhao Defang : Zhu Yuanhao
佘太君：鄭麗芳	Dowager She : Zheng Lifang
楊宗保：劉智宏	Yang Zongbao : Liu Zhihong
焦贊：陳惠敏	Jiao Zhan : Chen Huimin
孟良：應建鋼	Meng Liang : Ying Jiangan
穆瓜：呂春虎	Mu Gua : Lu Chunhu

《穆桂英大破天門陣》 *Mu Guiying Breaking Through the Army Formation in Front of the Palace*

此折乃長劇《穆桂英》最後一場戲，亦是高潮所在，充分體現婺劇擅演大型武打戲的特點，舞台氣勢恢宏。劇中穆桂英展現出色唱功武功，連串翻跳動作亮麗多變，令人喝彩。

穆桂英披掛出戰，面對番邦擺下的龍門陣，英勇無畏，率領將士奮力拼殺，大破天門陣、槍挑敵將蕭天佐，凱旋回朝。

This operatic excerpt is the last scene and climactic ending of the full-length opera production, *Mu Guiying*. It shows off the outstanding feature of Wu Opera, which are spectacular martial art scenes. There is an awe-inspiring grandeur to it, with the eponym character showing not only excellent singing and martial arts skills but also a dazzling array of gravity-defying somersaults and actions that deserve to be warmly applauded.

Mu Guiying puts on her full armour and enters the battlefield. Undaunted by the military formation that the enemy from the north has set up, she valiantly leads her army to break it down. With her spears, she beats Xiao Tianzuo, the general on the enemy's side, before she returns in victory.

主演	Cast
穆桂英：楊霞雲	Mu Guiying : Yang Xiayun
楊宗保：樓勝	Yang Yanzhao : Lou Sheng
蕭天佐：蔣偉強	Xiao Tianzuo : Jiang Weiqiang

主要演員 Performers



陳美蘭 Chen Meilan

著名婺劇表演藝術家、國家一級演員，工旦角，曾獲第六屆、第二十三屆中國戲劇梅花獎、第十屆文華表演獎及其他獎項。現任浙江婺劇藝術研究院藝術指導委員會主任。代表劇目有《白蛇傳》、《穆桂英》、《崑崙女》、《夢斷婺江》、《拷打提牢》等。

Chen Meilan is a famous artist in Wu Opera and a National Class One Performer specialised in *dan* (female roles). She was the winner of many awards including the 6th and 23rd Plum Blossom Award for Chinese Theatre and the 10th Wenhua Award for Performance. She is currently Chair of the Panel of Artistic Advisers for the Zhejiang Wu Opera Research Centre. Her prized repertoire includes *The Legend of the White Snake*, *Mu Guiying*, *The Woman from Kunlun*, *Lament of the Wujiang River*, *The Beating and Incarceration*.



朱元昊 Zhu Yuanhao

國家一級演員，工老生，師承京劇名家小趙如泉。曾獲浙江省戲劇節演員一等獎及優秀表演獎、全國戲曲現代戲交流演出表演獎、第九屆中國藝術節表演獎等。現任浙江婺劇藝術研究院副院長。代表劇目有《夢斷婺江》、《遙祭杏花村》、《前後金冠》等。

Zhu Yuanhao is a National Class One Performer specialized in *laosheng* (old male roles). He was trained under the Peking Opera virtuoso, Xiao Zhao Ruquan. He has won many awards, including a Class One Award for Acting and an Outstanding Performance Award at the Zhejiang Theatre Festival, a Performance Award at the National Showcase of Chinese Theatre – the Modern Repertory, and a Performance Award at the 9th China Arts Festival. He is currently Deputy Director of the Zhejiang Wu Opera Research Centre. His prized repertoire includes *Lament of the Wujiang River*, *A Distant Tribute to Apricot Blossom Village*, *Twice the Princely Crown* etc.



黃維龍 Huang Weilong

國家一級演員，工老生，曾獲浙江省首屆小百花一等獎、浙江婺劇基本功大賽金獎、浙江省第八屆戲劇節優秀表演獎、中國少數民族戲劇會演金孔雀優秀表演獎。代表劇目有《轅門斬子》、《水擒龐德》、《狸貓換太子》等。

Huang Weilong is a National Class One Performer specialised in *laosheng*. He has won many awards, including a Class One Award at the first Xiaobaihua Awards in Zhejiang, a Gold Award at the Contest of Foundation Skills in Wu Opera in Zhejiang, an Outstanding Performance Award at the 8th Zhejiang Theatre Festival, and a 'Golden Peacock' Outstanding Performance Award at the Theatre Showcase of Ethnic Minority Groups. His prized repertoire includes *Executing His Own Son*, *Catching Pang De in the Water* etc.



鄭麗芳 Zheng Lifang

國家一級演員，工老旦，師承婺劇名家徐汝英、邵小春。曾獲浙江省戲曲小百花會演小百花獎、浙江省第九屆戲劇節表演獎、浙江省第三屆婺劇基本功大賽專業一組金獎、中國少數民族戲劇會演金孔雀優秀表演獎等。代表劇目有《夢斷婺江》、《崑崙女》、《轅門斬子》等。

Zheng Lifang is a National Class One Performer specialized in *laodan* (old female roles). She was trained under the Wu Opera virtuosos Xu Ruying and Shao Xiaochun. She has won many awards, including the title award at the Xiaobaihua Awards for Traditional Theatre in Zhejiang, a Performance Award at the 9th Zhejiang Theatre Festival, a Gold Award in the Specialism Section at the 3rd Contest of Foundation Skills in Wu Opera in Zhejiang, and a 'Golden Peacock' Outstanding Performance Award at the Theatre Showcase of Ethnic Minority Groups. Her prized repertoire includes *Lament of the Wujiang River*, *The Woman from Kunlun*, *Executing His Own Son* etc.



楊霞雲 Yang Xiayun

國家一級演員，工刀馬旦，師從陳美蘭。多次獲得浙江省戲曲基本功大賽一等獎，先後獲得浙江省第八屆戲劇節青年演員優秀表演獎、第十一屆戲劇節表演大獎、中國少數民族戲劇會演金孔雀獎及優秀表演獎、二一二年浙江省「新松計劃」全省戲曲青年演員大賽冠軍、第二十三屆白玉蘭戲劇表演藝術獎主角獎榜首。代表劇目有《白蛇傳》、《穆桂英》等。

Yang Xiayun is a National Class One Performer specialized in *daomadan* (sword-wielding and riding female roles). She was trained under Chen Meilan, and is a multiple winner of the Class One Award at the Contest of Foundation Skills in Wu Opera in Zhejiang. Other accolades include an Outstanding Performance Award for Young Actors at the 8th Zhejiang Theatre Festival, the Grand Prix for Performance at the 11th Theatre Festival, a 'Golden Peacock' Award and an Outstanding Performance Award at the Theatre Showcase of Ethnic Minority Groups of China, Champion in the Provincial 'New Pine Scheme' Competition for Young Actors in Traditional Theatre of Zhejiang, and top of the list of recipients of the Lead Actor Award of the 23rd 'White Magnolia' Awards for the Performing Arts. Her prized repertoire includes *The Legend of the White Snake*, *Mu Guiying* etc.



樓勝 Lou Sheng

國家三級演員，工文武生，扮相英俊灑脫、表演細膩，在《野豬林》、《白蛇傳》、《穆桂英》、《呂布試馬》、《臨江會》、《火燒子都》中出演主要角色。曾獲得浙江省第二屆婺劇節新劇目大賽表演金獎和演員大賽金獎、「婺星爭輝」婺劇青年演員挑戰賽「婺劇之星」稱號、第五屆巴黎中國地方戲劇節最佳男演員獎、二一二年浙江省「新松計劃」全省戲曲青年演員大賽亞軍。

Lou Sheng is a National Class Three Performer specialized in *wenwusheng* (civil and military male roles). He has a handsome stage persona and a sensitive interpretation of roles. He has played principal roles in *The Wild Boar Forest*, *The Legend of the White Snake*, *Mu Guiying*, *Lu Bu Pacing His Horse*, *The Meeting by the River* and *Burning Zidu Alive*. He has won many accolades, including a Gold Award for Performance at the New Repertory Competition and another Gold Award at the Actors' Competition, both of which being part of the programme of the 2nd Zhejiang Wu Opera Festival; the title 'Star of Wu Opera' at the Wu Opera Young Actors' Challenge; Best Actor Award at the 5th Festival of Traditional Chinese Opera in Paris; and First Runner-up in the Provincial 'New Pine Scheme' Competition for Young Actors in Traditional Theatre of Zhejiang.

浙江婺劇藝術研究院赴港演出人員
Zhejiang Wu Opera Research Centre - Production Team

院長：王曉平

副院長：朱元昊、樓曉華

領隊助理：李瑞龍

總策劃 / 藝術指導：陳美蘭

舞台監督：樓曉華

行政：卜嘉雯

樂隊

司鼓：姜泉清

打擊樂：周招良、陳志鵬、季歡

主胡：杜湘君

弦樂：吳玲琳、馮靜薇、陳曼麗

彈撥樂：朱菲菲、吳禮華、金惠康

吹管樂：陳建成、嚴江雷

低音：朱劍鋒、姜紹華

中胡：姚恒星

舞美人員

舞美設計：朱小寶

舞美操作：倪建偉、高健身、傅文斌

燈光設計：范仙偉

舞台裝置：施清平

音響操作：王曉俊、周航

演員

朱元昊、樓曉華、劉智宏、黃維龍、

應建鋼、胡東曉、黃慶華、陳惠敏、

蔣偉強、陳興順、周聰、陳曉建、

樓勝、董國建、周航、汪光明、

武延興、姜窰紅、陳建旭、周宏偉、

陶永晶、宋保端、趙孔傑、朱新恒、

段三寶、傅川明、杜陸軍、劉福明、

呂春虎、葉路成、陳美蘭、苗嫩、

鄭麗芳、吳淑娟、范紅霞、楊霞雲、

汪霞蓉、巫文玲、楊婷、周躍英、

吳青霏、葉曉花、王丹、何瀟樂、

王詠、宋思雨、盛敏、熊瑛翹、

許亞琳、王珊、鄭柳倩、倪建偉、

余志強、樓欽、徐誠、陳小紅

Company Director: Wang Xiaoping

Deputy Director: Zhu Yuanhao, Lou Xiaohua

Assistant Leader: Li Ruilong

Executive Director / Artistic Adviser: Chen Meilan

Stage Manager: Lou Xiaohua

Administration: Bu Annei Ka-man

Musicians

Drum: Jiang Quanqing

Percussion: Zhou Zhaoliang, Chen Zhipeng, Ji Huan

Lead Huqin: Du Xiangjun

String Instrument: Wu Linglin, Feng Jingwei, Chen Manli

Plucked Instrument: Zhu Feifei, Wu Lihua, Jin Huikang

Wind Instrument: Chen Jiancheng, Yan Jianglei

Bass: Zhu Jianfeng, Jiang Shaohua

Zhonghu: Yao Hengxing

Stage Art Team

Stage Art Design: Zhu Xiaobao

Stage Art Operation: Ni Jianwei, Gao Jianshen, Fu Wenbin

Lighting Design: Fan Xianwei

Stage Installation: Shi Qingping

Sound Engineer: Wang Xiaojun, Zhou Hang

Cast

Zhu Yuanhao, Lou Xiaohua, Liu Zhihong, Huang Weilong,

Ying Jiangang, Hu Dongxiao, Huang Qinghua, Chen Huimin,

Jiang Weiqiang, Chen Xingshun, Zhou Cong, Chen Xiaojian,

Lou Sheng, Dong Guojian, Zhou Hang, Wang Guangming,

Wu Yanxing, Jiang Yaohong, Chen Jianxu, Zhou Hongwei,

Tao Yongjing, Song Baoduan, Zhao Kongjie, Zhu Xinheng,

Duan Sanbao, Fu Chuanming, Du Lujun, Liu Fuming,

Lu Chunhu, Ye Lucheng, Chen Meilan, Miao Nen,

Zheng Lifang, Wu Shujuan, Fan Hongxia, Yang Xiayun,

Wang Xiarong, Wu Wenling, Yang Ting, Zhou Yueying,

Wu Qingfei, Ye Xiaohua, Wang Dan, He Xiaole,

Wang Yong, Song Siyu, Sheng Min, Xiong Yingqiao,

Xu Yalin, Wang Shan, Zheng Liuqian, Ni Jianwei,

Yu Zhiqiang, Lou Qin, Xu Cheng, Chen Xiaohong

統籌：香港上海戲曲藝術協會

Co-ordinator: Shanghai Opera Association (H.K.)