



CHINESE OPERA FESTIVAL
20.6-28.7



江蘇省崑劇院

戲曲小劇場

Studio Theatre Productions
Jiangsu Kunqu Opera Theatre

12-14.7.2013

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre



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

江蘇省崑劇院 戲曲小劇場

Studio Theatre Productions
Jiangsu Kunqu Opera Theatre

12-14.7.2013

(星期五至日 Fri-Sun) 7:30pm

《桃花扇》 *The Peach Blossom Fan*

13-14.7.2013

(星期六至日 Sat-Sun) 2:30pm

《紅樓夢》 折子選段

Excerpts from *The Dream of the Red Mansion*

〈別父〉、〈胡判〉、〈識鎖〉、〈弄權〉、〈讀曲〉

*Daiyu Taking Leave of Her Father, The Deal, Recognizing the Lock,
The Scheming and Manipulative Xifeng,
Reading The Story of the West Chamber Together*

演出長約 3 小時 (中場休息 15 分鐘)

Programme duration is about 3 hours 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，推動着戲曲節穩步向前，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, 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

崑劇專題講座 Talks on Kunqu Opera

(普通話主講 In Putonghua)

8.7.2013 (星期一 Mon) 7:30pm

《桃花扇》、《紅樓夢》的創作意圖

The Creative Concepts of *The Peach Blossom Fan* and *The Dream of the Red Mansion*

講者 Speaker：張弘 Zhang Hong

9.7.2013 (星期二 Tue) 7:30pm

魏良輔的聲腔改革

On Reworking the Vocal Music of Wei Liangfu

講者 Speaker：顧聆森 Gu Lingsen

10.7.2013 (星期三 Wed) 7:30pm

崑曲生旦家門表演藝術

Presentation Techniques of Male and Female Roles in Kunqu Opera

講者 Speakers：石小梅 Shi Xiaomei、龔隱雷 Gong Yinlei

11.7.2013 (星期四 Thu) 7:30pm

至美的崑丑

The Aesthetics of Clown Roles in Kunqu Opera

講者 Speaker：李鴻良 Li Hongliang

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

12.7.2013 (星期五 Fri) 2:30pm

崑曲的曲腔關係與音樂美

The Aesthetic Relations between the Sung Music and Instrumental Music of Kunqu

講者 Speaker：遲凌雲 Chi Lingyun

示範演奏 Demonstration：江蘇省崑劇院樂隊 Musicians from the Jiangsu Kunqu Opera Theatre

香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre

《紅樓夢》的雅·緻·趣 — 崑曲青年演員分享會

On the Artistic Nuances and Depths of *The Dream of the Red Mansion*

An experience-sharing session with the young actors of *kunqu*

(普通話主講 In Putonghua)

13-14.7.2013 (星期六至日 Sat-Sun) 5:30pm

講者 Speakers：單雯、施夏明、徐思佳、張爭耀及多位青年演員

Shan Wen, Shi Xiaming, Xu Sijia, Zhang Zhengyao and other young actors of *kunqu*

香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre

江蘇省崑劇院 Jiangsu Kunqu Opera Theatre

始建於一九五六年的江蘇省蘇崑劇團，七七年更名為江蘇省崑劇院，二〇〇四年起直屬於江蘇省演藝集團。劇院藝術人員由崑劇界「繼」字輩人員和江蘇省戲劇學校六十七屆、八十五屆崑劇畢業生組成。劇院行當齊全、功底扎實，具有鮮明的南崑藝術風格。劇院在藝術上繼承傳統、推陳出新，保留劇目有《牡丹亭》、《桃花扇》、《朱買臣休妻》、《血冤》、《玉簪記》、《焚香記》、《繡襦記》等。劇院演員屢獲重要表演獎項，如中國戲劇梅花獎、文華獎、聯合國教科文組織和國家文化部頒發的促進崑曲藝術獎等。劇院曾先後多次赴歐美、東南亞等地區演出，贏得高度評價和讚譽。

Established in 1956 as Jiangsu Kunqu Opera Troupe, renamed Jiangsu Kunqu Opera Theatre in 1977, the company operates under the Jiangsu Performing Arts Group since 2004. The staff has been recruited from two groups of performers: the generation of performers who were given stage names by their masters with the character 'ji', and graduates of the 67th and 85th Kunqu Class of Jiangsu Theatre Institute. Their solid skills and artistic competence support a complete range of role types for all kinds of productions. The style of southern *kunqu* is distinctive in the company's performance. It has a broad repertoire consisting of traditional and innovative pieces. Its most popular traditional pieces include *The Peony Pavilion*, *The Peach Blossom Fan*, *Zhu Maichen Divorcing His Wife*, *Injustice Done to Suniang*, *The Jade Hairpin*, *The Story of The Burning Incense* and *The Embroidered Dress*. Numerous performers of the company have been awarded reputable prizes including the Plum Blossom Award for Chinese Theatre, Wenhua Award, and Kunqu Promotion Award jointly given by UNESCO and the Chinese Ministry of Culture. The company's frequent touring performances to Europe, America and South-east Asia are highly acclaimed by experts and audience.

尋不到的尋找……

《桃花扇》裡，李香君是侯生心之依傍、情之寄託，更是孔尚任的一枕美夢。士子們的才華需要她的肯定，他們的倦意需要她的溫存。廟堂上極高的丹墀漸漸沒入黑夜時，他們需要垂下頭顱，將目光投向那個低入塵埃的她。用歌頌她來撫慰自身，用抬高她來自我嘲弄，將滿腹無奈一吐為快，而這一番傾吐，又轉過來令那些身處板蕩之時、無能為力、無所適從的人們，得到一些奇妙的慰藉。

孔尚任寫侯方域，意不在為之表功，也不在於鞭撻、譴責，從作者本人與清廷的分合由緣之中，也可揣測，他若早生數十年，興許便是一個侯方域。一個曾經意氣風發、流連花月，曾經胸懷大志、舌動風雲，最終走投無路、心灰意冷的士人。這個「人物」從出場到結局，始終行走在一條發展著的線索上，他走過了一個王朝、一個人生，也走出了一個隨時隨勢而變的個性。從創作年代看，《桃花扇》可謂清初的「當代戲」，愛新覺羅氏能容留這樣的作品，實在不乏器量，孔尚任敢寫出這樣的作品，亦是個有骨氣的讀書人。

我有心延展、深化《桃花扇》所傳遞的悲劇意識，所以另寫了一折「餘韻」，另寫了一種「不團圓」。比軀殼的不團圓更令人悲哀的，是精神的不團圓。哪怕遠隔山河，知道遙遙的還有一個人，可共生死，可寄悲欣，也就不可不謂幸運。要是兩個人，明明近在咫尺，精神卻像分道而飛的燕子，其中一個，苦苦尋覓記憶裡的愛人，另一個，卻因時過境遷、舊魂已去，慚愧無地，不敢相見，這欲哭無淚、欲訴無由之痛，實是無法紓解的。就侯、李來說，推開這扇門，見到那個人，很是輕便，但推開之後呢？

不見是悲，見則愈悲。

崑曲與《紅樓》文學性之一致，我認為值得重視的，不僅在辭藻之美，更在於二者皆坦率、自覺地直面人性，進行深度剖析與開掘，勇敢地袒露一切，將痛苦的悲歌上升永恆的歎息。我們讀《紅樓夢》中十二支自度曲、《桃花扇·餘韻》中【哀江南】，再讀《浣紗記·泛湖》中【北收江南】……讀遍了個人命運，朝代更替、社稷興衰，最終讀到的，皆為一個「了悟」的「悟」字和一個「悲憫」的「憫」字。恰似《紅樓夢》書名所示，悲喜起落，皆為一夢，看似無情，其情也深。

在當今舞台上，除了以講敘故事為主的情節劇之外，我想我們還需要另一種戲曲：比之邏輯的合理性，它更重情感之合理；比之故事推進之起承轉合，它更重人物內心之跌宕起伏；比之訓導，它更重趣味；比之刺激，它更重欣賞。實際上，此種審美品格，在崑曲折子戲中，有著集中體現。它們往往在簡單的情節中，實現人物情緒精緻的展呈。

若用一部大戲來完成《紅樓夢》，受限於時間、空間，必然要做大量割捨，以至損傷原著妙處。借助折子戲這一形式，則可將所有令我們心頭一動、或有所感的人物、趣緻，一一入戲，一一品鑑，酸甜苦辣，冷暖自知……做出在大戲舞台上時時被忽視掉的某些情感判斷與價值判斷，欣賞著、親近著、讀解著曹雪芹的世界，甚至，借此延伸出獨屬於每個創作者與每個欣賞者自己的藝術天地。

張弘

《桃花扇》、《紅樓夢》編劇

In search of the elusive...

In *The Peach Blossom Fan*, Li Xiangjun is the spiritual support for scholar Hou's heart and soul, and at a deeper level, the dream of the author Kong Shangren. The scholars' talents need her recognition, and their tired souls her tender soothing. When darkness descends upon the steps leading to the highest altars, the men need to lower their heads and cast their eyes on her who lies low in the dust. They extol her to soothe themselves, and elevate her to mock themselves in a free airing of despondent grievances. This airing would in turn offer amazing comforts to those who find themselves in a time of tumult, despondency and loss of direction.

Kong Shangren's depiction of Hou Fangyu is neither one of exaltation nor one of castigation and condemnation. From the author's changing relationship with the Qing Court, it can be surmised that if he had been born a few decades earlier, he would have been another Hou Fangyu – one who once rode high on the crest of the wave, had the acquaintances of beautiful women, had aspirations and clout, but in the end came to a dead end and became totally disillusioned and resigned. From the moment he appears on stage to the end, this 'character' follows a fluid line of development. He passed from one dynasty to another, spent a life that he shaped after his own character, changing with the times and circumstances. *The Peach Blossom Fan* can be considered a 'contemporary drama' of the early Qing period, and as such it was actually magnanimous for the Aisin Gioro dynasty to have tolerated such a work. And for Kong Shangren to have the daring to pen this work is testimony to his dignity as a member of the intelligentsia.

I had wanted to extend and deepen the tragic element of *The Peach Blossom Fan*. Hence I wrote another episode, *Resonance*, one that is 'not a happy ending' as the protagonists stay separated. What is more tragic than physical separation is spiritual separation. Despite being separated by a great distance, it would be considered a blessing if one knows that someone far away will share one's fate and joys and sorrows. In contrast, in the case of two people who are physically close but spiritually apart, such that one keeps looking for the memory of the beloved, and the other keeps hiding and sidestepping owing to a feeling of alienation and guilt, this despondent situation will be insoluble. For Li and Hou, it would be too easy to push open the door and see each other - but then what?

It is tragic not to meet, but to do so would be even more tragic.

I believe the literary meeting point between *kunqu* and *The Dream of the Red Mansion* lies not only in the beauty of the language, but more in their honesty, their self-aware confrontation of life, their deep probing and analysis, and their courageous baring of all, which results in the sublimation of a tragedy to the status of a timeless lamentation. When we read the twelve tunes in *The Dream of Red Mansion*, *Lamenting Jiangnan* from the *Resonance* episode of *The Peach Blossom Fan*, and *Reinstating Jiangnan* from *Sailing Away on the Lake* of *The Story of the Silk-washing Beauty*, we will have read the destiny of the individual, the changing of dynasties, the rise and fall of a nation, and ultimately the concepts of 'moment of enlightenment' and 'empathy'. As so aptly implied in the title *The Dream of the Red Mansion*, the ups and downs, and joys and sorrows are all but a dream. It seems cold and unfeeling but actually the sentiment is deep.

On the theatre stage today, apart from narrative drama, I think we also need another kind of operatic drama, one that stresses emotional viability rather than logical explication, that highlights the dynamics of the characters' emotions rather than plot development, that is more entertaining than didactic, and which stresses enjoyment rather than sensuous stimulation. In fact, this mode of aesthetic appreciation is typically applicable to *kunqu* excerpts. The latter are often able to portray the characters' intricate emotions through apparently simple plots.

If a full-scale drama is used for *The Dream of the Red Mansion*, due to constraints in time and space, it will entail massive trimming which would spoil the subtleties of the original. On the other hand, by using excerpts as the format, all the characters and points of interests that have moved us will be dramatised and appreciated in all their niceties. It will enable the kind of judgment of emotions and values that are often overlooked on the bigger stage, with the possibility of a closer look at and interpretation of Cao Xueqin's world. It may even extend the artistic realms of individual authors as well as individual members of the audience.

Zhang Hong

Playwright, *The Peach Blossom Fan*
and *The Dream of the Red Mansion*

12-14.7.2013 (星期五至日 Fri-Sun) 7:30pm

《桃花扇》 *The Peach Blossom Fan*

《桃花扇》是清代文人孔尚任舉畢生之力，三易其稿，潛心創作的一部傳奇劇本，被譽為古典傳奇中無與倫比的現實主義佳作。孔尚任自述該劇，意在「借離合之情，寫興亡之感」。

The Peach Blossom Fan is the most important work of the Qing Dynasty (1644-1911) author Kong Shangren (1648-1718). Twice he rewrote the best part of the play. It is regarded a great work that reflects the reality of its time. In Kong's own words, the characters' varying ethical stances are expressed in their different approaches to love.

分場本事

序曲 【哀江南】

第一場 訪 翠

侯方域久慕秦淮名妓李香君之名，在蘇昆生的引介下，來至媚香樓。遙聞香君歌喉，越發心馳神往，李香君亦傾心侯方域才學。兩人遂成歡好。

第二場 卻 奩

李香君得知妝奩乃阮大鍼所贈，堅辭厚禮，並曉以大義，警醒侯方域。猛然驚醒後，侯方域在素扇上題詩一首，贈與香君，二人永訂鴛盟。

第三場 圈 套

妝奩被退後，阮大鍼惱羞成怒，心生毒計，明邀侯方域下書退敵，實則欲以「私書往來」的罪名，陷害於他……

第四場 辭 院

侯方域蒙冤獲罪，馬士英派兵緝拿。幸得蘇昆生通風報信。事態緊迫，萬般無奈，侯方域只得匆匆與李香君灑淚而別。

第五場 寄 扇

福王登基後，新貴田仰欲娶香君。李香君誓守舊盟，撞破花容，只得由李貞麗冒名代她出嫁。面對冷清的媚香樓，李香君悲從中來，點血染做桃花扇，請蘇昆生執扇前去尋訪侯方域。

第六場 罵 筵

馬士英、阮大鍼等人賞雪，喚來李香君陪侍。宴上，李香君借唱曲之機，斥奸罵佞，一吐胸臆。

- 中場休息十五分鐘 -

第七場 後 訪

侯方域重回媚香樓，不料桃花依舊，人面不再，李香君已被選入宮中。觸景生情，只剩下一段淒涼……

第八場 驚 悟

清兵南下，揚州失陷，大明王朝，半壁難保。史可法投江殉國。侯方域知悉一切，頓覺空懷壯志，家國無存，身若浮萍，無處可寄，萬念俱灰，遂披上道袍，遁入空門。

第九場 餘 韻

道觀內外，李香君苦苦尋覓著她想像中的侯方域，侯方域則躲避著他欲見難見的李香君，一門之隔，咫尺天涯，兩人終難再會……

Synopsis by Scenes

Prelude **Lamenting Jiangnan**

Scene 1 **Meeting Beauties**

Scholar Hou Fangyu had long heard about the talents of Li Xiangjun, a famous sing-song girl of Qinhuai River. One day he was taken by his friend Su Kunsheng to meet Li at Fragrance House, the brothel in which Li worked. Hou heard Li singing at a distance and that inspired his love for her. Li also appreciated Hou's mastery of traditional scholarship. The two became a couple.

Scene 2 **Declining Trousseau**

Li declined the offer from Ruan Dacheng for sending lavish gifts to bribe Hou for working for eunuch's clan. She also encouraged Hou to make contributions to court affairs in the current period of war. Hou appreciated Li's righteous, and wrote a poem on a fan for her as a token of their love. The two pledged eternal commitment to each other.

Scene 3 **A Trap**

Ruan was offended by Li and Hou for the refusal of the gifts. He set a trap for Hou by instructing him to write to the enemy general to call for their surrender. Meanwhile, he arranged Hou's arrest for the crime of 'communicating with the enemy without authorization'...

Scene 4 **Farewell**

Hou narrowly escaped arrest as Su Kunsheng has prompted him to flee. He left in such a hurry that not even a proper farewell with Li was allowed.

Scene 5 **The Fan as Messenger**

The new Emperor had come to throne. A newly promoted minister Tian Yang proposed marriage to Li. She would not betray Hou. In order to escape marriage, she ruined her fair complexion. As a result another sing-song girl, Li Zhenli, assumed her identity and was sent to Tian. Now Fragrance House had become very quiet and Li lamented its lost glory. She painted peach blossoms on the fan around the blood stains she had left on it and asked Su Kunsheng to find Hou and give the fan to him.

Scene 6 **Castigating Corrupt Officials**

Ruan summoned Li to entertain his guests at a feast. Li sang a song about social injustice in front of these corrupt officials to shame them.

- Intermission of 15 minutes -

Scene 7 **A Return Too Late**

Hou returned to Fragrance House, but Li had already been taken to the palace to serve in court entertainments. There was nothing but sadness left for Hou in that place...

Scene 8 **The Great Turn**

The Manchurian army had broken the Ming court. The loyal army general Shi Kefa drowned himself in Yangtze River to lament the fall of Ming dynasty. Hou learnt about this and felt that there was no more hope or purpose in his life. He went to a temple and became a monk.

Scene 9 **Resonance**

Outside the temple gate Li Xiangjun was looking for the Hou she had in her mind, but on the other side of the gate a very different Hou, now a monk, was avoiding their reunion however much he missed her. The two could hardly cross the threshold and meet again...



原著：清·孔尚任
改編：張弘、王海清

Original Script by : **Kong Shangren**
Adapted by : **Zhang Hong, Wang Haiqing**

主演

侯方域：石小梅 (特邀)
李香君：龔隱雷
蘇昆生：趙堅 (特邀)
李貞麗：徐雲秀
楊龍友：顧駿
保兒 / 老馬夫：李鴻良
阮大鍼：趙于濤
馬士英：孫晶
史可法：楊陽

Cast

Hou Fangyu : **Shi Xiaomei** (Guest)
Li Xiangjun : **Gong Yinlei**
Su Kunsheng : **Zhao Jian** (Guest)
Li Zhenli : **Xu Yunxiu**
Yang Longyou : **Gu Jun**
Servant Bao'er/
Stableman : **Li Hongliang**
Ruan Dacheng : **Zhao Yutao**
Ma Shiyong : **Sun Jing**
Shi Kefa : **Yang Yang**

司鼓：戴培德 (特邀)
司笛：遲凌雲

Drum : **Dai Peidi** (Guest)
Dizi : **Chi Lingyun**



13-14.7.2013 (星期六至日 Sat-Sun) 2:30pm

《紅樓夢》 折子選段 Excerpts from *The Dream of the Red Mansion*

原著：清·曹雪芹

Original Script by : **Cao Xueqin**

改編：張弘

Adapted by : **Zhang Hong**

〈別父〉 *Daiyu Taking Leave of Her Father*

生旦對子戲。林如海一角以老生應工，並有借鑑官生的表演程式。整折以一套【新水令】南北合套的曲牌來構成戲的起承轉合。全劇籠罩在憂傷的離別氣氛中，父女一別，從此天人永隔。

林黛玉的母親病逝。賈母思親情切，派人來揚州接外孫女。黛玉忍痛別父北去，豈料此行竟成父女訣別。

This piece is played by *laosheng* (old male) and *dan* (female) roles. The *laosheng* that portrays the father also takes sequences of movement and expression often associated with *guansheng* (official male roles). The drama of this piece is structured around the development of the music *New Ode to the River*, which incorporates northern and southern melodies into the same suite. The general atmosphere of the piece is one of sadness. The father and daughter would not meet again. This marked the beginning of Daiyu's life of loneliness.

When Lin Daiyu's mother died of illness, her maternal grandmother, the dowager of the grand Red Mansion, decided to take care of her. As she embarked on the journey north she bid farewell to her father. Readers and audience will later find out this was the last time they saw each other.



主演

林黛玉 : 單雯
林如海 : 周鑫
賈雨村 : 陳睿
雪雁 : 陶一春
家院 : 計靈

Cast

Lin Daiyu : **Shan Wen**
Lin Ruhai : **Zhou Xin**
Jia Yucun : **Chen Rui**
Xueyan : **Tao Yichun**
Servant : **Ji Ling**

〈胡判〉 *The Deal*

生(末)丑對子戲，以表演和唸白見功。演員通過口白和表演來表現生丑二人如何勾心鬥角，在梳理案情的過程中步步揭示各自的內心活動，層層撕開對方的真實面目，達到各自的目的。

賈雨村在審理薛蟠打死人命的案件中，得到故舊葫蘆僧的暗示，並弄清了「護官符」的來龍去脈及用途。他們在草菅人命的同時，也各自做了一筆官場的人情交易。

This piece is played by *mo* (second-line old male) and *chou* (clown) roles. It is a testing piece on the players' expressive capacity and declamation skills, since it is in the speeches that their keen but subtle competition for dominance is played out. As they talk through the details of the case, they gradually review their thoughts and desires, and come to an understanding with one another. At the end, both get what they want.

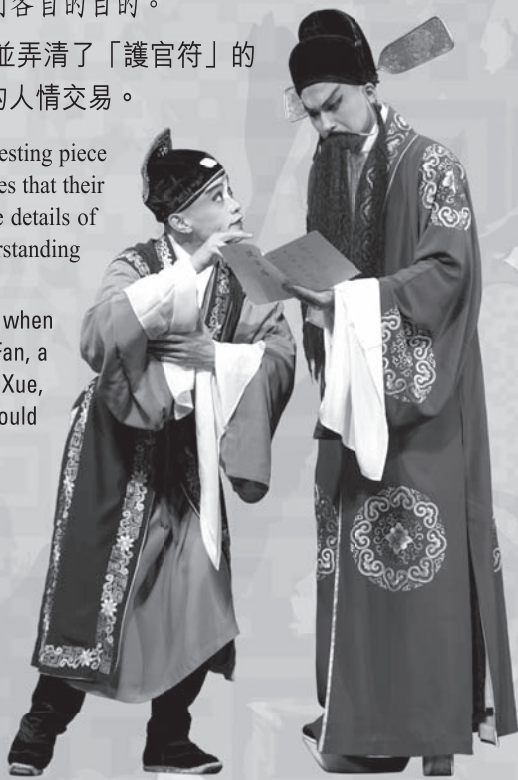
The new provincial judge Jia Yucun found his clerk to be a monk he used to know when he was poor. Now as he had to give a verdict on the murder committed by Xue Fan, a cousin of the grand Red Mansion, he took the hint from this clerk not to convict Xue, since releasing him meant doing the grand Red Mansion a good turn, and it would surely bring him future advantage. In face of worldly considerations, justice failed.

主演

賈雨村 : 楊陽
門子 : 錢偉
馮奶公 : 計靈

Cast

Jia Yucun : **Yang Yang**
Clerk of the court : **Qian Wei**
Feng Naigong : **Ji Ling**



〈識鎖〉 Recognizing the Lock

典型的鼎足戲。黛玉有醋意而不酸，寶釵有雅量又添一絲苦楚，寶玉嬌花倩柳兩難傍，無奈中見真誠。少年人情感之美以及表達形式之美，細細品來，回味悠長。識鎖乃識人也。

寶釵微恙，寶玉前去探望時，無意中發現寶釵的金鎖上文字，與自己的通靈玉相對應。寶玉不經意的一句竟被前來探病的黛玉聽到。黛玉酸意醋味令寶玉左右為難；寶釵則城府在胸，從容大度。

A classic stage threesome: Daiyu is jealous but not crude; Baochai is generous yet attracts sympathy; Baoyu is caught right between and that speaks best about his sincerity for both. The personalities of the three are written on their expressions as clearly as the text on the lock pendant. This piece often captures the audience's imagination with the innocent beauty of young people's mind and heart.

Xue Baochai was indisposed. When Jia Baoyu visited her, he saw her lock pendant and found that the text carved on it matched that on his jade pendant. Unfortunately Lin Daiyu overheard their conversation and became jealous. Baoyu found it hard to please both, but Baochai was generous enough to help him out of such embarrassment as she felt rather secure of her own situation.

主演

薛寶釵 : 徐思佳
賈寶玉 : 張爭耀
林黛玉 : 單雯
乳娘 : 張靜芝
雪雁 : 蔡晨成
鶯兒 : 陶一春

Cast

Xue Baochai : **Xu Sijia**
Jia Baoyu : **Zhang Zhengyao**
Lin Daiyu : **Shan Wen**
Old Nurse : **Zhang Jingzhi**
Xueyan : **Cai Chencheng**
Ying'er : **Tao Yichun**

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

〈弄權〉 The Scheming and Manipulative Xifeng

旦、老旦的對子做工戲。演員通過身段、唸白展現王熙鳳欲插手張家婚事卻佯裝不想管，欲得一筆孝敬銀卻裝作不稀罕的假情真意，及老尼淨虛見貌變色，深諳事故的情態。

鳳姐運送秦可卿靈柩到鐵檻寺，在饅頭庵內歇息。庵主淨虛唆使鳳姐修書長安節度使雲光，以權勢迫使長安守備接受張家退聘，使張家得以另攀高枝。鳳姐小弄權術輕易取得酬銀三千兩，卻斷送了金哥和守備公子的一段真情、兩條人命。

This piece is played by *dan* (female) and *laodan* (old female) roles. The focus is on the dramatic expression of the two characters. With sensitive acting and highly skillful speech declamation the female role player has to create the duo layers of expression for Xifeng: she very much wants to get involved but pretends to be reluctant. Her eyes can't stay away from the gift of silver but she acts as if she couldn't care less. The character of the old nun is no less difficult: a crafty old-hand of worldly matters is portrayed with the highly dramatic use of her voice and face.

Wang Xifeng joined Qin Keqin's funeral procession all the way to Iron Threshold Temple. She spent the night in Bun Nunnery where the abbess persuaded her to use her family's authority to force the governor of Chang'an to call off the betrothal between his son and the Zhang family's daughter, so that the Zhang family can marry their daughter to a richer family. For writing such a letter Xifeng easily got a gift of 3000 taels of silver from the Zhang family, but she didn't know this would eventually cost the lives of the young couple.

主演

淨虛 : 張靜芝
王熙鳳 : 徐思佳
張員外 : 趙于濤
智善 : 錢偉
丫環 : 陶一春

Cast

Abbess Jingxu : **Zhang Jingzhi**
Wang Xifeng : **Xu Sijia**
Master Zhang : **Zhao Yutao**
Zhishan : **Qian Wei**
Maid : **Tao Yichun**



〈讀曲〉 Reading *The Story of the West Chamber Together*

唱唸做表均吃重的生旦對子戲。其看點在於寶玉、黛玉如何在讀曲過程和演唱《西廂記·聽琴》【天淨沙】一套曲牌中，互通情愫，讀出曲中之曲，情中之情。

寶玉、黛玉在沁芳閣橋邊的桃花樹下偷讀《西廂》。書中的情愛妙詞，傳遞著寶、黛二人的情愫。讀罷《西廂》，寶玉因事離去，遠處卻傳來了《牡丹亭》的詞曲。杜麗娘春情難遣的傷懷，引起了黛玉芳心共鳴，不由得心痛神癡，潸然淚下。

The *sheng* (male) and *dan* (female) roles of this piece need to excel in all the skills of singing, speech declamation, movement and dramatic expression. The focus is on how the two young lovers communicate their feelings as they read and sing the tune 'Sand-dust in the clear sky' in *The Story of the West Chamber*. They have to show their genuine feelings for each other as they sing the affected melody and lyrics. It is a challenge in all the skills for the two performers.

Baoyu and Daiyu sneaked away to the Fragrance Bridge and sat under a peach blossom tree to read the script of *The Story of the West Chamber*, although they had been instructed not to read romantic stories like that. As they enjoyed the love poems in that script together, their love for each other was communicated in a subtle manner. When they finished it, Baoyu had to leave. Daiyu on her own heard someone singing a song from *The Peony Pavilion*, another love story equally romantic but more sad. Daiyu identified her own feelings with the loneliness felt by the protagonist Du Liniang, and that brought tears to her eyes.

主演

賈寶玉：施夏明

林黛玉：單雯

襲人：蔡晨成

紫鵲：陶一春

Cast

Jia Baoyu : **Shi Xiaming**

Lin Daiyu : **Shan Wen**

Xiren : **Cai Chencheng**

Zi Juan : **Tao Yichun**

司鼓：單立里

司笛：王建農

Drum : **Shan Lili**

Dizi : **Wang Jiannong**





張 弘 Zhang Hong

編劇 Playwright

國家一級編劇、國家文化部嘉許的崑曲優秀主創人員。其改編創作的崑劇有《白羅衫》、《桃花扇》、《唐伯虎傳奇》、《西施》、《牡丹亭》（精華版）等。其中《桃花扇》獲第八屆文華新劇碼獎。其他創作包括錫劇《瞎子阿炳》、《紙船》、《泥人》和越劇《柳毅傳書》等。

National Class One Playwright and an outstanding creative personnel appraised by the Chinese Ministry of Culture. Zhang has adapted numerous *kunqu* scripts including *The White Dress*, *The Peach Blossom Fan*, *The Legend of Tang Baihu*, *Sishi the Beauty* and *The Peony Pavilion* (abridged version). His *The Peach Blossom Fan* has received the 8th Wenhua New Works Award. He has also written new pieces such as Xi Opera *Abing the Blind Man*, *A Paper Boat*, *Pottery Figures* and Yue Opera *Liu Yi's Letter*.

主要演員 Performers



石小梅（特邀） Shi Xiaomei (Guest)

著名崑劇表演藝術家、國家一級演員，工小生。拜俞振飛、周傳瑛、沈傳芷為師。戲路寬廣、音清脆亮、做表富激情，曾擔演多個不同角色均各呈神韻。曾獲第五屆中國戲劇梅花獎和第八屆文華獎，其名字被錄入美國傳記學會編輯出版的《五千世界名人錄》和《世界名人錄》中。二〇〇二年被聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。

Famous *kunqu* artist, National Class One Performer. Shi specialises in *xiaosheng* (young male roles) and has studied under Maestri Yu Zhenfei, Zhou Chuanying and Shen Chuanzhi. She has a wide repertoire portraying various kinds of characters. Her performance is particularly acclaimed for her clear diction and rich emotions in her use of voice. She has created passionate characters who are masculine and elegant. Her style is unique and is well loved by *kunqu* audience. She has been awarded the Plum Blossom Award for Chinese Theatre and Wenhua Award. Her name is recorded in *5000 World Famous People* and *World Famous People* (American Biography Society ed.). In 2002 she was endowed jointly by UNESCO and the Chinese Ministry of Culture with the title 'A *kunqu* artist who has given prolonged dedication to the art and made distinctive achievements'.



龔隱雷 Gong Yinlei

國家一級演員，工閨門旦、正旦。師從張嫻、張繼青、胡錦芳。表演含蓄細膩，扮相俊美大方，唱唸尤見功力，頗具南崑風格。曾演出《牡丹亭》中的杜麗娘、《玉簪記》中的陳妙常、《爛柯山·癡夢》中的崔氏、《千里送京娘》中的京娘等。曾獲第二屆江蘇省紅梅獎戲曲大賽金獎、文化部全國首屆梨園杯園丁一等獎、第四屆中國崑劇藝術節優秀表演獎。

National Class One Performer, specialises in *guimendan* (domestic female) and *zhengdan* (principal female) roles. She has studied under Zhang Xian, Zhang Jiqing and Hu Jinfang. She is renowned for the subtlety and sensitivity in her performance, her elegant appearance on stage and skillful singing which shows the distinctive style of southern *kunqu*. She has played Du Liniang in *The Peony Pavilion*, Chen Miaochang in *The Jade Hairpin*, Madame Cui in *Lanke Mountain* and Jingniang in *Accompanying Jingniang for Thousands of Miles*. She has been awarded the Jiangsu Province Red Plum Competition Gold Award, Ministry of Culture Pear Garden Cup First Rank Award, and China *Kunqu* Art Festival Outstanding Performance Award.



趙 堅（特邀） Zhao Jian (Guest)

國家一級演員，工淨行，師從沈傳錕、薛傳鋼。其表演粗中有細、剛柔相濟，尤以嗓音寬亮、吐字清楚而著稱劇壇，擅演《虎囊彈·山門》的魯智深、《草廬記·花蕩》的張飛、《天下樂·嫁妹》的鍾馗、《鐵冠圖·刺虎》的李過、《桃花扇》中的蘇昆生等傳統劇目。先後獲得江蘇第二屆戲劇紫金獎優秀表演獎、首屆中國崑劇藝術節榮譽表演獎。

National Class One Performer, specialises in *jing* (painted-face roles). He has studied under Maestri Shen Chuankun and Xue Chuangang. He is esteemed highly among critics and audience for his solid skills. He excels in both dramatic and acrobatic roles, and in both expansive and subtle expressions. His voice is bright, his diction clear. His roles in traditional pieces include Lu Zhishen in *The Mountain Gate*, Zhang Fei in *The Flower Pond*, Zhong Kui in *Accompanying the Sister to Her Wedding*, Li Guo in *Assassination* and Su Kunsheng in *The Peach Blossom Fan*. Awards he has received include Jiangsu Province Theatre Purple Gold Award Outstanding Performance Award and China *Kunqu* Art Festival Honorary Performance Award.



徐雲秀 Xu Yunxiu

國家一級演員，工旦。師從姚傳薌、張繼青、胡錦芳。擅演《牡丹亭》、《桃花扇》、《竇娥冤》、《長生殿》等。曾獲聯合國教科文組織和國家文化部頒發促進崑曲藝術獎、首屆中國崑劇青年演員交流演出蘭花最佳表演獎、第五屆江蘇省戲劇節優秀表演獎等。

National Class One Performer, specialises in *dan* (female roles). She has studied under Yao Chuanxiang, Zhang Jiqing and Hu Jinfang. She has acted in *The Peony Pavilion*, *The Peach Blossom Fan*, *The Injustice Done Onto Dou Er* and *Palace of Longevity*. She has been awarded Kunqu Promotion Art Award by UNESCO and the Chinese Ministry of Culture jointly, China Kunqu Young Performer Exchange Orchid Award Best Performance Award and Jiangsu Province Theatre Festival Outstanding Performance Award.



李鴻良 Li Hongliang

國家一級演員，工丑、付。師從周傳滄、范繼信、姚繼蓀、劉異龍、王世瑤、張寄蝶。現任江蘇省演藝集團崑劇院副院長。其演出細膩傳神、詼諧幽默，基本功扎實，可塑性強，曾演《義俠記·遊街》中的武大郎、《十五貫》中的婁阿鼠、《紅梨記·醉皂》的陸鳳萱等。曾獲中國戲劇梅花獎及多個國內外表演獎項。

National Class One Performer, specialises in *chou* (clown) and *fu* (deviance) roles. Currently Deputy Director of Jiangsu Performing Arts Group Kunqu Opera House. He has studied under Zhou Chuancang, Fan Jixin, Yao Jisun, Liu Yilong, Wang Shiyao and Zhang Jidie. His performance is renowned for the details and humour he puts in. His

skills are solid and he plays a wide range of characters. He has played Wu Da in *Street Parade*, Lou Ashu in *Fifteen Strings of Coins* and Lu Fengxuan in *Legend of Red Pear*. He has received numerous national and overseas awards including the Plum Blossom Award for Chinese Theatre.



顧駿 Gu Jun

國家一級演員，工老生。師從包傳鐸、姚繼焜、白冬民。擅演《寄子》中伍子胥、《奇雙會》中的李奇等。曾獲首屆中國崑劇青年演員交流演出蘭花表演獎、江蘇省第三屆戲曲紅梅獎銀獎。

National Class One Performer, specialises in *laosheng* (old male roles). He has studied under Bao Chuanduo, Yao Jikun, Bai Dongmin. He has played Wu Zixu in *Shelter for His Son* and Li Qi in *Unusual Reunion*. He has been awarded China Kunqu Young Performer Exchange Orchid Award Performance Award and Jiangsu Province Xiqu Red Plum Silver Award.



單雯 Shan Wen

優秀青年崑劇演員，主工閨門旦。師從龔隱雷、胡錦芳、吳繼靜、孔愛萍、張繼青。曾演劇目有《牡丹亭·遊園、驚夢、尋夢》、《幽閨記·踏傘》、《玉簪記·琴挑、偷詩》、《1699·桃花扇》等。曾獲首屆全國戲曲紅梅杯少年組金獎、全國崑曲優秀青年演員展演十佳新秀及中國戲曲紅梅金花獎等。

An outstanding young *kunqu* performer, specialises in *guimendan* (domestic female roles). She has studied under Gong Yinlei, Hu Jinfang, Wu Jijing, Kong Aiping and Zhang Jiqing. Her repertoires included *The Peony Pavilion*, *The Quiet Lady's Chamber*, *The Jade Hairpin* and *1699 Peach Blossom Fan*. She has been award National Xiqu Red

Plum Teenage Group Gold Award, National Kunqu Outstanding Young Performers Showcase 10-Outstandings New Performer Award and China Xiqu Red Plum Golden Flower Award.



施夏明 Shi Xiaming

優秀青年崑劇演員，主工巾生。師從石小梅、岳美緹、錢振榮、王斌、程敏等。曾演《牡丹亭·驚夢、拾畫、叫畫》、《紅梨記·亭會》、《佔花魁·湖樓》、《1699·桃花扇》等劇目。曾獲全國崑曲優秀青年演員展演十佳新秀、江蘇省第三屆戲曲紅梅獎金獎、中國戲曲紅梅金花獎等。

An outstanding young *kunqu* performer, specialises in *jinsheng* (young civil male roles). He has studied under Shi Xiaomei, Yue Meiti, Qian Zhenrong, Wang Bin and Cheng Min. He has acted in *The Peony Pavilion*, *Legend of Red Pear*, *The Champion* and *1699 Peach Blossom Fan*. He has been awarded National Kunqu Outstanding Young

Performers Showcase 10-Outstandings New Performer Award, Jiangsu Province Xiqu Red Plum Gold Award and China Xiqu Red Plum Golden Flower Award.



徐思佳 Xu Sijia

優秀青年崑劇演員，主工正旦，兼學五旦。師承胡錦芳、梁谷音、龔隱雷等。擅演《朱買臣休妻》、《白蛇傳·斷橋》、《奇雙會·哭監·寫狀》等劇目。曾獲全國戲曲紅梅杯江蘇賽區成年組金獎、全國崑曲優秀青年演員展演表演獎等。

An outstanding young *kunqu* performer, specialises in *zhengdan* (principal female roles). She has also learned *wudan* (domestic female roles). She has studied under Hu Jinfang, Liang Guyin and Gong Yinlei. She has played roles in *Zhu Miachen Divorcing His Wife*, *The Legend of the White Snake* and *Unusual Reunion*. She has been awarded National Xiqu Red Plum Gold Award and National Kunqu Outstanding Young Performers Showcase

Performance Award.



張爭耀 Zhang Zhengyao

優秀青年崑劇演員，主工巾生兼官生。畢業於江蘇省戲劇學校崑劇科，師承石小梅、岳美緹、錢振榮、程敏、王斌等。擅演《牡丹亭·驚夢·拾畫·叫畫》、《玉簪記·琴挑·偷詩》、《幽閨記·踏傘》等劇目。曾獲第三屆中國戲曲紅梅金花獎、江蘇省第三屆戲曲紅梅獎金獎。

An outstanding young *kunqu* performer, specialises in *jincheng* (young civil male roles), also plays *guansheng* (official male roles). He is a graduate of Jiangsu Theatre Institute Kunqu Class. He has studied under Shi Xiaomei, Yue Meiti, Qian Zhenrong, Cheng Min and Wang Bin. He has acted in *The Peony Pavilion*, *The Jade Hairpin* and *The Quiet Lady's Chamber*. He has been awarded China Xiqu Red Plum Golden Flower Award and Jiangsu Province

Xiqu Red Plum Gold Award.



趙于濤 Zhao Yutao

優秀青年崑劇演員，工淨行。畢業於江蘇省戲劇學校崑劇科，師從趙堅、周志毅、楊才、侯少奎、方洋等。曾獲全國崑曲青年演員展演優秀表演獎、第二屆紅梅杯戲曲大賽銀獎。

An outstanding young *kunqu* performer specializing in *jing* (painted-face roles). He is a graduate of Jiangsu Theatre Institute Kunqu Class. He has studied under Zhao Jian, Zhou Zhiyi, Yang Cai, Hou Shaokui and Fang Yang. He has received National Young Kunqu Performers Outstanding Performance Award and Chinese Opera Red Plum Silver Award.



孫 晶 Sun Jing

優秀青年崑劇演員，工淨行。師從趙堅、周志毅、楊才、黃小午、方洋。曾獲全國崑曲優秀青年演員展演十佳新秀、江蘇省第三屆戲曲紅梅獎銀獎。

An outstanding young *kunqu* performer specializing in *jing* (painted-face roles). He has studied under Zhao Jian, Zhou Zhiyi, Yang Cai, Huang Xiaowu and Fang Yang. He has received National Kunqu Outstanding Young Performers Showcase 10-Outstanding New Performer Award and Jiangsu Province Xiqu Red Plum Silver Award.



周 鑫 Zhou Xin

優秀青年崑劇演員，工小生。畢業於江蘇省戲劇學校崑劇科，師從石小梅、程敏、錢振榮、王斌。學演《牡丹亭·拾畫叫畫》中的柳夢梅、《長生殿·驚變》中的唐明皇、《白蛇傳·斷橋》中的許仙等。曾獲江蘇省第三屆戲曲紅梅獎銀獎。

An outstanding young *kunqu* performer specializing in *xiaosheng* (young male roles). He has studied under Shi Xiaomei, Cheng Min, Qian Zhenrong and Wang Bin. He plays the main roles in many pieces including *The Peony Pavilion*, *Palace of Longevity* and *The Legend of the White Snake*. He has received Jiangsu Province Xiqu Red Plum Silver Award.



張靜芝 Zhang Jingzhi

優秀青年崑劇演員，先習武旦，後工老旦。師承季鶯勤、蔣佩珍。擅演《鴛鴦箋·扈家莊》中的扈三娘、《戰金山》中的梁紅玉等。加入江蘇省崑劇院後改工老旦，師承王維艱，擅演《西廂記·拷紅》中的相國夫人、《荊釵記·見娘》中的王母。曾獲江蘇省第四屆戲曲紅梅獎優秀表演獎。

An outstanding young *kunqu* performer. Zhang studied *wudan* (martial female roles) before she specializes in *laodan* (old female roles). She learned *wudan* from Ji Ai-qin, Jiang Peizheng. Her repertoires include *The Hu Homestead* and *Fighting at Jinshan*. She changed her role type to *luodan* after joining the Jiangsu Kunqu Opera

Theatre. She has studied under Wang Weijian. She frequently acts in *The Story of the West Chamber* and *The Wooden Hairpin*. She has received Jiangsu Province Xiqu Red Plum Outstanding Performance Award.



楊 陽 Yang Yang

優秀青年崑劇演員，先學小生，後工武生。畢業於江蘇省戲劇學校崑劇科，師從石小梅、白冬民、陳少樓、單曉明、柯軍。學演《牡丹亭·驚夢·拾畫·叫畫》中的柳夢梅、《施公案·洗浮山》中的賀天保、《挑滑車》中的高寵。曾獲江蘇省第四屆戲曲紅梅獎優秀表演獎。

An outstanding young *kunqu* performer. Yang studied *xiaosheng* (young male roles) before he specializes in *wusheng* (martial male roles). He is a graduate of Jiangsu Theatre Institute Kunqu Class and has studied under Shi Xiaomei, Bai Dongmin, Chen Shaolou, Shan Xiaoming and Ke Jun. His repertoires include *The Peony Pavilion*,

Judge Shi's Cases and *The Pulley*. He has received Jiangsu Province Xiqu Red Plum Outstanding Performance Award.



錢 偉 Qian Wei

優秀青年崑劇演員，工丑。畢業於江蘇省戲劇學校崑劇科，師從李鴻良、計韶清、林繼凡。擅演《佔花魁·湖樓》中的時阿大、《水滸記·活捉》中的張文遠、《1699·桃花扇》中的塘報人。曾獲全國崑曲優秀青年演員展演表演獎、江蘇省第三屆戲曲紅梅獎銅獎。

An outstanding young *kunqu* performer, a graduate of Jiangsu Theatre Institute Kunqu Class. Qian specializes in *chou* (clown roles) and has studied under Li Hongliang, Ji Shaoqing and Lin Jifan. He frequently plays in *The Champion*, *The Water Margins* and *1699 Peach Blossom Fan*. He has received the National Kunqu Outstanding Young Performers Showcase Performance Award and Jiangsu Province Xiqu Red Plum Bronze Award.



陳 睿 Chen Rui

優秀青年崑劇演員，工老生。畢業於江蘇省戲劇學校崑劇科，現就讀於南京藝術學院。師從黃小午、計鎮華。學演劇目有《十五貫》、《牧羊記》、《琵琶記》、《爛柯山》等。曾獲第一屆全國大學生藝術展演戲劇小品專業組三等獎。

An outstanding young *kunqu* performer, a graduate of Jiangsu Theatre Institute Kunqu Class and a current student of Nanjing Arts Academy. Chen specializes in *laosheng* (old male roles) and has studied under Huang Xiaowu and Ji Zhenhua. His repertoires include *Fifteen Strings of Coins*, *The Shepherd*, *The Legend of the Lute* and *Lanke Mountain*. He has received National University Arts Showcase Theatrical Comic Short Pieces Professional

Category 3rd Class Prize.



計 靈 Ji Ling

優秀青年崑劇演員，工老生。畢業於江蘇省戲劇學校崑劇科，師從黃小午、沈永良、王德林。學演劇目有《十五貫》、《琵琶記》、《爛柯山》、《獅吼記》、《荊釵記》。

An outstanding young *kunqu* performer, a graduate of Jiangsu Theatre Institute Kunqu Class. Ji specializes in *laosheng* (old male roles) and has studied under Huang Xiaowu, Shen Yongliang and Wang Delin. His repertoires include *Fifteen Strings of Coins*, *The Legend of the Lute*, *Lanke Mountain*, *The Lion Roars* and *The Wooden Hairpin*.



陶一春 Tao Yichun

優秀青年崑劇演員，工六旦。師從曹小麗、徐華、顧預、鄭懿。擅演《西廂記》中的紅娘、《釵釧記》中的芸香。曾獲江蘇省第四屆戲曲紅梅獎優秀表演獎。

An outstanding young *kunqu* performer specializing in *liudan* (vivacious young female roles). She has studied under Cao Xiaoli, Xu Hua, Gu Yu and Zheng Yi. She frequently plays the parts of Hongniang in *The Story of the West Chamber* and Yunxiang in *The Hairpin and the Bracelet*. She has received Jiangsu Province Xiqu Red Plum Outstanding Performance Award.



蔡晨成 Cai Chencheng

優秀青年崑劇演員，工閨門旦、六旦。師從胡錦芳、龔隱雷。學演《牡丹亭》中的杜麗娘、《玉簪記》中的陳妙常，曾獲江蘇省第四屆戲曲紅梅獎表演獎。

An outstanding young *kunqu* performer specializing in *guimendan* (domestic female roles) and *liudan* (vivacious young female roles). She has studied under Hu Jinfang and Gong Yinlei. Her repertoires include *The Peony Pavilion* and *The Jade Hairpin*. She has received Jiangsu Province Xiqu Red Plum Performance Award.



戴培德 (特邀) **Dai Peide** (Guest)

司鼓 Drum

國家一級演奏員。現任江蘇省崑劇院民族樂團團長。拜胡正清、李錦泉、唐桂芳為師，主工打鼓，並得到戲曲音樂理論家武俊達的指導。在他的藝術生涯中，不僅曾為俞振飛、周傳瑛、王傳淞等老一輩表演藝術家司鼓，並曾為張繼青等六位梅花獎演員取得榮譽作出貢獻。他屢獲音樂設計獎項，其中《牡丹亭》獲首屆中國戲曲音樂開拓獎、《趙五娘》獲江蘇省第二屆戲曲紫金獎、《桃花扇》獲江蘇省第二屆戲劇節作曲獎。現為中國戲劇家協會會員、中國音樂家協會會員。

National Class One Musician, currently Director of Jiangsu Province Chinese Orchestra. He specializes in the drum and has studied the drum under Hu Zhengqing, Li Jinquan, Tang Guifang, and the music theorist Wu Junda. He has played the drum for *kunqu* masters including Yu Zhenfei, Zhou Chuanying, Wang Chuansong, and six Plum Blossom Award winners of the Theatre including Zhang Jiqing. He has won numerous awards for his music designs, for example, his design for *The Peony Pavilion* has won the Chinese Opera Music Exploration Award, *Zhao Wuniang* the Jiangsu Province Chinese Opera Purple Gold Award, and *The Peach Blossom Fan* the Jiangsu Province Theatre Festival Composition Award. He is a member of the Chinese Theatre Association and the Chinese Musicians Association.



遲凌雲 **Chi Lingyun**

司笛 *Dizi*

國家一級演奏員。畢業於江蘇省戲劇學校，師承徐振民、高慰伯、李錦泉、徐桂榮、王正來、林克勤、徐步高等。長期以來在樂器演奏和對藝術的認知上形成自己的獨特風格，並發表多篇崑曲音樂、唱腔理論論文，創作了大型崑劇《雷峰塔》音樂、唱腔設計及擔任多部折子戲、崑曲音樂會的音樂創作。多次在大型崑曲《1699·桃花扇》、《牡丹亭》中出任主奏。曾獲江蘇省第三屆戲曲紅梅獎銀獎。

National Class One Musician and a graduate of Jiangsu Theatre Institute. Chi has studied under Xu Zhenmin, Gao Huibai, Li Jinquan, Xu Guirong, Wang Zhenglai, Lin Keqin and Xu Bugao. He has developed his own style of instrumental playing and musical interpretation, and published numerous academic papers on *kunqu* music and *kunqu* singing techniques. He has composed the music and designed the singing styles for the large-scale production *Leifeng Tower*, and for numerous short-length pieces and *kunqu* concerts. He often plays as the lead musician in performances of *1699 Peach Blossom Fan* and *The Peony Pavilion*. He has received Jiangsu Province Xiqu Red Plum Silver Award.



王建農 **Wang Jiannong**

司笛 *Dizi*

國家一級演奏員。畢業於江蘇省戲劇學校，主修崑曲音樂。曾隨高慰伯、李錦泉、徐振民等學藝，又得著名笛子大師趙松庭、俞遜發、南京師範大學音樂系教授林克仁等親授指導，形成了獨特的韻味風格。二〇〇二年出版的《中國崑曲大辭典》中，首創了七支崑曲名段笛譜，填補了崑曲沒有笛譜的空白。曾先後主奏《桃花扇》、《十五貫》、《牡丹亭》、《繡襦記》等大戲及百餘齣崑曲折子戲。現為音樂家協會民族愛樂研究會會員、中國音樂家協會江蘇分會會員。

National Class One Musician and a graduate of Jiangsu Theatre Institute Kunqu Music Class. He has studied under *kunqu* teachers Gao Huibai, Li Jinquan, Xu Zhenmin, the *dizi* masters Zhao Songting and Yu Xunfa, and also Lin Keren, Professor of Music of Nanjing Normal University. Wang has developed a distinctive style in his *dizi* playing and has for the first time in the history of *kunqu* notated the scores of the *dizi* section for seven famous *kunqu* tunes. He has played as lead musician in full-scale productions of *The Peach Blossom Fan*, *Fifteen Strings of Coins*, *The Peony Pavilion*, *The Embroidered Dress* and numerous other extracts. He is a member of the Musicians' Association Philharmonic Music Research Society and the Jiangsu Branch of the Chinese Musicians Association.



單立里 **Shan Lili**

司鼓 Drum

優秀青年鼓師。一九九八年考入江蘇省戲劇學校崑劇科學習崑鼓，師承張金寶、周榮保、朱貴鈺。二〇〇二年畢業後到江蘇省崑劇院工作至今。曾擔任《遊園驚夢》、《刺虎》、《1699·桃花扇》司鼓。

An outstanding young drummer. He entered Jiangsu Theatre Institute Kunqu Class in 1998 to study *kunqu* drum accompaniment. He has studied under Zhang Jinbao, Zhou Rongbao and Zhu Guijue. Since he graduated in 2002, he has been a member of the Theatre. He has played in various performances including *The Peony Pavilion*, *The Assassination* and *1699 Peach Blossom Fan*.

江蘇省崑劇院赴港人員名單 Jiangsu Kunqu Opera Theatre – Production Team

演員

李鴻良、石小梅（特邀）、趙堅（特邀）
龔隱雷、徐雲秀、計韶清、顧駿、陳明
施夏明、孫晶、單雯、徐思佳、趙于濤
張爭耀、周鑫、張靜芝、楊陽、錢偉
計靈、陳睿、陶一春、蔡晨成、朱賢哲
石善明

樂隊

司鼓：戴培德（特邀）、單立里
司笛：遲凌雲、王建農
笙：潘中琦
琵琶：倪崢
古箏、三弦：劉佳
中阮：強雁華
大阮：孫紅
二胡：馬穎、張希柯
打擊樂：戴敬平、孔浩

舞美人員

郭雲峰、王旭東、朱悅、洪亮
蔣曙紅、岳瑞紅

行政統籌

莊培成、王玲瓏

Cast

Li Hongliang, Shi Xiaomei (Guest), Zhao Jian (Guest),
Gong Yinlei, Xu Yunxiu, Ji Shaoqing, Gu Jin, Chen Ming,
Shi Xiaming, Sun Jing, Shan Wen, Xu Sijia, Zhao Yutao,
Zhang Zhengyao, Zhou Xin, Zheng Jingzhi, Yang Yang,
Qian Wei, Ji Ling, Chen Rui, Tao Yichun, Cai Chencheng,
Zhu Xinzhe, Shi Shanming

Musicians

Drum：Dai Peide (Guest), Shan Lili
Dizi：Chi Lingyun, Wang Jiannong
Sheng：Pan Zhongqi
Pipa：Ni Zheng
Guzheng, Sanxin：Liu Jia
Zhongruan：Qiang Yanhua
Daruan：Sun Hong
Erhu：Ma Ying, Zhang Xike
Percussion：Dai Jingping, Kong Hao

Stage Art Team

Guo Yunfeng, Wang Xudong, Zhu Yue, Hong Liang,
Jiang Shuhong, Yue Ruihong

Administration Co-ordinator

Zhuang Peicheng, Wang Lingli