



17-19.7.2014

浙江永嘉崑劇團

Zhejiang Yongjia Kunqu
Opera Troupe

油麻地戲院劇院

Theatre, Yau Ma Tei Theatre



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浙江永嘉崑劇團
Zhejiang Yongjia Kunqu Opera Troupe

17.7.2014 (星期四 Thu) 7:30pm

《張協狀元》

The Number One Scholar Zhang Xie

18.7.2014 (星期五 Fri) 7:30pm

折子戲 Excerpts

《琵琶記·吃飯·吃糠》、《西廂記·佳期》、《琵琶記·描容別墳》、
《孽海記·思凡》、《玉簪記·秋江》

*Eating Rice and Eating Chaff from The Story of the Lute,
The Day of the Wedding from The Story of the West Chamber,
Painting the Portrait and Taking Leave at Her In-laws' Grave from The Story of the Lute,
Yearning for the Secular World from A Sea of Sins,
Autumn River from The Story of the Jade Hairpin*

19.7.2014 (星期六 Sat) 7:30pm

折子戲 Excerpts

《荊釵記·拷婢》、《荊釵記·見娘》、《折桂記·牲祭》、《單刀赴會》

*Interrogating the Maid from The Story of the Wooden Hairpin,
On Seeing His Mother But Without His Wife from The Story of the Wooden Hairpin,
The Animal Sacrifice from Plucking the Laurel,
To the Banquet Armed*

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

延伸活動 Extension Activities

藝人談：永嘉崑劇表演藝術特色

Artists on Their Art: The Unique Performing Features of Yongjia Kunqu

(普通話主講 In Putonghua)

16.7.2014 (星期三 Wed) 7:30pm

香港文化中心行政大樓四樓一號會議室 AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者：黃光利、林媚媚、劉文華、張玲弟

Speakers: Huang Guangli, Lin Meimei, Liu Wenhua, Zhang Lingdi

主持：張慧 Moderator: Zhang Hui

展覽：還淳返樸——永嘉崑劇

Exhibition: The Naturalistic Charm of Yongjia Kunqu

27.5-2.6.2014

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

30.6-13.8.2014

高山劇場大堂 Foyer, Ko Shan Theatre

15.7-13.8.2014

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

獻辭



中國戲曲源遠流長，是彌足珍貴的文化瑰寶。康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，至今已踏入五周年。

今年戲曲節為觀眾呈獻八個劇種共十個節目，除了深受歡迎的京劇、崑劇、粵劇和越劇外，還有別具特色的地方劇種，包括福建梨園戲、廣東海豐白字戲、河南豫劇，以及首次來港演出的雲南滇劇。來自神州各地的舞台精英施展渾身解數，演出多個膾炙人口的劇目，呈現不同劇種的超卓技藝和獨特個性。

國寶級戲曲表演藝術家裴艷玲率領河北省京劇藝術研究院一眾演員，為今年戲曲節作開幕演出，以深厚造詣展現傳統戲曲的神韻和本源。越劇匯演呈獻小生四大流派的代表作，盛況空前。新編粵劇《搜證雪冤》結集古老排場程式編撰而成，重現傳統排場戲的精髓。粵劇界前輩梁素琴根據已故粵樂曲藝大師梁以忠遺下的錄音版本，重新整理古腔「八大曲本」，令這項幾近失傳的嶺南藝術得以保存下來。此外，戲曲節還會舉辦三十多項延伸活動，包括講座、戲曲電影欣賞、藝人談和專題展覽等，更誠邀多位著名學者和崑曲名家參與崑曲論壇和清唱會，讓觀眾從不同角度對素有「百戲之母」美譽的崑曲加深認識。

我衷心感謝來自內地及本港的藝術精英對「中國戲曲節」的鼎力支持，為我們帶來不可多得的戲曲藝術體驗。期望戲曲節繼續上演連場好戲，向觀眾展現中國戲曲的動人魅力。

祝願中國戲曲節圓滿成功！

馮程淑儀

康樂及文化事務署署長馮程淑儀

2014年6月

Message

Chinese opera is a precious cultural gem with a long history. To promote this traditional form of art, the Leisure and Cultural Services Department has been organising the Chinese Opera Festival since 2010.

This year's Festival presents ten programmes of eight operatic genres, ranging from the highly popular Peking Opera, Kunqu Opera, Cantonese Opera and Yue Opera to the exotic regional genres of Liyuan Opera of Fujian, Baizi Opera of Guangdong Haifeng, Yu Opera of Henan, as well as Dian Opera of Yunnan which is making its debut in Hong Kong. Top-notch artists from different parts of China will perform a wide repertoire of all-time favourites, demonstrating their superb skills and the uniqueness of these genres.

Honoured as a national treasure of China, celebrated actress Pei Yanling will be joined by the Peking Opera Research Centre of Hebei in the opening performance, capturing the essence and origin of traditional Chinese opera with their breathtaking virtuosity. For Yue Opera, the star-studded programme features representative works of the four xiaosheng schools (young male roles). The new Cantonese Opera production entitled *Investigation to Redress a Wrong* consists of different segments and is a revival of the genre of Paichang plays (formulaic plays). The "Eight Classic Pieces" re-arranged by Cantonese virtuoso Leung So-kam based on the recordings of Mr Leung Yee-chung, the late master of Cantonese song art, has helped preserve these invaluable musical pieces from falling into oblivion. Apart from stage performances, some 30 extension activities including talks, film shows, meet-the-artist sessions and thematic exhibitions will be organised. Renowned academics and Kunqu Opera masters will take part in a *Kunqu* forum and vocal concerts to give the audience a better understanding of Kunqu Opera - "the mother of all Chinese theatrical genres" from different perspectives.

I would like to express my heartfelt gratitude to all the Mainland and local participating maestros and virtuosi for their enormous support for the Chinese Opera Festival, which serves as a platform for showcasing the exquisite charm of the Chinese operatic art and brings to our audience a most enjoyable experience in the operatic world.

May I wish the Festival a huge success!



Mrs Betty Fung
Director of Leisure and Cultural Services
June 2014

浙江永嘉崑劇團

Zhejiang Yongjia Kunqu Opera Troupe

成立於一九五四年，原稱溫州巨輪崑劇團，一九五七年更名為浙江永嘉崑劇團（永崑），為全國唯一繼承古老永嘉崑曲藝術的演出團體。長期扎根民間的永崑具平民氣質，表演風格莊諧並存，粗放與婉約兼顧，部份演出劇碼更是全國獨一無二。劇團曾一度被撤銷解體，至一九九九年，在老藝人努力下，集研究與演出於一體的永嘉崑曲傳習所才得以重新成立。二〇〇一年崑曲被聯合國科教文組織列入首批人類口頭非物質遺產代表作名錄，二〇〇五年永嘉崑曲被列入首批國家級非物質文化遺產名錄。同年，劇團恢復並擴大了編制，先後兩次公開招生，為演員陣容注入新血。劇團重組至今，已編排傳統大戲十一本，折子戲三十多齣，代表劇碼有《張協狀元》、《琵琶記》、《荊釵記》、《折桂記》、《金印記》等，多齣經典折子戲被拍成錄像由中國崑曲博物館收藏，並相繼出版了《永嘉崑劇》、《〈張協狀元〉評論集》、《浙江省非物質文化遺產叢書·永嘉崑劇卷》、《永嘉崑曲十年》等著作。劇團連續五屆參加中國崑劇藝術節匯演，屢獲獎項。

Originally founded in 1954 under the name of Wenzhou Julun Kunqu Theatre, Zhejiang Yongjia Kunqu Opera Troupe ('Yongkun') adopted its present name in 1957. The troupe was established to preserve and carry forward the age-old art of Yongjia *Kunqu*. It is a theatre group that takes root among the people. As a theatre of the common people, its repertoires include both solemn and humorous pieces, some of which are unique in the country. Its style is straight forward and uninhibited as well as graceful and restrained. The troupe was once dissolved, but under the effort of a group of senior artists, it was revived in 1999, and has since become an institute that focuses on both research and performance of the art. In 2001, *Kunqu* was proclaimed as one of the first batch of masterpieces of Oral and Intangible Heritage of Humanity by the UNESCO. In 2005, Yongjia *Kunqu* was designated as one of the first batch of National Intangible Cultural Heritage of China. In the same year, the troupe expanded itself by openly recruiting new artists twice. Since its re-establishment, the troupe has compiled 11 full-length operas and more than 30 excerpts. Its signature works include *The Number One Scholar Zhang Xie*, *The Story of the Lute*, *The Story of the Wooden Hairpin*, *Plucking the Laurel* and *The Story of the Golden Seal*. A large number of its classic excerpts have been made into videos which are now kept in the Kunqu Opera Museum. The troupe has also published books related to *Kunqu*, such as *Yongjia Kunqu Opera*, *Reviews of The Number One Scholar Zhang Xie*, *Zhejiang Intangible Heritage Series – Yongjia Kunqu Opera* and *Ten Years of Yongjia Kunqu Opera*. The troupe has performed in the China Kunqu Opera Festival for five years. Its performances have won numerous prizes and popular acclaim.

永嘉崑劇

The Naturalistic Charm of Yongjia Kunqu

崑曲發源於元朝末年的崑山地區，原稱崑山腔，明中葉經魏良輔革新後，才被稱為「崑曲」，在全國各地迅速流傳。崑曲用崑山、蘇州一帶的吳語及中州音演唱，流傳到南北各地後，出現與各地方言和民間曲調相結合的情況，藝術風格上演變出多種不同的崑腔流脈，形成了龐大的崑曲腔系。浙江是崑曲興起後最先廣為傳播的地區之一，清代乾、嘉以後，寧波、金華和溫州出現了由土生土長演員組成的崑班，其中溫州的崑班被稱為「永崑」。永崑植根民間，具有通俗化的地方文化特色，崑劇表演藝術大師俞振飛更曾稱許「南崑北崑，不如永崑」。

Originated from the Kunshan area of Suzhou towards the end of Yuan Dynasty (hence first known as *Kunshan qiang*), *Kunqu* gains its current appellation after having gone through reformation by the literati of Ming Dynasty led by Wei Liangfu and quickly gains its popularity nationwide. *Kunqu* is performed in the Wu accent used around the Kunshan and Suzhou areas as well as the Central dialect. After it has been brought to different parts of the country, it absorbs local dialects and folk ditties merging them together to evolve into different artistic vocal styles thereby forming a vast system of *Kunqu* vocalization.

Zhejiang is one of the first regions where *Kunqu* gains popularity after its emergence. After the Qianlong and Jiaying eras in Qing Dynasty, troupes with locally raised performers began to emerge in Ningbo, Jinhua and Wenzhou, among them the Wenzhou *Kunqu* troupe is known as *Yongjia Kunqu*. *Yongjia Kunqu* takes root among the people and has the characteristics of popular local culture. *Kunqu* maestro Yu Zhenfei has once remarked, "Neither *Nankun* (southern *Kunqu*) nor *Beikun* (northern *Kunqu*) can be compared to *Yongjia Kunqu*".



永崑表演藝術家林媚媚(右)於浙江永嘉崑曲傳習所向學生示範

Demonstration by veteran artist Lin Meimei (right) at the Institute of Kunqu Research and Learning in Yongjia, Zhejiang



永崑表演藝術家呂德明(左)於浙江永嘉崑曲傳習所傳授永崑表演藝術

Veteran artist Lu Deming (left) teaching at the Institute of Kunqu Research and Learning in Yongjia, Zhejiang

永崑作為崑曲的一個分支，由於地域語音不同，加上觀眾對象有別，聲腔音樂方面與作「水磨」的「正崑」頗有差異。由於永崑大多在鄉村廟台演出，嘈雜紛亂的演出環境促使演員演唱節奏明快高亢，因此與「啟口輕圓，收音純細」的水磨腔風格完全不同。崑曲屬曲牌體結構，具備嚴密的宮調與聯套體系。相對於正崑，永崑在曲牌運用上比較自由，只求宮調相合，南北合套和犯調使用上靈活多變，甚至可超越原有曲牌腔格。部分選曲更有來自村坊小曲和里巷歌謠，民間色彩濃厚。

如大部分戲曲劇種一樣，永崑表演裡的生、旦說韻白，丑角、彩旦說方言，但永崑的韻白既非崑山正宗「蘇工」，也不是嘉興一帶的「興工」，更非北崑和京劇的中州韻，而是獨有的「溫州韻」，在咬字發音方面依照中州韻，但語音的四聲清濁上帶有溫州方言的聲調，風格獨特。

永崑主要伴奏樂器為曲笛，其打擊樂器則保持了古樸的民間鑼鼓特色。如在《玉簪記·秋江》中，小船載著陳妙常追趕潘必正的段落就融入了「集錦頭通」民間鑼鼓，以打擊樂的輕重疾徐模仿水面行舟的風聲水聲。

As a branch of *Kunqu*, the vocal style and music of *Yongjia Kunqu* are quite different from the *Shuimo qiang* (water milling vocal style) of the proper *Kunqu* due to the difference in dialect and target audience. Since *Yongjia Kunqu* is mostly performed in village temples against a rowdy background, the performers have to adopt a more sonorous and fast-paced style which is entirely different from the graceful and mellow *Shuimo qiang* with soft round enunciation and pure refined tone. While the music of *Kunqu* belongs to a mixed system of tonal patterns with stringent rules in keys and set tunes, the music of *Yongjia Kunqu* is more flexible with varied use of mixed northern and southern tunes and tunes of different keys as long as the keys are compatible. At times it can even go beyond the original set tune. Some tunes are taken from folk ditties and ballads which are rich in local flavor.

As for the speech part, *Yongjia Kunqu* follows the practice in most operatic genres where the *sheng* (male) and *dan* (female) roles use proper language while the *chou* (comic male) and *caidan* (comic female) roles use local dialect. However, the proper language used in *Yongjia Kunqu* is neither the proper Kunshan dialect of *Sugong* nor the Jiaxing dialect of *Xinggong* and it is not the Central dialect in *Beikun* and Peking Opera either. It is a unique Wenzhou accented dialect where the enunciation follows the Central dialect but the clarity of the four tones bears a touch of the Wenzhou accent.

Major musical instrument used in *Yongjia Kunqu* is Chinese bamboo flute (*dizi*) and for percussion, drums and gongs are used to maintain the rustic characteristics. For example in *Autumn River* from *The Story of the Jade Hairpin*, the part where Chen Miaochang chases after Pan Bizheng in a small boat is accompanied by drums and gongs of the folk tune *Jijintoutong*, using the volume and beat of percussion to simulate the sound of wind and water in the river.

永嘉崑劇打擊樂器 Percussion instruments used in *Yongjia Kunqu*



月鑼
Small Pitched Gong



板
Wooden Clapper



小堂鼓
Small Barrel Drum



磬
Cup-Shaped Bell



埙
Ocarina



開道鑼
Bass Gong



單皮鼓
Small Drum

永崑素以演出傳統元明傳奇劇目著稱，與南戲有著密切關係，而永嘉亦是南戲的發源地。南戲於兩宋時期產生以後，很快傳播至浙江、蘇南及閩南地區，出現了多個聲腔，其中最早興起的是海鹽腔，故此溫州南戲自明中葉已用海鹽腔演唱。明末清初，崑山腔傳入溫州，與溫州南戲所唱的海鹽腔自然融合。原來唱海鹽的戲班一方面保留明萬曆以後溫州地區文人作品，如《荊釵記》、《琵琶記》、《白兔記》、《殺狗記》，一方面吸收崑山腔，如《玉簪記》、《長生殿》等，溫州崑班由此發展起來，其演出的南戲，腔調也可能帶有海鹽腔的遺響。

永崑傳統上較多搬演熱鬧的武戲，也會上演傳統劇目如《玉簪記》、《琵琶記》、《折桂記》、《荊釵記》、《單刀赴會》等。考慮民眾非熟透劇本，傳統劇目又多有宏篇巨著、曲文典雅深奧的情況，藝人在鄉村戲台會以刪繁就簡、化雅為俗的方式演出，永崑表演故此十分貼近生活邏輯。如《琵琶記·吃糠》中，趙五娘躲在廚下吃糠，吃到第三口，突然喉間被糠咽住，急切難下，便把碗放在頭頂，用筷子在碗中連連下頓，樂隊則襯以聲聲淒惻的冷鑼。細緻入微的生活化演繹，淳樸真摯，平民百姓自能心神領會。

Yongjia Kunqu is famous for its performance of traditional Yuan and Ming *chuanqi* (romance play) repertoires and closely related to *nanxi* (southern plays) with Yongjia being the place of its origin. *Nanxi* came into being during the Song Dynasty and was soon spread to the regions of Zhejiang, Southern Suzhou and Southern Fujian. Different vocal styles began to emerge, among which *Haiyan qiang* was the most influential. When *Kunshan qiang* was brought into Wenzhou towards the end of Ming and beginning of Qing Dynasty, it merged with *Haiyan qiang* naturally. Troupes originally singing *Haiyan qiang* kept the works of the Wenzhou literati since the Ming Wanli era such as *The Story of the Wooden Hairpin*, *The Story of the Lute*, *The Tale of White Rabbit* and *Killing a Dog to Admonish Her Husband*, they also took in *Kunshan qiang* repertoires such as *The Story of the Jade Hairpin* and *The Palace of Eternal Life*. Henceforth Yongjia Kunqu came into being. As such, the *nanxi* performed by Yongjia Kunqu might still carry a remnant flavour of *Haiyan qiang*.

Yongjia Kunqu usually puts up more lively military plays but sometimes it will also stage traditional repertoires like *The Story of the Jade Hairpin*, *The Story of the Lute*, *Plucking the Laurel*, *The Story of the Wooden Hairpin* and *To the Banquet Armed*. As traditional repertoires are usually overly long with refined and difficult libretto which the common folk might not be familiar with or understand, the artists will shorten and simplify these repertoires to suit the popular taste and make it closer to daily life routines while performing in villages. For instance in *Eating Chaff* from *The Story of the Lute*, Zhao Wuniang hid in the kitchen to eat chaff and was choked on the third mouthful. To ease herself, she put the bowl on top of her head and banged the centre of the bowl with a pair of chopsticks while the gong accompanies her gestures in a cold and sorrowful tune. The nuanced interpretation is realistic and sincere which can be easily appreciated by the common folk.



大鑼
Large Flat Gong



小鑼
Small Flat Gong



鈸
Cymbal



木魚
Fish-shaped Woodblock

照片及部分資料由浙江永嘉崑劇團提供
Photos and parts of the information provided by Zhejiang Yongjia Kunqu Opera Troupe

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17.7.2014 (星期四 Thu)

《張協狀元》

《永樂大典》中有記載的最早南戲劇本，永崑改編的版本以人作道具、在台上換衣服等古老南戲的表演元素，並保留了一人分演多角的格局，判官和小鬼既是旁觀者又是評論者，更是張協內心鬥爭的外化象徵，團圓喜劇同時揭露古代女性意志與命運相背的悲劇意味。

第一場

四川書生張協赴京趕考，路遇土匪搶劫，落魄逃至山中古廟容身，偶遇貧女，廟中判官與小鬼做媒，使兩人結為落難夫妻。

第二場

赫王欲為女兒勝花招婿，聽堂後官四川舉子張協中了狀元，欲以絲鞭招其為婿。

第三場

張協中了狀元後，在京城跨馬遊街，赫王以絲鞭招其為婿，張協欲接絲鞭，又怕與貧女婚事敗露，影響前程。最後不接絲鞭，與赫王結下怨恨。

- 中場休息 15 分鐘 -

第四場

赫王之女勝花被張協當街拒婚後，鬱鬱而終。貧女得知張協中了狀元後，來京尋夫，不想張協負心將其拒之門外，貧女只好一路唱諸宮調，乞討回鄉。

第五場

張協被外放梓州，因怨恨貧女壞他名聲前途，上任途中去古廟刺殺貧女，被廟中鬼神所阻。貧女怨恨難忍，哭打廟中鬼神，控訴神明昏饋無眼。赫王上任途中遇受傷貧女，將其收為義女。

第六場

赫王為出張協當街拒婚之氣，特赴梓州，專管張協。張協上門拜見，驚見貧女，痛悔負心，貧女終不忍殺張協。赫王做主，使兩人重結夫妻，破鏡重圓。

主演

張協：林媚媚
貧女、勝花：由騰騰
赫王、小二、太監、強盜甲：王成虎
廟判：劉漢光
廟鬼：張勝建
大公、堂後官、強盜乙：呂德明

編劇：張烈
藝術指導：林媚媚、呂德明、張玲弟

司鼓：鄭益雲
司笛：黃光利

The Number One Scholar Zhang Xie

This is the oldest play of Southern Chinese theatre recorded in the *Yongle Encyclopedia*. The version adapted by Yongjia Kunqu presents a number of southern theatre elements, such as using actors as props, changing costumes on stage and one actor playing several roles. So, in the story, the Netherworld Judge and the Temple Ghost are at the same time a demon of much lesser status, a bystander and a commentator, sometimes even a prop such as a door or a chair, and at other times a spirit who 'sucks up' the altar offerings. Most important of all, there is the symbolic representation of the dilemma in Zhang the protagonist's heart. The so-called 'happy ending' is a parody of the actual tragedy of women of ancient times, when their wills and wishes are often at odds with their fate.

Scene One

Sichuan scholar Zhang Xie went to the capital for the imperial examination. On his way he was robbed, and he escaped to an old temple in the mountain for shelter. There he met a poor young woman. The Netherworld Judge and the little ghost of the temple acted as their match-maker and the two became husband and wife in poverty.

Scene Two

Wang Deyong wanted to find a husband for his daughter Shenghua. Hearing that Zhang Xie has become the number one scholar of the year, he wanted to offer him the silk rope as a token for the marriage proposal.

Scene Three

After becoming the number one scholar, Zhang Xie paraded the streets of the capital on horseback. Wang Deyong offered him the silk rope and he wanted to accept it, but feared that his marriage with the poor girl if exposed would affect his future. So reluctantly, Zhang Xie refused Wang's silk rope which bred enmity between them.

- Intermission of 15 minutes -

Scene Four

After being publicly rejected by Zhang Xie, Wang's daughter Shenghua died in grief. Hearing that her husband had become the number one scholar, the poor girl went to the capital to look for him. But the unfaithful Zhang Xie refused to see her. The poor girl had to sing and beg all the way back to her home.

Scene Five

Zhang Xie was sent to Zizhou to serve as a local official. He blamed the poor girl for ruining his name and career, so on his way to his new office, he went to the old temple to kill her, but was stopped by the Netherworld Judge and the Temple Ghost. Full of grudge and sorrow, the poor girl beat the Netherworld Judge and the Temple Ghost while in tears, accusing them for being blind and incapable. When Wang passed by the old temple on his way to his new posting, he found the wounded poor girl and adopted her as his daughter.

Scene Six

To revenge the insult of his daughter being publicly rejected by Zhang Xie, Wang went to Zizhou to be Zhang's supervising official so that he could give him a hard time. When Zhang Xie went to see Wang, he was startled to find the poor girl there. Filled with regret, Zhang Xie asked for forgiveness, and the poor girl was touched and could not bring herself to kill him. With Wang's blessing, Zhang Xie and the poor girl married once more.

Cast

Zhang Xie :	Lin Meimei	Playwright :	Zhang Lie
Poor girl, Shenghua :	You Tengteng	Artistic Director :	Lin Meimei, Lu Deming, Zhang Lindi
Wang Deyong, Xiaoe, Eunuch, Robber A :	Wang Chenghu		
Netherworld Judge :	Liu Hanguang	Drum :	Zheng Yiyuan
Temple Ghost :	Zhang Shengjian	<i>Dizi</i> :	Huang Guangli
Elderly Li, Secretariat Clerk, Robber B :	Lu Deming		

18.7.2014 (星期五 Fri) 折子戲 Excerpts

《琵琶記·吃飯、吃糠》 *Eating Rice and Eating Chaff from The Story of the Lute*

自清代以來一直盛演不衰。趙五娘把僅有的兩碗淡飯孝敬公婆，自己則躲到廚下吃糠，突然喉間哽住，她把碗放到頭頂，用筷子在碗中連連下頓，襯以聲聲淒惻的冷鑼，趙五娘伸長脖子不住吞咽，淚珠漣漣，率真的演繹，令人心酸。

蔡伯喈上京趕考音訊杳無，陳留郡連年災荒，趙五娘將服飾典賣，換米孝敬公婆，自食糟糠。婆婆卻疑她背地裡吃好東西，後發現媳婦吃的是糠，悔恨不已。

Performances of this play has not ceased since the Qing Dynasty. After having given the only remaining two bowls of rice to her in-laws, Zhao Wuniang ate chaff in the kitchen. Suddenly, she felt a lump in her throat and choked. To ease herself, she put the bowl on top of her head and banged the centre of the bowl with a pair of chopsticks while the gong accompanies her gestures in a cold and sorrowful tune. With tears running down from her eyes, Zhao Wuniang stretched out her neck and kept swallowing. The actress's vivid portrayal touches the hearts of the audience deeply.

Cai Bojie left home to attend the imperial examination in the capital city. After he left, his family heard no more from him. Famine broke out in Cai's hometown and lasted for years. In order to buy rice for Cai's parents, his wife Zhao Wuniang sold all her belongings. She gave all the rice to her in-laws and ate chaff herself. But her mother-in-law suspected that Zhao kept all the good food to herself. When the mother-in-law found out the truth, she was full of regret.

主演	Cast
趙五娘：劉文華	Zhao Wuniang: Liu Wenhua
蔡母：張勝建	Old Madam Cai: Zhang Shengjian
蔡公：馮誠彥	Old Master Cai: Feng Chengyan
張大公：張玲弟	Elderly Zhang: Zhang Lingdi
司鼓：鄭益雲	Drum: Zheng Yiyun
司笛：黃光利	Dizi: Huang Guangli

《西廂記·佳期》 *The Day of the Wedding from The Story of the West Chamber*

此折充份表現崑劇載歌載舞的特色。紅娘絞系狀的切步和擺腰動作，既有嗔怒，又顯柔美；唱【十二紅】身段舞蹈變化多姿。

書生張珙自見崔鶯鶯之後，朝夕思念。崔之丫鬟紅娘知情後，多次為雙方撮合，使張珙和崔鶯鶯得遂心願。

This play fully displays the characteristic features of *Kunqu* singing and dancing. Hongniang sways her waist and walks in twisted steps to display her playful and lovely character even when she is upset. When she sings the set tune of *Shi Er Hong*, her postures and dance movements are stylish and varied.

Young scholar Zhang Gong became lovesick after seeing the beautiful Cui Yingying. Cui's maid, Hongniang acted as their go-between to help them realize their wishes.

主演	Cast
紅娘：由騰騰	Hongniang: You Tengteng
崔鶯鶯：南顯娟	Cui Yingying: Nan Xianjuan
張珙：杜曉偉	Zhang Gong: Du Xiaowei
司鼓：鄭益雲	Drum: Zheng Yiyun
司笛：黃光利	Dizi: Huang Guangli

《琵琶記·描容別墳》 *Painting the Portrait and Taking Leave at Her In-laws' Grave from The Story of the Lute*

趙五娘為正旦代表角色之一，演出具激越悽愴的蒼涼之美，其唱腔表演皆具獨特之處。在描容、哭畫、拜別、囑託等情節中，盡見趙五娘與張大公的悲傷之情。

自蔡公、蔡婆吃糠噎死後，趙五娘決心赴京尋夫，臨行前用筆墨畫下二老淒苦遺容，張大公得知後以錢物資助，並於兩老墳前為其送行。

Zhao Wuniang is a typical *zhengdan* (leading female) role. The actress who plays this role must convey the intense sadness and desolation of the character. She must also possess unique singing and acting style. *Painting the Portrait, Lamenting over the Portrait, Taking Leave at Her In-laws' Grave and Entrusting the Grave to Elderly Zhang* fully express the sorrow of Zhao Wuniang and Elderly Zhang.

After the death of her in-laws, Zhao Wuniang went to find her husband in the capital city. Before she left, she painted a sad portrait of her deceased in-laws. When Elderly Zhang heard that Zhao was leaving, he gave her food and money and saw her off at her in-laws' grave.

主演	Cast
趙五娘：劉文華	Zhao Wuniang: Liu Wenhua
張大公：張玲弟	Elderly Zhang: Zhang Lingdi

司 鼓：鄭益雲	Drum: Zheng Yiyun
司 笛：黃光利	<i>Dizi</i> : Huang Guangli

- 中場休息 15 分鐘 Intermission of 15 minutes -

《孽海記·思凡》 *Yearning for the Secular World from A Sea of Sins*

此折由一人擔演，旋律優美流暢，身段繁重，姿態多變，為崑劇舞台常演戲碼。

少女趙氏，幼入仙桃庵為尼，法名色空，不甘空門寂苦，追求凡俗生活，逃下山去。

Melodic and smooth flowing, this solo performance by a *dan* is highly demanding on the aesthetic appeal, posture complexity and movement variation of its performer. A popular *Kunqu* work, this excerpt is frequently performed on stage.

A young woman surnamed Zhao joined the Xiantao Nunnery as a nun since she was a child. Her Buddhist name was Sekong. She found the solitude and loneliness of being a nun unbearable. Determined to seek happiness in the secular world, she ran away from the nunnery in the mountains to find a new life.

主演	Cast
色 空：由騰騰	Sekong: You Tengteng

司 鼓：鄭益雲	Drum: Zheng Yiyun
司 笛：黃光利	<i>Dizi</i> : Huang Guangli

《玉簪記·秋江》 *Autumn River from The Story of the Jade Hairpin*

與其他劇種不同，永崑演〈秋江〉的主角並非潘必正和陳妙常，而是老船公和小船公。此劇將永嘉當地真實船工划船動作運用到舞台上，在農村演出中廣受歡迎，成為永崑常演劇目之一。

戰亂之際，陳妙常落入女貞觀為道士。書生潘必正因科考不第，無顏回家，投奔其身為女貞觀住持的姑母。潘陳二人一見鍾情，互通情愫，姑母發覺後，潘必正被逼再赴科考。陳妙常得知，僱舟追趕潘生，向他表白自己矢志不渝的愛情。

In other genres of Chinese opera, this excerpt features Pan Bizheng and Chen Miaochang as the leading characters. But this one performed by Yongkun is different: the old and young boatmen take centre stage instead. Another breakthrough is that it brings to the stage the rolling movements employed by Yongjia's local boatmen. This excerpt is particularly popular among village audience and is one of the classic repertoires of Yongkun.

During a war, Chen Miaochang sought refuge in the Nuzhen nunnery and became a nun. Scholar Pan Bizheng failed his imperial examination and was too ashamed to return home. He went to stay with his aunt who happened to be the nun in charge of the Nuzhen nunnery. Pan and Chen fell in love with each other when they met. This was found out by Pan's aunt who then forced Pan to attend the imperial examination again. When Chen heard of Pan's departure, she hired a boat to chase him. When they met, Chen reassured Pan of her unflinching love for him.

主演

陳妙常：黃苗苗
老船公：呂德明
潘必正：杜曉偉
小船公：劉漢光
書僮：李文義

Cast

Chen Miaochang: **Huang Miaomiao**
Old Boatman: **Lu Deming**
Pan Bizheng: **Du Xiaowei**
Young Boatman: **Liu Hanguang**
Servant Boy: **Li Wenyi**

司鼓：鄭益雲
司笛：黃光利

Drum: **Zheng Yiyun**
Dizi: **Huang Guangli**

19.7.2014 (星期六 Sat) 折子戲 Excerpts

《荊釵記·拷婢》 *Interrogating the Maid* from *The Story of the Wooden Hairpin*

元代柯丹丘《荊釵記》裡的一折，坊間鮮有演出，永崑卻堅持保留存演。此折情節簡單但包含著一個通俗易懂的典故：「打丫鬟、映小姐」，於民間廣為流傳。

貢元錢流行見王十朋聰明好學，便將自己女兒玉蓮許配給他。王十朋家道貧寒，其母以荊釵為聘。十朋得中狀元，丞相欲招贅為婿，十朋不從，卻被篡改家書，害玉蓮投江，被錢載和救起。〈拷婢〉一折述玉蓮的義父錢載和因懷疑玉蓮與梅香有事相瞞，拷問丫鬟梅香。

This is an excerpt from *The Story of the Wooden Hairpin* written by Ke Danqiu in the Yuan Dynasty. Although other theatre troupes seldom perform this piece, Yongkun insists on preserving it and staging it from time to time. Its storyline is simple but it conveys clearly the meaning of a common and easy to understand literary quotation: 'Beating the maid, reflecting on her mistress'.

Impressed by Wang Shipeng's cleverness and eagerness to learn, tribute scholar Qian Liuxing betrothed his daughter Yulian to Wang. Wang and his mother lived in poverty, so she could only give Qian a wooden hairpin as the wedding gift. Later, Wang became the number one scholar in the imperial examination. The prime minister wanted to marry his daughter to him, but Wang refused. Wang wrote a letter to Yulian, but he did not know that the letter had been maliciously changed. After reading the fake letter, Yulian was heartbroken and jumped herself into a river. She was rescued by Qian Zaihe who adopted her as his daughter. In *Interrogating the Maid*, Qian Zaihe suspected Yulian and her maid Meixiang were hiding something important from him, so he interrogated Meixiang to find out the truth.

主演	Cast
梅香：由騰騰	Meixiang: You Tengteng
錢載和：馮誠彥	Qian Zaihe: Feng Chengyan
錢玉蓮：南顯娟	Qian Yulian: Nan Xianjuan
司鼓：鄭益雲	Drum: Zheng Yiyun
司笛：黃光利	Dizi: Huang Guangli

《荊釵記·見娘》 *On Seeing His Mother But Without His Wife* from *The Story of the Wooden Hairpin*

永崑最具代表性的折子戲之一，永崑小生運用其特有「麻雀步」及帽翅抖動等動作，營造心潮如湧、跌宕起伏的氣氛。三位永崑老藝術家恢復合演此一名折，自是難得。

王十朋家書被改，姚氏誤認他招贅丞相府，投江自盡。王母堅信兒孝義，上京尋兒。十朋見娘到京，驚喜之餘不見妻子到來，探問之間，母言語支吾，心中更加疑惑。最終從母袖子裡掉下孝頭繩，方知妻投江原故，悲痛欲絕。

This is one of the signature works of Yongjia Kunqu. The actor who plays the *xiaosheng* (young male) role in this excerpt walks in 'sparrow steps' and shakes the wing-like attachments to his hat to show his bold and unrestrained character and his up-surgng emotion. This performance is special for bringing three senior artists of Yongkun back on the stage together.

Wang Shipeng's letter to his family was changed. After reading the letter, his wife thought that Wang had married the prime minister's daughter, so she jumped into the river to kill herself. Wang's mother went to the capital city to find him. Wang was overjoyed to see his mother but was surprised that his wife was not with her. When his mother answered his questions evasively, Wang became suspicious. In the end, a piece of mourning string fell down from his mother's sleeve. Wang then found out about his wife's death, and was heartbroken.

主演	Cast
王十朋：林媚媚	Wang Shipeng: Lin Meimei
王母：黃宗生	Wang's mother: Huang Zongsheng
李成：呂德明	Li Cheng: Lu Deming
司鼓：鄭益雲	Drum: Zheng Yiyun
司笛：黃光利	Dizi: Huang Guangli

- 中場休息 15 分鐘 Intermission of 15 minutes -

《折桂記·牲祭》 *The Animal Sacrifice from Plucking the Laurel*

永崑特有劇碼，表演風格粗獷質樸，與傳統崑曲大相徑庭。此折內容和演繹都很有「地氣」，草根味濃郁，平易近人的演出在農村格外受歡迎。

十八年前，丫鬟佩芝受員外污辱，產下一子，夫人認為己出，將佩芝打入灶房。十八年後，其子中狀元榮歸省親，佩芝喜不自勝，以為子不嫌母賤，親生子必定來認娘，不料等待她的卻是更大的不幸和辛酸。

This is a special repertoire of Yongjia *Kunqu*. Completely different from the style of traditional *Kunqu*, this piece is straight forward and uninhibited, simple and unadorned, and plain and unassuming. Its grass-root character earns it great popularity among the village audience.

Eighteen years ago, after being raped by her master, young maid Peizhi gave birth to a son. Her hard-hearted mistress took away her son and made her work in the kitchen. Eighteen years later, Peizhi's son became the number one scholar in the imperial examination. Overjoyed, Peizhi thought that her son would not look down on her and would reunite with her. Unfortunately, even greater misfortune and misery awaited her.

主演

佩 芝：劉文華

佩 玉：黃苗苗

佩 蘭：由騰騰

家 院：張勝建、李文義

Cast

Peizhi: **Liu Wenhua**

Peiyu: **Huang Miaomiao**

Peilan: **You Tengteng**

Guards: **Zhang Shengjian, Li Wenyi**

司 鼓：鄭益雲

司 笛：黃光利

Drum: **Zheng Yiyun**

Dizi: **Huang Guangli**

《單刀赴會》 *To the Banquet Armed*

《三國演義》中的一折，鮮明刻劃了關羽有勇有謀、敢作敢為的形象。永崑以其獨特的唱腔形式，配以北派武功演出，使關羽的英雄形象更為突出及完整。

劉備向孫權借駐荊州，歷久未還。魯肅設宴邀請守將關羽。關羽僅帶周倉一人，單刀赴會。魯肅在宴前索取荊州。關羽斥責魯肅不應埋設伏兵，反將魯肅捉住，魯肅只得作罷，關羽遂鼓帆而去。

This excerpt from *Romance of the Three Kingdoms* depicts vividly the brave, resourceful and daring character of Guan Yu. Through its unique style of singing and the stunning northern school martial arts, this performance by Yongkun projects the heroic image of Guan Yu to its fullest extent.

Having borrowed Jingzhou from Sun Quan to station his troops, Liu Bei failed to return it. Sun's chief military strategist Lu Su invited Liu Bei's general and sworn brother Guan Yu to a feast. Armed with only one knife, Guan Yu went with his attendant Zhou Cang. Before the feast began, Lu Su demanded the return of Jingzhou. Guan Yu seized Lu Su and rebuked Lu for laying an ambush against him. Seeing that he is in Guan Yu's hands, Lu Su was forced to give up. Guan Yu then set sail and returned to his camp.

主演

關 羽：張玲弟

魯 肅：馮誠彥

周 倉：劉漢光

Cast

Guan Yu: **Zhang Lingdi**

Lu Su: **Feng Chengyan**

Zhou Cang: **Liu Hanguang**

司 鼓：鄭益雲

司 笛：黃光利

Drum: **Zheng Yiyun**

Dizi: **Huang Guangli**

主要演員 Performers



劉文華 Liu Wenhua

永嘉崑劇骨幹演員，工旦。曾得永嘉老藝人周雲娟、陳方魁、張仁傑及李冰悉心傳授，繼承了永嘉獨特的表演特色。後曾隨著著名崑劇表演藝術家華文漪、周志剛學習。多次在全國、省、市戲劇會演中獲得一等獎、優秀表演獎，曾獲浙江省第十屆戲劇節優秀表演獎、第四屆中國崑劇藝術節優秀表演獎等。

Specializing in *dan* roles, Liu had received tutelage from senior Yongjia *Kunqu* artists Zhou Yunjuan, Chen Fangkui, Zhang Renjie and Li Bing, inheriting from them the unique artistic techniques and styles of Yongjia *Kunqu*. She also received further training from renowned *Kunqu* artists Hua Wenyi and Zhou Zhigang. Liu has won many class one and outstanding performance awards in national, provincial and city-wide *Kunqu* festivals and contests. These include an Outstanding Performance Award at the 10th Zhejiang Theatrical Festival and an Outstanding Performance Award at the 4th China *Kunqu* Opera Festival.



張玲弟 Zhang Lingdi

工武生，基本功扎實，台風嚴謹，於《單刀赴會》、《琵琶記》等劇碼中擔任主演，並執行導演《十五貫》、《白蛇傳》、《小商河》、《百花公主》及《竇娥冤》等作品。二〇〇九年獲浙江省崑曲中青年演員大賽金獎。

Specializing in *wusheng* (military male) roles. Equipped with strong foundation techniques and a rigorous attitude towards his performance, Zhang has played leading or key roles in *To the Banquet Armed* and *The Story of the Lute*. He has also directed performances of *Fifteen Strings of Copper Coins*, *The Legend of the White Snake*, *The Battle at the Little Shang River*, *Princess Baihua*, and *The Injustice to Dou E*. In 2009, Zhang won the Gold Award at the Zhejiang *Kunqu* Middle-aged and Young Artists Contest.



林媚媚 Lin Meimei

著名永嘉崑劇表演藝術家，國家級非物質文化傳承人，工小生。畢業於溫州專區首屆戲劇訓練班，師承楊永棠、楊銀友。曾獲溫州市第七屆藝術節表演一等獎、首屆崑劇藝術節匯演優秀表演獎。

A renowned Yongjia *Kunqu* artist and a propagator of the National Intangible Cultural Heritage, Lin specializes in *xiaosheng* (young male) roles. She was in the first batch of graduates from Wenzhou Prefecture Theatrical Training Class and had studied under Yang Yongtang and Yang Yinyou. She received a Class One Performance Award at the 7th Wenzhou Arts Festival and an Outstanding Award at the 1st *Kunqu* Opera Festival.



王成虎 Wang Chenghu

國家二級演員，曾獲溫州市戲劇匯演表演一等獎、溫州市戲劇節表演一等獎、浙江省戲劇節表演二等獎及首屆中國崑劇藝術節優秀表演獎。

National Class Two Performer. He has received a Class One Performance Award at the Wenzhou Theatrical Joint Performance and the Wenzhou Theatrical Festival, a Class Two Award at the Zhejiang Theatrical Festival and an Outstanding Award at the 1st China *Kunqu* Opera Festival.



黃宗生 Huang Zongsheng

生於梨園世家，工小花臉，師承朱寶貴、王傳淞。代表劇碼有《酒樓殺場》、《殺狗記》、《蝴蝶夢》、《張協狀元》等，先後獲得文華獎及省、市戲劇節表演獎。

Born into a family of theatrical artists, Huang specializes in *xiaohualian* (comic male) roles. He was a student of Zhu Baogui and Wang Chuansong. His representative works include *Killing at the Restaurant*, *Killing the Dog to Admonish Her Husband*, *The Butterfly Dream* and *The Number One Scholar Zhang Xie*. Huang has received the Wenhua Award for Performance and other performance awards at provincial and city theatrical festivals



呂德明 Lu Deming

工老生，省級非遺專案代表性傳承人。師從老藝人張金富、楊永棠，演出傳統本戲有《荊釵記》、《琵琶記》、《繡襦記》等。多年來悉心培養學生，傳授永崑表演藝術，積極參與演出。

Specializing in *laosheng* (elderly male) roles, Lu Deming is a propagator of Provincial Intangible Cultural Heritage. He was a student of senior artists Zhang Jinfu and Yang Yongtang. His works include *The Story of the Wooden Hairpin*, *The Story of the Lute* and *Embroidering the Coat*. Apart from performing, Lu also teaches students the art of Yongjia Kunqu.



由騰騰 You Tengting

畢業於山東省藝術學院，工花旦、閨門旦。師承胡錦芳、劉文華、張玲弟等。曾獲全國崑曲優秀青年演員展演十佳新秀、溫州市第十一屆戲劇節表演一等獎、溫州市青年演員大賽金獎、浙江省第十一及十二屆戲劇節優秀表演獎、浙江省新松計劃青年戲曲演員大賽二等獎、第五屆中國崑劇藝術節優秀表演獎等。

A graduate of Shandong Arts School, specializing in *huadan* (young female) and *guimendan* (unmarried female) roles. She received training from Hu Jinfang, Liu Wenhua and Zhang Lingdi. She was named as one of the Ten Best New Artists at the National Kunqu Outstanding Young Performers Showcase, and won a Class One Performance Award at the 11th Wenzhou Theatrical Festival, the Gold Award at the Wenzhou Young Performers Contest, an Outstanding Performance Award at the 11th and 12th Zhejiang Theatrical Festival, a Class Two Award at the Zhejiang Xinsong Project Young Theatrical Performers Contest and an Outstanding Performance Award at the 5th China Kunqu Opera Festival.



杜曉偉 Du Xiaowei

畢業於浙江藝術職業學院，工小生，師承林媚媚。曾參加全國崑曲小生研修班，於《白蛇傳》、《十五貫》、《金印記》等劇扮演主要角色。曾獲溫州市演員大賽新人獎。

Graduated from Zhejiang Arts Vocational School and specializing in *xiaosheng* roles. She was a student of Lin Meimei, and received further training at the National Kunqu Xiaosheng Graduate Class. Du has played key roles in *The Legend of the White Snake*, *Fifteen Strings of Copper Coins* and *The Story of the Golden Seal*. She has won a New Performers Award at the Wenzhou Performers Contest.

浙江永嘉崑劇團赴港演出人員

Zhejiang Yongjia Kunqu Opera Troupe – Production Team

總監製：何小玲

總策劃：戴華章

策劃：劉文華、黃光利、徐顯眺

藝術總監：張玲弟

舞台總監：何海霞

宣傳：徐顯眺、周星耀

出品人：張勝建

演員：

劉文華、張玲弟、林媚媚、王成虎、
黃宗生、呂德明、由騰騰、杜曉偉、
張勝建、馮誠彥、劉漢光、黃苗苗、
南顯娟、李文義、何海霞、肖獻志、
王耀祖

樂隊：

黃光利、鄭益雲、徐律、徐顯眺、
吳敏、陳西印、朱直迎、夏煒焱、
林兵、黃瑜、呂佩佩、吳子礎、
曹也、夏慧康

舞台隊：

周星耀、吳大明、孫孟佑、盛昊、
李小瓊、張彩英、許柯英、吳勝龍、
吳加勤、胡玲群、林忠、張力

統籌：明輝文娛有限公司

Chief Executive Director : He Xiaoling

Chief Producer : Dai Huazhang

Co-ordinator : Liu Wenhua, Huang Guangli, Xu Xiantiao

Artistic Director : Zhang Lingdi

Stage Director : He Haixia

Publicity : Xu Xiantiao, Zhou Xinyao

Producer : Zhang Shengjian

Performers :

Liu Wenhua, Zhang Lingdi, Lin Meimei, Wang Chenghu,
Huang Zongsheng, Lu Deming, You Tengteng, Du Xiaowei,
Zhang Shengjian, Feng Chengyan, Liu Hanguang, Huang Miaomiao,
Nan Xianjuan, Li Wenyi, He Haixia, Xiao Xianzhi,
Wang Yaozu

Musicians :

Huang Guangli, Zheng Yiyun, Xu Lu, Xu Xiantiao,
Wu Min, Chen Xiyin, Zhu Zhiyin, Xia Weiyang,
Lin Bing, Huang Yu, Lu Peipei, Wu Zichu,
Cao Ya, Xia Huikang

Stage Team :

Zhou Xinyao, Wu Daming, Sun Mengyou, Sheng Hao,
Li Xiaoqiong, Zhang Caiying, Xu Keying, Wu Shenglong,
Wu Jiaqin, Hu Lingqun, Lin Zhong, Zhang Li

Co-ordinator : Manfull Cultural & Entertainment Limited

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
河北省京劇藝術研究院 Peking Opera Research Centre of Hebei	20-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
越劇四大小生流派匯演 Four Stylistic Schools of Xiaosheng Roles in Yue Opera	25-28/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
	29/6	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
新編粵劇《搜證雪冤》 A New Cantonese Opera <i>Investigation to Redress a Wrong</i>	4-6/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
「嶺南餘韻」八大曲選段 <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces	8-9/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
浙江永嘉崑劇團 Zhejiang Yongjia Kunqu Opera Troupe	17-19/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
雲南省滇劇院 Yunnan Dian Opera Theatre	22-23/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
福建省梨園戲實驗劇團 Experimental Theatre of Liyuan Opera of Fujian	25-27/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	26-27/7	2:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
廣東海豐縣白字戲劇團 Haifeng Baizi Opera Troupe of Guangdong	2-3/8	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
河南豫劇院二團 No.2 Troupe of Yu Opera Theatre of Henan	12-13/8	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	29-30/8	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall

查詢 Enquiries

節目 Programme : 2268 7325 票務 Ticketing : 3761 6661

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