



CHINESE OPERA FESTIVAL
19.6-2.8

江蘇省蘇州崑劇院

及蘇劇團

SUZHOU KUNQU OPERA THEATRE
OF JIANGSU AND SU OPERA TROUPE

1-2.8.2015

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre



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



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江蘇省蘇州崑劇院及蘇劇團

Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe

1.8.2015 (星期六 Sat) 7:30pm

崑劇《滿床笏》

Kunqu Opera *Scepters Piling on the Couch*

2.8.2015 (星期日 Sun) 2:30pm 折子戲 Excerpts

蘇劇《精忠記·岳雷招親》、《玉蜻蜓·庵堂認母》、 崑劇《水滸記·借茶》、《繡襦記·打子》

Su Opera *Yue Lei Looking for a Wife* from *The Story of Yue Fei*, *Reunion with the Mother* from *Jade Dragonfly*,
Kunqu Opera *Requesting Tea* from *The Water Margin*, *Beating the Son* from *The Story of Li Wa*

2.8.2015 (星期日 Sun) 7:30pm

蘇劇《花魁記》

Su Opera *The Story of the Most Famous Beauty*

演出長約 2 小時 15 分鐘 (包括中場休息 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：談崑劇、蘇劇的表演與承傳

Artists on Their Art: On Kunqu Opera and Su Opera –
Staging, Performance and Their Legacy

31.7.2015 (星期五 Fri) 7:30pm

香港文化中心行政大樓 4 樓 1 號會議室

AC1, 4/F, Administration Building,

Hong Kong Cultural Centre

講者：王芳、趙文林、范繼信

Speakers: Wang Fang, Zhao Wenlin, Fan Jixin

主持：陳春苗

Moderator: Chan Chun-miu

展覽：崑劇與蘇劇藝術淵源

Exhibition: Artistic Origin of Kunqu Opera
and Su Opera

29.6-3.7.2015

香港文化中心展覽場地

Foyer Exhibition Area, Hong Kong Cultural Centre

30.6-23.7.2015

葵青劇院大堂

Foyer, Kwai Tsing Theatre

14-26.7.2015

元朗劇院大堂展覽場地

Exhibition Corner, Yuen Long Theatre

場刊回收 Recycling of House Programme

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The content of this programme does not represent the views of the Leisure and Cultural Services Department

獻辭



康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，轉瞬已踏入第六屆。今屆戲曲節帶領觀眾跨越地域、穿梭時空，欣賞優秀傳統與非凡創意，細味各地戲曲不同的魅力。

上海京劇院由尚長榮、陳少雲、史依弘領軍，以鼎盛陣容為戲曲節揭開序幕。粵曲名家梁素琴整理嶺南八大曲之一的《辨才釋妖》，由羅家英、吳仟峰等名伶主演，讓這種幾近失傳的古腔藝術再放異彩。粵劇紅伶尹飛燕演而優則導，聯同阮兆輝、鄧美玲等多位老倌傾力演出新劇《武皇陛下》。北京京劇院根據清宮秘本重新整理宮廷大戲《昭代簫韶》，從舞台配置到表演形式皆追本溯源。

香港京崑劇場與山東省京劇院合演名劇《狀元媒》及京崑折子戲，江蘇省蘇州崑劇院及蘇劇團首次在港同台演出崑蘇兩個劇種。

今屆戲曲節有廣為觀眾熟悉的京劇、粵劇、崑劇，更安排福建、湖南、安徽三地的團隊演出一系列極具特色的地方目連戲。此外，戲曲節還舉辦四十多項延伸活動，包括配合目連戲系列的「戲曲與祭祀」論壇，邀請各地學者專家參與，探討戲曲藝術的淵源。

「中國戲曲節」薈萃內地及本港戲曲界的精英，為戲迷帶來連場好戲。期望戲曲節繼續獲各方鼎力支持，讓燦爛的中華文化得以薪火相傳。

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長

李美嫦

Message

First launched in 2010 and now entering its sixth edition, the Chinese Opera Festival is an intriguing juxtaposition of tradition and innovation and leads the audience to explore the beauty of regional operas through a series of enchanting performances.

This year's Festival opens with a richly diverse programme by the star-studded cast of the Shanghai Peking Opera Troupe including Shang Changrong, Chen Shaoyun and Shi Yihong. Re-arranged by veteran singer Leung So-kam and performed by Cantonese Opera virtuosi Law Kar-ying, Ng Chin-fung and others, *Monk Biancai Releases the Demon* from The Eight Classic Pieces of South China revives the charm of the archaic singing style. Renowned artist Wan Fai-yin will take the title role with Cantonese Opera stars Yuen Siu-fai, Tang Mi-ling and others and make her debut as a director in the new Cantonese Opera, *Her Majesty Wu Zetian*. Based on the imperial copy of *Elegant Sounds of Good Times*, the Peking Opera Theatre of Beijing restores Peking Opera in its pristine form and attends to every detail ranging from stage setting to performing style. The Jingkun Theatre from Hong Kong will join the Shandong Peking Opera Theatre to present *The Number One Scholar as the Matchmaker* and excerpts from Peking Opera and Kunqu Opera while Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage Su Opera for the first time in Hong Kong in conjunction with Kunqu Opera.

Apart from the more popular genres like Peking Opera, Cantonese Opera and Kunqu Opera, the audience will have the opportunity to watch the Mulian Opera Series by three distinctly different troupes from Fujian, Hunan and Anhui regions showcasing their unique artistry. In addition to stage performances, the Festival will be launching over 40 extension activities this year. To complement the Mulian Opera Series, a forum on Chinese Opera and Sacrificial Offering will be held among scholars and experts to examine the origin of Chinese opera.

The strong line-up of the Chinese Opera Festival promises an array of captivating performances. I look forward to your warm support to sustain our efforts in passing on Chinese culture.

My best wishes for a successful festival!

Ms Michelle LI
Director of Leisure and Cultural Services

江蘇省蘇州崑劇院及蘇劇團

Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe

前身為成立於1951年的上海民鋒蘇劇團，兩年後落戶蘇州，56年更名為江蘇省蘇崑劇團，2001年改團建院，定名為江蘇省蘇州崑劇院。歷經數十年傳承實踐，劇團逐漸完善其風格和特色，堅持傳統表演模式及保留崑劇原貌。先後演出了崑劇《白兔記》、《釵釧記》、《荊釵記》和蘇劇《花魁記》、《五姑娘》等多台大戲，並繼承演出了二百餘折崑劇及蘇劇折子戲。近十年來製作排演的青春版《牡丹亭》、《長生殿》、中日版《牡丹亭》、《西施》、《玉簪記》、《西廂記》、《滿床笏》等更是產生了重大的影響，成為崑劇界乃至文化界的一件盛事。曾於04年與著名作家白先勇等合作打造崑劇青春版《牡丹亭》，掀起一遍崑劇熱潮，入選2010-11年度國家舞台藝術精品工程重點資助劇目。

劇團以「出人出戲」為藝術工作目標，繼傳字輩之後，相繼培養了「繼」、「承」、「弘」、「揚」及「振」五代蘇州崑劇藝人，如今第六代崑曲演員正在茁壯成長。崑劇演員屢獲殊榮，當中王芳摘取中國戲劇梅花獎「二度梅」殊榮，沈豐英、俞玖林雙雙榮獲梅花獎。劇院先後參加了歷屆崑劇匯演及第二屆、第六屆中國藝術節，在全國崑劇青年演員交流演出、全國崑劇新劇目展演、首屆和第二屆中國崑劇藝術節及全國崑劇優秀青年評比演出中，共獲得二十多項獎項。劇院先後出訪歐美及亞洲多個國家和地區，演出廣獲好評。

Formerly known as Shanghai Minfeng Su Opera Troupe founded in 1951, it was relocated to Suzhou in 1956 and renamed as Su and Kunqu Opera Troupe of Jiangsu and further renamed as Suzhou Kunqu Opera Theatre of Jiangsu in 2001. After decades of perpetuation and realization, the style and characteristics of the theatre has been established and perfected in the persistence along the ancient traditional Kunqu Opera style. The troupe has presented over a hundred performances of full-length repertoires including Kunqu Operas *Tale of Liu Zhiyuan*, *The Story of Hairpin and Bracelet*, *The Story of the Wooden Hairpin* and Su Operas *The Story of the Most Famous Beauty* and *The Five Girls* plus over two hundred excerpts. Repertoires presented in the past ten years like the youth version of *Peony Pavilion*, *The Palace of Eternal Life*, the Sino-Japanese version of *Peony Pavilion*, *The Great Beauty Xi Shi*, *Tale of the Jade Hairpin*, *The Story of the West Chamber* and *Sceptres Piling on the Couch* have all cast a great impact or even become an important event in the Kunqu Opera circle. In 2004, the troupe joined hands with famous novelist Pai Hsien-yung in presenting a youth version of *Peony Pavilion* which set off an upsurge for Kunqu Opera. It has been selected as a major subsidized project in the 2010-2011 National Theatre Art Elite Scheme. With the artistic objective to nurture talents and repertoires, and perpetuate the contemporary Kunqu Opera, it has nurtured a total of five generations of Suzhou Kunqu artistes; namely the Ji, Cheng, Hong, Yang and Zhen schools. Currently the sixth generation is growing robustly. Wang Fang, Shen Fengying and Yu Jiulin are all recipients of the Plum Blossom Award, among whom Wang has won the award twice. The troupe has participated in many Kunqu Opera festivals as well as the 2nd and 6th China Arts Festival. It has also garnered over twenty awards in various festivals and contests including National Kunqu Young Actors Exchange, National Kunqu New Repertoire Spectacular, 1st and 2nd China Kunqu Festival and National Kunqu Outstanding Young Performer Contest. The troupe has toured many countries and regions in Europe, America and Asia performing to wide acclaim.

崑劇

崑劇又稱崑曲。早在元末明初，在江蘇崑山一帶已有一種稱為「崑山腔」的南方聲腔流行；明嘉靖年間(1522至67年)，有太倉魏良輔等人，以原崑山腔為基礎，吸收海鹽、弋陽、餘姚等南曲聲腔的長處，並吸收北曲曲牌，豐富唱腔及旋律，製成一種新聲腔，是為崑曲，當時也稱之為「水磨腔」。

崑曲原以清唱為主，後來，梁伯龍(辰魚)選用新聲腔編寫《浣紗記》等劇於舞台演出，崑曲便迅速風行於全國。明末清初為崑曲全盛時期，曾獨佔我國戲曲鰲頭近二百年之久。清中葉後，花部(清人李斗《揚州畫舫錄》將崑曲稱為雅部，而將京腔、秦腔、梆子腔、二簧調等稱為花部，以示崑曲之優雅)興起，徽班晉京，形成通俗而多姿的京劇，漸漸取代崑劇成為全國最流行的劇種，崑曲走向式微。上世紀二十年代初，因熱心曲家如穆藕初、徐凌雲等出資，俞粟廬等策劃，以清末碩果僅存的全福班崑劇老藝人沈月泉、沈斌泉、陸壽卿、尤彩雲等為教師，在蘇州開辦崑劇傳習所，培養傳字輩一代崑劇藝人，後參與舞台演出者有四十人，各有所成，使崑曲命脈得以延續。抗日戰爭爆發，崑曲再遭式微之運。傳字輩藝人，或改行或以教唱為活，只有少數人如周傳瑛、王傳淞等堅持舞台演出。五十年代之後周、王二人以改編演出《十五貫》一劇，轟動全國，有「一齣戲救活了一個劇種」的美譽，使崑劇復甦。2001年，聯合國教育科學及文化組織第一次把名為「口述非實體人文遺產傑作」的榮銜頒發給世界不同國家十九項非實體文化遺產，中國崑曲以最高票數通過獲得此項殊榮。

蘇劇

蘇劇由花鼓灘簧與南詞、崑曲合流而成，其前身蘇灘原名對白南詞，顧名思義，是以南詞曲調演唱，有了角色對話後，加上對白二字，寓有代言體的意思。演出時五、七人圍坐一桌，擔演不同的角色，素衣清唱。清光緒初年，杭嘉湖三角地帶及蘇南各地已有職業的南詞班子，逢喜慶堂會時表演，亦見於城鎮的書場，盛極一時。1912年對白南詞有了簡單化裝表演形式，上世紀初至三十年代末，化裝表演與坐唱並存。1941年朱國樑將國風社和正風社合併，成立「國風蘇劇團」，正式以「蘇劇」為名。

蘇劇的曲調豐富，除了太平調、弦索調、迷魂調、銀絞絲及柴調等傳統曲調，也有民間流行的說唱樂曲，亦有引用蘇州一帶的民歌小調等為插曲。眾多曲調中最常用的是太平調，此曲調容量大、音域寬、節奏穩，並按角色再有細分不同曲調和板式。蘇灘伴奏樂器包括胡琴、二胡、弦子、琵琶、鼓板，以前二者為主，戲中常夾用幾下小鑼，甚少出現大鑼大鼓。蘇劇的角色分行大致與崑劇相同，但沒有崑劇分工嚴謹，時有演員兼演幾種行當，丑角乃第一主角，旦角為第二主角。

蘇劇前灘劇目主要改編崑劇而來。根據1916年出版的《灘簧考》，前灘劇目有《西廂記》、《白兔記》、《花魁記》、《義妖記》、《孽海記》、《琵琶記》、《長生殿》、《十五貫》等近四十部。對比清代乾隆年間編選的《綴白裘》所載的崑劇折子戲，約百分之九十是相同的。而《綴白裘》所選的折子戲皆是當時舞台經常演出、深受觀眾歡迎的腳本。蘇劇劇本保留崑劇的結構大綱，唯辭句變得通俗淺白，部分唱詞由崑劇的長短句改為七字句。對白方面，前灘往往將說白改為唱段，對話也較豐富，富有生活氣息。

崑劇與蘇劇

崑劇曾遭式微困境，需倚靠蘇劇而生存。上世紀四十年代初，崑劇戲班「仙霓班」散班，藝人紛紛另謀出路，四十四位傳字輩演員當中，有十位加入了蘇劇的班社：周傳瑛、王傳淞、劉傳蘅、沈傳錕、周傳錚、包傳鐸加入了朱國樑創立的蘇灘劇團「國風社」，而王傳蕓、方傳芸、沈傳芹及周傳滄則成為施湘芸所領導的「蘇灘班」成員，踏上蘇劇的舞台。

崑劇細緻雅逸，深得文人追捧，然而曲高和寡。比之崑劇，蘇劇通俗淺白，受蘇州人歡迎，成為廣大民眾的日常娛樂。戲班演出時，往往先演改編自崑劇劇目的灘簧戲，稱之為「前灘」；後演出傳統灘簧戲，稱之為「後灘」。前灘用灘簧演唱崑劇劇目，

為配合曲樂的編排及蘇州民眾的欣賞趣味，演出內容風格上主要有三方面的調整：其一是獨白及對白增添詼諧幽默的色彩，以投觀眾所好；其二是曲調根據灘簧音樂的要求重新編排；其三是加入灘簧說唱的賦子，套用詩詞曲賦增加文學色彩，乃民間說唱與小戲常見的編排。蘇劇得到能歌善演的崑劇藝人參與效力，演出水平顯著提高，音樂唱詞及表演方式等漸趨雅化。例如著名崑劇藝人周傳瑛除了演戲之外，也著手將崑劇劇本改編為通俗易懂的蘇、崑夾唱腳本，或編寫出新戲大綱，並訓練演員排練。上世紀五十年代中，崑劇復現生機，所演的折子戲不出前灘的劇目範圍。浙江蘇崑劇團排演崑劇《十五貫》，便有根據前灘本子改回崑劇，而因此「一齣戲救活了一個劇種」。

參考資料：
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Kunqu Opera

Kunqu Opera is also known as *Kunqu*. In as early as late Yuan and early Ming Dynasty, a southern vocal style known as *kunshanqiang* has already gained popularity in the Kunshan area of the Jiangsu province. During the Jiajing era in Ming (1522-67), literati Wei Liangfu and others improved and refined the original *kunshanqiang* by assimilating the advantages of other southern vocal styles like *haiyan*, *yiyang* and *yuyao* as well as taking in the rich set tunes, vocal style and melody of northern songs to form a new vocal style called *Kunqu*, also known as *shuimoqiang* (water milling vocal style) at the time.

In the beginning *Kunqu* was mostly pure singing without acting but after Liang Bolung (Chenyu) applied the new vocal style to write plays like *The Beauty Washing Silk by the River* for stage performance, *Kunqu* soon gained wide popularity across China. Late Ming and early Qing saw its heyday and it remained the top Chinese opera for almost two hundred years. However with the emergence of *Huabu* (Qing playwright Li Dou in his work *Historical Notes on Yangzhou* called *Kunqu "Yabu"* and other vocal styles like *jingqiang*, *qingqiang*, *bangziqiang* and *erhuangdao "Huabu"* to show the elegance of *Kunqu*) after mid-Qing period and the arrival of troupes from Anhui, a more accessible and colorful genre Peking Opera gradually emerged to replace *Kunqu* as the popular theatre across the nation. As such, *Kunqu* gradually went into decline. In early 1920s, with the financial backup from enthusiastic composers Mu Ouchu and Xu Lingyun, as well as coordination by Yu Sulu and others, a Kunqu Opera school was established in Suzhou. The last batch of veteran *Kunqu* artistes from late Qing such as Shen Yuequan, Shen Binqian, Lu Shouqing and You Caiyun was invited as teachers to nurture a new generation of *Kunqu* artistes of the Chuan School. Their forty disciples later took part in stage performances and attained great achievements on their own, thus preventing the art from falling into oblivion. When war against the Japanese broke out, *Kunqu* again went into decline where most Chuan School artistes either switched to teaching or took up other jobs. Only a few such as Zhou Chuanying and Wang Chuansong persisted in stage performances. Their adaptation and staging of the repertoire *Fifteen Strings of Cash* in the 1950s was an immense success and earned the fame of "salvaging the genre with one play". *Kunqu* is henceforth revived. In 2001, UNESCO proclaimed for the first time 19 items from different countries in the world as Masterpiece of Oral and Intangible Heritage of Humanity. Kunqu Opera from China won this honour with the highest votes.

Su Opera

Evolved from *sutan*, Su Opera is originally an art of pure singing combining *huagu tanhuang*, *nanci* and *kunqu*. It originates from the *nanci* speech singing in late Ming and early Qing dynasty. As the name implied, it included *nanci* singing as well as speech and dialogues of the characters. During the performance, five to seven performers sat around a table playing different characters, performing their own music and singing along without costumes. During early Guangxu years in Qing, professional *nanci* troupes have already come into being around Hangzhou and Suzhou areas. Performance took place whenever there were celebrative events or literary gatherings in towns. It became very popular at the time. In 1912, *nanci* speech singing started to be presented with putting on costumes

and simple make-up. From early 20th century to 1930's, both singing with make-up performance style and pure singing without costumes are co-existed. In 1941, Zhu Guoliang merged Guofeng Society with Zhengfeng Society, formed Guofeng Su Opera Troupe, thereby making the official birth of Su Opera.

Tunes used in Su Opera are rich. Apart from traditional tunes like *taipingdiao*, *xiansuodiao*, *mihundiao*, *yinjiaosi* and *chaidiao*, most of them are popular folk narrative music. Folk ditties in Suzhou areas will also be used as interludes. Among all these tunes, *taipingdiao* is most commonly used as it embraces great capacity, wide range and steady beats. It is further categorized according to role types and different tempo. Music instruments used include *huqin*, *erhu*, *xianzi*, *pipa*, *bangu* with the first two as the major instruments. There is occasionally the use of little gong but seldom are gongs and drums heavily used. Role types in Su Opera are more or less the same as Kunqu Opera but the classification is not as strict. Performers are sometimes required to take up a few role types at the same time. *Chou* is the leading while *dan* is the supporting role.

The repertoires in *qiantan* are mainly adapted from Kunqu Opera. According to *Study of tanhuang* published in 1916, there are around forty *qiantan* repertoires including *Story of the West Chamber*, *The Rabbit Tale*, *The Story of the Most Famous Beauty*, *Legend of the White Snake*, *The Story of the Lute*, *The Palace of Eternal Life* and *Fifteen Strings of Copper Coins*. Compared with the Kunqu Opera excerpts listed in *Zhui Bai Qui* (Selected Opera Screenplays) published during Qianlong era in Qing, almost 90% are the same. The excerpts listed were the ones frequently staged and well-received by the audience at the time. The original structure in the *Kunqu* screenplay was maintained except the lyrics which were revised to become plainer and more accessible. Part of the lyrics was changed from the original long and short sentences into uniform lines of seven words. Some dialogues were changed into singing in *qiantan* while the speech was made more lively and colourful as well.

Kunqu Opera and Su Opera

Kunqu Opera was once in crisis and relied on Su Opera troupes for performances. By early 1940s, the only independent Kunqu Opera troupe in the country, *Xianni* was dissolved. The artists in the troupe were forced to seek other ways. Among the forty-four performers of the Chuan batch, ten joined Su Opera troupes, namely Zhou Chuanying, Wang Chuansong, Liu Chuanheng, Shen Chuankun, Zhou Chuanzheng and Bao Chuanduo who joined the *sutan* troupe, Guofeng Society founded by Zhu Guoliang while Wang Chuanqu, Fang Chuanyun, Shen Chuanqin and Zhou Chuancang joining the *sutan* troupe led by Shi Xiangyun to set foot on the Su Opera stage.

Kunqu Opera is refined and well-loved by the literati. However its highbrow taste is difficult to be widely accepted by the masses. On the contrary, the simple and plain Su Opera was getting more popular, watching the opera has become the daily entertainment of common folk. The *Kunqu* repertoires provide valuable reference for Su Opera. There was even performance of *Kunqu* repertory in *tanhuang* style which was called "*qiantan*" whereas performance of traditional *tanhuang* that followed was called "*houtan*". To match the music arrangement and suit the taste of Suzhou audience, the performance of *Kunqu* repertory in *tanhuang* style has made adjustments in three aspects. Firstly, the monologues and dialogues have been tuned to become more humorous to make the play funnier to please the audience. Secondly, the music was rearranged according to the *tanhuang* music requirements and thirdly, the prose and poems used in *tanhuang* storytelling were added to enrich the literary flavour. This was a common practice in folk storytelling and playlets. With the participation of *Kunqu* artists who excelled in both singing and acting, the performance quality of the Su Opera troupes was significantly improved. Both the music and presentation style were getting more refined. For example, the famous *Kunqu* artist Zhou Chuanying, apart from performing, also took up the adaptation of *Kunqu* repertoires into more accessible Su and Kunqu Opera plays. New scripts were also written while training of new actors was arranged to further the merging of Su Opera and Kunqu Opera.

When Kunqu Opera began to revive in the 1950s, the excerpts they performed were among the ones previously selected and rearranged by *sutan* troupes where they changed them back into Kunqu Opera. The Su and Kunqu Opera Theatre of Zhejiang staged the Kunqu Opera *Fifteen Strings of Copper Coins* to immense success and earned the fame of "salvaging the genre with one play".

Photos and information provided by Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe
Translation by Jeanie Wong

1.8.2015 (星期六 Sat) 7:30pm

崑劇《滿床笏》

《滿床笏》又名《十醋記》，清初范希哲所作傳奇本，這次演出的版本復排自傳字輩老藝術家倪傳鉞親傳折子戲，由〈龔壽〉、〈納妾〉、〈跪門〉、〈求子〉、〈後納〉五折連成，演述保薦郭子儀為天下兵馬副元帥的朔方節度使龔敬的家事，是《滿床笏》全劇的起首部分。演出保存繼承蘇州崑曲的傳統表演樣式，雅致細膩。

第一場 龔壽

龔敬年過四十，膝下無子，壽誕之日萌發納妾之意，其妻師氏不予應允。師氏為一才華過人女子，龔敬事無內外，均問計於她，故對她十分敬畏。

第二場 納妾

龔敬雖有納妾之意，但對夫人有所畏懼，只得將中軍覓來的貧家女子蕭氏，藏於密室，不料被師氏發現。通過盤詢，師氏同情蕭氏際遇，乃贈她三百兩銀子，放她回家。

第三場 跪門

龔敬從校場回來，獲知夫人已放走蕭氏，又拒不開門讓其入室，情知理虧，只得跪門求饒，師氏遂開門讓其入內。

中場休息十五分鐘

第四場 求子

師氏感到要龔敬不納妾，只有自己有嗣；每日焚香求子，數年而未得。某日求神之際，遭龔敬奚落，深知納妻之事，勢在必行。

第五場 後納

性格剛強，智慧、果斷的師氏經過深思熟慮，主動搶先將蕭氏找回來，親自為丈夫主持納妾。師氏把丈夫送入洞房之後，心情雖甚矛盾，卻以正室之位可保而自安。

Kunqu Opera *Scepters Piling on the Couch*

Scepters Piling on the Couch is also known as *Tale of the Jealous Wife*, which is a *chuanqi* written by Fan Xizhe in early Qing Dynasty. This performance is a reproduction of the version personally passed down by veteran maestro Ni Chuanyue, joining together the five excerpts: *Birthday banquet*, *Taking a concubine*, *Kneeling at the door*, *Begging for a son* and *Return of the concubine*. The story tells of the domestic affair of the military governor of Shuo Fang Province, Gong Jing in Tang Dynasty. Gong Jing is the man who recommends Guo Ziyi to be the Deputy Commander-in-chief of the national army. The performance preserves the elegant and refined traditional style of Suzhou Kunqu.

Scene One *Gong's Birthday banquet*

At forty, Gong Jing is still short of an heir. On his birthday, he nurtures the idea of taking a concubine. His wife, Madam Shi, is a lady of exceptional learning and intelligence. Not only is she competent homemaker, she is also knowledgeable in state affairs and resourceful in strategies. Gong views her with awe and respect.

Scene Two *Taking a concubine*

Although Gong wants to take a concubine, he holds his wife in too much awe and respect to let her know. His lieutenant military secretary finds him a poor girl surnamed Xiao, whom he hides in a secret chamber. However, Shi discovers Xiao eventually. After some interrogation, Shi soon finds out the truth. She gives Xiao three hundred tales of silver and lets her return home.

Scene Three *Kneeling at the door*

Gong returns from the imperial Military School and learns that his secret is out. Xiao is being set free by his wife. But Shi refuses to let him into her chamber. Knowing that he is in the wrong, he kneels before the door and asks for forgiveness. Shi is brought round and lets him in.

Intermission of 15 minutes

Scene Four *Begging for a son*

Shi feels that if she does not want Gong to take a concubine, the only way is to have a son herself. So she prays every day for gods' blessings to give her one. A few years pass, but her wish is not granted. One day, when she is saying her prayers again, she meets a rebuff from Gong, and realizes that she is left with no choice but to allow Gong to have his way.

Scene Five *Return of the concubine*

After careful consideration, the strong-willed, wise and decisive Madam Shi recalls Xiao and makes arrangements to formally accept his concubine into her household. After sending her husband into the nuptial chamber, Shi is at odds with life and herself. One fact remains, though she would retain her status, as the lawful wife enjoying full stature and respect, and that, is her consolation.

主演

師氏： 王芳
龔敬： 趙文林
蕭氏： 沈國芳
蒼頭： 湯暹蓀
梅香： 楊美
中軍： 唐榮

司笛： 鄒建梁
司鼓： 辛仕林

原導演： 顧篤璜
復排導演： 張善鴻
音樂設計及配器： 府劍萍
燈光設計： 黃祖延
舞美統籌及舞台監督： 李強
舞美設計： 丁羽
服裝設計： 柏玲芳
化妝造型設計： 傅小玲

Cast

Madam Shi: Wang Fang
Gong Jing: Zhao Wenlin
Madam Xiao: Shen Guofang
Butler: Tang Chisun
Meixiang: Yang Mei
Lieutenant: Tang Rong

Dizi: Zou Jianliang
Drum: Xin Shilin

Original Director: Gu Duhuang
Restage Director: Zhang Shanhong
Music Designer and
Orchestration: Fu Jianping
Lighting Designer: Wong Choo Yean
Stage Art Coordinator and
Stage Manager: Li Qiang
Stage Art Designer: Ding Yu
Costume Designer: Bo Lingfang
Make-up Stylist: Fu Xiaoling

2.8.2015 (星期日 Sun) 2:30pm 折子戲 Excerpts

蘇劇《精忠記 • 岳雷招親》

Su Opera *Yue Lei Looking for a Wife from The Story of Yue Fei*

姚茂良所作《精忠記》中一折，以唸白表現人物性格，喜劇效果鮮明。一代忠良岳飛之子岳雷受奸臣迫害追殺，慌亂之中逃入民間女子玉蓮家中。玉蓮急中生智將岳公子藏於衣櫃之中，躲過了一場劫難，也因此引起了母親和兄長的誤會，最後有情人終成了眷屬。

In this excerpt from *The Story of Yue Fei* by Yao Maoliang, speech is employed to show the characterization with a distinct comedic effect.

It tells of the story of Yue Fei's son Yue Lei. While fleeing from the treacherous officials' persecution and pursuit to kill, Yue Lei seeks refuge in the house of a civilian girl Yulian who in desperation, comes up with a brilliant idea and hides Yue Lei in the closet. She thus saves his life but at the same time arouses the misunderstanding of her mother and elder brother. After explaining the background to dissolve the misunderstanding, Yue Lei and Yulian finally get married.

主演

玉蓮： 周靜玥
岳雷： 劉益
趙氏： 陳豔漪
春兒： 趙曉惠

司鼓： 唐強
主胡： 何榮

Cast

Yulian: Zhou Jingyue
Yue Lei: Liu Yi
Zhao Shi: Chen Yanyi
Chuner: Zhao Xiaohui

Drum: Tang Qiang
Erhu: He Rong

蘇劇《玉蜻蜓 • 庵堂認母》

Su Opera *Reunion with the Mother from Jade Dragonfly*

〈庵堂認母〉是《玉蜻蜓》重要章節之一，唱腔峰迴路轉有層次，描繪了元宰母子當時的情感變化。

女尼志貞與秀才申貴生相愛，婚後貴生病亡，志貞生下一子，因庵中不能撫養，將其置棄道旁，被人所救，取名元宰。十六年後，元宰釋解血詩，知道生母名叫志貞，故前往庵堂認母，志貞為禮法清規所羈，不敢相認。但在元宰多番懇求下，終於認了元宰，母子團圓。

Reunion with Mother is one of the important excerpts from *Jade Dragonfly*. The intriguing and layered vocal style used in it reflects the emotional upheaval of the mother and son meticulously.

Nun Zhizhen and scholar Shen Guisheng fall in love and get married but Guisheng dies from illness leaving Zhizhen with a son. Finding it hard to raise a baby in the temple, Zhizhen abandons her son by the road. Someone saves the boy and names him Yuanzai. Sixteen years later, Yuanzai learns from a blood poem that his birth mother is a nun called Zhizhen and goes to the temple to find her. Confined by the temple rules, Zhizhen dares not reunite with him at first but after sincere pleading from Yuanzai, the mother and son finally reunite.

主演

徐元宰： 屠靜亞
王志貞： 徐嵐

司鼓： 唐強
主胡： 何榮

Cast

Xu Yuanzai: Tu Jianya
Wang Zhizhen: Xu Lan

Drum: Tang Qiang
Erhu: He Rong

中場休息十五分鐘 Intermission of 15 minutes

崑劇《水滸記 • 借茶》

Kunqu Opera *Requesting Tea from The Water Margin*

許自昌所作《水滸記》中一折，唸白及身段動作設計緊湊精妙。

宋公明同衙縣吏張文遠，一日公門無事，閑步街坊，路經閻婆惜住處，瞥見閻倚立門外，長得十分標緻動人，心神著迷，佯借茶解渴，勾搭閻氏。

An excerpt from *The Water Margin* written by Xu Zichang, the speech and body movement design are compact and exquisite.

Zhang Wenyuan works in the same magistracy as Song Kongming. Having nothing to do in the magistracy one day, Zhang takes a stroll in the street. When passing by Song Kongming's concubine Yan Poxi's house, he sees her leaning against the door. Charmed and mesmerized by Yan's beauty, Zhang tries to seduce her on the pretext of requesting tea to quench his thirst.

主演	Cast
閻婆惜： 呂佳	Yan Poxi: Lü Jia
張文遠： 柳春林	Zhang Wenyuan: Liu Chunlin
司笛： 施成吉	Dizi: Shi Chengji
司鼓： 蘇志源	Drum: Su Zhiyuan

崑劇《繡襦記 • 打子》

Kunqu Opera *Beating the Son from The Story of Li Wa*

明傳奇《繡襦記》中一折，對父子情的刻劃令人動容。鄭儂的複雜心理通過一系列身段、表情和聲音細緻表現。

鄭元和上京赴考，卻因迷戀妓女李亞仙，終至財盡淪落。其父鄭儂進京朝覲，老僕人宗祿訪得元和淪為歌郎，將其領回家中。鄭父氣憤兒子辱沒家門，痛加責打，後以為元被打致氣竭，命人將屍首拋棄荒郊，暗自傷心不已。

In this excerpt from *The Story of Li Wa* written in Ming Dynasty, there is an in-depth and touching portrayal of the father and son relationship. The complex psychology of the father Zheng Dan is presented through the actor's refined body movements, expression and voice.

Zheng Yuanhe goes to the capital to sit for the imperial examination but falls for the courtesan Li Yaxian instead and ends up penniless and miserable. His father Zheng Dan goes to the capital to attend court and learns from the old servant that Yuanhe has degraded to become a songster. Dan brings him home and out of fury and humiliation, beats him up heavily. Thinking Yuanhe has died from the beating, Dan asks the servant to dump his body in the deserted wild while feeling utterly devastated at heart.

主演	Cast
鄭儂： 屈斌斌	Zheng Dan: Qu Binbin
鄭元和： 周雪峰	Zheng Yuanhe: Zhou Xuefeng
宗祿： 張建偉	Servant Zonglu: Zhang Jianwei
賭徒： 柳春林	Gambler: Liu Chunlin
司笛： 施成吉	Dizi: Shi Chengji
司鼓： 蘇志源	Drum: Su Zhiyuan

2.8.2015 (星期日 Sun) 7:30pm

蘇劇《花魁記》

又名《賣油郎獨佔花魁女》，源於清初李玉所作《占花魁》傳奇，1954年有宋衡之整理本，56年蕭鐸渠據宋成本改編為蘇劇演出本。全劇由六折串疊而成，表演細膩、曲調清麗，尤為〈醉歸〉一折，經數代藝人加工磨煉，已成為蘇劇經典。

第一場 勸妝

紅顏薄命萬古同

北宋末年，兵荒馬亂之際，辛瑤琴與父母走散，被賣入靜香院。一心尋死的她在有朝一日「從良」的信念下，決定忍辱偷生。

第二場 遊湖

相遇願相依相守

同在亂世中落魄的秦鍾，西湖岸邊賣油度日，恰與悶悶遊湖的花魁娘子辛瑤琴相遇，心生愛慕，暗許夙願。

第三場 醉歸

相識癡心訴衷腸

秦鍾湊得紋銀十兩，只為一訴衷腸。適逢花魁酒醉歸來，秦鍾倉促間用衣袖兜受了花魁的嘔吐之物，為她一夜無眠清早離去。

中場休息十五分鐘

第四場 忤豪

芳心喜見清泉流

花魁一心等待將要來取衣的秦鍾，並感歎自己漂泊如浮萍的人生終於有了依託，不想卻被權貴萬侯公子的手下強行擄走。

第五場 雪塘

相知真情心相依

花魁誓死不從萬侯公子，萬侯便將其大雪天赤腳扔入雪塘。危難之際，幸被前來找尋的秦鍾救起。

第六場 焚契

相守與君偕伉儷

花魁終於實現當初「從良」的心願，以千兩紋銀交付王九媽，換得自由之身，與賣油郎相知相守，永偕伉儷。

Su Opera *The Story of the Most Famous Beauty*

Also known as *The Oil-seller Winning the Most Famous Beauty*, this story is adapted from the script *Winning the Most Famous Beauty* written by Li Yu in early Qing Dynasty. An arranged version by Song Hengzhi appeared in 1954 and in 1956, Xiao Duoqu adapted Song's version into a Su Opera version. The performance is refined and the tunes elegant, in particular the part *Return home drunk*. With the effort of several generations of artistes on polishing the work, it has become Su Opera's classic repertory.

Scene One *Decking up*

Tragic Fate of the Beauty

In late Song dynasty, the country is great turmoil. While fleeing from calamity, Xin Yaoqin is separated from her parents and is abducted and sold to become a courtesan, Hua Kui in the Jin Xiang House. She wants to seek death but the possibility of buying back her freedom in future makes her forsake the idea. She decides to live on despite the shame and humiliation.

Scene Two *Tour the lake*

Chance Encounter and Secret Wish

Equally ill-fated Qin Zhong is an oil-seller who conducts his business daily by the bank of West Lake. He meets the courtesan Hua Kui one day while she is touring the lake sadly and falls deeply in love with her. He secretly makes a wish to stay by her side forever.

Scene Three *Return home drunk*

Confession of Love

Qin Zhong saves up ten taels of silver and goes to the brothel house to meet Hua Kui to pour out his hearty feelings for her. The courtesan returns drunk and as she is about to vomit, Qin uses his sleeves to intercept the dirt. He further stays up the night to attend to her comfort and leaves in the early morning.

Intermission of 15 minutes

Scene Four *Disobedience*

Finding the Right Man

Hua Kui waits impatiently for Qin Zhong to return to pick up his washed coat. While lamenting on her duckweed-like drifting life, she is glad to come to the realization that finally she has met the right man to lean on. Unfortunately the rich and powerful tycoon Wansi Gongzi sends his men to capture and take her away.

Scene Five *Snowy pond*

Rescue by the Sincere Lover

Hua Kui refuses to succumb to Wansi's advance and is being dumped on the snowy ground by the lake. Barefoot and injured, she staggers along with great difficulty. Fortunately Qin Zhong comes along to look for her and saves her in the nick of time.

Scene Six *Burn the contract*

Happy Ending for the Lovers

Hua Kui finally realizes her dream of quitting to settle down. She pays the brothel house matron a thousand taels of silver to buy back her freedom to settle down with the oil-seller. The lovers stay together happily ever after.

主演

花魁 (辛瑤琴) : 王芳
秦鍾 : 俞玖林
王九媽 : 王如丹
平兒 : 沈國芳
萬俟公子 : 唐榮
祝二青 : 柳春林

主胡 : 府劍萍
司鼓 : 辛仕林、唐強

劇本整理及導演 : 范繼信
音樂設計及配器 : 周友良
燈光設計 : 黃祖延
舞美統籌及舞台監督 : 李強
舞美設計 : 曹志凌
服裝設計 : 柏玲芳
化妝造型設計 : 傅小玲

Cast

Hua Kui (Xin Yaoqin): Wang Fang
Qin Zhong: Yu Jiulin
Wang Jiuma: Wang Rudan
Pinger: Shen Guofang
Wansi Gongzi: Tang Rong
Zhu Erqing: Liu Chunlin

Erhu: Fu Jianping
Drum: Xin Shilin, Tang Qiang

Script Arrangement and Director: Fan Jixin
Music Designer and Zhou Youliang
Orchestration:
Lighting Designer: Wong Choo Yean
Stage Art Coordinator and Li Qiang
Stage Manager:
Stage Art Designer: Cao Zhiling
Costume Designer: Bo Lingfang
Make-up Stylist: Fu Xiaoling

主要演員 Performers



王芳 Wang Fang

弘字輩國家一級演員，工閩門旦、正旦、刀馬旦。師從沈傳芷、姚傳薌、倪傳鉞、張傳芳、張繼青、莊再春、蔣玉芳等名師。現任江蘇省蘇州崑劇院副院長、國家級非物質文化遺產項目（崑劇）代表性傳承人。曾獲第十二及二十二屆中國戲劇梅花獎；第十二屆文華表演獎、聯合國教科文組織頒發的促進崑曲藝術獎、全國天下第一

團優秀表演獎榜首、首屆全國崑劇青年演員交流演出蘭花最佳表演獎；首屆、第四及第五屆中國崑劇藝術節優秀表演獎、第六屆江蘇省戲劇節優秀表演獎、台灣金鐘獎、第五屆中國戲劇優秀表演獎。其主演崑劇電影《鳳冠情事》被選於第六十屆威尼斯國際電影節及第二十八屆香港國際電影節展映。

Wang Fang is a National Class One Performer specialised in the *guimendan* (highborn female), *zhengdan* (orthodox female) and *daomadan* (young female warriors) roles. Wang Fang is a disciple of masters Shen Chuanzhi, Yao Chuanxiang, Yi Chuanyue, Zhang Chuanfang, Zhang Jiqing, Zhuang Zaichun and Jiang Yufang. She is currently the Associate Director of Suzhou Kunqu Opera Theatre of Jiangsu and the representative exponent of the National Intangible Cultural Heritage Project (Kunqu Opera). She is a recipient of multiple provincial and national awards including the Plum Blossom Award for Chinese Theatre (12th and 22nd), the 12th Wenhua Performance Award, the UNESCO Promotion of *Kunqu* Art Award, National No.1 Troupe Excellence in Performance Top Prize, 1st National Kunqu Opera Young Actors Exchange Best Performance Award, Kunqu Opera Festival of China Excellence in Performance Award (1st, 4th and 5th), the 6th Jiangsu Theatre Festival Excellence in Performance Award, Taiwan's Golden Bell Award and the 5th China Theatre Festival Excellence in Performance Award. The Kunqu Opera film *Breaking the Willow* she starred in has been selected for screening in the 60th Venice Film Festival and the 28th Hong Kong International Film Festival.



趙文林 Zhao Wenlin

承字輩國家一級演員，工小生、大冠生。畢業於蘇州戲曲學校，師從沈傳芷、倪傳鉞、薛傳鋼、王傳藻、俞錫候、顧篤璜等名師。其嗓音寬亮醇厚，表演傳神，擅演《荊釵記》、《琵琶記》、《長生殿》等劇目，演出多次獲獎。其主演崑劇電影《鳳冠情事》被選於第六十屆威尼斯國際電影節及第二十八屆香港國際電影節展映。

Zhao Wenlin is a National Class One Performer specialised in the *xiaosheng* (civil male) and *guansheng* (government official) roles; Zhao Wenlin is a graduate of Suzhou Opera School under the tutelage of Shen Chuanzhi, Yi Chuanyue, Xue Chuangang, Wang Chuanqu, Yu Xihou and Gu Duhuang. With a clear profound voice and vivid performance, he is best at playing repertoires like *The Story of the Wooden Hairpin*, *The Story of the Lute* and *The Palace of Eternal Life*. He is a recipient of multiple awards. The film he starred in *Breaking the Willow* has been selected for screening in the 60th Venice Film Festival and the 28th Hong Kong International Film Festival.



俞玖林 Yu Jiulin

揚字輩國家一級演員，工小生。現任江蘇省蘇州崑劇院院長助理。第二十三屆中國戲劇梅花獎得主。師從岳美緹、石小梅，2003年拜著名崑劇表演藝術家汪世瑜為師。其扮相俊秀，擅演柳夢梅、潘必正、張君瑞等古代書生形象。曾獲中國首屆崑劇藝術節表演獎、全國崑曲優秀青年演員展演十佳演員獎及十佳論文獎、第五屆江蘇省戲劇節優秀表演獎。曾作訪日演出，又赴法國參演由聯合國教科文組織主辦的中國非物質文化遺產藝術節，08年與日本歌舞伎大師坂東玉三郎合作演出中日版《牡丹亭》，引起廣泛迴響。

Yu Jiulin is a National Class One Performer specialised in *xiaosheng* role. He is currently the Assistant to Director of Suzhou Kunqu Opera Theatre of Jiangsu and a recipient of the 23rd Plum Blossom Award for Chinese Theatre. He took lessons from Yue Meiti and Shi Xiaomei and in 2003 became a disciple of the Kunqu Opera maestro Wang Shiyu. Possessing a handsome stage persona, he is best in playing the ancient scholar roles like Liu Mengmei, Pan Bizheng and Zhang Junrui. He has received the 1st Kunqu Opera Festival of China Performance Award, National *Kunqu* Outstanding Young Actors Extravaganza Top Ten Actors Award cum Top Ten Essay Award and the 5th Jiangsu Theatre Festival Excellence in Performance Award. In the same year, he visited Japan and performed there as well as toured to France to perform in the UNESCO China Intangible Cultural Heritage Festival. In 2008, he joined hands with the Japanese kabuki maestro Bando Tamasaburo in the Sino-Japanese co-production of *Peony Pavilion* which attracted wide attention.



周雪峰 Zhou Xuefeng

國家一級演員，工小生。師從蔡正仁、汪世瑜、凌繼勤、徐瑋等，2003年拜著名崑劇表演藝術家蔡正仁為師。曾獲中國首屆崑劇藝術節表演獎、全國崑曲優秀青年演員展演「十佳演員」稱號、浙江省第十一屆戲劇節優秀表演獎、蘇州市舞台藝術新星獎、江蘇省戲劇節紅梅獎大賽金獎、第二十七屆中國戲劇梅花獎。

Zhou Xuefeng is a National Class One Performer specialized in the *xiaosheng* role. He has taken lessons from masters like Cai Zheng, Wang Shiyu, Ling Jiqin, Xu Wei, and in 2003, became a disciple of Kunqu Opera performing artist Cai Zhengren. He is a recipient of multiple awards and titles including Performance Award in the First Kunqu Opera Art Festival, Top Ten Actor Award in National *Kunqu* Fine Young Actor Extravaganza, Excellence in Performance Award in 11th Zhejiang Theatre Festival and Suzhou Stage Art New Star title, Gold Award in Jiangsu Theatre Festival Red Plum Contest and the 27th Plum Blossom Award for China Theatre.



湯遲蓀 Tang Chisun

國家一級演員，工老生、外。師承倪傳鉞、鄭傳鑑，表演質樸厚重，氣質大方。在崑劇《十五貫》、《連環記》、《長生殿》、《荊釵記》等劇中均有出色表現。多次獲省市級獎項。

Tang Chisun is a National Class One Performer and specialised in the *laosheng* (old male) roles. A disciple of masters Yi Chuanyue and Zheng Chuanjian, Tang's performance is solid and poised. He has given outstanding performance in repertoires like *Fifteen Strings of Cash*, *The Chain Scheme Palace of Eternal Life* and *Story of the Wooden Hairpin*. He is a recipient of multiple provincial awards and commendations.



沈國芳 Shen Guofang

國家一級演員，工六旦。南京大學藝術碩士。先師從趙國珍、陳蓓、喬燕和，後又向張繼青、王奉梅學習正旦、閨門旦。曾獲中國首屆崑劇藝術節表演獎、蘇州專業團體中青年演員評比演出銀獎、全國崑曲優秀青年演員展演表演獎、第五屆江蘇省戲劇節表演獎、蘇州舞台藝術新人獎。

Shen Guofang is a National Class One Performer specialised in the *liudan* (vivacious young girl or servant girl) role. She has a master degree in fine arts from the Nanjing University and has been under the tutorship of Zhao Guozhen, Chen Bei and Qiao Yanhe. Later she learnt the roles of *zhengdan* and *guimendan* from masters Zhang Jiqing and Wang Fengmei. She has won the Performance Award in 1st China Kunqu Opera Art Festival and Performance Silver Award in Suzhou Young Performers Contest. Other awards she has received include Performance Award in National *Kunqu* Fine Young Performers Showcase, Performance Award in 5th Jiangsu Theatre Festival and Suzhou Theatre Art New Talent Award.



呂佳 Lü Jia

國家一級演員，工六旦。師從趙國珍、吳美玉，2003年拜著名崑劇表演藝術家梁谷音為師。天資聰敏，可塑性強，擅演劇目《南西廂》、《潘金蓮》。曾與中國崑曲博物館合作演出《玉簪記》獲第四屆中國崑劇藝術節劇碼獎、江蘇省紅梅杯戲曲演唱大賽銀獎、蘇州市舞台藝術新星獎。

Lü Jia is a National Class One Performer specialised in the *liudan* roles. She has been under the tutorship of Zhao Guozhen and Wu Meiyu. In 2003, she became a disciple of renowned Kunqu Opera performing artist Liang Guyin. Smart and bright, she is capable of playing different roles with great flexibility. She is best at playing repertoires like *The Story of the West Chamber (Shouthern Qu)* and *Pan Jinlin*. She joined hands with the Kunqu Opera Museum of China in the production of *Tale of the Jade Hairpin* and won the Excellent in Performance Award at the 4th China Kunqu Opera Festival. Other awards she has received include Jiangsu Red Plum Opera Contest Silver Award and Suzhou Stage Art New Star title.



屈斌斌 Qu Binbin

國家二級演員，工老生、冠生。師承著名崑劇表演藝術家計鎮華、黃小午、姚繼焜、湯遲蓀。2003年拜著名崑劇表演藝術家蔡正仁為師。曾飾演青春版《牡丹亭》中的杜寶，張繼青、姚繼焜親授劇目《朱買臣休妻》中的朱買臣，《長生殿》中的陳元禮及《釵釧記》中的李若水，並擅演折子戲〈彈詞〉、〈寄子〉等。

Qu Binbin is a National Class Two Performer specialised in the *laosheng* and *guansheng* roles. He took lessons from famous Kunqu Opera performing artists Ji Zhenhua, Huang Xiaowu, Yao Jikun and Tang Chisun and in 2003 became the disciple of Cai Zhengren. The roles he has played include Du Bao in *Peony Pavilion (Youth Version)*, the title role in *Zhu Maichen Divorcing His Wife* (coached personally by Zhang Jiqing and Yao Jikun), Chen Yuanli in *The Palace of Eternal Life* and Li Ruoshui in *The Tale of Hairpin and Bracelet*. He is also skilful in playing excerpts like *Tanci* and *Seeking Shelter for Her Son*.



柳春林 Liu Chunlin

國家二級演員，工丑，兼副。師從劉異龍、姚繼蓀、朱雙元、朱文元等。2007年參加全國崑曲演員學習班，向王世瑤學習《狗洞》。曾獲江蘇省第四屆紅梅杯大獎賽表演獎。

Liu Chunlin is a National Class Two Performer specialised in the *chou* (comic) roles. He is a disciple of Liu Yilong, Yao Jisun, Zhu Shuangyuan and Zhu Wenyan. He joined the National *Kunqu* Actors Learning Class in 2007 and studied the repertoire *The Dog Hole* from Wang Shiyao. He won the 4th Jiangsu Red Plum Opera Contest Performance Award.



唐榮 Tang Rong

國家二級演員，工淨。曾獲蘇州市新劇目調演二等獎、蘇州專業團體中青年演員評比演出銀獎、全國崑曲優秀青年演員展演表演獎、第五屆江蘇省戲劇節表演獎。

Tang Rong is a National Class Two Performer specialised in the *jing* (painted face) role. He has won the Class Two Performance Award in Suzhou New Repertoires Showcase, Performance Silver Award in Suzhou Young Performers Contest, Performance Awards of National *Kunqu* Fine Young Performers Showcase and 5th Jiangsu Theatre Festival.



屠靜亞 Tu Jingya

優秀青年演員，工小生，畢業於蘇州教育學院崑劇專業，後加入蘇州市錫劇團（管領籌建中的江蘇省蘇州蘇劇團）工作。師承凌繼勤，傳承劇目有蘇劇《花魁記》、《情探》、《霍小玉》、《庵堂認母》等，曾獲江蘇省第四屆、第五屆紅梅杯優秀表演獎、蘇州市舞台藝術新人獎、蘇明杯蘇州青年藝術人才。

Tu Jingya is a fine young performer specialised in the *xiangsheng* role. After graduating from Suzhou Education Institute Kunqu Opera Professional Class, she joined the Suzhou Xi Theatre (responsible for the establishment of Jiangsu Suzhou Su Opera Troupe). She is a disciple of Ling Jiqin and the repertoires she has perpetuated include *The Story of the Most Famous Beauty*, *Love Tests*, *Tale of Huo Xiaoyu* and *Reunion with the Mother*. She has won the Excellence in Performance Award in the 4th and 5th Jiangsu Red Plum Cup Contest, Suzhou Theatre Art New Talent Award and Suming Cup Suzhou Young Artistic Talent Award.



周靜玥 Zhou Jingyue

優秀青年演員，工小花旦、娃娃生，畢業於蘇州市崑曲學校崑曲表演班，後加入蘇州市錫劇團（管領籌建中的江蘇省蘇州蘇劇團）。師承葉和珍，曾獲全國民間灘簧戲曲藝術節優秀獎、江蘇戲劇獎紅梅杯大獎賽表演獎、蘇州市蘇劇優秀劇目藝術傳承成果展演優秀獎。

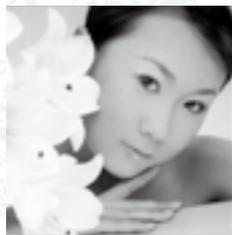
Zhou Jingyue is a fine young performer specialised in *xiaohuadan* (young flirtations female) and *warwasheng* (infant male) roles. After graduating from the Suzhou *Kunqu* School *Kunqu* Performance Class, she joined the Suzhou Xi Theatre (responsible for the establishment of Jiangsu Suzhou Su Opera Troupe). She is a disciple of Ye Hezhen and has been awarded many times including the Excellence Award in the National Folk *Tanhuang* Opera Art Festival from the Ministry of Culture, the Performance Award in the Jiangsu Red Plum Theatre Contest as well as the Excellence Award in Suzhou Su Opera Excellent Repertoires Showcase.



劉益 Liu Yi

畢業於江蘇省蘇州市崑曲學校崑曲演員班，工小生，師承王國榮，後又得岳美緹、凌繼勤教授。曾主演劇目包括崑劇《占花魁》、《玉簪記》、《牡丹亭》、蘇劇折子戲《岳雷招親》、《醉歸》、《湖樓》、《斷橋》、《情探》等。曾獲第六屆全國江蘇省戲劇獎紅梅獎大賽優秀表演獎。

Liu Yi is specialised in the *xiaosheng* roles and graduated from the Jiangsu Suzhou Kunqu School Kunqu Performer Class. He has been a disciple of Wang Guorong and later took lessons from Yue Meiti and Ling Jiqin. The repertoires he has participated include Kunqu Opera *Winning the Most Famous Beauty*, *Tale of the Jade Hairpin* and *Peony Pavilion* as well as Su Opera excerpts like *Yue Lei Looking for a Wife*, *Returning Home Drunk*, *The Lake Tower*, *Broken Bridge*, *Love Tests* etc. He has won the Excellence in Performance Award in the 6th Jiangsu Red Plum Theatre Contest.



徐嵐 Xu Lan

優秀青年演員，工五旦，畢業於江蘇省戲劇學校崑劇表演專業，後加入江蘇省崑劇院，師承胡錦芳、龔隱蕾、徐雲秀、鄭懿等。2010年加入蘇州市錫劇團（管領籌建中的江蘇省蘇州蘇劇團），師承尹繼梅、柳繼雁、陶紅珍，傳承蘇劇有《花魁記·醉歸》、《玉蜻蜓·庵堂認母》、《五姑娘》、《茉莉飄香》等，曾獲蘇州市文廣局優秀表演獎。

Xu Lan is a fine young performer specialised in the *wudan* (military female) role and graduated from the Jiangsu Theatre School Kunqu Opera Performance Class. She joined the Kunqu Opera Theatre of Jiangsu Province. She has taken lessons from Hu Jinfang, Gong Yinlei, Xu Yuxiu and Zheng Yi. She joined the Suzhou Xi Theatre (responsible for the establishment of Jiangsu Suzhou Su Opera Theatre) and took lessons from Yin Jimei, Liu Jiyan and Tao Hongzhen. Her Su Opera repertoires include *Returning Home Drunk* from *The Story of the Most Famous Beauty*, *Reunion with the Mother* from *Jade Dragonfly* and *The Five Girls and Scent of the Jasmine*. She has been awarded with the Excellence in Performance Award of Suzhou Ministry of Culture and Promotion Biannual Professional Qualification Test.



楊美 Yang Mei

優秀青年演員，工正旦、作旦。曾擔任《牡丹亭》、《西施》、《長生殿》、《白蛇傳》等多部大戲的幕後獨唱、領唱。曾獲江蘇省第四、第五屆紅梅杯大獎賽優秀表演獎。

Yang Mei is a fine young performer specialised in the *zhengdan* and *zuodan* (child) roles. She has been the solo and lead singer behind the scene in various operas like *Peony Pavilion*, *Great Beauty Xi Shi*, *The Palace of Eternal Life* and *Legend of the White Snake*. She has been awarded with the Excellence in Performance Award in the 4th and 5th Jiangsu Red Plum Theatre Contest.

主創及伴奏人員 Creative Team and Musicians



范繼信 Fan Jixin

導演 Director

國家一級演員兼導演，工付，師承徐凌雲、王傳淞、華傳浩、沈傳錕，擅演《風箏誤》、《十五貫》、《蘆林》、《寫狀》等，刻畫人物入木三分，曾執導崑劇《牡丹亭》、《趙五娘》、《焚香記》、《繡襦記》、《西施》、《寶娥冤》、《綠牡丹》、《梁祝》等，多次獲文化部及江蘇省獎項。2014年獲江蘇藝術貢獻獎。2015年應邀執導

蘇劇《花魁記》。

Fan is a National Class One Performer and Director who started to learn the art in 1954 under the tutorship of Xu Lingyun, Wang Chuansong, Hua Chuanghao and Shen Chuankun. He is skilful in portraying the characters in *Mistake of the Kite*, *Fifteen Strings of Cash*, *The Reed Forest* and *Writing the Petition*. Repertoires he has directed include Kunqu Opera *Peony Pavilion*, *Story of Zhao Wuniang*, *The Story of Burning Incense*, *Story of Li Wa*, *Great Beauty Xi Shi*, *The Injustice Done to Dou E*, *Green Peony* and *The Butterfly Lovers*. He has been awarded multiple times by the Ministry of Culture and Jiangsu Province including the Jiangsu Artistic Contribution Award in 2014. He has invited to take up the role as director for Su Opera *The story of the Most Famous Beauty* in 2015.



張善鴻 Zhang Shanlong

導演 Director

出身梨園世家，祖父蓋叫天，父親張翼鵬。自幼學藝並得到祖父、父親的親授。功架扎實，舞姿優美，頗有蓋派藝術風韻。擅演蓋派代表作《一箭仇》、《打虎》、《打店》、《獅子樓》、《三岔口》等。1960年參加蘇州市京劇團，工武生、導演。退休後，應邀擔任江蘇省蘇州崑劇院經典大戲《長生殿》執行導演；傳統崑劇《滿床笏》復排導演。

Zhang Shanlong comes from a family of opera artistes; his grandfather is Gai Jiaotian and his father is Zhang Yipeng. With private tuition from them, Zhang started to learn the art since a small age and is able to acquire solid foundation and refined body movement quite in the style of the Gai School. He is skilful in playing Gai School repertoires like *The Revenge*, *Beating the Tiger*, *Staying at the Inn*, *The Lion Tower* and *The Divergence*. He joined the Suzhou Peking Opera Troupe in 1960 as a *wusheng* (military male) and director. After retirement, he has been invited to take up the role as executive director for Kunqu Opera *The Palace of Eternal Life* and re-stage director for Kunqu Opera *Scepters Piling on the Couch*.



周友良 Zhou Youliang

音樂設計 Music Designer

國家一級作曲，現任蘇州市音樂家協會主席。三十多年來創作各種題材和體裁的音樂作品，在《音樂創作》、《歌曲》、《音樂週報》等音樂刊物、電台和電視台發表數百首作品。多次在全國和省內獲獎，2006年獲「崑曲藝術優秀主創人員」稱號。

Zhou Youliang is a National Class One Composer, Chairman of Suzhou Musicians' Association. In his over thirty years of career, he has composed plenty of works in a variety of subjects and formats and has published hundreds of works in various music publications, national and provincial radios and televisions. He is a recipient of multiple national and provincial awards. In 2006, he has been honoured by the Ministry of Culture as Outstanding Creative Personnel of the *Kunqu* art.



鄒建梁 Zou Jianliang

司笛 *Dizi*

國家一級演奏員，現任江蘇省蘇州崑劇院常務副院長。自幼受父親著名笛簫工藝師鄒敘生啟蒙教育，十歲學吹笛子。先後師從徐兵、孔慶寶、戴樹紅等，1977年考入江蘇省蘇崑學員班，又得趙松庭、蔡敬民、江先渭、顧兆琪等名家的指點。2000年中國藝術研究院首屆戲曲音樂班結業。在劇院多部重要劇目中擔任主笛和音樂指導。

第五屆崑劇藝術節優秀笛師獎、首屆江蘇省音樂舞蹈節優秀演奏獎、第二屆音樂舞蹈節民族器樂比賽竹笛演奏獎。

Zou Jianliang is a National Class One musician and is currently the Deputy Director of Suzhou Kunqu Opera Theatre of Jiangsu. Under the influence of his father Zou Xusheng, a renowned *dizi* artist, he started to learn *dizi* at the age of ten and has taken lessons from masters Xu Bing, Kong Qingbao and Dai Shuhong. He entered the Jiangsu Su and Kunqu Opera Class in 1977 and was further instructed by masters like Zhao Songting, Cai Jingmin, Jiang Xianwei and Gu Zhaoqi. He graduated from the 1st Opera Music Class in China Art Research Institute in June 2000. He is the lead *dizi* player and music instructor in many major repertoires of the Theatre. He has been awarded the Outstanding *Dizi* Musician Award by the Ministry of Culture in the 5th Kunqu Opera Art Festival, Excellence in Performance Award in the 1st Jiangsu Music and Dance Festival and 2nd Music and Dance Festival Folk Music Instrument Contest.



府劍萍 Fu Jianping

主胡 *Erhu*

國家一級演奏員，現任江蘇省蘇州崑劇院樂隊隊長，蘇州吳韻民樂團團長及樂團首席。自幼在父親的啟蒙下，師承朱小虎，並得到盧小傑等專家的指點。於劇院擔任蘇劇主胡，在民樂團還兼奏高胡、板胡、古提琴、笛子、打擊樂等樂器。2000年結業於中國藝術研究院首屆戲曲音樂創作班。曾獲江蘇省首屆音樂舞蹈節優秀演奏獎、

第五屆江蘇省戲劇節伴奏獎、第六屆江蘇省戲劇節唱腔設計獎、蘇州市文聯頒發的2011年度創作成果獎。

Fu Jianping is a National Class One Musician and currently the director of the Suzhou Kunqu Opera Theatre of Jiangsu Orchestra as well as director and chair musician of the Suzhou Wu Music Folk Orchestra. Inspired by his father, Fu started to learn the art since a young age and took lessons from teachers Zhu Xiaohu and Lu Xiaojie. He joined the Su and Kunqu Opera Troupe of Jiangsu Province in 1980 as the lead *erhu* player in Su Opera while also played other instruments like *gaohu*, *banhu*, *guzhen*, *dizi* and percussion in the folk orchestra. In 2000, he graduated from the China Art Research Institute's 1st Opera Music Composition Class. He is a recipient of multiple awards including the Outstanding Performance Award in the 1st Jiangsu Music and Dance Festival, Accompaniment Award in the 5th Jiangsu Theatre Festival, Vocal Style Design Award in the 6th Jiangsu Theatre Festival and Creation Award from Suzhou Ministry of Culture in 2011.



辛仕林 Xin Shilin

司鼓 *Drum*

優秀青年演奏員，畢業於山東藝術學院，師承孔勇，並得到多位名師指點。於劇院擔任司鼓，在民樂團擔任十番鼓、蘇南吹打——鼓領奏。曾獲蘇州市文廣新局「十佳文明青年」、江蘇省戲劇節樂隊伴奏獎、蘇州市舞台藝術新人獎。

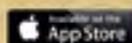
As a fine young musician, Xin Shilin took lessons from Kong Yong and graduated from the Shandong Art Institute. He joined the Suzhou Kunqu Opera Theatre of Jiangsu and has been guided by many renowned masters. He is currently the drum player in the theatre orchestra as well as the wind and percussion player in the folk orchestra. Awards received include Top Ten Civilized Youth Award from Suzhou Ministry of Culture and Promotion, Accompaniment Award in Jiangsu Theatre Festival and New Talent Award in Suzhou Theatre Art Festival.

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
上海京劇院 Shanghai Peking Opera Troupe	19-21/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
目連戲系列之一： 福建泉州市吳天乙打城戲傳承中心 Mulian Opera Series 1: Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian	23-25/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之二： 湖南省祁劇保護傳承中心 Mulian Opera Series 2: Centre for the Preservation of Qi Opera of Hunan	27-29/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之三： 安徽祁門目連戲班 Mulian Opera Series 3: Qimen Mulian Opera Troupe of Anhui	2-3/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
古腔粵劇 「嶺南餘韻」八大曲之《辨才釋妖》 Cantonese Opera recapturing ancient vocal style <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces <i>Monk Biancai Releases the Demon</i>	5/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
	6-7/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
北京京劇院 Peking Opera Theatre of Beijing	17-18/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
新編粵劇《武皇陛下》 A New Cantonese Opera <i>Her Majesty Wu Zetian</i>	21-23/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場與山東省京劇院 Jingkun Theatre and Shandong Peking Opera Theatre	29-30/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
江蘇省蘇州崑劇院及蘇劇團 Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe	1-2/8 2/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

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