



莎士比亞與湯顯祖年
Year of William Shakespeare and Tang Xianzu



CHINESE OPERA FESTIVAL
17.6-14.8

浙江 崑崑劇團

Zhejiang
Kunqu Opera Troupe



17-19.6.2016

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



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House programme information provided by the arts group, translated by Multilingual Translation Services.

浙江崑劇團

Zhejiang Kunqu Opera Troupe

17-18.6.2016 (星期五至六 Fri-Sat) 7:30pm

崑劇《紫釵記》

Kunqu Opera *The Legend of the Purple Hairpin*

18.6.2016 (星期六 Sat) 2:30pm

折子戲 Excerpts

《風箏誤·前親》、《寶劍記·夜奔》

《占花魁·湖樓》、《鮫綃記·寫狀》

*The Wedding Night from The Mismatches Caused by a Kite, Flee by Night from The Legend of the Precious Sword
The Lake Tower from Winning the Most Famous Beauty, Writing the Petition from The Story of the Gauze Silk*

19.6.2016 (星期日 Sun) 7:30pm

崑劇《蝴蝶夢》

Kunqu Opera *The Butterfly Dream*

演出長約 2 小時 30 分鐘 (中場休息 15 分鐘)

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

延伸活動 Extension Activities

對談會：情迷《紫釵記》

Dialogue:

In love with *The Legend of the Purple Hairpin*

5.6.2016 (星期日 Sun) 2:30pm

講者：古兆申、楊凡

Speakers: Koo Siu-sun, Yon Fan

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

藝人談：紫燕分飛情益深－談崑劇《紫釵記》的排演

Artists on their Art:

On Rehearsing the Kunqu Opera *The Legend of the Purple Hairpin*

16.6.2016 (星期四 Thu) 7:30pm

講者：汪世瑜、王奉梅、沈斌、古兆申

Speakers: Wang Shiyu, Wang Fengmei, Shen Bin, Koo Siu-sun

主持：鄭培凱 Moderator: Cheng Pei-kai

香港文化中心行政大樓 4 樓 1 號會議室
AC1, Level 4, Administration Building
Hong Kong Cultural Centre

展覽：湯顯祖與臨川四夢

Exhibition: Tang Xianzu and the Four Dreams at Linchuan

24-29.5

屯門大會堂大堂

Foyer, Tuen Mun Town Hall

27.5 - 27.6

香港文化中心展覽場地

Foyer Exhibition Area, Hong Kong Cultural Centre

1.6-31.8

香港中央圖書館十樓藝術資源中心

Arts Resource Centre, 10/F, Hong Kong Central Library

11.6 - 11.7

葵青劇院大堂

Foyer, Kwai Tsing Theatre

24.7-4.8

元朗劇院大堂展覽場地

Exhibition Corner, Yuen Long Theatre

編者的話

《紫釵記》非「案頭之書」

小時看香港編劇唐滌生改編的粵劇《紫釵記》，哀怨纏綿，劇力萬鈞。其後看崑劇演出，發現當今舞台傳承者，僅〈折柳〉、〈陽關〉二齣，曲文聲情並茂，表演細緻優雅，想像全劇展現，應甚動人，何以凋零如此？翻查文獻，明清記《紫釵》演出，並不多見，且絕大多數只記〈折柳〉、〈陽關〉二齣，全本敷演，幾乎闕如。讀《紫釵》文本，覺其情節細膩，關目精彩；唱《納書楹紫釵記全譜》諸曲，則文詞綺麗，聲腔委婉，何以登場者稀？

原來明清文人對此劇頗多非議，或云詞不合律，或嫌用典過多，或貶關目少趣，不一而足。細究其因，乃由論者粗心，誤將《紫釵記》與《紫簫記》皆視作「案頭之書」。其實二者故事不同，寫法殊異，不可混為一談。

明清傳奇劇本，因文人好逞文才，每有案頭之作，湯顯祖亦不例外，故有《紫簫》遭議。惟《紫釵》有意向場上靠攏：減人物，省頭緒，顯主腦，刪枝節。果然題旨鮮明，戲劇性突出，完全具備登場條件。但傳奇劇體制，往往在五十齣以上，從演出情況看來，即在其全盛期亦嫌過長。所以明末場上行家李漁建議改編成「十折一本或十二折一本之新劇」。面對現代觀眾和劇場，這種建議無疑更符合實際。

然縮長為短而不失精華，談何容易，卻值得嘗試。我把《紫釵》五十三齣，剪接為十場；以紫釵意象標目各齣為主軸，與題旨相關的重要齣目結合，希望能保原作體質精神。《紫釵》曲文，仍有貪寫逞才之病。但曲乃戲曲之魂，像崑曲這樣的劇種，有載歌載舞特點，刪掉了曲也就刪掉了表演。當代一些改編，把曲文盡刪，少唱多白，不免變成了「話劇加唱」，戲曲特點盡失，無足觀者。此改編本各場，保留曲子由一至十支不等；主要齣目，多在五六支以上，生旦主唱，其他行檔亦分唱。如此則體質精神，骨骼肌理，可望兩存。

湯顯祖〈題詞〉曰：「霍小玉能作有情痴，黃衣客能作無名豪，餘人微各有致。第如李生者，何足道哉！」這是他對自己所創造或改造的人物的評價。我並不完全同意他的看法。我認為：黃衣客有可議處，李生有可觀處；而盧太尉一角，更是他精彩的創造！我的改編，所有人物均按原著，唯將劉公濟與黃衫客合為一人，效果如何，有待觀眾評價。

古兆申

《紫釵記》編劇



Librettist's Note

The Legend of the Purple Hairpin not a "table book" for casual reading

When I saw the Cantonese Opera *The Legend of the Purple Hairpin* adapted by Hong Kong playwright Tong Dik-sang as a young boy, the play struck me as very plaintive, touching and compelling. Later on, I came across the Kunqu Opera version of the story, and realised that only two excerpts, *Breaking the Willow Branch* and *Yangguan Pass*, have been passed down to the stage of today. The melodies and the texts are both very rich and powerful and the performance is highly delicate and elegant. I can imagine that if the complete play is shown, it should be highly moving. But why has the play faded and withered to such a state? My literature research reveals that the full length performance of *The Legend of the Purple Hairpin* was not even recorded. When records do show up, most were only about two excerpts *Breaking the Willow Branch* and *Yangguan Pass*. There was almost no record of the complete play ever staged. Reading through the texts of *Purple Hairpin*, I find it is a play with an exquisite plot and an excellent arrangement of the storylines. When I sing from the *Complete Score of the Legend of the Purple Hairpin by the Master of Nashuying*, I find the texts extremely beautiful and the tunes highly refined. So, why was the play rarely staged?

It turned out that literati of Ming and Qing criticised much about the play. Some of the criticisms include: the words do not match the tonal pattern; too many allusions are used; storylines are blandly arranged... etc. Delving into the details, I have come to the conclusion that the critiques were careless and they mistakenly categorised both *The Legend of the Purple Hairpin* and *The Legend of the Purple Flute* as "table books" for casual reading. Indeed, the two stories are different and their ways of writing are poles apart – they should not have been discussed as the same thing.

Since writers of the Ming and Qing dynasties loved to show off their literary talents, some *chuanqi* plays were written just to lie around tables for casual reading. Tang Xianzu was no exception. His *Purple Flute* was much criticised. However, there are clear traits in *Purple Hairpin* that it was an attempt to customise for the stage: the number of characters is reduced, the main threads are streamlined to highlight the main theme and sub-plots are eliminated. The result is a play with a striking focus with distinctive dramatic elements that is completely ready to be staged. However, the structure of a *chuanqi* play means a single production can easily comprise of more than 50 excerpts. From the perspective of actual performance circumstances, this was regarded as too long even at the genre's heyday. For this reason, Li Yu, an opera professional of late Ming, suggested to adapt plays into a new structure with 10 or 12 scenes per production. The suggestion, for modern audience and the theatre, is undoubtedly much more suited to actual circumstances.

While the process of condensing without compromising the essence of a play is no easy task, it is well worth to try. I trimmed the 53 scenes of *Purple Hairpin* into 10. My idea is to use the purple hairpin as the main imagery and the subject of each part – which will form the axis to combine with other important lines that are relevant to the theme. I hope that the treatment can help retain the shape and essence of the original. The melodies and texts in *Purple Hairpin* still show the writer's intention to show off his literary talents. Yet, the melody is the soul to a Chinese opera play. A genre like Kunqu Opera is characterised by its song and dance elements. In other words, taking away a melody means taking away the performance. In some modern adaptations, the melodies and texts are taken away as much as possible, resulting in a performance with more reciting than singing; the play, inevitably, becomes "a drama with some songs", and the features of Chinese opera are lost to nothing noteworthy. In each segment of this adaptation, I have kept one to ten tunes. The main parts consist of five to six tunes each, which are sung by *sheng* and *dan* roles as lead singers and other roles as supporting singers. I hope both the shape and essence of the original can run through the play.

In *Preface*, Tang Xianzu wrote, "Huo Xiaoyu can be an unrequited lover, the Swordsman in Yellow could be an anonymous hero, and the rest each has their subtle differences. A person like Li Yi, nothing much of him is noteworthy!" This was how he evaluated the characters he had created or adapted. I do not fully agree with what he thought. To me, I think the Swordsman in Yellow has his flaws and Li Yi has his merits. Grand Commdant Lu, on the other hand, is his distinguished creation! In my adaptation, all the characters adhere to the original, but I have fused Liu Gongji with the Swordsman in Yellow. The audience will be my judge to the effectiveness of the resultant adaptation.

Koo Siu-sun

Playwright of *The Legend of the Purple Hairpin*

浙江崑劇團

成立於一九五六年，由著名崑劇表演藝術家周傳瑛、王傳淞、朱國樑等在原民間戲班國風蘇崑劇團的基礎上組建而成，是當時全國唯一的崑劇表演團體。同年，浙崑排演了經過整理改編的傳統劇目《十五貫》，以其高度的思想性、人民性和藝術性轟動全國，《人民日報》以「一齣戲救活一個劇種」發表專題社論。從此各地崑劇團紛紛成立，崑劇藝術進入了一個新的歷史發展時期。劇團曾多次來港演出，改編演出《西園記》、《長生殿》、《牡丹亭》等大戲及傳統折子戲如《拾畫叫畫》、《題曲》、《界牌關》等，深受觀眾歡迎。劇團演員陣容曾出現「傳、世、盛、秀」四代同堂的興旺局面，培養了汪世瑜、王奉梅、林為林等一批優秀的崑劇表演藝術家，享譽海內外。

資料由浙江崑劇團提供

Zhejiang Kunqu Opera Troupe

Established in 1956, the Zhejiang Kunqu Opera Troupe was formed by famous Kunqu performing artists Zhou Chuanying, Wang Chuansong, Zhu Guoliang and others on the basis of the civilian troupe Guofeng Su and Kunqu Opera Troupe. It was the only Kunqu Opera performing group at the time. In the same year, the troupe presented the re-arranged and adapted traditional repertoire *Fifteen Strings of Cash*. With high intellectual, social and artistic merits, it became an immense success and earned a special editorial entitled "salvaging the genre with one play" in the *People's Daily*. Henceforth Kunqu Opera troupes flourished all over the nation bringing the art of Kunqu Opera into a new historical era. The troupe has visited Hong Kong many times with performances of adapted full-length plays like *Tale of the West Garden*, *The Palace of Eternal Life* and *The Peony Pavilion* as well as traditional excerpts like *Conversation with the Portrait*, *Annotating a Libretto* and *The Boundary Pass*. All were deeply loved by the audience. The troupe has once boasted of having four generations of remarkable cast simultaneously, namely Chuan-, Shi-, Sheng- and Xiu- and has nurtured a batch of fine Kunqu performing artist like Wang Shiyu, Wang Fengmei and Lin Weilin whose fame travel widely both local and overseas.

Information provided by Zhejiang Kunqu Opera Troupe



紀念湯顯祖與莎士比亞

一般人都知道，湯顯祖（一五五〇—一六一六）是明代最傑出的戲劇家、文學家，甚至可以作為中國文化的一面光燦奪目的旗幟，比擬英國的莎士比亞。一六一六年，東西方這兩位編劇的大文豪，連同西班牙的塞凡提斯，在同一年逝世，當屬歷史的偶然。然而，這個歷史偶然性，還是留給後人無限的想象空間，使我們在四百年後帶著景仰的心情，共同紀念他們對人類文化的貢獻。

湯顯祖從事戲劇寫作，從他青壯年時期寫的《紫簫記》（三十四齣，未完成），到老年的《邯鄲記》（三十齣），前後跨度有二十多年。他最著名的劇作是《臨川四夢》（又稱《玉茗四夢》），按寫作的時間，分別為《紫釵記》（五十三齣）、《牡丹亭》（五十五齣）、《南柯記》（四十四齣）、《邯鄲記》四部長篇劇作。這四本戲，在晚明時期已經膾炙人口，逐漸成為戲劇文學的經典，而且在戲曲舞台上歷演不衰，一直活躍到今天。特別是其中的《牡丹亭》，在中國各個劇種都得以移植，風行大江南北，以不同的演出形式得以呈現，家喻戶曉，影響巨大。相較於他的戲劇著作，湯顯祖文學創作的整體歷程，時間要長得多，若從他出版第一本詩集《紅泉逸草》所載的第一首詩《亂後》（公元一五六一年）算起，到他臨終前的《訣世語七首》與《忽忽吟》（一六一六），時間跨度達五十五年之久。因此，我們紀念湯顯祖，要記得他不僅是劇作家，翻開《玉茗堂文集》就明顯可知，他是個著作等身的大詩人，並且嫻熟各類文體，寫了許多出類拔萃的精彩作品，包括賦、序、碑、記、制藝等等。

由於過去對湯顯祖的研究不夠，基本上以《臨川四夢》的文本為探討重心，也就容易忽略他文學創作的整體成就以及其中蘊藏的文化意義。要了解湯顯祖，必須要知道他生長的時代與社會背景，知道他的思想成長及其獨特的藝術觀，知道詩人生命的曲折歷程，經歷了什麼樣的人生選擇，遭遇了什麼樣的命運挫折，如何超越個人的憤世嫉俗，最終凝聚為優美的詩篇與不朽的劇作，升華到人類文化意義的探索與追求。一般認為，了解作品背後的時代背景，知道作者的創作動機與創作思維脈絡，只是理解了文學作品的外緣，並不能完全解釋作品的藝術成就。但是，面對已經公認為傳世不朽經典的作品，我們就必須探索作者的生命歷程、時代精神及其創作的過程，才能更深刻理解，經典文本的構成存在著多層次的意涵。通過多元多樣的探索，方能窺知並揭示，經典文本表面的文字藝術，可以如此煥發姿彩，讓日常熟用的話語化作文學的「漫天花雨」，是因為其中凝聚了藝術傳統的底蘊，潛藏著深厚的文化意義，通過作者的藝術巧思，展現了超越特定時空的前瞻性，有待後人不斷發掘，發現五彩繽紛的人性追求。這也就是為什麼，人們總是驚歎，欣賞經典作品，能夠得到超越時代的精神啟發，經過了千百年，依然煥發生生不息的生命力，讓後世歎為觀止，得以從中審視自己的生存意義。

湯顯祖出身江西撫州臨川的富裕書香門第，從小就拜在陽明學大師羅汝芳門下，深信陽明學以「致良知」趨近聖賢之道，肯定「赤子良心」的自我本體，要「解纜放帆」，順應自然，追求真理。他青年時期就以文章名世，頭角崢嶸，飛黃騰達，本當指日可待。但是他堅守立身處世的人格尊嚴，遵循不佞不求的原則，不肯逢迎拍馬，遭致當朝首相張居正的不滿，以至於科舉連番失利。張居正逝世之後，湯顯祖考上了進士，依然不受當權者的籠絡，甚至在關鍵時刻還上疏批評政府貪瀆無能，矛頭直指首相申時行，遭到貶謫的打擊。他堅持自己的信念，對真善美再三致意，做人要做堂堂正正的人，做官要做清正廉潔的官，寫文章要寫文采藻麗的文章，寫劇本要寫撼人心弦的劇本。他的一生跟他的劇本一樣，見證了人世間齟齬的現實，同時也展示了至情至性的理想，通過霍小玉、杜麗娘、淳于棼、盧生的生命歷程，讓我們體會了人生可能經歷的悲歡離合，思考既然浮生若夢，如何才能掌握生存的意義。

適值湯公與莎翁逝世四百週年，總會令人想到如何比較兩大文豪的文學成就與文化影響，還會聯想到為什麼有此時代的巧合。他們同年逝世，一直引起戲曲學家的興趣與關注，如青木正兒《中國近世戲曲史》誤以為湯顯祖比莎士比亞晚一年，到一六一七年去世，但是仍然讓他感到文星隕落於同一時期：「東西戲壇偉人，同出其時，亦一奇也。」趙景深在一九四六年寫過《湯顯祖與莎士比亞》，指出兩人有

五個相同之點：一是生卒年相同，二是同在戲劇界佔有最高的地位，三是創作內容都善於取材他人著作，四是不守戲劇創作的清規戒律，五是劇作最能哀怨動人。趙先生的說法大體不錯，但有失嚴謹，因為兩人雖死在同年，但是莎翁生於一五六四年，比生於一五五〇年的湯顯祖，要整整晚了十四年。田漢在一九五九年到江西臨川拜訪「湯家玉茗堂碑」，曾經賦詩一首：「杜麗如何朱麗葉，情深真已到梅根。何當麗句鎖池館，不讓莎翁在故村。」重點集中在《牡丹亭》的女主角杜麗娘與《羅密歐與朱麗葉》的女主角朱麗葉，指出湯顯祖與莎士比亞旗鼓相當，杜麗娘與朱麗葉不遑相讓。徐朔方在一九六四年寫過一篇《湯顯祖與莎士比亞》（一九七八年發表），討論得比較深入，指出湯顯祖與莎士比亞時代相同，但具體的戲劇創作傳統不同，前者依譜按律填寫詩句曲詞，後者則以話劇的開放形式施展生花妙筆，認為湯顯祖的創作空間與難度更大。到了一九八六年及一九八七年，徐朔方又接連兩次探討了湯顯祖與莎士比亞，連繫劇作家與中西歷史文化發展的關係，指出湯顯祖生活的明代社會，比起莎士比亞的伊莉莎白時代而言，要封閉落後得多，因此，湯顯祖塑造出《牡丹亭》裏杜麗娘這樣敢於追求自身幸福的人物，更是難能可貴。

前人對比湯公與莎翁的文化背景，並未從全球歷史發展的角度，探討東西文化在十六世紀面臨了類似的「早期全球化」歷程。我十多年前曾寫過文章，指出要從歷史的橫切與縱深兩方面來看。湯公與莎翁「同時」的歷史橫切面，在晚明社會與伊麗莎白時期英國社會，都出現了商品經濟蓬勃、市鎮擴展、社會風氣開放、學術思想及文學藝術的活潑躍動、階級關係的異動與解紐，以及財富累積與貧富懸殊共存的現象。這樣的社會充滿了新的憧憬與挫折，拓展了思惟與感情伸延的空間，給戲劇創作提供了「美麗新世界」。值得注意的是，十六世紀後半葉到十七世紀，士大夫文人大量參與戲曲創作，不自覺或半自覺地，把社會變動的意識衝突與能量，以及激發出來的憧憬與挫折，帶進了戲劇這個人生處境的想像空間。湯顯祖的偉大成就，正在於他以生花妙筆展現了社會與文化意識的變遷，凸顯了個人主體對人生意義的認知，指出追求幸福就要執著不懈，鍥而不捨。在這個意義上，他與生活在社會風氣更為開放的莎翁，處於異曲同工的創作環境與想像空間。

再說近四百年全球宏觀發展的縱向意義，就是西方的興起、茁壯、與拓展，建構「世界系統」的霸業，同時在文化領域方面，從文藝復興與宗教改革，到啟蒙運動，各地都展開了知識階層主導的「白話文運動」，戲劇也從宗教性的道德教化劇，轉成反映社會變動與人生處境的「新話劇」。十九世紀之後，莎翁更隨著大英帝國的崛起，成為全世界的莎士比亞，影響了現代化過程中世人的思想感情及人生處境。反觀中國的歷史文化發展，情況大不相同。晚明出現的學術思想及文化藝術開放局面，在清朝就漸次萎縮。康雍乾三代勵精圖治，建立了大清帝國的宏圖偉業，卻同時大興文字獄，箝制思想解放，重整階級關係與道德秩序，造成保守封閉的社會氛圍。清初的文學藝術只是延續晚明累積的能量，不再有草根性的可持續發展基礎。中國「白話文運動」，要等到清末民初，西風東漸之後，社會的主要能量已經鬱積成反傳統的洪流，才以結合西方現代文明的姿態出現，要把中國文化傳統（包括戲曲）一舉拋棄。湯公著作雖然也有超越時代的不朽意義，但是近百多年來，在中國現代文化意識浪花翻騰之際，幾乎成為泡沫，消失殆盡。

相比於莎士比亞的劇本，湯顯祖的劇作數量較少，故事敘述與人物呈現的方式比較單一，但是，文人傳統的抒情性較強，人物的內心世界都化作優美的詩篇，關注真理與至情的展現，完全對應了湯顯祖本人的生命歷程。在詩文創作方面，湯顯祖的產量與成就，當然遠過莎士比亞，是有待學界研究開發的一片天地。在湯公與莎翁逝世四百週年之際，回顧東西方文化的發展進程，或許可以說，莎士比亞繼承了文藝復興的探索精神，是伊麗莎白時代的職業劇作家，文思如夏日盛放的玫瑰，是天才型的文豪兼伶人，展示了西方文明開始綻放異彩；湯顯祖是晚明士大夫追尋高尚境界的君子，承繼了中國文人傳統的清雅

標高，正如他在自己書齋前植種的玉茗飄香，畢生經營為己之學，是身兼儒釋道精神的文化人，同時又是天才型的詩人兼劇作家。

四個世紀過去了，湯公與莎翁的形象卻愈發高大，成為人類思索生存意義、追求美好理想的象徵與源泉，值得我們慶幸，也值得深思。生命有限，政治更是短暫，只有文化與藝術才能不朽。

鄭培凱

團結香港基金中華學社社長、香港非物質文化遺產諮詢委員會主席

Tang Xianzu and Chinese Culture

It is common knowledge that Tang Xianzu (1550–1616) was the most distinguished dramatist and writer in the Ming dynasty. As a paragon of literary brilliance in Chinese culture, his accomplishments are often juxtaposed with those of William Shakespeare in Britain. The year of 1616 saw the departure of these two great playwrights of the East and the West, as well as that of the greatest Spanish writer Miguel de Cervantes. It was of course a coincidence in history, yet the coincidence does leave boundless room for imagination for generations that follow. After four centuries, we are now reverently commemorating their contributions to human civilisation.

The dramatic writing of Tang Xianzu spanned more than 20 years – from *The Legend of the Purple Flute* (in 34 episodes, incomplete) written during his prime years to *The Story of Handan* in his twilight years. *The Four Dreams at Linchuan* (also known as *The Four Dreams of Yuming Tang*) is the most famous collection of full-length plays created by Tang. In chronological order, they are *The Legend of the Purple Hairpin* (in 53 episodes), *The Peony Pavilion* (in 55 episodes), *The Dream of Nanke* (in 44 episodes) and *The Story of Handan*. These four masterpieces became widely acclaimed in late Ming period and were repeatedly staged throughout the years. After becoming household names, they have been warmly admired by audiences until this date. *The Peony Pavilion*, in particular, has become very popular in various regional opera genres across China. Its profound influence is manifested by the countless performances nowadays in different forms. Compared with his plays, Tang Xianzu's full career of literary creation lasted much longer. Starting from the first poem -- *After the Chaos* (AD 1561) in his virgin collection of poems *Early Scribblings at Red Spring* – and ending with *The Seven Poems of Farewell to the World* and *A Chant of Fleeting Passage of Time* (1616), both written soon before his demise, Tang's writings as a whole spanned 55 years. Therefore, while commemorating Tang Xianzu, we must bear in mind that he was more than a playwright. Turning over the pages of *Collected Writings from Yuming Tang*, we see clearly that Tang is a prolific poet well versed in various genres of literature. He produced a long list of outstanding works, including *fu* or poetic prose, prefaces, tablet inscriptions, accounts of events, and eight-part essays.

Since there are only limited studies on Tang Xianzu, discussions about the writer have basically focused on the texts of *The Four Dreams at Linchuan*. The overall accomplishments of his literary creations and the cultural significance embedded within, as a result, could be easily overlooked. To understand Tang Xianzu, one must know well his time and social background; the growth of his ideas and his unique artistic perspectives; the twists and turns in the poet's life; the choices he made for his life; the setbacks he ran into, and how he transcended cynicism to settle down to elegant poetry and prose in addition to timeless plays, which in turn sublimated into the exploration and pursuit of cultural significance of human beings. It is generally agreed that understanding the time and background of a piece of writing and knowing the authors' creative motivation and their mind sets and contexts only allow us to grasp the outer rim of a literary piece; the approach does not fully explain the artistic achievements of the writing. However, faced with widely recognised ageless classics, we must look into the life journey, the *Zeitgeist* and the creative process of the author, so as to fully comprehend the multi-layered connotation embedded in the formation of a classic text. A diversified and multi-faceted exploratory approach is the only way to get a glimpse into the brilliance and vibrancy that radiate from the surface of a classic text; that is the only way to reveal how the artistic use of writing could transform words that we use on a daily basis into the "flower petals raining from the sky" as seen in literature. All this has been possible because the wealth of artistic traditions is condensed with profound cultural significance, which are manifested via the authors' artistic ingenuity and their visions that traverses a particular time and place. The aspirations to pursue the fine qualities in human nature in literary writing will be constantly uncovered by subsequent generations. That is also why people are always amazed by classics – readers treasure timeless writings because they get inspiration from the spirit that transcends eras and lands. Drawing on the thriving vitality that continues to stun the world throughout the intervening centuries, readers are able to evaluate their own purpose of life.



Tang Xianzu was born to a wealthy family in Linchuan of Fuzhou in Jiangxi Province. He studied under Luo Rufang, a master scholar in the Wang Yangming school of Confucianism. Tang firmly believed that the school's principle of "zhi liangzhi" – the unimpeded activation of conscientiousness, benevolence and righteousness – is the way to become close to the ancient sages. He recognised an ontic self with the "innate knowledge of the innocent children", and believed that truth could only be reached by freeing the mind and responding to nature's course. Having earned his name as a successful writer in his youth, he was supposed to possess extraordinary talent that would bring about a bright future. However, Tang was disliked by Zhang Juzheng, Prime Minister of the time. Tang upheld his dignity to very high standards, and abided by his principle of neither jealousy nor greed, unwilling to bow to those in power. As a result, he failed time and again in the imperial examination. After Zhang Juzheng died, Tang Xianzu eventually earned the title of *jinshi* or Advanced Scholar, yet he still refused to join the circles of the ruling class. He even wrote to the emperor criticising the corrupt, incompetent officials at a critical moment, directing his blame at Shen Shixing, the then Prime Minister. Tang was subsequently demoted in retaliation for that act, yet he stood by his beliefs and upheld the values of truth, goodness and beauty. He insisted that as a person, one must be righteous; as an official, one must be fair and honest; as a writer, one must produce writings of grace and beauty; and as a playwright, one must create scripts that touch people's hearts. His life was very much like the scripts he wrote – he witnessed the dark side of reality in the mortal world, and expressed the most romantic and deeply heartfelt aspirations. Through the lives of his characters such as Huo Xiaoyu, Du Liniang, Chunyu Fen, and a Mr Lu, we seem to experience their joys, sorrows, and vicissitudes of life that are likely to happen to ourselves. We are thus compelled to ponder, given the theme that life is but a dream, how we can grasp the real meaning of our existence as humans.

On this four hundredth anniversary of the passing of Tang and the Bard, we may be reminded to compare the literary achievements and cultural influences of the two great writers. We would also look into what made such a historical coincidence in their lives. Their passing in the same year has always intrigued Chinese and foreign opera scholars. Masaru Aoki, for example, although mistakably believing that Tang Xianzu died in 1617 – one year later than the Bard – in his *History of Recent Traditional Chinese Opera*; he still found that for both stars in the literary world to fall at more or less the same time was "such an unusual fact that great playwrights of the East and the West respectively were active during the same period". Zhao Jingshen, another scholar, published the article "Tang Xianzu and Shakespeare" in 1946, pointing out five similarities between the two writers. First, they were born in the same year and then passed away in the same year; secondly, both have been considered to hold the highest position in the theatrical scene; thirdly, both based their play writing on stories told by other authors; fourthly, they both broke the old rules of drama of their time; and lastly, they both produced the saddest and most touching plays. Mr Zhao's observation was largely correct, but the argument was not quite accurate. Although both died in the same year, the Bard was born in 1564, namely 14 years later than Tang, who was born in 1550. In 1959, Tian Han visited the "Tablet at Yuming Hall of the Tang's" in Linchuan, Jiangxi Province, when he wrote a poem that compared Du Liniang (female protagonist in *The Peony Pavilion*) and Juliet (that in *Romeo and Juliet*). With deep sympathy for the love-yearning female leads, the poem praised the beautiful writing of the great playwrights. It also pointed out that Tang Xianzu and Shakespeare rightly made a brilliant match, as Du Liniang and Juliet did. Xu Shuofang wrote in 1964 an article entitled "Tang Xianzu and Shakespeare" (published in 1978), presenting a much more in-depth discussion, and highlighting the fact that although Tang Xianzu and Shakespeare came from the same period of time, their theatrical traditions were significantly different. Tang wrote lyric phrases and poetic lines according to pre-set scores and rhythmic rules, while Shakespeare wielded his literary talent in a more open genre of drama. Xu found that Tang Xianzu was allowed a much more difficult and complex milieu for his creative writing than that enjoyed by the Bard. In 1986 and 1987, Xu Shuofang made two more explorations of Tang Xianzu and Shakespeare, relating the playwrights to the backgrounds of history and culture in the East and the West respectively. He also pointed out that the Ming Dynasty, in which Tang Xianzu lived and wrote, was much more closed and lagging behind as compared with to the Elizabethan Age for Shakespeare. Therefore, it was much more difficult – and hence much more admirable – for Tang Xianzu to have created the character of Du Liniang in *The Peony Pavilion*, who was so brave in pursuing her own happiness.

The comparisons of the backgrounds of Tang and the Bard in previous studies have missed one point – they have never explored the so-called "early globalisation" faced by Eastern and Western civilisations during the 16th century against the background of global history. The historical "cross section" or the "same period" for Tang and the Bard, i.e. late Ming Dynasty in China and the Elizabethan Age in England, saw the birth of a burgeoning commodity economy. Towns and cities were expanding and societies were becoming open-minded; academic ideas and culture and art were vibrant. There were changes and deconstruction of the class system; the phenomena of wealth accumulation and wealth disparity also co-existed. I wrote some 10 years ago to argue that this should be observed both from a "cross section" of societies and from the progress of of history. Societies at such a historical juncture were filled with new aspirations and new

setbacks, which broadened the horizon for people's mind and emotions and offered a "brave new world" for dramatic creation. It is noteworthy that from the second half of the 16th century to the 17th century, a large number of scholar-officials who belonged to literati took part in Chinese play writing. Unknowingly or half-knowingly, they brought the conflicts of ideas and powers from the changes in society into drama – the imaginary theatre for life situations – through stimulated visions and setbacks. The great accomplishments of Tang Xianzu came from his talented writing, revealing the shifts in society and its cultural ideas, highlighting the individuals' awareness of their purpose in lives, and pointing out the fact that in pursuing happiness, one must be determined and persistent. In this sense, Tang shared a very similar environment for imagination and creation with the Bard, though the latter lived in a relatively more open society.

Furthermore, the "vertical section" representing of the macro-development of global history over the past four centuries shows the rising, strengthening and expanding of the West, as well as its hegemony and the shaping of "the world system". At the same time, in the fields of culture, from the Renaissance and Reformation to Enlightenment, the "vernacular movement" led by the intellectuals began in various regions across the world. . Drama has also transformed from moral plays of a religious nature to the "new drama" that reflects changes in society and real-life situations. Starting in the 19th century, the Bard of England gradually became a global Shakespeare along with the rise of the British Empire, affecting people's sentiments and the way they look at life over the course of modernisation. Looking back at the historical and cultural changes in China, one could see very different circumstances. The open-mindedness in academic ideas and culture that emerged in the late-Ming period gradually declined in the early Qing Dynasty years. During their consecutive reigns, the three Emperors of Kangxi, Yongzheng and Qianlong made vigorous efforts at a draconian rule and established the master plan for the Qing Empire. At the same time, they launched persecution campaigns against writers to crack down on liberal thought in society, and restructured the social system and moral order to ensure a closed and conservative ambience in society. Culture and art in early Qing years were only an extension of the remainder from the late-Ming period. There was no longer a basis for sustainable growth that would stem from the grass roots. China's "vernacular movement" did not occur until the late Qing and early Republican years, when Western ideas were introduced into the country. At that time, the main forces of societal progress had evolved into a powerful anti-traditionalist wave that combined with modern cultures of the West – the wave was to discard all things traditionally Chinese, including Chinese opera. While Tang's literary works still retain their own timeless value and significance, they too have almost vanished like bubbles over the past 100 years as the torrents of cultural ideas in modern China rushed and raged.

Compared with the numerous plays that Shakespeare wrote, Tang Xianzu's repertoire was a smaller one, and his narratives and characterisation were done in a narrower way. Yet, Tang's works feature a stronger lyricism, which is inherent in the traditions of Chinese literati. The internal emotions of his characters were transformed into exquisite poetry. His works focused on the expression of truth and love, which fully corresponded to the personal life of Tang Xianzu himself. In terms of poetry and prose, Tang Xianzu was undoubtedly a much more prolific and accomplished writer than Shakespeare. His writings offer a wealth of literary and intellectual materials yet to be explored and studied by scholars. Four hundred years after Tang and the Bard passed away, we are now reviewing the cultural evolution of both the East and the West. Perhaps one could say that Shakespeare, a professional playwright of the Elizabethan Age, brilliantly inherited the explorer's spirit of people in the Renaissance era. His literary exuberance resembles roses that blossomed in summer; he was an ingenious writer-actor who shined in Western culture. Tang Xianzu, on the other hand, was a literary genius and gentleman with lofty ideas of late Ming period. He was an heir to the refined tradition of Chinese culture. Tang gave off a pure, delicate scent, just like the white camellia planted outside of his study. He dedicated all his lifetime to a culture that nourishes man's personality. As a cultured gentleman refined with Buddhist, Confucianist and Taoist ideas, Tang Xianzu was also a naturally born poet-playwright.

Four hundred years have passed, yet the images of Tang and the Bard have become even more relevant and full of significance. They are now both symbols for people who take them as sources of ideas to help them reflect upon the purpose of their own existence. They invite us to explore beauty and noble aspirations. We are fortunate to have them, whose ideas deserve our contemplation. Life is short, and politics is transient; culture and art alone can last for long.

Cheng Pei-kai

President, OHKF China Institute;

Chairman, Intangible Cultural Heritage Advisory Committee of Hong Kong

17-18.6.2016 (星期五至六 Fri-Sat) 7:30pm

崑劇《紫釵記》Kunqu Opera *The Legend of the Purple Hairpin*

《紫釵記》按唐代蔣防傳奇小說《霍小玉傳》改編，寫坎坷的現實環境，幾乎拆散一段美好姻緣，令一對有情人，受盡哀傷折磨，感人至深。但明清以來，常演只有〈折柳〉、〈陽關〉兩折，甚少整本演出記錄。是次演出集合香港、內地及台灣崑劇藝術家，將原著五十三齣濃縮為十場的整本戲，敷演李益、霍小玉這段哀艷動人之情，並按清代葉堂《納書楹曲譜》訂定唱腔，其精彩應可預期。

Based on the Tang dynasty *chuanqi* play *Tale of Huo Xiaoyu* by Jiang Fang, *The Legend of the Purple Hairpin* tells of the touching tale about a loving couple who is nearly broken apart because of the harsh reality while bearing much pain and suffering during the course. Since the Ming and Qing dynasty, *Breaking the Willow Branch* and *Yangguan Pass* have been the only two excerpts more frequently played with rare record of performance in full version. This production brings together Kunqu Opera artists from Hong Kong, the mainland and Taiwan, the original fifty-three scenes will be condensed into ten scenes to bring forth the sad moving love story between Li Yi and Huo Xiaoyu. With the vocal style set and arranged according to the *Nashuying Score* written by Ye Tang in Qing, brilliance should be anticipated.

藝術指導：汪世瑜、王奉梅	Artistic Instructors	: Wang Shiyu, Wang Fengmei
導演：沈斌	Director	: Shen Bin
改編：古兆申	Adaptation	: Koo Siu-sun
唱腔整理：周雪華 及配樂	Vocalization and Orchestration	: Zhou Xuehua
主演	Cast	
李益：溫宇航 (17/6)、曾杰 (18/6)	Li Yi	: Wen Yu Hang (17/6), Zeng Jie (18/6)
霍小玉：邢金沙 (17/6)、胡嫻 (18/6)	Huo Xiaoyu	: Ying Kam-sha (17/6), Hu Ping (18/6)
盧太尉：張世錚	Grand Commandant Lu	: Zhang Shizheng
劉公濟：胡立楠	Liu Gongji	: Hu Linan
崔允明：鮑晨	Cui Yunming	: Bao Chen
韋夏卿：毛文霞	Wei Xiaqing	: Mao Wenxia
浣紗：白雲	Huan Sha	: Bai Yun
堂候妻：湯建華	Attending Officer's wife	: Tang Jianhua
鄭六娘：李瓊瑤	Zheng Liuniang	: Li Qiongyao
鮑四娘：王靜	Bao Siniang	: Wang Jing
秋鴻：田漾	Qiu Hong	: Tian Yang
王小峭：朱斌	Wang Xiaoshao	: Zhu Bin
堂候官：徐霓	Attending Officer	: Xu Ni
司鼓：張嘯天	Drum	: Zhang Xiaotian
司笛：韓建林、馬飛雲	Dizi	: Han Jianlin, Ma Feiyun

第一場 墮釵燈影

上元之夜，小玉觀燈墮釵，得遇詩人李益。二人一見鍾情，期結秦晉。

第二場 試喜盟詩

李益高中狀元，大小登科，前程似錦。小玉則恐丈夫建功高升後，另配名門，李益盟詩立誓以安其心。

第三場 權嗔計貶

權臣盧太尉因李益高中卻不拜門下，將李益薦邊塞節鎮劉公濟任參軍，以洩其恨。

第四場 折柳陽關

李益起程赴任，小玉往灞橋相送。新婚乍別，二人有訴不盡的離情和愁緒。

— 中場休息十五分鐘 —

第五場 吹臺題詩

邊疆綏靖，李益有功。李益隨劉公濟同上望京樓小飲，思鄉情生，不禁賦詩一首：「日日醉涼州，馳年逝水流。感恩知有地，不上望京樓。」

第六場 計局收才

劉公濟得李益參軍，掃靖邊疆，因功還朝，掌御前大軍。盧太尉恐失權勢，欲收李益為婿。

第七場 展屏賣釵

李益一去三年，隻字未歸，小玉憂慮。忽報傳訊：李益已被盧府招為女婿，晴天霹靂。然消息未確，小玉決定賣其定情之物紫玉燕釵以資崔允明打聽真相。

第八場 哭收燕釵

李益未曾應允盧太尉所提婚事，盧乃設局陷小玉再嫁之事以說之。

第九場 花前遇舊

劉公濟微服出行，查探民情，竟悉盧太尉計誣小玉，強招李益為婿，遂設法搗破奸計。

第十場 釵圓宣恩

小玉怨極病危之際，李益被帶引到來，二人終於和解團圓，紫燕重歸。



Scene One *Encounter at the Lantern Festival*

On the evening of the lantern festival, Huo Xiaoyu drops her purple hairpin while appreciating the lanterns and encounters the poet Li Yi. The two fall in love at first sight and tie the marriage knot.

Scene Two *The Pledge of Love*

Li Yi is awarded the first place in the civil examination. Winning a beautiful wife and the top scholar honour, Li Yi is faced with a bright future. Xiaoyu is worried that with fame and advancement Li might change his heart and find another wife. Li writes a poem to pledge his love to ease his wife's mind.

Scene Three *The Conspiracy*

As Li Yi refuses to succumb to the powerful court official Grand Commandant Lu, Lu is infuriated and out of malice recommends Li to the frontier commander Liu Gongji as advisor.

Scene Four *Breaking the Willow Branch at Yangguan Pass*

Li Yi sets off for his posting. Xiaoyu bids farewell to him at the bridge. The newly-weds feel very sad about their separation.

- Intermission of 15 minutes -

Scene Five *The Tower Poem*

Li Yi makes meritorious achievements for pacifying the borders. He joins Liu Gongji for a drink at Capital Tower and feels home sick. He writes a poem. "Liangzhou days spent in drinks, Years flashed past in winks. Gratitude I do want to show, Capital Tower I do not want to go."

Scene Six *Another Trick*

With Li Yi's help, Liu Gongji has pacified the frontier trouble and scored meritorious achievement and hence been appointed as the Imperial Army Commander. For fear of losing power, Grand Commandant Lu tries to take Li Yi in as son-in-law.

Scene Seven *Selling the Hairpin*

Li Yi has gone to the frontier for three years without any correspondence. Xiaoyu is terribly worried. News arrived suddenly saying Li Yi has already become the son-in-law of Grand Commandant Lu. Xiaoyu is devastated. As the news has not been confirmed, Xiaoyu decides to sell their love token, the purple hairpin to pay Cui Yunming to find out the truth.

Scene Eight *Collecting the Hairpin*

Li Yi refuses to be the son-in-law of Grand Commandant Lu determinedly. Lu therefore sets up a trap by claiming Xiaoyu has remarried to try to convince Li.

Scene Nine *Meeting the Old Acquaintance*

Liu Gongji walks about in plain clothes to observe the lives of common people. He learns that Grand Commandant Lu is spreading rumours about Xiaoyu so that he can force Li Yi to become his son-in-law. Liu tries to take his plot apart.

Scene Ten *The Reunion*

Xiaoyu is seriously ill and dying. Li Yi is brought back home. Finally the two reconcile and reunite happily.

18.6.2016 (星期六 Sat) 2:30pm 折子戲 Excerpts

《風箏誤·前親》*The Wedding Night from The Mismatches Caused by a Kite*

清代大戲劇家李漁所作傳奇《風箏誤》中一折，較常演的還有〈驚醜〉、〈逼婚〉、〈後親〉等。〈前親〉為原著第二十齣〈婚鬧〉改成的台本，以付扮的戚友仙，迎娶以丑扮的詹愛娟，喜慶新婚夜帶出意外的真相，終由老旦扮演的梅氏串合二人洞房，情節曲折而演來熱鬧、流暢，令人捧腹。

詹武承托戚輔臣為二女擇婿。戚將愛娟聘與其之子，戚子與愛娟成婚之夜，原以為詹家小姐乃美貌佳人，洞房時發現新娘竟是一醜女，並從愛娟口中得知她曾與戚輔臣義子韓生相見。於此，二人爭吵不休。愛娟之母好言相勸，才得一時歡好。

An excerpt from the *chuanqi* play *The Mismatches Caused by a Kite* by the Qing playwright Li Yu, *The Wedding Night* is adapted from the 20th scene of the original play, *Trouble at the Wedding*. Other frequently played excerpts include *The Ugly Bride*, *Forced Marriage* and *The Wedding Night: the Second Half*. As shocking truth is discovered on the wedding night, quarrel arises between the groom Qi Youxian, played by a *fu* (comic) role and the bride Zhan Aijuan, played by a *chou* (comic) role. Finally the bride's mother, who played by a *laodan* (old female) role, mediates and brings the newly-wed back together. The story plot is intricate and the acting lively, smooth and hilarious.

Qi Fuchen is asked by his friend Zhan Wucheng to pick a husband for his second daughter Aijuan. Qi offers Aijuan's hand in marriage to his own son. On the wedding night, to the amazement of Qi's son who thinks that Miss Zhan is a beauty, Aijuan turns out to be an ugly girl. It is further learnt that she has met with Qi's foster son Hansheng before the wedding. As such, the newly-wed quarrels. Finally with kind words of advice from Aijuan's mother, the two make up.

主演	Cast		
詹愛娟：朱斌	戚友仙：田漾	Zhan Aijuan : Zhu Bin	Qi Youxian : Tian Yang
梅氏：李瓊瑤		Madam Mei : Li Qiongyao	
司鼓：張嘯天	司笛：馬飛雲	Drum : Zhang Xiaotian	Dizi : Ma Feiyun

《寶劍記·夜奔》*Flee by Night from The Legend of the Precious Sword*

明代作家李開先傳奇作品《寶劍記》中一折。這齣戲在崑曲傳統表演上稱為「一人幹」，即一個人在舞台唱、唸、打、做，至演完為止，中間不下場。演員必須要有堅實的基本功，其中動作幅度大，唱腔高亢，演來要聲情並茂。行內有句話是「男怕〈夜奔〉，女怕〈思凡〉」，可知演出之高難。

林冲隱藏柴進莊內，得公孫密報，由柴進信薦，星夜逃奔。一路上，林冲百感交集，投奔梁山。

An excerpt from the *chuanqi* play *The Legend of the Precious Sword* by Ming playwright Li Kaixian, *Flee by Night* is regarded in traditional Kunqu Opera performance as a "One Man Show" which means a single performer sings, recites, acts and does acrobatics all by himself till the end without leaving the stage. The performer is required to have solid foundation to accomplish this task which involves substantial range of movement, high-pitched singing and impassioned acting as well. There is a saying within the circle that *Flee by Night* is dreaded most by actors while *Mortal Thoughts* dreaded most by actresses, thus revealing their difficulty.

Lin Chong hides in Chai Jin's mansion. With secret message brought by Gongsun and a recommendation letter from Chai, Lin flees at night. On the way to Liangshan Marsh, he is overwhelmed by mixed emotions.

主演	Cast		
林冲：項衛東		Lin Zhong : Xiang Weidong	
司鼓：王明強	司笛：馬飛雲	Drum : Wang Mingqiang	Dizi : Ma Feiyun

《占花魁·湖樓》*The Lake Tower from Winning the Most Famous Beauty*

明末清初李玉作品。此齣折子戲以巾生的表演為主，穿插以丑角插科打諢的對手戲。表演上詼諧、輕鬆、載歌載舞，洋溢輕鬆喜劇的氣氛。演員充分利用水袖、扇子等戲曲表演程式，表達出秦鍾對花魁的愛慕。

賣油郎秦鍾某日行經西湖，偶遇一絕色佳人，驚歎思慕不已。次日便暫停生意，前往西湖邊盤旋，盼再顧芳影。苦候不得，秦鍾踱上湖畔酒樓獨酌，從按摩師口中探知佳人乃臨安第一名妓，惋惜佳人身處風塵之餘，允抑想望之情，決心積蓄一年以一親嬌容。

A work by Li Yu from late Ming early Qing dynasty, this excerpt is mainly the performance of the *jinsheng* (cultured male) role punctuated by comic relief from the tavern waiter played by a *chou* (comic) role. It is funny and light-hearted with songs and dance in an overall comic atmosphere. The performer fully utilizes the operatic skills of flicking sleeve and the fan to express Qin Zhong's infatuation with the courtesan.

Oil-seller Qin Zhong passes by the West Lake one day and meets a remarkable beauty by chance. He is mesmerized and falls in love. He takes his day off the next day and loiters around the lake hoping to see the beautiful woman again. He waits and waits but still fails to see her. He strides into the lakeside tavern to drink and learns from a masseur that the beauty is the number one courtesan in Linan. While feeling pity for her, he still cannot repress his desire and makes up his mind to save up money for a year in order to get close to her.

主演

Cast

秦鍾	：毛文霞	時阿大	：湯建華	Qin Zhong	：Mao Wenxia	Shi Ada	：Tang Jianhua
司鼓	：張嘯天	司笛	：韓建林	Drum	：Zhang Xiaotian	Dizi	：Han Jianlin

《鮫綃記·寫狀》*Writing the Petition from The Story of the Gauze Silk*

明沈鯨所作傳奇。原傳奇第十齣〈謀害〉，舞台本稱〈寫狀〉，是付、淨兩行當的對面頭戲，表演以說白為主，但通過兩人在台上磨、拉、推、蹭、詐、騙、哄的表演方法，把爾虞我詐的人物塑造得栩栩如生。

刀筆吏賈主文包攬詞訟，但以修行念佛掩人耳目。時有劉均玉求賈寫狀誣告，賈初猶佯作不允，待索得巨金後乃允。

An excerpt from the *chuanqi* play by Shen Jing in Ming dynasty, *Writing the Petition* is the stage version of the 10th scene, *The Conspiracy* in the original play. It is a duet played by the *fu* (comic) and *jing* (painted face) roles performed mainly in speech. Through the interplay of pulling and pushing, lies and cheat, fawn and flatter, the performers give a vivid portrayal of the crooked characters.

Jia Zhuwen is a corrupt litigation official fond of champerty but he puts up a pretense by practicing the Buddhist way. A man named Liu Junyu comes by and seeks his help to write a petition to falsely accuse someone. Jia pretends to refuse at first but after soliciting a large amount of money from Liu, he agrees to do so.

主演

Cast

賈主文	：王世瑤	劉均玉	：張世錚	Jia Zhuwen	：Wang Shiyao	Liu Junyu	：Zhang Shizheng
司鼓	：霍瑞濤	司笛	：韓建林	Drum	：Huo Ruitao	Dizi	：Han Jianlin

19.6.2016 (星期日 Sun) 7:30pm

崑劇《蝴蝶夢》Kunqu Opera *The Butterfly Dream*

此劇觀眾較常看到〈說親〉、〈回話〉兩齣折子戲，是旦角、丑角合作的對手戲，其內容只描寫到「莊子試妻」故事的一部份：田氏新寡，急盼老蒼頭做媒的情節，卻未能讓觀眾領略全劇故事所蘊涵的思想內容。這次《蝴蝶夢》的整本戲演出，是根據清代戲曲劇本選集《綴白裘》中嚴鑄台本整理改編而成。兩位主要演員，旦角用五旦、六旦兩行當分飾田氏和孝婦兩角色，生角是既演老生又演小生，分飾莊周和楚王孫兩角；另輔淨、丑、雜三行當演員，演出〈歎骷〉、〈搨墳〉、〈毀扇〉、〈弔奠〉、〈說親〉、〈回話〉、〈劈棺〉共七場戲，較全面地將《蝴蝶夢》深刻的思想內容傳達給觀眾。全劇的唱腔、唸白、身段、做工皆甚繁重，演員以嫻熟的技巧，幽默歡快的表演風格，將此一反映夫妻關係、人性情欲的荒誕劇精彩呈現。

Marriage Proposal and The Reply are the two more frequently played excerpts of *The Butterfly Dream* on the Kunqu Opera stage. They feature the *dan* (female) role playing against the *chou* (comic) role covering only the part on Zhuang Zi testing his wife where Tian is newly widowed and anxious to have her old servant act as the matchmaker. Hence it fails to let the audience understand the ideology and theme behind the whole story. This stage version of *The Butterfly Dream* is based on and adapted from Yan Zhu's libretto in the Selected Works in Qing Opera Stage Version *Zhui Bai Qiu*. The two main performers are the *dan* (female) and *sheng* (male) roles, with the *dan* playing Tian and the filial woman in roles of *wudan* (highborn female) and *liudan* (young female) respectively and the *sheng* playing both Zhuang Zhou and Wangsun in the roles of *laosheng* (old male) and *xiaosheng* (civil male). Supported by four other performers in roles of *jing* (painted face), *chou* (comic) and *za* (supporting cast), a total of seven excerpts are presented, namely *Conversation with the Skeleton*, *Fanning the Grave*, *Breaking the Fan*, *The Mourning*, *Marriage Proposal*, *The Reply* and *Strike the Coffin* to convey the central theme of *The Butterfly Dream* more comprehensively to the audience. The speech, vocal style, movement and acting in the play are quite demanding. Performers are required to have solid skills as well as humorous and cheerful delivery style to bring the intricate and surreal story to life.

藝術指導	: 梁谷音、計鎮華 沈斌、周世瑞	Artistic Instructors	: Liang Guyin, Ji Zhenhua, Shen Bin, Zhou Shirui
改編	: 古兆申	Adaptation	: Koo Siu-sun
復排導演	: 林為林	Restage Director	: Lin Weilin
唱腔設計	: 周雪華	Vocalization	: Zhou Xuehua
主演		Cast	
田氏、孝婦	: 王靜	Madam Tian, Filial Woman	: Wang Jing
莊周、楚王孫	: 鮑晨	Zhuang Zhou, Chu Wangsun	: Bao Chen
老蝴蝶	: 田漾	Elder Butterfly	: Tian Yang
小蝴蝶、骷髏	: 朱斌	Young Butterfly, Skeleton	: Zhu Bin
幻化	: 胡立楠	Illusion	: Hu Linan
蝶影	: 沙國良	Shadow	: Sha Guoliang
司鼓	: 張嘯天	Drum	: Zhang Xiaotian
司笛	: 馬飛雲	Dizi	: Ma Feiyun



第一場 歎骷

莊周修道，在荒郊野外看見白骨成堆，感歎人生空忙一場，在樹蔭下打瞌睡，夢見骷髏一段點化的話。

第二場 掘墳

骷髏指引，莊周在路上遇見一孝婦掘墳，聽其道出掘墳緣故，遂幫孝婦掘乾墳土，頓覺世間情薄，欲回家告知妻子田氏。

第三場 毀扇

莊周歸家，告知田氏孝婦掘墳之事，田氏大罵孝婦，並撕毀孝婦所贈之扇；為試妻子田氏之心，莊周決意裝死試妻。

— 中場休息十五分鐘 —

第四場 弔奠

莊周幻化美少年楚王孫，帶領老蝴蝶和小蝴蝶，以弔奠的名義迷惑田氏。

第五場 說親

果然田氏愛戀楚王孫，找老蝴蝶打探王孫消息，並託其說媒去。

第六場 回話

老蝴蝶說媒成功，田氏喜出望外，迫不及待，欲結鸞鳳。

第七場 劈棺

王孫得病，必須取死人的腦仁當藥引吃才能醫治，田氏欲斧劈莊周取其腦仁救治王孫；莊周出現質問田氏，田氏無地自容。莊周驚醒，卻原來是一場大夢。



Scene One *Conversation with the Skeleton*

Zhuang Zhou is undergoing monastic training. In the wild, he sees a pile of white bones. He sighs that people are busy all their life for nothing. Under the shades of a big tree, he naps. He dreams of a conversation with the skeleton.

Scene Two *Fanning the Grave*

Guided by the skeleton, Zhuang Zhou sees a filial woman (widow) fanning a tomb by the road. He listens to her story behind the tomb fanning behaviour. He also helps her with the fanning, while feeling how unstable and how shallow love can be. He wishes to go home to tell his wife about the encounter.

Scene Three *Breaking the Fan*

Zhuang Zhou returns home and tells Madam Tian about the filial woman fanning the new tomb. Madam Tian is furious about the filial woman and rips apart the fan the woman gave her. To test his wife's loyalty, Zhuang Zhou decides to fake his death.

- Intermission of 15 minutes -

Scene Four *The Mourning*

Zhuang Zhou disguises himself as a young handsome man Chu Wangsun. He brings Elder Butterfly and Young Butterfly and pretends to be paying respect to the deceased. He seduces Madam Tian.

Scene Five *Proposal*

Madam Tian does fall for Chu Wangsun. She asks Elder Butterfly to find out more about Chu Wangsun and hopes Elder Butterfly to be her matchmaker.

Scene Six *The Reply*

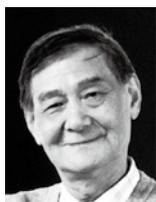
Elder Butterfly succeeds in the matchmaking. Madam Tian is overjoyed. She wants to get married as soon as possible.

Scene Seven *Strike the Coffin*

Wangsun becomes ill. He must take some medicine that consists of a dead person's brain to cure his illness. Madam Tian wants to open up Zhuang Zhou's head and take out his brain to cure Wangsun. Zhuang Zhou appears and questions Madam Tian, who is now truly ashamed. Zhuang Zhou wakes up. It was only a dream.



主創人員 Creative Team



沈斌 Shen Bin

導演 Director

國家一級導演。一九六六年畢業於上海市戲曲學校第二屆崑劇演員班。習武生，師從蓋春來、譚金霖、鄭傳鑑、方傳芸等。上海崑劇團建立後，任演員兼技術指導和導演。一九八六年入中國戲曲學院導演系進修深造，受教於李紫貴等名家。多年來導演過崑、京、越、豫、淮、婺、紹、粵等劇種大小劇目近百台，並為「搶救、傳承」崑曲傳統經典折子而導演錄像一百多折。曾發表論文和評論文章四十餘篇。曾赴世界各地交流演出和講學，深受歡迎，對傳播中國優秀的傳統戲曲文化貢獻甚鉅。現為中國戲曲導演學會副會長、中國戲劇家協會會員。二〇〇六年由文化部授予崑曲藝術優秀導演雅譽。二〇一二年成為非物質文化遺產傳承人。

A National Class One Director. Graduated from the second cohort of Kunqu Opera actor class of the Shanghai Traditional Performing Arts School in 1966. Shen learnt to play *wusheng* (martial role) and studied under Gai Chunlai, Tan Jinlin, Zheng Chuanjian and Fang Chuanyun etc. He became an actor cum technical director and director upon the founding of the Shanghai Kunqu Opera Troupe. Shen furthered his studies at the Department of Director of the National Academy of Chinese Theatre Arts in 1986, training under masters such as Li Zigui etc. Over the years, Shen directed nearly 100 productions of different scales for the genres of Kunqu Opera, Peking Opera, Yue Opera, Yu Opera, Huai Opera, Wu Opera, Shao Opera, Cantonese Opera etc. He was also the director for some 100 excerpts in the traditional Kunqu Opera excerpt classics video series "Rescue, Heritage". He has published more than 40 papers and commentaries. Shen has travelled extensively to perform and lecture; his appearances are highly popular and he has contributed significantly to disseminate the distinguished culture of traditional Chinese opera. Shen is currently the Vice President of the Chinese Opera Directors Association and a member of the Chinese Dramatists' Association. In 2006, Shen was named an Outstanding Director of Kunqu Art by the Ministry of Culture. He became an intangible cultural heritage bearer in 2012.



林為林 Lin Weilin

導演 Director

浙江崑劇團秀字輩演員、國家一級演員。現任浙江京崑藝術中心藝術總監。主工武生，他以英武的功底和沉穩的台風而廣為觀眾所愛戴，有「江南一條腿」、「崑劇第一武生」之美譽。演出的代表作甚多，如《界牌關》、《挑滑車》、《試馬》，及新編崑劇歷史劇《公孫子都》、《紅泥關》、《大將軍韓信》等。他曾於一九八五年、二〇〇七年分別榮獲第三屆、第十屆中國戲劇梅花獎；二〇〇二年榮獲聯合國教科文組織和中國文化部聯合頒發的促進崑曲藝術獎；由他領銜主演的新編崑劇歷史劇《公孫子都》自二〇〇七年榮獲第八屆中國藝術節文華優秀劇碼獎，個人榮獲文華表演獎及觀眾最喜愛演員獎後，其後又榮獲二〇〇六至二〇〇七年度國家舞台藝術精品工程十大精品劇碼獎和中國戲曲學會獎兩項大獎。二〇〇九年在第四屆巴黎中國戲曲節上榮獲塞納大獎。二〇一〇年首屆中國文化藝術政府獎文華表演獎及中國戲劇梅花獎二度梅獲得者。

An actor of the *Xiu*-generation of the Zhejiang Kunqu Opera Troupe and a National Class One Performer. Lin is currently the Artistic Director of Zhejiang Peking Opera and Kunqu Opera Arts Centre. He specialises in *wusheng* (martial male) roles and is popular for his valiant skills and composed stage presence. He is famed as "the best legwork of Jiangnan" and "the best Kunqu Opera *wusheng*". Lin has a long list of representative performances, including *The Boundary Pass*, *The Pulley*, *Testing the Horse*, and newly compiled Kunqu Opera epics *Gongsun Zidu*, *Red Soil Pass*, and *The Great General Han Xin* etc. Lin won the 3rd and the 10th Plum Blossom Award for Chinese Theatre in 1985 and 2007 respectively. In 2002, he received the Award for Promoting *Kunqu* jointly presented by UNESCO and the Ministry of Culture of China. *Gongsun Zidu*, a newly compiled Kunqu Opera epic with Lin as a lead performer, received the Wenhua Outstanding Repertoire Award in the 8th China Arts Festival in 2007, bringing Lin the Wenhua Performance Award and The Most Loved Performer as an individual actor; the repertoire subsequently received two major awards, namely the Top 10 Outstanding Repertoire Award under the 2006-2007 National Fine Stage Arts Project and the Chinese Opera Society Award. Lin won the Seine Award at the 4th Festival of Traditional Chinese Opera in Paris in 2009. In the inaugural Chinese Culture and Art Government Awards held in 2010, Lin took home the Wenhua Performance Award and twice received the Plum Blossom Award of Chinese Theatre.



汪世瑜 Wang Shiyu

藝術指導 Artistic Instructor

浙江崑劇團世字輩演員、著名崑曲表演藝術家、國家一級演員、第三屆中國戲劇梅花獎得主。二〇〇二年被文化部表彰為「有顯殊成就」的崑曲藝術家。十四歲入劇團學藝，師承著名崑劇表演藝術家周傳瑛，工生行。汪氏巾生、冠生、鞋皮生兼能，尤以巾生見長。經四十餘年舞台磨練，蜚聲海內外，有「巾生魁首」之譽。現為浙江省戲劇家協會副主席、中國藝術家委員會委員、中國文化部振興崑劇指導委員會委員、浙江崑劇團名譽團長。著有《汪世瑜談藝錄》一書。

A renowned Kunqu performer of the Shi- generation of the Zhejiang Kunqu Opera Troupe, a National Class One Performer, a winner of the 3rd Plum Blossom Award for Chinese Theatre. Wang was recognised by the Ministry of Culture as a "Kunqu artist with distinguished accomplishments" in 2002. He began training with an opera troupe since he was 14 and studied under renowned Kunqu Opera artist Zhou Chuanying, specialising in the *sheng* (male) role. He is skilled as *jinsheng* (cultured male), *guansheng* (government official), *xiepisheng* (poverty-stricken scholar), and is particularly good at playing *jinsheng*. Having more than four decades of experience on stage, Wang is now an internationally acclaimed artist famed as the best *jinsheng*. Wang is the Vice Chairman of Zhejiang Dramatists' Association, a member of the China Association Cultural Management Artist Committee, a member of the Steering Committee for Revitalising Kunqu Opera of the Ministry of Culture of China, and an honorary director of the Zhejiang Kunqu Opera Troupe. He is the author of the book *Wang Shiyu on Art*.



王奉梅 Wang Fengmei

藝術指導 Artistic Instructor

浙江崑劇團盛字輩演員、著名崑曲表演藝術家、國家一級演員、浙江省文史館館員、第五屆中國戲劇梅花獎得主。二〇〇二年被文化部表彰為「長期潛心崑曲藝術事業成就顯著」的表演藝術家。師承周傳瑛、張嫻、姚傳薌等，工閨門旦、正旦。其主要代表性劇目有《長生殿》、《楊貴妃》、《牡丹亭》、《玉簪記·琴挑》、《題曲·澆墓》、《紫釵記·折柳陽關》和現代崑劇《瓊花》等。

A renowned Kunqu performer of the Sheng- generation of the Zhejiang Kunqu Opera Troupe, a National Class One Performer, a member of the Zhejiang Research Institute of Literature and History, and a winner of the 5th Plum Blossom Award for Chinese Theatre. Wang was recognised by the Ministry of Culture in 2002 as a performance artist who has a "long-term passion in developing Kunqu art with significant accomplishment". Wang trained with Zhou Chuanying, Zhang Xian, Yao Chuanxiang etc., specialising in *guimendan* (highborn female) and *zhengdan* (orthodox female). Some of her representative works are *The Palace of Eternal Life*, *The Legend of Lady Yang*, *The Peony Pavilion*, *Seduction with a Lute* from *Tale of the Jade Hairpin*, *Pouring Water at the Grave* from *Writing a Poem*, *Breaking the Willow Branch at Yangguan Pass* from *The Legend of the Purple Hairpin* and modern Kunqu Opera *Qionghua* etc.





古兆申 Koo Siu-sun

編劇 Playwright

早年活躍於香港文壇，以「古蒼梧」等筆名，在中、港、台三地報刊雜誌發表創作及文藝評論；與友人創辦《盤古》、《文學與美術》、《文美月刊》及《八方文藝叢刊》等刊物；曾任香港《大公報·中華文化周刊》主編，台北《漢聲雜誌》主編，香港《明報月刊》總編輯，著有詩集《銅蓮》、詩文集《備忘錄》、文集《書想戲夢》、評論集《一木一石》，研究專著《今生此時今世此地—張愛玲蘇青胡蘭成的上海》等多種。近二十年熱心於崑曲推廣及研究，並習曲唱、曲笛，曾向多位曲家、表演藝術家和笛師請教。一九九一年，香港中華文化促進中心成立「崑劇研究及推廣小組」，即加入為委員至今，負責策劃各項研究、出版、推廣及演出活動。二〇〇〇年開始與國內各主要崑劇院團合作，先後為浙江京崑藝術劇院改編崑劇《牡丹亭》上下本，創編崑劇《暗箭記》；參加江蘇省蘇州崑劇院青春版《牡丹亭》製作，擔任顧問；為上海崑劇團改編崑劇《蝴蝶夢》。二〇〇二年至二〇〇四年與同事余丹在香港大學中文學院開展明清崑曲演唱理論文獻整理、注釋、語譯及英語譯、注的研究計劃，研究成果二〇〇六年由香港牛津大學出版社出版中英對照的《崑曲演唱理論叢書》，內含《曲律》、《方諸館曲律》、《度曲須知》及《樂府傳聲》。

Active in the local literary circle in his early years, Koo Siu-sun has published widely writings and art criticisms using the pen name of Gu Cangwu in newspapers and periodicals in the mainland, Hong Kong and Taiwan. He has co-founded a number of publications including *Pan Gu* (Origin of the Universe), *Wenxue yu Meishu* (Literature and Art), *Wenmei Yuekan* (Literature and Art Monthly) as well as *Ba Fang Wenyi Congkan* (All Directions Literary Journal). He has been the chief editor of *Ta Kung Pao - Chinese Culture Weekly*, chief editor of *Han Sheng Magazine* (Taipei) and chief editor of *Ming Pao Monthly* (Hong Kong). Published writings include *Collected Poems Tong Lian* (Bronze Lotus), *Poems and Essays Beiwanglu* (Memorandum), *Collected Essays Shu Xiang Si Meng* (Thoughts on Books, Dreams of Drama), *Collected Criticisms Yi Mu Yi Shi* (One Tree One Rock) and *Research Work Jinsheng Cishi Jinshi Cidi* (This Life Now, These Times Here) – Aileen Chang, Su Qing and Hu Lancheng's Shanghai. In the last twenty years, Koo has been enthusiastic in the promotion and research work of Kunqu. He has also studied singing and flute and learnt from many Kunqu experts, performing artists and flute teachers. With the setting up of the Kunqu Opera Research and Promotion Group by the Hong Kong Institute for Promotion of Chinese Culture in 1991, Koo has been a committee member responsible for the planning of research, publication, promotion and performance activities. Since 2000, the group has started to cooperate with all major Kunqu Opera troupes in the mainland. Projects undertaken include adapting *The Peony Pavilion* (Part 1 & 2) for Zhejiang Peking and Kunqu Opera Art Theatre; writing and adapting Kunqu Opera *Tale of the Secret Arrow*, participation in Jiangsu Province Suzhou Kunqu Opera Theatre's production of *The Peony Pavilion* (youth version) acting as consultant and adapting *The Butterfly Dream* for Shanghai Kunqu Opera Theatre. From 2002 to 2004, Koo and colleague Yu Dan commenced the research work on arranging, annotating and translating the writings on Kunqu performance theories in Ming and Qing dynasty for the Chinese Faculty, University of Hong Kong. It results in the publication of the bilingual *Collection of Kunqu Performance Theories* by Hong Kong Oxford University Press in 2006.





周雪華 Zhou Xuehua

唱腔整理及配樂 Vocalization and Orchestration

畢業於上海音樂學院，曾師從音樂理論家周大風和崑劇藝術大師周傳瑛。她出生梨園世家，曾祖父周釗泉是光緒年間上海崑劇第一名小生，祖父周鳳文亦是崑班名角，父親周雲瑞是著名評彈演員。她自幼受藝術薰陶，多才多藝，曾任歌舞演員、評彈演員、琵琶演奏員。早年在浙江崑劇團任作曲，後調往上海崑劇團任一級作曲。從事崑劇音樂事業三十多年，鑒於她對崑劇藝術的貢獻，中國文化部授予她「國家級崑曲文化遺產傳承人」、「崑劇藝術優秀主創人員」、「崑曲優秀理論研究人員」等榮譽稱號。歷年作品豐富，獲海內外多個藝術獎項。曾出版文章《論南崑的陰陽八聲》、《中國崑曲精選劇碼曲譜大成》上海卷、浙江卷部分劇目、參與《振飛曲譜》再版工作，以及出版《周雪華作品專輯（一）—華章雪韻 古詩詞崑曲演唱》CD片，和譯著《湯顯祖臨川四夢全集—納書楹曲譜》、《西廂記全譜》、《長生殿全譜》。

Zhou Xuehua graduated from the Shanghai Conservatory of Music and studied under music theorist Zhou Dafeng and Kunqu Opera master Zhou Chuanying. Zhou came from a family of opera artists. Her great grandfather Zhou Zhaoquan was the top *sheng* of Shanghai Kunqu Opera during the reign of Guangxu. Her grandfather Zhou Fengwen was also a renowned performer of a Kunqu Opera troupe. Her father Zhou Yunrui was a famous *Pingtán* actor. Nurtured with art since a young age, Zhou Xuehua is multi-talented. She previously worked as a singer-dancer-actor, a *Pingtán* actor and a *pipa* performer. In the early days of her career, she was a composer for the Zhejiang Kunqu Opera Troupe. She was later transferred to Shanghai Kunqu Opera Troupe for the position of Class One Composer. With more than 30 years of musical experience in Kunqu Opera, she has been a major contributor to the art. The Ministry of Culture of the People's Republic of China has honoured her with a number of titles, including "National Class Kunqu Cultural Heritage Bearer", an "Excellent Major Creative Talent for the Art of Kunqu Opera", an "Excellent Theoretic Researcher in Kunqu" etc. Zhou is a prolific composer and multiple award winner who has received honours at home and abroad. Some of her published articles include *A Discussion about the Eight Yin and Yang Sounds of Southern School Kunqu*; *Collection of Musical Notation of Selected Chinese Kunqu Operas – Shanghai Volume* and some repertoires in the *Zhejiang Volume*. She took part in the reprinting of *Zhefei Musical Notation*, and she published the CD *Collected Works of Zhou Xuehua (I) – Famous Writings and Beautiful Sounds in History, Kunqu sung with Ancient Poems*. She also transcribed *Complete Works of the Four Dreams at Linchuan by Tang Xianzu – Nashuying Notation*; *Complete Notation of The Story of the West Chamber*, *Complete Notation of The Palace of Eternal Life*.



主要演員 Performers



邢金沙 (特邀) Ying Kam-sha (Guest)^{*}

前浙江崑劇團演員，師承著名傳字輩崑劇藝術家姚傳薌、沈世華、周雪雯、王芝泉、張繼青、王奉梅、周鎮邦，工閩門旦、刀馬旦。定居香港後積極推動本地京崑粵劇發展工作，曾在香港中國藝術推廣中心、香港城市大學、香港中文大學及香港八和會館講學，現任香港演藝學院戲曲表演導師。曾演作品包括《孽海記》、《白蛇傳》、《爛柯山》、《蝴蝶夢》、《百花仙子》和《牡丹亭》等，二〇一三年與溫宇航在台北演出《玉簪記》，受到海內外觀眾廣泛讚譽。曾獲中國戲曲小百花會演優秀小百花獎、浙江省第二屆戲劇節青年演員一等獎及第二十四屆中國戲劇梅花獎。

A former actress of Zhejiang Kunqu Opera Troupe specialized in the role of *guimendan* (highborn female) and *daomadan* (young female warriors), Ying Kam-sha took lessons from famous *Chuan-* generation Kunqu Opera artist Yao Chuanxiang, Shen Shihua, Zhou Xuwen, Wang Zhiquan, Zhang Jiqing, Wang Fengmei and Zhou Zhenbang. After settling down in Hong Kong, Ying actively promotes the local development of Peking, Kunqu and Cantonese Opera and has lectured at the Hong Kong Chinese Arts Promotion Centre, City University of Hong Kong, the Chinese University of Hong Kong and the Chinese Artists Association of Hong Kong. She is currently a lecturer in performance in the School of Chinese Opera at the Hong Kong Academy for Performing Arts. Repertoires performed include *Tale of the Wicked Sea*, *Legend of the White Snake*, *Mountain Lanke*, *The Butterfly Dream*, *The Hundred Flowers Fairy* and *The Peony Pavilion*. In 2013, Ying partnered with Wen Yu Hang to perform *Tale of the Jade Hairpin* in Taipei and won wide acclaim from both local and overseas audience. She has been awarded with the Outstanding Little Hundred Flowers Award at the Chinese Opera Little Hundred Flowers Extravaganza, Young Performer First Prize at the 2nd Zhejiang Theatre Festival and the 24th Chinese Theatre Plum Blossom Award.



溫宇航 (特邀) Wen Yu Hang (Guest)[△]

二〇一〇年正式加盟國光劇團。蘭庭崑劇團榮譽駐團藝術家。前北方崑曲劇院演員，畢業於北京市戲曲學校崑劇班，工小生，師承馬玉森、滿樂民、朱世藕、沈世華、張毓文、傅雪漪等崑劇名家，並得汪世瑜、蔡正仁、岳美緹、石小梅、張洵澎等南崑藝術家的指教，二〇一二年拜京劇表演藝術家姜(妙香)派傳人林戀榮為師。一九九九年赴美參加足本《牡丹亭》的世界巡演，飾演柳夢梅，轟動紐約，有「最佳柳夢梅」之稱。現居台灣。代表劇目包括《牡丹亭》、《白蛇傳》、《偶人記》、《晴雯》、《蘭庭六記》等。二〇一三年榮獲第二十屆全球中華文化藝術薪傳獎，同年與邢金沙在台北演出《玉簪記》，受到海內外觀眾廣泛讚譽。

Wen Yu Hang formally joined the Guoguang Opera Company in 2010. An honorary resident artist of Lanting Kun Opera Troupe. As a former actor of Northern Kunqu Opera Theatre, Wen is a graduate from the Kunqu Opera Class in Beijing Chinese Opera School specializing in the *xiaosheng* (civil male) role. He has followed famous Kunqu Opera artists Ma Yusen, Man Lemin, Zhu Shiou, Shen Shihua, Zhang Yuwen and Fu Xueyi and has also been instructed by southern Kunqu Opera artists Wang Shiyu, Cai Zhengren, Yue Meiti, Shi Xiaomei and Zhang Xunpeng. In 2012, he formally became a student of Lin Maorong, the exponent of the Peking Opera Jiang (Miaoxiang) School. In 1999, he toured to the United States to take part in the world premiere of *The Peony Pavilion* (full version). His role as Liu Mengmei took New York by storm, earning him the title as the "Best Liu Mengmei". He is currently living in Taiwan. Representative repertoires include *The Peony Pavilion*, *Legend of the White Snake*, *The Peony Pavilion: A Spoiled Romance*, *Dream of the Red Chamber: Qing Wen* and *The Lanting Stories*. He has been awarded with the 20th Global Chinese Culture & Art Award in 2013. In the same year, his performance of the *Tale of the Jade Hairpin* with Ying Kam-sha in Taipei has won wide acclaim from both local and overseas audience.

* 誠蒙香港演藝學院批准參與是次演出

With kind permission of The Hong Kong Academy for Performing Arts

△ 誠蒙國光劇團批准參與是次演出

With kind permission of Guoguang Opera Company



胡 婷 Hu Ping

浙江崑劇團萬字輩優秀青年演員，國家二級演員。工閨門旦，師承著名崑曲表演藝術家王奉梅、張洵澎、張志紅、谷好好等，並有幸親炙於傳字輩表演藝術家張嫻。主演大戲有《牡丹亭》上下本、《西園記》、《十五貫》、《紅梅記》、《臨川夢影》、《喬小青》等。曾獲第五屆浙江省非物質文化遺產節、浙江省傳統戲劇展演最佳傳承獎（金獎）；新松計劃浙江省青年戲曲演員大賽一等獎、第五屆中國崑劇節優秀表演獎。

A National Class Two Performer, Hu Ping is a fine young actress of the Wan- generation in the Zhejiang Kunqu Opera Troupe and specializes in the *guimendan* (highborn female) role. She has followed famous *Kunqu* artists Wang Fengmei, Zhang Xunpeng, Zhang Zhihong and Gu Haohao. She has also been personally coached by the *Chuan-* generation artist Zhang Xian. Major repertoires include *The Peony Pavilion* (Part I and II), *Tale of the West Garden*, *Fifteen Strings of Cash*, *Tale of the Red Plums*, *Excerpts from Tang Xianzu's Works* and *Story of Qiao Xiaoqing*. She has been awarded with the Best Exponent Award (Gold Prize) at the Zhejiang Traditional Opera Showcase and the 5th Zhejiang Non-Tangible Cultural Heritage Festival, the 1st Prize at the Zhejiang Xin Song Project Young Opera Performer Contest and the 5th National Kunqu Opera Festival Outstanding Performance Award.



曾 杰 Zeng Jie

浙江崑劇團萬字輩優秀青年演員，國家二級演員。畢業於浙江藝術學校崑劇班，工小生，師承著名表演藝術家汪世瑜，並修業於師大表演藝術學院全國崑曲小生花旦培訓班、浙江省戲曲人才高級研修班。二〇〇七年在京參演廳堂版《牡丹亭》，演出場次超過二百場；二〇〇八年參演北京奧運會開幕式《中華禮樂》篇章，是唯一參演的戲曲演員。曾獲文化部授予二〇一一年度推薦藝術家，一四年被浙江省文化廳評為舞台藝術拔尖人才。

A National Class Two Performer, Zeng Jie is a fine young actor of the Wan- generation in the Zhejiang Kunqu Opera Troupe and a graduate of the Kunqu Opera Class in Zhejiang Arts School specializing in the *xiaosheng* (civil male) role. He has followed renowned performing artist Wang Shiyu and has studied at the Normal University Performing Arts Academy National Training Class for *sheng* and *dan* as well as the Zhejiang Province Chinese Opera Talents Senior Workshop. He has participated in the over 200 performances of *The Peony Pavilion* (hall version) in Beijing in 2007 and the Opening Ceremony (Ritual and Music section) of the 2008 Beijing Olympics as the only Chinese Opera performer. He has been acclaimed as the 2011 Recommended Artist by the Ministry of Culture and the Performing Arts Talent by the Zhejiang Provincial Department of Culture in 2014.



張世錚 Zhang Shizheng

浙江崑劇團世字輩演員、著名崑劇表演藝術家、國家一級演員。初從周傳瑛、龔祥甫學小生，後改師鄭傳鑑、包傳鐸學老生。參演作品包括《十五貫》、《秦香蓮》、《同心結》、《三關排宴》、《血淚塘》、《紅燈傳》等。另曾為《獅吼記》、《同心結》、《紅燈傳》等十餘齣大戲譜曲，並改編創作多齣傳統折子戲和新編劇目。撰寫論文和表演心得數十篇，其著作《我是崑曲之末》一書於二〇〇〇年在台灣出版。

An actor of the Shi- generation in the Zhejiang Kunqu Opera Troupe, Zhang Shizheng is a famous Kunqu Opera performing artist and a National Class One Performer. He first followed Zhou Chuanying and Gong Xiangfu to learn the *xiaosheng* role and later switched to learn the *laosheng* (old man) role from Zheng Chuanjian and Bao Chuanduo. Repertoires performed include *Fifteen Strings of Cash*, *Tale of Qin Xianglian*, *The United Knot*, *The Faithful and Filial Yang Siliang*, *Pond of Blood and Tears* and *Legend of the Red Lantern*. He has also written scores for over ten plays including *The Lioness Roars*, *The United Knot* and *Legend of the Red Lantern* as well as adapted and created many traditional excerpts and new repertoires. On top of all these, Zhang has written widely about *Kunqu* and has published the work *I am the mo* (old male) in *Kunqu* in Taiwan in 2000.



王世瑤 Wang Shiyao

浙江崑劇團世字輩演員、著名崑劇表演藝術家、國家一級演員。自幼從其父崑劇名丑王傅淞學藝，表演風格趣而不俗，有「南崑付丑」之美稱。曾演出《西廂記·遊殿》、《蛟綃記·寫狀》、《蝴蝶夢·說親回話》、《風箏誤·前親》、《幽閨記·請醫》等作品，倍受同行讚譽。積極推動崑劇傳承工作，整理作品《繡襦記·教歌》、《蘆林》於省匯演獲獎。

A National Class One Performer and a renowned Kunqu Opera performing artist, Wang Shiyao is an actor in the Shi-generation of Zhejiang Kunqu Opera Troupe. He started to learn the arts at a young age from his father, famous Kunqu Opera chou (comic) artist Wang Chuansong. His performance style is funny but not vulgar, earning him the title as the "True Heir of Fu and Chou in Kunqu Opera". Performed repertoires include *Touring the Hall* from *Tale of the West Chamber*, *Writing the Petition* from *The Story of Gauze Silk*, *The Marriage Proposal* from *The Butterfly Dream*, *The Wedding Night* from *The Mismatch Caused by a Kite* and *Asking for the Doctor* from *Pavilion for Worshipping the Moon*. While winning wide acclaim within the circle, Wang actively promotes the perpetuation work of Kunqu Opera with his arranged works *Teaching the Song* from *The Story of Li Wa* and *Meeting in the Aloe Wood* being awarded at provincial extravaganzas.



王靜 Wang Jing

浙江崑劇團萬字輩優秀青年演員。畢業於浙江省藝術學校崑劇班，工正旦，師承著名崑劇表演藝術家梁谷音、王奉梅，常演劇目有《爛柯山》、《蝴蝶夢》、《思凡》、《活捉》、《借茶》、《琴挑》、《離魂》、《斷橋》、《蘆林》、《戲叔別兄》等。曾獲洪昇杯浙江崑劇青年演員大獎賽銀獎、浙江省新松計劃青年演員大賽金獎。

A fine young actress in the Wan-generation of Zhejiang Kunqu Opera Troupe, Wang Jing is a graduate from the Kunqu Opera Class in Zhejiang Provincial Arts School specializing in the zhengdan (orthodox female) role. She has taken lessons from famous Kunqu Opera performing artists Liang Guyin and Wang Fengmei. Frequently-played repertoires include *Mountain Lanke*, *The Butterfly Dream*, *Yearning for the Mortal World*, *Catching Zhang Alive*, *Requesting Tea*, *Seduction with a Lute*, *The Departing Soul*, *Broken Bridge*, *Meeting in the Aloe Wood* and *Fooling Uncle and Leaving Brother*. She has been awarded with the Hong Sheng Cup Zhejiang Kunqu Young Performer Contest Silver Prize and Zhejiang Xin Song Project Young Performer Contest Gold Prize.



鮑晨 Bao Chen

浙江崑劇團萬字輩優秀青年演員，國家二級演員。畢業於浙江藝術學校崑劇班，工老生，師承著名崑曲表演藝術家計鎮華、張世錚、陸永昌、陶偉明。代表劇目有《十五貫》、《爛柯山》、《蝴蝶夢》、《掃松》等。曾獲浙江省崑劇、京劇青年演員大賽表演銀獎；全國崑劇青年演員大獎賽表演獎、浙江省崑劇演員大賽表演銀獎、第五屆中國崑劇藝術節表演獎。

A National Class Two Performer and a graduate from the Kunqu Opera Class in Zhejiang Provincial Arts School, Bao Chen is a fine young actor in Wan-generation of Zhejiang Kunqu Opera Troupe specializing in the laosheng (old male) role. He has followed famous Kunqu performing artists Ji Zhenhua, Zhang Shizheng, Lu Yongchang and Tao Weiming. Representative repertoires include *Fifteen Strings of Cash*, *Mountain Lanke*, *The Butterfly Dream*, *Sweeping the Pine*. He is a recipient of multiple awards including Zhejiang Kunqu Opera and Peking Opera Young Performer Contest Silver Prize, National Kunqu Opera Young Performer Contest Performance Award, Zhejiang Kunqu Performer Contest Silver Prize and the 5th National Kunqu Arts Festival Performance Award.



胡立楠 Hu Linan

浙江崑劇團萬字輩優秀青年演員，國家二級演員。畢業於浙江省藝術學校，工架子花臉，師承著名表演藝術家關長勵、何炳泉、朱玉鋒、程偉兵等。他扮相剛俊，嗓音高亢。曾獲洪昇杯演員二等獎；浙江省崑劇、京劇青年演員大賽三等獎；浙江省崑劇演員、演奏員大賽三等獎。

A National Class Two Performer, Hu Linan is a fine young actor in the Wan-generation of Zhejiang Kunqu Opera Troupe and a graduate from the Zhejiang Provincial Arts School. He specializes in the hualian (painted face) role and has taken lessons from famous performing artists Guan Changli, He Bingquan, Zhu Yufeng and Cheng Weibin. He has a robust stage persona and a resounding voice. He is a recipient of multiple awards including Hong Sheng Cup Performer 2nd Class Award, Zhejiang Kunqu Opera and Peking Opera Young Performer Contest 3rd Class Award as well as Zhejiang Kunqu Opera Performer and Musician Contest 3rd Class Award.



田 漾 Tian Yang

一九九六年考入浙江崑劇團成為隨團學員，同年進入浙江省藝術學校崑劇班學習表演專業，於二〇〇〇年畢業進入浙江崑劇團工作。主工付丑，師承著名表演藝術家王世瑤、劉異龍、陶波，表演細膩詼諧。二〇〇八年獲浙江省第十屆戲劇節優秀表演大獎。

Accepted by Zhejiang Kunqu Opera Troupe in 1996 to be an on-troupe student, Tian was admitted to the Zhejiang Kunqu Opera class of Zhejiang Arts School to study professional performance in the same year. He graduated in 2000 and joined Zhejiang Kunqu Opera Troupe, specialising in *fu* and *chou* (comic) and trained with renowned performance artists Wang Shiyao, Liu Yilong and Tao Bo. His performance is known for being delicate and humorous. Tian received the Outstanding Performance Award in the 10th Zhejiang Theatre Festival in 2008.



朱 斌 Zhu Bin

二〇〇〇年畢業於浙江省藝術學校崑曲班，主工丑付，拜崑曲表演藝術家王世瑤為師，後又得益於陶波，劉異龍，湯建華，一專多能，丑、付、彩旦都擅長，文武兼備，扮男裝女，妙趣軼然。二〇〇九年獲浙江崑劇演員、演奏員大賽表演金獎。

Graduated from the Kunqu class of Zhejiang Arts School in 2000, Zhu specialised in *chou* and *fu* (comic) roles and studied with Kunqu performing artist Wang Shiyao. Zhu later received training from Tao Bo, Liu Yilong and Tang Jianhua and is a multi-talented performer who could play *chou* and *fu* and *caidan* (comic female). Zhu is skilful in both civil and martial acts and could play both male and female roles to bring lots of interesting subtlety to the show. Zhu received the Performance Gold Award in the Zhejiang Kunqu Opera Performers and Music Players' Competition in 2009.



毛文霞 Mao Wenxia

浙江崑劇團萬字輩演員。一九九六年考入浙江藝術學校學習崑曲表演，二〇〇〇年進入浙江崑劇團，工小生，以中生戲見長。她師承崑曲著名表演藝術家汪世瑜、岳美緝，深得二位精心雕琢，並得到周世瑞、李公律、陶鐵斧等的傳教。她功底紮實，扮相俊美。二〇〇九年第四屆中國崑曲藝術節獲優秀青年演員表演獎。二〇一四年榮獲浙江戲劇獎金桂獎。

A Wan-generation performer of the Zhejiang Kunqu Opera Troupe. Mao enrolled in Zhejiang Arts School in 1996 to study Kunqu performance. She joined Zhejiang Kunqu Opera Troupe in 2000 and specialised in *xiaosheng* (civil male) roles; she is particularly skilled as *jinsheng* (cultured male). She studied under renowned Kunqu performance artists including Wang Shiyu and Yue Meiti and was meticulously instructed by the two masters. She also received training from other teachers, including Zhou Shirui, Li Gonglü, Tao Teifu etc. Her fundamental skills are solid and her stage presence is elegant. She won the Outstanding Young Performer Award in the 4th Kunqu Festival of China in 2009. In 2014, she was honoured with the Golden Laurel Prize from the Zhejiang Drama Awards.



項衛東 Xiang Weidong

國家一級演員，工武生、兼學老生，扮相俊武，在武生界素有「金嗓子」之美稱。多年來授業於侯少奎、裴豔玲、陸永昌、李玉聲、陶偉明等。二〇〇二年以《夜奔》獲浙江省崑劇中青年演員表演一等獎；二〇〇四年在浙江省京崑劇青年演員大賽中，憑藉《小商河》榮獲表演金獎；二〇〇七年在全國崑曲青年演員展演中，榮獲十佳演員之稱號。

代表劇目還有《挑滑車》、《小商河》、《酒樓》、《寄子》、《送京》、《望鄉》等。

Xiang is a National Class One Performer specialising in *wusheng* (martial male) role and also *laosheng* (old male) role. Famed for his handsome looks and skilful martial skills on stage, Xiang is reputed as "the golden voice" amongst *wusheng* performers. Xiang has learned from teachers such as Hou Shaokui, Pei Yanling, Lu Yongchang, Li Yusheng, Tai Weiming etc. throughout the years. In 2002, he received the Class One Performance Award (Zhejiang Province Kunqu Youth to Middle-aged Performer) for his performance in *Flee by Night*. Xiang won the Gold Award in Performance in the Zhejiang Province Peking Opera and Kunqu Opera Young Performers' Competition in 2004 for his act in *Xiao Shang He*. In the 2007 National Kunqu Young Performers' Showcase, Xiang was honoured with the title of Top Ten Performers. His other representative works are *The Pulley*, *Xiao Shang He*, *At the Tavern*, *Seeking Shelter for his Son*, *Accompanying Jingniang for Thousands of Miles*, *Looking Homeward* etc.



湯建華 Tang Jianhua

國家一級演員，一九七八年進浙江崑劇團學藝，師承沈傳錕、王傳淞、周傳滄、邵傳鏞、王世瑤，先後學習和演出了《山門》、《下山》、《前親》、《教歌》等戲，一九八二年參加浙江省戲劇小百花匯演獲小百花獎。一九九三年參加浙江省第五屆戲劇節獲二等獎。

National Class One Performer, joined Zhejiang Kunqu Opera Troupe in 1978 to receive training; Tang studied under Shen Chuankun, Wang Chuansong, Zhou Chuancang, Shao Chuanyong, Wang Shiyao. Tang learned and performed in *Mountain Gate*, *Down the Mountain*, *The Wedding Night*, *Singing Lessons* etc. Tang joined the Zhejiang Province Xiaobaihua Showcase in 1982 and won the Xiaobaihua Award. He joined the 5th Zhejiang Theatre Festival in 1993 and won a Class Two Prize.



李瓊瑤 Li Qiongyao

國家二級演員。一九九七年於浙江藝術學校畢業後入浙江京崑藝術劇院，是浙崑萬字輩優秀青年演員。工娃娃生、老旦，師承程海鸞、翁國生、張金龍、谷好好、陸永昌、彭更年等京崑名家。她基本功紮實，表演聲情並茂，可塑性強。曾榮獲全國崑曲優秀青年演員大獎賽表演獎。

National Class Two Performer. Joined Zhejiang Peking and Kunqu Opera Arts Theatre after she graduated from Zhejiang Art School in 1997. Li is an outstanding young actor of the Wan-generation of the school. She specialised in *wawasheng* (infant male), *laodan* (old woman) and studied under famous Peking Opera and Kunqu Opera masters such as Cheng Hailian, Weng Guosheng, Zhang Jinlong, Gu Haohao, Lu Yongchang, Peng Gengnian etc. Li has solid fundamental skills and is extremely expressive in her acting and singing. She also possesses the malleable qualities of a performer. Li received the Performance Award from the National Kunqu Competition for Outstanding Young Performers.



白雲 Bai Yun

浙江崑劇團優秀青年演員。工刀馬旦、武旦，畢業於上海戲劇學院。在校期間曾跟隨著名京劇表演藝術家王繼珠學習。後拜著名崑劇表演藝術家王芝泉為師，並得到著名崑劇表演藝術家谷好好親授。曾於二〇一二年榮獲第五屆中國崑劇藝術節表演獎。

An outstanding young performer of Zhejiang Kunqu Opera Troupe specialising in *daomadan* (young female warriors) and *wudan* (martial female). Bai graduated from Shanghai Theatre Academy. During her school years, Bai studied under celebrated Peking Opera performing artist Wang Jizhu. She later trained with famous Kunqu Opera performing artist Wang Zhiquan and received personal instruction from renowned Kunqu Opera performance artist Gu Haohao. Bai Yun won the Performance Award in the 5th Kunqu Festival of China in 2012.



徐霓 Xu Ni

一九九六年考入浙江藝術學校崑劇班，學習崑劇表演專業，二〇〇〇年畢業後進入浙江崑劇團，師承張世錚，主工文武老生。

Xu became a Kunqu Opera class student of Zhejiang Arts School in 1996 to study professional performance in Kunqu Opera. He graduated in 2000 and joined Zhejiang Kunqu Opera Troupe, studied under Zhang Shizheng and specialised in *wenwu laosheng* (civilian and military older male).

伴奏人員 Musicians



王明強 Wang Mingqiang

司鼓 Drum

浙江崑劇團副團長，國家一級演奏員，著名崑劇鼓師。一九七八年進入浙江崑劇團，曾為浙崑傳、世、盛、秀、萬、代六代演員擔任司鼓。曾收集整理崑曲吹打曲牌錄製成唱片。先後在中國崑劇節及省戲劇節獲優秀演奏員獎，多次赴香港、台灣、澳門，以及亞洲、歐洲等地區演出講學。現為中國戲劇家協會會員、浙江省戲劇家協會理事、浙江省司鼓專業委員會會長。

Deputy Director of Zhejiang Kunqu Opera Troupe, a National Class One Musician, renowned Kunqu Opera drummer. Joined Zhejiang Kunqu Opera Troupe in 1978, drummed for six generations of cast *Chuan-, Shi-, Sheng-, Xiu-, Wan-, Dai-* for Zhejiang Kunqu Opera Troupe. Collated and organised the set tunes of Kunqu wind and percussion music and recorded into albums. Received the Outstanding Music Performer from the National Kunqu Opera Festival and various provincial drama festivals etc. Travelled extensively in Hong Kong, Taiwan, Macau, as well as Asian and European countries as a reputable performer and speaker. Currently a member of the Chinese Dramatists' Association, Council Member of Zhejiang Dramatists' Association, and Chairman of Zhejiang Province Drummer's Professional Committee.



張嘯天 Zhang Xiaotian

司鼓 Drum

國家三級演奏員，浙江崑劇團青年司鼓。曾得益於張金魁、戴培德、陳熙儒、王明強、朱為總等京崑司鼓名家的指導。二〇〇四年進入江蘇省蘇州崑劇院，曾在白先勇青春版《牡丹亭》中擔任司鼓，並隨團巡迴演出三百場；還多次擔任堂名音樂蘇南吹打、十番鼓的領奏。二〇〇七年調入浙江崑劇團，參與多部傳統折子戲及重點新編劇目的打擊樂設計、司鼓等工作，其中代表劇目有《牡丹亭》、《西園記》、《十五貫》等；新編崑劇歷史劇《大將軍韓信》、原創崑劇《未生怨》、《解怨記》、《無怨道》等，均得到各界專家的高度評價。二〇一三年在第十二屆浙江省戲劇節榮獲優秀司鼓獎。

A National Class Three Musician, young drummer for Zhejiang Kunqu Opera Troupe. Benefited from the instruction of Peking Opera and Kunqu Opera drum masters such as Zhang Jinkui, Dai Peide, Chen Xiru, Wang Mingqiang, Zhu Weizong etc. Joined Suzhou Kunqu Opera Theatre of Jiangsu in 2004. Played drum in Pai Hsien-yung's *The Peony Pavilion* (Youth Version), performing 300 sessions on tour. Took up the role of lead performer in the *Sunan chuida* and *Shifangu* in Tangming music. Deployed to Zhejiang Kunqu Opera Troupe in 2007, involved in the percussion design and drum performance for a number of traditional excerpts and important newly arranged repertoires. *The Peony Pavilion*, *The Story of Western Garden*, *Fifteen Strings of Cash*, the newly arranged Kunqu Opera epic *The Great General Han Xin*, the newly created and staged original Kunqu Opera *Grievance from a Former Birth*, *Reconciliation* and *Settling the Grudges* etc. are some of the representative titles for this kind of work. All these works received critical acclaims from various experts. Zhang received the Outstanding Drummer Award in the 12th Zhejiang Theatre Festival in 2013.



霍瑞濤 Huo Ruitao

司鼓 Drum

優秀青年演奏員，專業司鼓。畢業於山東藝術職業學院。畢業後進入浙江崑劇團，曾在《牡丹亭》、《呂布試馬》、《三岔口》及其他多齣傳統大戲擔任樂隊指揮及司鼓演奏。近年在《范蠡與西施》（與台灣崑劇團合作）、新編崑劇大戲《紅梅記》演出中擔任司鼓指揮。現同時參加浙江藝術職業學院戲校的教學工作，為浙崑代字輩的學員上課。二〇〇九年在文化廳舉辦新松計劃浙江省崑曲演員演奏員大賽中，以噴吶獨奏榮獲金獎。

Distinguished young music performer and professional drummer. Graduated from Shandong Art Vocational Institute. Joined Zhejiang Kunqu Opera Troupe after graduation. Took up the role of band conductor and drummer in a number of traditional full-length operas, including *The Peony Pavilion*, *General Lu Bu Breaking in the Horse*, *The Divergence*. In recent years, Huo took up the role of drum conductor in *Fan Li* and *Xi Shi* (in collaboration with Taiwan Kunqu Opera Theatre), newly arranged full-length Kunqu Opera title *The Story of the Red Prunes*. Huo is also teaching at the Drama Department of Zhejiang Art Vocational Institute, giving lessons to the *Dai-* generation of Zhejiang Kunqu Opera Troupe. He won the Gold Award (Suona solo) in the Actor and Music Performer of Zhejiang Kunqu Competition under the Xin Song Project organised by the Department of Culture.



韓建林 Han Jianlin

司笛 *Dizi*

國家一級演奏員。一九七四年考入浙江藝術學校，專工笛子，為著名笛子大師趙松庭得意門生。一九七七年畢業後調入浙江崑劇團任笛師，先後擔任《十五貫》、《西園記》、《拾畫叫畫》、《題曲》等戲的主笛，為周傳瑛，王傳淞，汪世瑜及王奉梅等藝術家的伴奏。曾發表《江南音樂特色》、《笛骨的發源歷史背景》、《南北崑曲笛子的伴奏手法》等專文。

Renowned Kunqu dizi performer, a National Class One Musician. Enrolled in Zhejiang Art School in 1974 and specialised in dizi; a protégé of renowned dizi virtuoso Zhao Songting. He became a dizi performer for Zhejiang Kunqu Opera Troupe after graduating in 1977, performed as chief dizi player in *Fifteen Strings of Cash*, *The Story of Western Garden*, *Finding the Portrait and Calling upon the Picture*, *Writing a Poem* etc. Accompanied for veteran artists such as Zhou Fuying, Wang Chuansong, Wang Shiyu and Wang Fengmei etc. Published a number of articles, including *The characteristics of Jiangnan music*, *The origin and historical background of dizi bone*, *Methods of Accompaniment for Southern and Northern Kunqu* etc.



馬飛雲 Ma Feiyun

司笛 *Dizi*

青年笛簫演奏家、浙江崑劇團主笛師。畢業於中國戲曲學院音樂系，師承著名笛子演奏家韓建林與北方崑曲劇院笛子演奏家徐達君，多次得江南笛王趙松庭的指點與教導。曾榮獲浙江省香溢杯民樂大賽吹管樂專業組一等獎、浙江省青年崑曲演員和演奏員大賽金獎、浙江省江南絲竹大賽金獎等殊榮。

Young dizi and xiao performer, chief dizi performer for Zhejiang Kunqu Opera Troupe. Graduated from the Department of Music of the National Academy of Chinese Theatre Arts; studied under renowned dizi performer and National Class One Musician Han Jianlin and dizi performer of the Northern Kunqu Opera Theatre Xu Dajun. He received the tutoring and instruction from Zhao Songting who is known as The Best Dizi Performer in Jiangnan a number of times. Ma is a winner of a number of awards, including the Class One Award in the Zhejiang Province Xiangyi Cup Folk Music Competition (winds), the Gold Award in the Zhejiang Youth Kunqu Actor and Music Performer Competition, the Gold Award in Zhejiang Province Jiangnan Sizhu Competition.



浙江崑劇團赴港演出人員

Zhejiang Kunqu Opera Troupe – Production Team

團長：周鳴岐

導演：沈斌、林為林

藝術指導：汪世瑜、王奉梅

演員：

張世錚 (特邀)、王世瑤 (特邀)

邢金沙 (特邀)、溫宇航 (特邀)

鮑晨、曾杰、胡立楠、毛文霞

胡娉、朱斌、徐霓、王靜

田漾、湯建華、李瓊瑤、程會會

程相安、程子明、沙國良、沙果董

朱振瑩、吳振偉、洪倩、白雲

汪茜、耿綠潔、包煜茗、趙殊殊

薛鵬、項衛東、程平安

樂隊：

馬飛雲、張嘯天、羅祖為、張朝暉

霍瑞濤、王世英、張綺雯、黃可群

項宇、陳岩、黃瑾、王成

蔡群慧、程峰、王明強、韓建林

舞美人員：

宋勇、汪永林、朱曠、姜麗

來建成、陳紅明、周勝利、周華欣

周惠娟、吳佳、朱零、李密密

李法為、陳冬梅、謝樹青、杜光紅

杜青華、吳小亮、鄧其龍、王建國

徐立超、虞晶、曹思怡、俞錦華

行政：吳凝

字幕翻譯：黃紫藍、沈麗芳

統籌：香港中華文化促進中心 Co-ordinator: The Hong Kong Institute for Promotion of Chinese Culture

Head of Troupe: Zhou Mingqi

Directors: Shen Bin, Lin Weilin

Artistic Instructors: Wang Shiyu, Wang Fengmei

Cast:

Zhang Shizheng (Guest), Wang Shiyao (Guest)

Ying Kam-sha (Guest), Wen Yu Hang (Guest)

Bao Chen, Zeng Jie, Hu Linan, Mao Wenxia

Hu Ping, Zhu Bin, Xu Ni, Wang Jing

Tian Yang, Tang Jianhua, Li Qiongyao, Cheng Huihui

Cheng Xiangan, Cheng Ziming, Sha Guoliang, Sha Guodong

Zhu Zhenying, Wu Zhenwei, Hong Qian, Bai Yun

Wang Qian, Geng Lüjie, Bao Yuming, Zhao Shuzhu

Xuepeng, Xiang Weidong, Cheng Pingan

Musicians:

Ma Feiyun, Zhang Xiaotian, Luo Zuwei, Zhang Zhaohui

Huo Ruitao, Wang Shiying, Zhang Qiwen, Huang Kequn

Xiang Yu, Chen Yan, Huang Jin, Wang Cheng

Cai Qunhui, Cheng Feng, Wang Mingqiang, Han Jianlin

Stage Art Team:

Song Yong, Wang Yonglin, Zhu Kuang, Jiang Li

Lai Jiancheng, Chen Hongming, Zhou Shengli, Zhou Huaxin

Zhou Huijuan, Wu Jia, Zhu Ling, Li Mimi

Li Fawei, Chen Dongmei, Xie Shuqing, Du Guanghong

Du Qinghua, Wu Xiaoliang, Deng Qilong, Wang Jianguo

Xu Lichao, Yu Jing, Cao Siyi, Yu Jinhua

Administrator: Wu Ning

Surtitles Translation: Jeanie Wong, Jacqueline Sin

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
紀念湯顯祖逝世四百周年： 浙江崑劇團 In Commemoration of the 400 th Anniversary of the Death of Tang Xianzu: Zhejiang Kunqu Opera Troupe	17-19/6 18/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
南北猴戲系列： 浙江紹劇藝術研究院 Monkey King Play Series: Shao Opera Art Research Institute of Zhejiang	24-26/6	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
紀念湯顯祖逝世四百周年： 上海崑劇團 In Commemoration of the 400 th Anniversary of the Death of Tang Xianzu: Shanghai Kunqu Opera Troupe	8-10/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
山東荷澤市地方戲曲傳承研究院 Research Institute of Regional Opera Legacy of Heze Municipal, Shandong	15-16/7 16/7	7:30pm 2:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
南北猴戲系列： 北京京劇院青年團與李寶春 Monkey King Play Series: Youth Troupe of the Peking Opera Theatre of Beijing and Li Baochun	28-29/7 30/7 31/7	7:30pm 7:30pm 7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall 高山劇場劇院 Theatre, Ko Shan Theatre 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
中國國家京劇院一團 First Troupe of the China National Peking Opera Company	4-7/8 6/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
粵劇《捨子記》 Cantonese Opera <i>Sacrificing the Son</i>	11-12/8 14/8	7:30pm 2:30pm	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall 元朗劇院演藝廳 Auditorium, Yuen Long Theatre

查詢 Enquiries: 2268 7325 (節目 Programme) | 3761 6661 (票務 Ticketing)

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