



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



# 上海崑崑劇團

Shanghai  
Kunqu Opera Troupe



8-10.7.2016

葵青劇院演藝廳  
Auditorium, Kwai Tsing Theatre



**各位觀眾：**

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

**Dear Patrons,**

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.

---

**Recycling of House Programme**

若您不欲保留此場刊，請把場刊留在座位或交回入口處，以作循環再用。多謝合作。

If you do not wish to keep the house programme, please leave it on your seat or return it to the admission point for recycling. Thank you for your co-operation.

謝謝蒞臨欣賞本節目。若您對這場表演或我們的文化節目有任何意見，歡迎電郵至 [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk) 或傳真至 2741 2658。

Thank you for attending the performance. If you have any comment on this performance or general view on the LCSD cultural programmes, you are welcome to write to us by email at [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk) or by fax at 2741 2658.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽以下網頁：<http://www.lcsd.gov.hk/tc/artist/index.html>

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department:

<http://www.lcsd.gov.hk/en/artist/index.html>

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

資料由表演團體提供，語文翻譯服務翻譯。

Information provided by the arts group, translated by Multilingual Translation Services.

# 上海崑劇團

Shanghai Kunqu Opera Troupe

8.7.2016 (星期五 Fri) 7:30pm

## 《臨川四夢》崑曲清唱會

*The Four Dreams at Linchuan Kunqu Vocal Concert*

節目長約3小時，包括中場休息15分鐘

The running time of the performance is approximately 3 hours including an intermission of 15 minutes

9.7.2016 (星期六 Sat) 7:30pm

## 《牡丹亭》

*The Peony Pavilion*

節目長約3小時30分鐘，包括中場休息15分鐘

The running time of the performance is approximately 3 hours and 30 minutes including an intermission of 15 minutes

10.7.2016 (星期日 Sun) 7:30pm

折子戲Excerpts

《青塚記·昭君出塞》、《牧羊記·望鄉》

《風雲會·千里送京娘》、《長生殿·迎像哭像》

*Lady Zhaojun Going Beyond the Great Wall from The Tomb of Wang Zhaojun*

*Looking Homeward from Su Wu Herding Sheep*

*Accompanying Jingniang for Thousands of Miles from A Meeting of Heroes*

*Welcoming the Statue and Lamenting the Statue from The Palace of Eternal Life*

節目長約3小時，包括中場休息15分鐘

The running time of the performance is approximately 3 hours including an intermission of 15 minutes

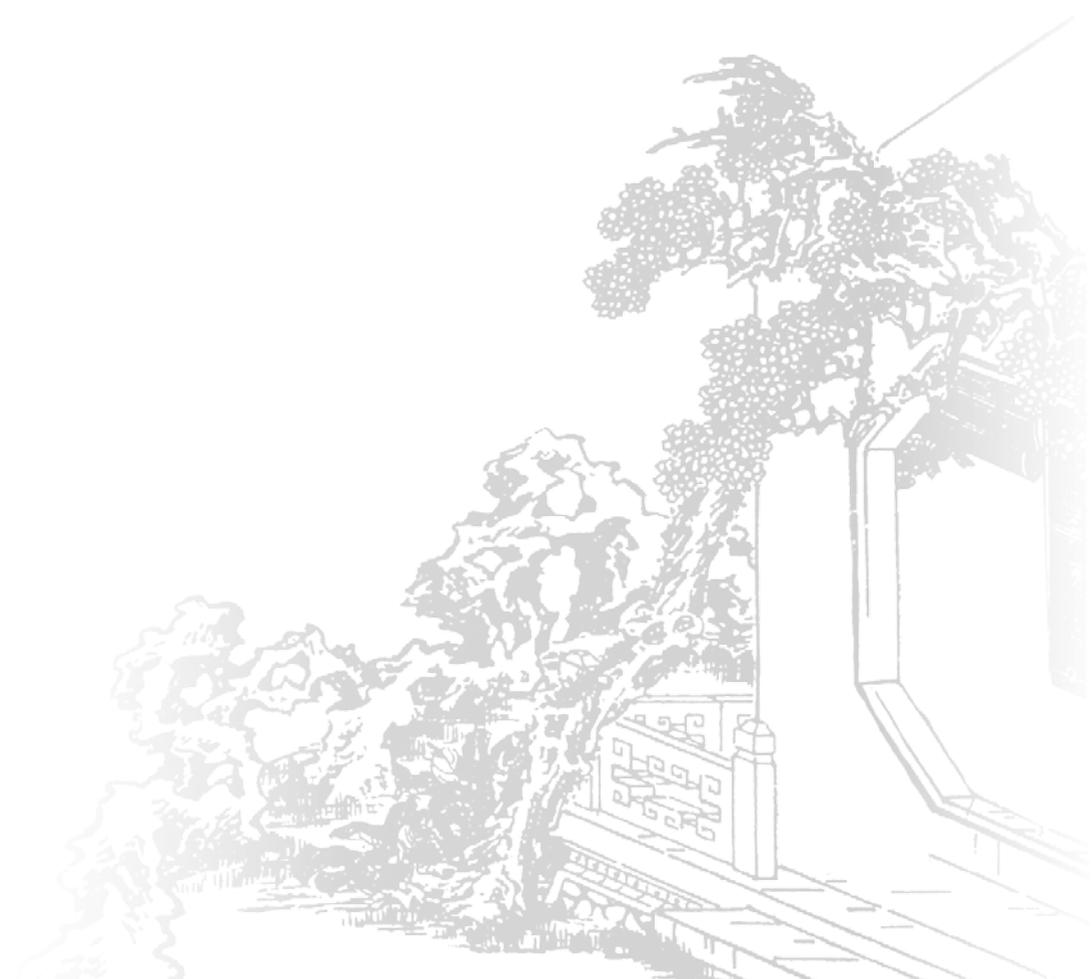


## 上海崑劇團

成立於一九七八年，首任團長為崑劇大師俞振飛，現任團長谷好好。劇團一直以傳承崑劇藝術為己任，現任成員包括多位著名崑劇表演藝術家，當中包括多位中國戲劇梅花獎得主。八六年劇團榮獲文化部振興崑劇第一獎，被譽為是「第一流劇團」。劇團成立以來整理及演出多近三百部傳統折子戲及近六十部整本大戲，同時亦推動新劇目創作，主要作品有《牡丹亭》、《長生殿》、《班昭》、《景陽鐘》等。劇團演出曾獲國家舞台藝術精品工程精品劇目、文華大獎、中國戲劇獎、中國崑劇藝術節優秀劇目獎等多項殊榮。

### Shanghai Kunqu Opera Troupe

Shanghai Kunqu Opera Troupe was established in 1978. The first director was the *Kunqu* maestro Yu Zhenfei and the present director is Gu Haohao. The troupe's mission is to safeguard and transmit the art of *Kunqu*. Among its current members are accomplished artists, many of whom have won the Plum Blossom Award for Chinese Theatre. In 1986 the troupe was awarded by the Ministry of Culture the Number One Award in Reviving Kunqu Opera. It is acclaimed to be "a first-class troupe". Since its establishment the troupe has re-enacted about 300 traditional extracts and 60 full-scale full-length plays, while creating new productions with new scripts. The most acclaimed pieces in its repertoire include *The Peony Pavilion*, *The Palace of Eternal Life*, *The Lady Historian Ban Zhao* and *Ringing the Palace Bell*. Various productions of the troupe have won prizes including National Theatre Arts Best Production Award, Wenhua Award, Chinese Theatre Award, China Kunqu Opera Arts Festival Outstanding Production Award.



## 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，遵循不忮不求的原則，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，見證了人世間齷齪的現實，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沙白時代而言，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，鏗而不捨。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 16<sup>th</sup> 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 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 16<sup>th</sup> century to the 17<sup>th</sup> 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 19<sup>th</sup> 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

8.7.2016 (星期五 Fri) 7:30pm

《臨川四夢》崑曲清唱會

*The Four Dreams at Linchuan Kunqu Vocal Concert*

主持：陳莉  
Host: Chen Li

《牡丹亭·遊園》【皂羅袍】、《牡丹亭·尋夢》【懶畫眉】

*Wandering in the Garden from The Peony Pavilion (To the set tune of Zao-Luo-Pao)*

*Pursuing the Dream from The Peony Pavilion (To the set tune of Lan-Hua-Mei)*

演唱：張莉

Vocal: Zhang Li

《牡丹亭·尋夢》【忒忒令】、《牡丹亭·驚夢》【綿搭絮】

*Pursuing the Dream from The Peony Pavilion (To the set tune of Te-Te-Ling)*

*Waking from a Dream from The Peony Pavilion (To the set tune of Mian-Da-Xu)*

演唱：蔣珂

Vocal: Jiang Ke

《牡丹亭·拾畫》【錦纏道】、《牡丹亭·硬拷》【折桂令】

*Finding the Portrait from The Peony Pavilion (To the set tune of Jin-Chan-Dao)*

*Interrogation under the Rod from The Peony Pavilion (To the set tune of Zhe-Gui-Ling)*

演唱：胡維露

Vocal: Hu Weilu

《南柯記·瑤台》【梁州第七】、《牡丹亭·離魂》【集賢賓】

*Jade Terrace from The Dream of Nanke (To the set tune of Liangzhou-Di-Qi)*

*The Soul Departs from The Peony Pavilion (To the set tune of Ji-Xian-Bin)*

演唱：羅晨雪

Vocal: Luo Chenxue

《牡丹亭·鬧學》【一江風】【前腔】

*In the Classroom from The Peony Pavilion (To the set tune of Yi-Jiang-Feng, Qian-Qiang)*

演唱：倪泓

Vocal: Ni Hong

《牡丹亭·冥判》【後庭花滾】

*Infernal Judgement from The Peony Pavilion (To the set tune of Hou-Ting-Hua-Gun)*

演唱：吳雙、譚笑

Vocal: Wu Shuang, Tan Xiao

《牡丹亭·冥判》【油葫蘆】

*Infernal Judgement from The Peony Pavilion (To the set tune of You-Hu-Lu)*

演唱：吳雙

Vocal: Wu Shuang

《牡丹亭·尋夢》【江兒水】【玉交枝】

*Pursuing the Dream from The Peony Pavilion (To the set tune of Jiang-Er-Shui, Yu-Jiao-Zhi)*

演唱：余彬

Vocal: Yu Bin

《牡丹亭·移鎮》【長拍】、《長生殿·彈詞》【六轉】

*Transfer of Troops from The Peony Pavilion (To the set tune of Chang-Pai)*

*Narrating a Story through Singing from The Palace of Eternal Life (To the set tune of Liu-Zhuan)*

演唱：繆斌

Vocal: Miao Bin

《牡丹亭·驚夢》【山坡羊】、《紫釵記·怨撒金錢》【小桃紅】

*Waking from a Dream from The Peony Pavilion (To the set tune of Shan-Po-Yang)*

*Lamenting from The Legend of the Purple Hairpin (To the set tune of Xiao-Tao-Hong)*

演唱：沈昶麗

Vocal: Shen Yili

《邯鄲夢·三醉》【鬪鶴鶻】、《牡丹亭·拾畫》【顏子樂】

*The Three Drunken Immortals from The Story of Handan (To the set tune of Dou-An-Chun)*

*Finding the Portrait from The Peony Pavilion (To the set tune of Yan-Zi-Le)*

演唱：黎安

Vocal: Li An

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

《紫釵記·折柳》【寄生草】【么篇】、《玉簪記·秋江》【小桃紅】

*The Fond Farewell from The Legend of the Purple Hairpin (To the set tune of Ji-Sheng-Cao and Yao-Pian)*

*Autumn River from The Story of the Jade Hairpin (To the set tune of Xiao-Tao-Hong)*

演唱：張靜嫻、岳美緹

Vocal: Zhang Jingxian, Yue Meiti

《牡丹亭·尋夢》【品令】【豆葉黃】、《長生殿·小宴》【泣顏回】

*Pursuing the Dream from The Peony Pavilion (To the set tune of Pin-Ling and Dou-Ye-Huang)*

*The Banquet from The Palace of Eternal Life (To the set tune of Qi-Yan-Hui)*

演唱：沈昶麗

Vocal: Shen Yili

《牡丹亭·道觀》【風入松】、《紅梨記·醉皂》【紅繡鞋】

*The Nun from The Peony Pavilion (To the set tune of Feng-Ru-Song)*

*The Drunken Messenger from A Romance of Pear Blossoms (To the set tune of Hong-Xiu-Xie)*

演唱：劉異龍

Vocal: Liu Yilong

《邯鄲夢·掃花》【賞花時】【么篇】、《牡丹亭·尋夢》【川撥棹】

*Sweeping Flowers from The Story of Handan (To the set tune of Shang-Hua-Shi and Yao-Pian)*

*Pursuing the Dream from The Peony Pavilion (To the set tune of Chuan-Bo-Zhuo)*

演唱：梁谷音

Vocal: Liang Guyin

《邯鄲夢·三醉》【紅繡鞋】【石榴花】、《牡丹亭·拾畫》【千秋歲】

*The Three Drunken Immortals from The Story of Handan (To the set tune of Hong-Xiu-Xie and Shi-Liu-Hua)*

*Finding the Portrait from The Peony Pavilion (To the set tune of Qian-Qiu-Sui)*

演唱：蔡正仁

Vocal: Cai Zhengren

9.7.2016 (星期六 Sat) 7:30pm

《牡丹亭》 *The Peony Pavilion*

集全國寶級藝術家蔡正仁、梁谷音與崑三班黎安、沈昳麗、余彬、倪泓；崑四班胡維露、羅晨雪以及崑五班張莉等五班三代的一次傾情獻演。是次演出以傳統折子戲為基礎，兼顧「俞言版」（俞振飛與言慧珠合演）和上崑創作的三本《牡丹亭》中部分折子，演繹、傳承崑劇精華。

南宋初年，南安太守杜寶有位聰明美麗的女兒，名喚麗娘。杜家家教甚嚴，請了老儒生陳最良教授麗娘誦習詩書，不許擅出閨門一步。一日，杜麗娘背地和春香去後花園玩耍，對著明媚的春光，不禁感慨萬端。她春慵欲眠，夢見一個書生和她在牡丹亭畔的梅花樹下幽會。此後便念念不忘夢中情人，幾番尋夢，傷感更增，抑鬱成疾，不久去世。臨死前，她命春香將一幅自畫像藏在太湖石下，並要死後葬在牡丹亭畔。這時杜寶奉旨升遷，離開南安，遂將後花園改作道觀，命陳最良及石道姑代為看守。杜麗娘病逝後，一靈不昧，為尋訪夢中才子，上下求索。後得花神、判官之助，許其還魂。三年後，嶺南秀才柳夢梅遊學至南安，投宿觀中，偶遊後園，拾得畫像一軸，畫中美女似曾相識，仿佛就是夢中幽會的那位小姐。他以一片癡情，連聲呼喚。後麗娘回生，二人成就了美滿姻緣。

〈遊園〉

杜麗娘：余彬

春香：倪泓

〈驚夢〉

杜麗娘：沈昳麗

春香：倪泓

柳夢梅：黎安

花神：蔣珂、姚徐依、趙文英、陳莉  
蔣詩佳、汪思雅、錢瑜婷、陶思好

〈尋夢〉

杜麗娘：沈昳麗

〈寫真〉

杜麗娘：張莉

〈離魂〉

杜麗娘：梁谷音

杜母：何燕萍

春香：倪泓

— 中場休息十五分鐘 —

〈拾畫〉

柳夢梅：胡維露

〈叫畫〉

柳夢梅：蔡正仁

〈幽媾冥誓〉

柳夢梅：黎安

杜麗娘：羅晨雪

花神：蔣珂、姚徐依、趙文英、陳莉  
蔣詩佳、汪思雅、錢瑜婷、陶思好

Performed by an enthusiastic cast comprising of national treasure artists Cai Zhengren, Liang Guyin as well as three generations of performers from five cohorts, including *Kunqu* Performers' Training Course 3<sup>rd</sup> cohort graduates Li An, Shen Yili, Yu Bin, Ni Hong; *Kunqu* Performers' Training Course 4<sup>th</sup> cohort graduates Hu Weilu, Luo Chenxue and *Kunqu* Performers' Training Course 5<sup>th</sup> cohort graduates Zhang Li, etc. This showcase of the quintessence of Kunqu Opera is based on traditional excerpts, and is supplemented by some other excerpts from the collaboration of Yu Zhenfei and Yan Huizhu as well as the three books of *The Peony Pavilion* originally created by the Shanghai Kunqu Opera Troupe.

In the early years of the Song dynasty, Du Bao, Prefect of Nan'an, had an intelligent and beautiful daughter called Liniang. The Du family had strict family rules, and hired an elderly scholar, Chen Zuiliang, to teach Liniang to read poetry and literature, as she was not allowed to be even one step away from her boudoir. One day, Du Liniang secretly went to play in her backyard with her maid, Chunxiang. Liniang marvelled at the brightness and beauty of spring. She felt drowsy in the warmth of spring, and dreamt of a scholar who met her under the plum tree beside the peony pavilion. Since then, she could not forget the lover in her dream where she tried to seek him again and again. In vain, her sadness intensified and she fell ill, not long afterwards she died. Before she passed, she ordered Chunxiang to put her self-portrait under the Taihu stone, and she wanted to be buried beside the peony pavilion. At this time, Du Bao received an imperial order for promotion, so he had to leave Nan'an, so the backyard was converted into a Taoist temple, and ordered Chen Zuiliang and Taoist Nun Shi to watch the place.

After Du Liniang died from her illness, her soul refused to move on, and she exhausted all her means in order to find the man in her dream. Fortunately, she was helped by the Flower Spirits and the Judge of the Netherworld, who allowed her return to the mundane world. Three years later, Lingnan scholar Liu Mengmei travelled to learn in Nan'an. He stayed in the Taoist temple, and by chance he went for a walk in the backyard and found a portrait scroll. The beautiful girl in the portrait looked familiar to him as if she were the girl he met in his dreams. Overwhelmed by his love, he called out to her once and again. Eventually, Liniang came back to life, and the two of them were happy together.

#### *Wandering in the Garden*

Du Liniang : **Yu Bin**

Chunxiang : **Ni Hong**

#### *Waking from a Dream*

Du Liniang : **Shen Yili**

Liu Mengmei : **Li An**

Chunxiang : **Ni Hong**

Flower God : **Jiang Ke, Yao Xuyi, Zhao Wenying, Chen Li  
Jiang Shijia, Wang Siya, Qian Yuting, Tao Siyu**

#### *Pursuing the Dream*

Du Liniang : **Shen Yili**

#### *The Portrait*

Du Liniang : **Zhang Li**

#### *The Soul Departs*

Du Liniang : **Liang Guyin**

Chunxiang : **Ni Hong**

Madam Du : **He Yanping**

— Intermission of 15 minutes —

#### *Finding the Portrait*

Liu Mengmei : **Hu Weilu**

#### *Calling Upon the Portrait*

Liu Mengmei : **Cai Zhengren**

#### *A Romantic Encounter and Pledging Love in Netherworld*

Liu Mengmei : **Li An**

Du Liniang : **Luo Chenxue**

Flower God : **Jiang Ke, Yao Xuyi, Zhao Wenying, Chen Li**

**Jiang Shijia, Wang Siya, Qian Yuting, Tao Siyu**

10.7.2016 (星期日 Sun) 7:30pm

## 折子戲 Excerpts

### 《青塚記·昭君出塞》 *Lady Zhaojun Going Beyond the Great Wall from The Tomb of Wang Zhaojun*

旦角代表劇目，唱腔優美，歌舞並重，有「唱煞昭君，做煞王龍，翻煞馬童」之稱。

漢代，奸臣毛延壽挑唆番王強索昭君充當番邦妃子，漢朝君臣畏懼北番，不敢拒絕，強迫昭君忍痛上路，她對祖國的錦繡河山依戀不捨，一面深恨奸臣，一面埋怨朝廷軟弱，無力保護一個弱女子。

The excerpt features an exquisite singing style and a focus on both the voice and the dance moves of *dan* (female) role. The performance is said to invoke the very best skills of the roles of Zhaojun, Wang Long and the stable boy.

During Han dynasty, encouraged by treacherous court official Mao Yanshou, the Hun prince forced the Han imperial court to offer him Zhaojun to be his queen. The Han Emperor and imperial officials feared the foreigners in the North and dared not refuse his demand, so Zhaojun bore her pains and was forced to make her way to the foreign land. She had strong attachment to the magnificence of her homeland, while she hated the treacherous court officials and complained about the weakness of the imperial court that it could not protect even a weak lady.

主演	Cast
王昭君：谷好好	Wang Zhaojun : Gu Haohao
王龍：侯哲	Wang Long : Hou Zhe
馬童：婁雲嘯	Stable boy : Lou Yunxiao

### 《牧羊記·望鄉》 *Looking Homeward from Su Wu Herding Sheep*

出自南戲《牧羊記》，是崑劇生行中為數不多以雉尾生應工的劇目，劇中多有細膩動情的唱段，十分感人。

漢武帝時，蘇武出使匈奴，被拘不降，牧羊於北海邊。名將李廣之後李陵，領兵五千來戰，敗於匈奴。漢帝殺李陵一家，毀其祖宗墳墓。匈奴單于乘機誘降了李陵。李陵往見蘇武，一同拜望家鄉，並勸其北事匈奴。蘇武大義凜然，責李陵降敵。李陵羞慚而去。

An excerpt from the southern opera *Su Wu Herding Sheep*, one of the very rare *Kunqu* performance in which the playing of the *sheng* (male) role is substituted by a *zhiweisheng* (male with pheasant feather headgear). A number of delicate yet emotional singing segments can be heard throughout this touching excerpt.

During the reign of Emperor Wu of Han dynasty, Su Wu served as an envoy to Xiongnu but was held captive as he refused to succumb to these foreign tribesmen, so he herded sheep at the banks of Beihai. Famous military captain Li Guang's son Li Ling led a 5,000-strong troop to fight against Xiongnu but lost. The Han emperor killed Li Ling's family and ruined his ancestors' tombs. The Xiongnu prince, Chanyu, capitalized on an opportunity to trap Li Ling into surrendering. Li Ling went to see Su Wu, together they paid respect to their homeland from afar, Li Ling urged Su Wu to stay in the North to serve the Xiongnu. Su Wu was furious with righteousness, and blamed Li Ling for surrendering to the enemies. Li Ling went away in shame.

主演	Cast
蘇武：繆斌	Su Wu : Miao Bin
李陵：黎安	Li Ling : Li An
番兵：石宗豪、譚笑 季雲峰、張玉志	Soldier : Shi Zonghao, Tan Xiao Ji Yunfeng, Zhang Yuzhi

## 《風雲會·千里送京娘》 *Accompanying Jingniang for Thousands of Miles from A Meeting of Heroes*

紅生與旦角的情感對手戲，著名表演藝術家侯少奎保留劇目，融唱、念、做於一體，氣度豐滿、感情真摯，身段優美造型別致，頗具特色。

五代末年，青年趙匡胤愛打抱不平，打出禍來後逃往關西，途過青幽觀，聽見女子哭聲，尋聲從青石板下救出被強盜搶來的少女趙京娘。京娘被救卻不識回家路，趙匡胤慨然相送，並結為兄妹。京娘敬慕匡胤的人品，而趙匡胤心懷創立基業的鴻志，對京娘暗傳愛慕佯作不知，將京娘送回家後毅然離去。

The *hongsheng* (red-faced male) role plays opposite the *dan* role in this romantic excerpt, which has been included in the stock repertory of renowned performance artist Hou Shaokui. The finest singing, speaking and acting are put together for this richly developed and stylish production that reveals truthful emotions, elegant body movements and fascinating costumes.

Toward the end of the Five Dynasties, young man Zhao Kuangyin always fought injustice; eventually he rendered himself in trouble and escaped to Guanxi. On his way, he passed by Qingyou Temple and heard a woman sobbing. He followed the sounds and saved a young lady Zhao Jingniang who was held captive under some bluestone slab by some thieves. Jingniang did not know her way home, so Zhao Kuangyin kindly accompanied her, and they regarded each other as siblings. Jingniang admired Kuangyin's fine character, while Kuangyin had great ambitions in life so he pretended to be unaware of Jingniang's secret admiration, so he left after having seen her home.

### 主演

趙匡胤：吳雙

趙京娘：陳莉

### Cast

Zhao Kuangyin : Wu Shuang

Zhao Jingniang : Chen Li

## 《長生殿·迎像哭像》 *Welcoming the Statue and Lamenting the Statue from The Palace of Eternal Life*

俞振飛代表劇目、上崑保留劇目，亦是崑劇表演藝術家蔡正仁代表劇目。唱功戲，通過演唱將主人公悔恨、悲傷、思念的內心情感表達得酣暢淋漓，其中【破布衫】等經典曲牌，一唱三歎，讓人聽之難忘。

楊玉環在馬嵬坡被迫自縊後，唐明皇懷念不已，乃建廟一座，將旃檀香雕成楊貴妃生像送入廟中供養。廟成祭奠之日，唐明皇追憶往事，悲愧交加。

A representative work in the repertoire of Yu Zhenfei and included in the stock repertory of the Shanghai Kunqu Opera Troupe; it is also a representative excerpt for famous Kunqu Opera artist Cai Zhengren. Singing skills are the highlight of this excerpt. The internal emotions of the protagonist such as sorrow, sadness and yearning for love, are expressed uninhibitedly through singing. Classic set tunes such as *Po-Bu-Shan*, in particular, are presented to leave the audience not only with ceaseless sighs of admiration but also a lasting impression.

After his favourite concubine, Yang Yuhuan, was forced to hang herself at Maweipo, the Emperor Ming of Tang dynasty missed her so much that he built a temple, and put a sandalwood sculpture of Imperial Concubine Yang for worshipping. On the day of completion of the temple and memorial ceremony was held, memories of the past overwhelmed Emperor Ming and rendered him in sadness and shame.

### 主演

唐明皇：蔡正仁

高力士：侯哲

楊貴妃：羅晨雪

太監：石宗豪、譚笑  
季雲峰、張玉志

宮女：蔣珂、姚徐依  
趙文英、張莉  
蔣詩佳、汪思雅  
錢瑜婷、陶思好

### Cast

Emperor Ming of Tang : Cai Zhengren

Gao Lishi : Hou Zhe

Concubine Yang : Luo Chengxue

Eunuch : Shi Zonghao, Tan Xiao  
Ji Yunfeng, Zhang Yuzhi

Palace maid : Jiang Ke, Yao Xuyi  
Zhao Wenying, Zhang Li  
Jiang Shijia, Wang Siya  
Qian Yuting, Tao Siyu



### 谷好好 Gu Haohao

團長 Director

國家一級演員，上海崑劇團團長，先後畢業於上海市戲曲學校第三屆崑劇演員班、上海大學文化管理專業和上海戲劇學院藝術碩士專業。工武旦、刀馬旦，師承崑劇表演藝術家王芝泉。曾獲第二十三屆中國戲劇梅花獎、中國文化藝術政府獎—文華表演獎、文化部促進崑劇藝術獎、第一屆中國戲曲演唱大賽紅梅大獎、第四屆中國崑劇藝術節優秀表演獎、上海白玉蘭戲劇表演藝術主角獎、全國崑劇優秀青年展演十佳演員獎、法國塞納大獎等。

Gu Haohao is a National Class One Performer and Director of Shanghai Kunqu Opera Troupe. She graduated from Shanghai Municipal Chinese Opera Institute 3<sup>rd</sup> Kunqu Acting Class, the Department of Cultural Administration of Shanghai University and holds a Master Degree in Fine Arts conferred by the Shanghai Theatre Academy. She specialises in *wudan* (military female) roles and the *daomadan* (sword and steed female) roles. She has studied under Kunqu Opera artist Wang Zhiqun and has received numerous awards including the 23<sup>rd</sup> Plum Blossom Award for Chinese Theatre.

### 主要演員 Performers (以簡體中文姓氏筆畫排序)



### 劉異龍 Liu Yilong

著名崑劇表演藝術家、國家一級演員，畢業於上海市戲曲學校，工丑，師從傳字輩華傳浩、王傳淞、周傳滄，還向京劇丑角泰斗劉斌崑學習，被譽為「江南名丑」。曾獲第三屆上海戲劇節優秀表演獎、花冠獎雙獎。在《長生殿》中飾高力士一角，獲第一屆上海白玉蘭戲劇表演藝術配角獎。另曾獲首屆中國崑劇藝術節榮譽表演獎。

Liu Yilong is a renowned Kunqu Opera artist and a National Class One Performer. He trained in *chou* (comic) roles at the Shanghai Chinese Opera School under the *Chuan-* generation of Kunqu Opera performers: Hua Chuanhao, Wang Chuansong and Zhou Chuancang, and received coaching from the leading *chou* actor in Peking Opera, Liu Binkun. His virtuosity has won him the accolade as “Famous Comic Actor of South of the Yangtze”. He was a double winner at the 3<sup>rd</sup> Shanghai Theatre Festival with an Outstanding Performance Award and the Laurel Award.



### 張靜嫻 Zhang Jingxian

著名崑劇表演藝術家、國家一級演員，畢業於上海市戲曲學校，工閨門旦、正旦，師承傑出戲曲教育家朱傳茗，又得方傳芸、沈傳芷、姚傳薌等眾多崑劇名家的親授。曾二度榮獲中國戲劇梅花獎（第七屆、第十九屆）、首屆上海戲劇節表演獎、第八屆白玉蘭戲劇表演主角獎、第十屆文華表演獎。2009年主演《長生殿》（精華版）獲第四屆中國崑劇藝術節特別榮譽獎。

Zhang Jingxian is a renowned Kunqu Opera artist and a National Class One Performer specialised in *guimendan* (highborn female) and *zhengdan* (leading female) roles at the Shanghai Chinese Opera School where she trained under Kunqu Opera artists of the *Chuan-* generation — Zhu Chuanming, Fang Chuanyun, Shen Chuanzhi and Yao Chuanxiang. Zhang was winner of the 7<sup>th</sup> and 19<sup>th</sup> Plum Blossom Award for Chinese Theatre and many other awards.



### 岳美緹 Yue Meiti

著名崑劇表演藝術家、國家一級演員，畢業於上海市戲曲學校，工小生，師承俞振飛、沈傳芷、朱傳茗、周傳瑛等名家。演出《玉簪記》的潘必正和《牡丹亭》的柳夢梅等角色，尤為廣大觀眾喜愛。曾獲第四屆中國戲劇梅花獎、第八屆文華表演獎、第四及第八屆上海白玉蘭戲劇表演藝術主角獎、首屆中國崑劇藝術節榮譽表演獎、全國電視戲曲飛天一等獎等。

Yue Meiti is a renowned Kunqu Opera artist and a National Class One Performer specializing in *xiaosheng* (civil male) roles. She trained under *Kunqu* maestro Yu Zhenfei and the venerable *Chuan*-generation of Kunqu Opera artists — Shen Chuanzhi, Zhu Chuanming and Zhou Chuanying at the Shanghai Opera School. She is best known for her portrayal of the principal male characters Pan Bizheng in *The Jade Hairpin* and Liu Mengmei in *The Peony Pavilion*. She was the winner of the 4<sup>th</sup> Plum Blossom Award for Chinese Theatre and many other awards.



### 梁谷音 Liang Guyin

著名崑劇表演藝術家、國家一級演員，畢業於上海市戲曲學校，師承張傳芳、朱傳茗、沈傳芷等名家，工花旦，但正旦、閨門旦俱能勝任，能戲甚多，被譽為崑劇界的「通才演員」。在不同劇目裡都能塑造出鮮明的人物形像。曾獲第三屆中國戲劇梅花獎、第一及第五屆上海白玉蘭戲劇表演藝術主角獎、第十二屆文華表演獎等。

Liang Guyin is a renowned Kunqu Opera artist and a National Class One Performer. She trained under the venerable *Chuan*-generation of Kunqu Opera artists — Zhang Chuanfang, Zhu Chuanming and Shen Chuanzhi at the Shanghai Opera School with a specialism in *huadan* (young female) roles, but can also command with ease *zhengdan* roles and *guimendan* roles. She has an extensive repertoire and is famed as an “all-round actor” in *Kunqu* with her portrayals of a wide range of characters. She was the winner of the 3<sup>rd</sup> Plum Blossom Award for Chinese Theatre and many other awards.



### 蔡正仁 Cai Zhengren

著名崑劇表演藝術家、國家一級演員，曾任上海崑劇團團長，畢業於上海市戲曲學校，師承俞振飛、沈傳芷、周傳瑛等名家，工小生，尤擅官生戲。曾獲第四屆中國戲劇梅花獎、第五屆上海白玉蘭戲劇表演藝術主角獎、首屆中國崑劇藝術節榮譽表演獎、第十三屆文華表演獎榜首、第四屆中國崑劇藝術節特別榮譽獎、上海市第六屆文學藝術獎傑出貢獻獎等。

Cai Zhengren is a renowned Kunqu Opera artist and a National Class One Performer, former Director of Shanghai Kunqu Opera Troupe. He is trained under Maestro Yu Zhenfei and the venerable *Chuan*-generation of Kunqu Opera artists — Shen Chuanzhi and Zhou Chuanying at the Shanghai Opera School. His specialism is in *xiaosheng* roles, but is particularly adept in *guansheng* (crown-wearing male) roles. He was the winner of the 4<sup>th</sup> Plum Blossom Award for Chinese Theatre, the top honoree for Outstanding Performance at the 13<sup>th</sup> Wenhua Awards and many other awards.



### 黎安 Li An

國家一級演員，畢業於上海市戲曲學校第三屆崑劇演員班，工小生，師承岳美緹、蔡正仁及周志剛，是俞振飛大師的再傳弟子。曾獲第二十六屆中國戲劇梅花獎、第十五屆上海白玉蘭戲劇表演藝術主角獎、第四屆中國崑劇藝術節優秀青年演員表演獎（榜首）、第五屆中國崑劇藝術節優秀表演獎（榜首）、第十屆中國藝術節優秀表演獎等。

Li An is a National Class One Performer specialized in *xiaosheng* roles. He was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course. He was trained under Yue Meiti, Cai Zhengren and Zhou Zhigang who are first generation mentees of Maestro Yu Zhenfei. He won the 26<sup>th</sup> Plum Blossom Award for Chinese Theatre etc.



### 吳雙 Wu Shuang

國家一級演員，先後畢業於上海市戲曲學校第三屆崑劇演員班和華東師範大學漢語言文學專業，工淨角，師承崑劇表演藝術家方洋、鍾維德、王群，並得到著名京劇表演藝術家尚長榮的親授指點。曾獲第二十七屆中國戲劇梅花獎、第十三屆上海白玉蘭戲劇表演藝術配角獎（榜首）、第二十六屆上海白玉蘭戲劇表演藝術主角獎、首屆中國戲曲演唱大賽紅梅金獎、全國崑劇優秀青年演員展演十佳演員獎、上海文藝人才基金優秀文藝人才獎、第十二屆文華表演獎等。

Wu Shuang is a National Class One Performer specialized in *jing* (painted face) roles. He was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course, and is a Language graduate of the East China Normal University. He trained in *Kunqu* performance under Fang Yang, Zhong Weide and Wang Qun, and received personal guiding by the famous Peking Opera artist Shang Changrong. He won the 27<sup>th</sup> Plum Blossom Award for Chinese Theatre etc.



### 繆斌 Miao Bin

國家一級演員，畢業於上海「五·七」京劇訓練班，同年進上海京劇院，工老生，先後向張文涓、遲世恭、馬寶剛、陳鴻聲等學戲，後拜著名余派老生陳大濩為師。2001年飾演《琵琶行》中白居易一角獲第七屆中國戲劇節表演獎。

Miao Bin is a National Class One Performer specialized in *laosheng* (old male) roles. He graduated from the Shanghai "Five-Seven" Peking Opera Class and joined the Shanghai Peking Opera Theatre in the same year, where he was trained under Zhang Wenjuan, Chi Shigong, Ma Baogang and Chen Hongsheng. He was later formally accepted as a disciple by the veteran actor of the *laosheng* roles, Chen Dahuo, and was trained in the stylistic school of Yu Shuyan. In 2001, he won a Performance Award at the 7<sup>th</sup> China Theatre Festival.



### 沈映麗 Shen Yili

國家一級演員，先後畢業於上海市戲曲學校第三屆崑劇演員班和上海戲劇學院MFA藝術碩士，工閨門旦，師承王英姿，後又得到崑劇表演藝術家張靜嫻、張洵澎、華文漪、張繼青、沈世華、王奉梅、梁谷音、王芝泉等的親自指點與教授。曾獲全國崑劇青年演員交流演出蘭花新蕾獎、首屆中國崑劇藝術節優秀表演獎、第十一屆上海白玉蘭戲劇表演藝術主角獎、全國崑劇優秀青年展演優秀演員獎等。

Shen Yili is a National Class One Performer who was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course, and holds an MFA degree conferred by the Shanghai Theatre Academy. She specializes in *guimendan* roles and is a protégé of Wang Yingzhi, and later received personal guidance and teaching from famous *Kunqu* Opera artists as Zhang Jingxian, Zhang Xunpeng, Hua Wenyi, Zhang Jiqing, Shen Shihua, Wang Fengmei, Liang Guyin and Wang Zhiquan etc. She won the Leading Performer Award at the 11<sup>th</sup> Shanghai Magnolia Performing Arts Award etc.



### 倪泓 Ni Hong

國家一級演員，先後畢業於上海市戲曲學校第三屆崑劇演員班和上海戲劇學院戲曲舞蹈分院戲曲表演專業，先工閨門旦，後改花旦，師承崑劇表演藝術家張洵澎、梁谷音、劉健。曾獲首屆中國崑劇藝術節優秀表演獎、第十一屆上海白玉蘭戲劇表演藝術獎配角獎、第四屆中國崑劇藝術節優秀表演獎、上海文藝人才基金文藝人才獎等。

Ni Hong is a National Class One Performer who was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course, and graduated from School of Chinese Opera and Dance of the Shanghai Theatre Academy, majoring in Chinese opera performance. Ni Hong at first specialized in *guimendan* roles and then changed to *huadan* roles. She is a protégé of *Kunqu* Opera artists Zhang Xunpeng, Liang Guyin and Liu Jian. She won the Supporting Role Award in the 11<sup>th</sup> Shanghai Magnolia Performing Arts Awards etc.



### 余彬 Yu Bin

國家一級演員，先後畢業於上海市戲曲學校第三屆崑劇演員班和上海戲劇學院戲曲舞蹈分院戲曲表演專業，工閨門旦兼正旦，師承王英姿、朱曉瑜，後又得到崑劇表演藝術家張靜嫻、張洵澎、梁谷音的親自教授。曾獲崑劇新人才展演優秀表演獎、第二屆中國戲曲演唱紅梅大賽金獎、第四及第五屆中國崑劇藝術節優秀表演獎、上海文藝人才基金文藝人才獎。

Yu Bin is a National Class One Performer who was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course, and graduated from School of Chinese Opera and Dance of the Shanghai Theatre Academy, majoring in Chinese opera performance. She specializes in *guimendan* roles and *zhengdan* roles. She is a protégé of Wang Yingzhi and Zhu Xiaoyu, and later received personal teaching from Kunqu Opera artists Zhang Jingxian, Zhang Xunpeng and Liang Guyin. She won the Red Prunus Gold Award in the 2<sup>nd</sup> Chinese Traditional Theatre Singing Competition etc.



### 侯哲 Hou Zhe

國家二級演員，畢業於上海市戲曲學校，工丑行。師承屠永亨、王士傑，後又得崑劇表演藝術家劉異龍、成志雄教授。曾獲首屆全國崑劇青年演員交流演出蘭花新蕾獎、全國崑劇優秀青年展演表演獎、十佳論文獎。

Hou Zhe is a National Class Two Performer, and graduated from the Shanghai Municipal Chinese Opera Institute. Hou specializes in *chou* (comic) roles. He has studied under Kunqu Opera artists Tu Yongheng, Wang Shijie, Liu Yilong and Cheng Zhixiong. He has received the 1<sup>st</sup> National Kunqu Young Performers Exchange Performance New Budding Orchids Award etc.



### 陳莉 Chen Li

國家二級演員，工閨門旦，先後畢業於上海市戲曲學校第三屆崑劇演員班和上海戲劇學院電視藝術系節目主持專業，師承王英姿，後得崑劇表演藝術家張靜嫻、梁谷音、張洵澎、華文漪親授。曾獲第五屆中國崑劇藝術節表演獎、上海市小劇目評比展演優秀節目獎等。

Chen Li is a National Class Two Performer specialized in *guimendan* roles. She was among the 3<sup>rd</sup> batch of artists completing the *Kunqu* Performers' Training Course, and a graduate of Department of Television Arts of the Shanghai Theatre Academy, majoring in Television Anchor studies. At the institute she studied under Wang Yingzhi, and subsequently under Zhang Jingxian, Liang Guyin, Zhang Xunpeng and Hua Wenyi. She has received the 5<sup>th</sup> China Kunqu Opera Arts Festival Performance Award etc.



### 羅晨雪 Luo Chenxue

國家二級演員，工閨門旦，師承胡錦芳、龔隱雷、孔愛萍、徐雲秀等，2012年正式拜師張靜嫻。曾獲全國崑劇院團展演大賽十佳新秀獎、第三及第四屆紅梅杯全國金花獎、第四屆中國崑劇藝術節優秀表演獎、第九屆中國藝術節優秀表演獎、第五屆紅梅杯金獎、第二十六屆上海白玉蘭戲劇表演藝術配角獎等。

Luo Chenxue is a National Class Two Performer specialized in *guimendan* roles. She trained under many *Kunqu* virtuosi such as Hu Jinfang, Gong Yinlei, Kong Aiping and Xu Yunxiu, and in 2012, became the formal disciple of Zhang Jingxian. Luo was the winner of the Gold Flower Award at the 3<sup>rd</sup> and 4<sup>th</sup> Red Prunus Cup competition etc.



### 胡維露 Hu Weilu

國家二級演員，畢業於上海市戲曲學校，工小生，先後師承於岳美緹、蔡正仁、周志剛。其氣質清貴、扮相俊朗、表演細膩、唱做俱佳。2013年獲上海小劇目展演優秀演出獎、14年參加上海市新劇目評選《牆頭馬上》獲新人獎和劇目獎。

Hu Weilu is a National Class Two Performer who graduated from the Shanghai Municipal Chinese Opera Institute. She specializes in *xiaosheng* roles, and has learnt from Yue Meiti, Cai Zhengren and Zhou Zhigang. She possesses a refreshing and noble temperament, handsome appearance, fine performance, and is skilled in singing and acting. She won the New Performer Award and Repertoire Award in the Shanghai New Repertoire Award in 2014 etc.



### 張莉 Zhang Li

優秀青年演員，畢業於上海戲劇學院崑劇表演班，工閨門旦，師承華文漪、王英姿，後受教於梁谷音、張繼青等。曾與多位著名崑劇表演藝術家同台演繹典藏版《牡丹亭》，在世博會期間主演園林夢幻版《牡丹亭》，並多次到香港、澳門、台灣等地參加實踐交流演出。

Zhang Li is a fine young performer in the Shanghai Kunqu Opera Troupe. She graduated from the *Kunqu* Performance class of the Shanghai Theatre Academy. She specializes in *guimendan* roles. She is a protégé of Hua Wenyi, Wang Yingzhi, and was taught by Liang Guyin, Zhang Jiqing etc. She has performed along with several famous Kunqu Opera artists in rendering the Classical Version of *The Peony Pavilion*, and during the World Expo she played the lead role in the garden dream version of *The Peony Pavilion*. She had visited Hong Kong, Macau and Taiwan etc. several times to participate in exchange performances.



### 譚笑 Tan Xiao

優秀青年演員，先後畢業於中國戲曲學院附中和上海戲劇學院戲曲學院。工武、文丑，師承張銘榮、金錫華、郭新生、後又得劉異龍親授。常演劇目包括《問探》、《打花鼓》、《擋馬》、《借扇》等。

Tan Xiao is a fine young performer in the Shanghai Kunqu Opera Troupe. He trained at the middle school affiliated to the National Academy of Chinese Theatre Arts and the College of Chinese Opera of the Shanghai Theatre Academy where he specialized in *wuchou* (military comic male) and *wenchou* (civil comic male) roles under Zhang Mingrong, Jin Xihua, Guo Xincheng and Liu Yilong. His stock repertoire includes *Asking the Way*, *Beating the Flower Drum*, *Waylaying the Horse*, *Borrowing a Fan* etc.



### 蔣珂 Jiang Ke

優秀青年演員，畢業於上海戲劇學院崑劇表演班，工閨門旦，師從王英姿、張繼青、張靜嫻、周雪文等。曾獲第五屆中國崑劇節表演獎，主演的《四聲猿·翠鄉夢》在第六屆中國崑劇節亦獲好評。

Jiang Ke is a fine young performer in the Shanghai Kunqu Opera Troupe. She graduated from the *Kunqu* Performance class of the Shanghai Theatre Academy. She specializes in *guimendan* roles. She learnt from Wang Yingzhi, Zhang Jiqing, Zhang Jingxian, Zhou Xuewen etc. She won the Performance Award in the 5<sup>th</sup> National Kunqu Festival etc.



## 音樂伴奏 Musicians



李琪 Li Qi

國家二級演奏員，司鼓。師承張鑫海、李小平、朱雷、王根起等老師。參與打擊樂設計並擔任主奏的大戲有《牡丹亭》、《長生殿》、《占花魁》、《牆頭馬上》、《玉簪記》、《販馬記》、《白蛇後傳》、《十五貫》等，折子戲有〈韓信拜帥〉、〈百花贈劍〉、〈掃松〉、〈見娘〉、〈三醉〉、〈寄子〉、〈藏舟〉、〈夜奔〉、〈劈山救母〉、〈佳期〉、〈思凡〉、〈下山〉等。參與打擊樂設計或主奏劇目曾多次獲得國家舞台藝術精品工程、中國戲曲學會獎、中國藝術節文華獎、中國崑劇節優秀劇目獎、上海文藝創作精品、上海文藝創作優品等國家級榮譽。

Li Qi is a National Class Two Musician specialises in drums. He studied under Zhang Xinhai, Li Xiaoping, Zhu Lei and Wang Genqi etc. Li has designed percussion music and played as a lead musician in a number of full-length productions, including *The Peony Pavilion*, *The Palace of Eternal Life*, *The Story of the Jade Hairpin* and *Fifteen Strings of Cash* etc. and excerpts, including *The Three Drunken Immortals*, *Seeking Shelter for His Son*, *Flee by Night* and *Cleaving open the Mountain to Save His Mother* etc. Many of these have received national accolades, such as the National Fine Stage Arts Project Award, the China Xiqu Society Award, the Wenhua Award of the China Arts Festival, Outstanding Production Award of the National Kunqu Festival, Shanghai Cultural and Art Creative Project Award and Shanghai Cultural and Art Creative Project Outstanding Class etc.



王一帆 Wang Yifan

2012年畢業於上海戲劇學院崑曲音樂專業，主工板鼓，師承著名鼓師朱雷。曾參演過崑曲大戲《牡丹亭》、《玉簪記》、《尋親記》、《南柯記》、《牆頭馬上》、《三打白骨精》及折子戲〈扈家莊〉、〈擋馬〉、〈小商河〉、〈蘆花蕩〉、〈借茶〉、〈雙下山〉、〈斷橋〉、〈彈詞〉等劇目。多次赴港、澳、台等地進行交流演出。

Wang Yifan graduated in 2012 from Shanghai Theatre Academy (majoring in Kunqu music), specialises in *bangu*. Wang studied under renowned drummer Zhu Lei. Wang played in a list of full-length Kunqu Opera productions, including *The Peony Pavilion*, *The Story of the Jade Hairpin*, *The Dream of Nanke*, as well as excerpts such as *The Death of Yang Zaixing at River Xiaoshang*, *Requesting Tea*, *On Broken Bridge* and *Tanci* etc. Wang has visited Hong Kong, Macao and Taiwan etc. for exchange performances.



錢寅 Qian Yin

國家一級演奏員，司笛。參與主奏的全本大戲有《班昭》、《長生殿》、《牡丹亭》、《桃花扇》、《爛柯山》、《一捧雪》、《玉簪記》、《占花魁》、《牆頭馬上》、《白蛇傳》等。折子戲有〈八陽〉、〈亭會〉、〈思凡〉、〈小宴〉、〈遊園、驚夢〉、〈訪普〉、〈百花贈劍〉等近百齣。主奏劇目曾多次獲國家舞台藝術精品工程、中國戲曲學會獎、中國藝術節文華獎、中國崑劇節優秀劇目獎、戲曲電視劇金鷹獎、飛天獎、上海文藝創作精品、上海文藝創作優品等國家級榮譽。曾獲第五屆崑劇藝術節優秀笛師獎。

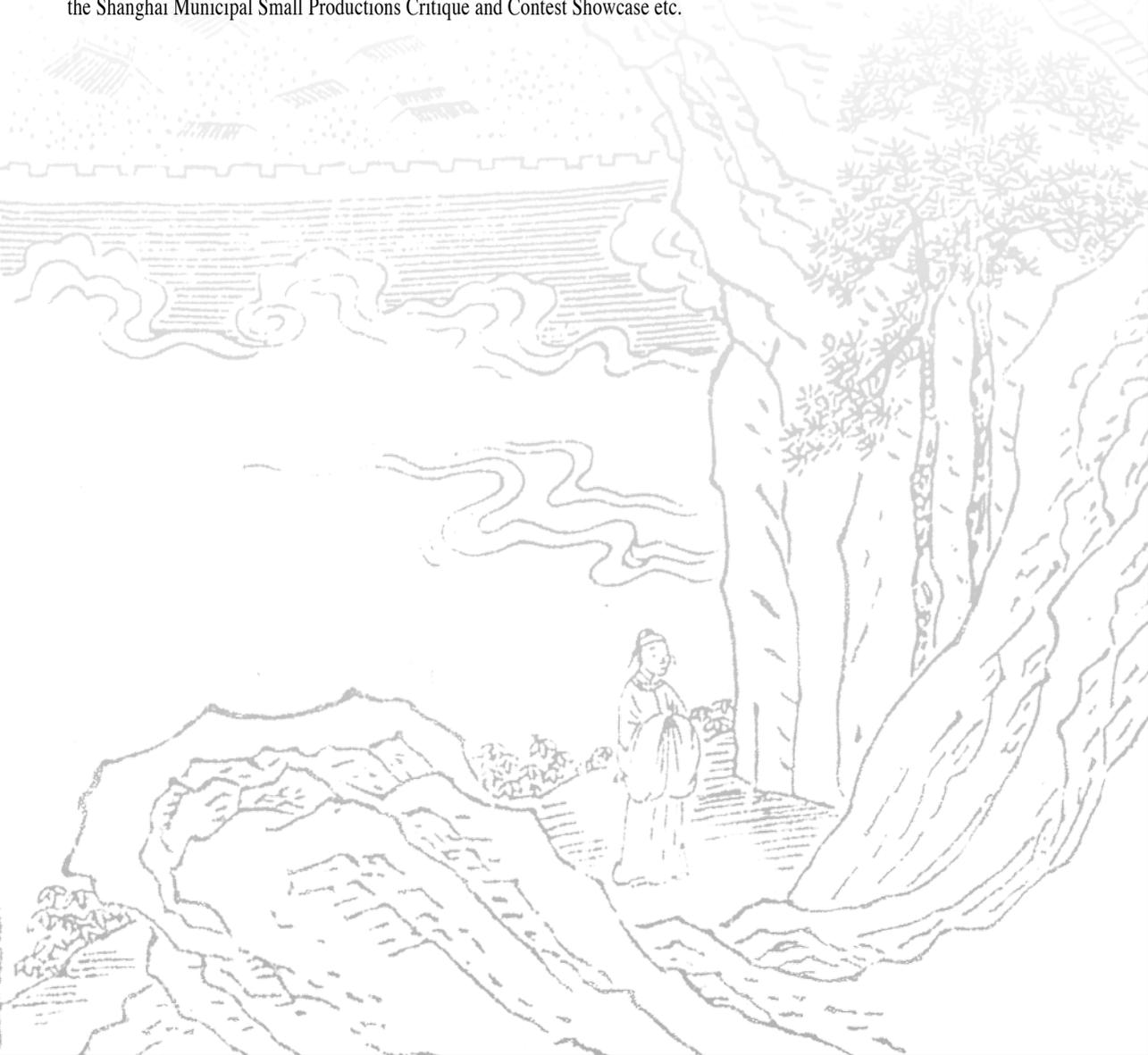
Qian Yin is a National Class One Musician specialises in *dizi*. Full-length productions he participated in include *Ban Zhao*, *The Palace of Eternal Life*, *The Peony Pavilion*, *The Peach Blossom Fan*, *Lanke Mountain*, *The Story of the Jade Hairpin* and *The Legend of the White Snake* etc. He also played *dizi* in nearly 100 excerpts, including *Meeting at the Pavilion*, *Wandering in the Garden* and *Waking from a Dream* and *Visiting Zhao Pu* etc. Many of the productions he played in won multiple national accolades, such as National Fine Stage Arts Project Award, the China Xiqu Society Award, the Wenhua Award of the China Arts Festival, Outstanding Production Award in the National Kunqu Festival, Golden Eagle Award for Xiqu Television Drama, Soaring in the Sky Award, Shanghai Cultural and Art Creative Project Award and Shanghai Cultural and Art Creative Project Outstanding Class etc. Qian was named Outstanding *Dizi* Player in the 5<sup>th</sup> Kunqu Festival of China.



### 楊子銀 Yang Ziyin

國家二級演奏員，司笛。師承著名崑曲笛王顧兆琪、吳崇機。參與主奏的大戲有《十五貫》、《長生殿》、《牡丹亭》、《紫釵記》、《血手記》、《風箏誤》、《繡襦記》、《玉簪記》、《琵琶記》、《尋親記》、《爛柯山》等。傳統折子戲有〈見娘〉、〈出獵、回獵〉、〈千里送京娘〉、〈戲叔、別兄〉、〈癡訴、點香〉、〈認子〉、〈掃花、三醉〉、〈亭會〉等。主奏劇目曾多次獲國家舞台藝術精品工程、中國戲曲學會獎、中國藝術節文華獎、中國崑劇節優秀劇目獎、上海文藝創作精品、上海文藝創作優品等國家級榮譽，上海市小劇目評比展演優秀作品獎等。

Yang Ziyin is a National Class Two Musician specialised in *dizi*. He studied under renowned king of *dizi* in Kunqu Opera Gu Zhaoqi and Wu Chongji. Yang played as lead musician in a number of full-length productions, including *Fifteen Strings of Cash*, *The Palace of Eternal Life*, *The Peony Pavilion*, *The Legend of the Purple Hairpin*, *The Story of the Jade Hairpin* and *Lanke Mountain* etc. He also performed in traditional excerpts such as *On Seeing His Mother But Without His Wife*, *Accompanying Jingniang for Thousands of Miles*, *Reunion with the Son*, *Sweeping Flowers* and *The Three Drunken Immortals* etc. Work he played won multiple national accolades, such as the National Fine Stage Arts Project Award, the China Xiqu Society Award, Wenhua Award of the China Arts Festival, Outstanding Production Award in the National Kunqu Festival, Shanghai Cultural and Art Creative Project Award, Shanghai Cultural and Art Creative Project Outstanding Class and Outstanding Production Award in the Shanghai Municipal Small Productions Critique and Contest Showcase etc.



## 上海崑劇團赴港演出人員 Shanghai Kunqu Opera Troupe – Production Team

團長 : 谷好好  
演出統籌 : 張詠亮  
演出宣傳 : 武鵬  
舞台監督 : 林岩  
劇務 : 石宗豪  
行政管理 : 陸余慶、孫勇  
曾琳、王寧軍

清唱會導演 : 沈礦

演員 : 蔡正仁、張靜嫻、梁谷音、劉異龍  
岳美緹、季雲峰、繆斌、吳雙  
黎安、侯哲、婁雲嘯、譚笑  
趙文英、沈映麗、余彬、倪泓  
陳莉、蔣詩佳、何燕萍、錢瑜婷  
胡維露、羅晨雪、張莉、陶思好  
汪思雅、姚徐依、蔣珂

### 樂隊

司鼓 : 李琪、王一帆  
司笛 : 錢寅、楊子銀  
笙 : 翁巍巍  
琵琶 : 施毅佶  
揚琴 : 陳玉芳  
二胡 : 朱銘、陳悅婷、楊盛怡  
中胡 : 沈曉俊、張津  
中阮 : 呂百超  
大阮 : 劉彥  
古箏 : 張樂  
排笙 : 束英  
嗩吶 : 陳英武  
小鑼 : 張國強  
鑔鈸 : 徐元甲  
大鑼 : 孟巧根

### 舞美

燈光 : 李冰春、李嘉俊  
胡永明、金長樹  
裝置 : 張薦申、陳洋  
嵇先垣、張萌  
音響 : 羅予奮、王斌、周嘉文  
服裝 : 陳鈺、孟凡俊  
盔帽 : 包驍、竇雲峰  
化妝 : 符鳳瓏、範毅柳  
道具 : 徐磊、張玉志  
字幕 : 張駕衛

字幕翻譯 : 黃紫藍

統籌 : 香港文藝演出有限公司

Director : Gu Haohao  
Co-ordinator : Zhang Yongliang  
Publicity : Wu Peng  
Stage Manager : Lin Yan  
Stage Assistant : Shi Zonghao  
Administration : Lu Yuqing, Sun Yong,  
Ceng Lin, Wang Ningjun

Concert Director : Chen Kuang

Cast: Cai Zhengren, Zhang Jingxian, Liang Guyin, Liu Yilong  
Yue Meiti, Ji Yunfeng, Miao Bin, Wu Shuang  
Li An, Hou Zhe, Lou Yunxiao, Tan Xiao  
Zhao Wenying, Shen Yili, Yu Bin, Ni Hong  
Chen Li, Jiang Shijia, He Yanping, Qian Yuting  
Hu Weilu, Luo Chenxue, Zhang Li, Tao Siyu  
Wang Siya, Yao Xuyi, Jiang Ke

### Musicians

Drum : Li Qi, Wang Yifan  
Dizi : Qian Yin, Yang Ziyin  
Sheng : Weng Weiwei  
Pipa : Shi Yiji  
Yangqin : Chen Yufang  
Erhu : Zhu Ming, Chen Yueting, Yang Shengyi  
Zhonghu : Chen Xiaojun, Zhang Jin  
Zhongruan : Lü Baichao  
Daruan : Liu Yan  
Guzheng : Zhang Le  
Paisheng : Shu Ying  
Suona : Chen Yingwu  
Xiaoluo (Small Gong) : Zhang Guoqiang  
Cymbals : Xu Yuanjia  
Daluo (Large Gong) : Meng Qiaogen

### Stage Art

Lighting : Li Bingchun, Li Jiajun  
Hu Yongming, Jin Changshu  
Stage Installation : Zhang Jianshen, Chen Yang  
Ji Xianyuan, Zhang Meng  
Sound : Luo Yufen, Wang Bin, Zhou Jiawen  
Costume : Chen Yu, Meng Fanjun  
Headdress : Bao Xiao, Dou Yunfeng  
Makeup : Fu Fenglong, Fan Yili  
Props : Xu Lei, Zhang Yuzhi  
Surtitles : Zhang Jiawei

Surtitles Translation: Jeanie Wong

Co-ordinator: Hong Kong Arts Performance Co. Ltd

## 延伸活動 Extension Activities

### 「我與崑曲的情緣」分享會

Sharing Session on My Special Connection with *Kunqu*

14.4.2016 (星期四 Thu) 7:30pm

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

講者:張靜嫻、羅晨雪

Speakers: Zhang Jingxian, Luo Chenxue

主持:陳春苗

Moderator: Chan Chun-miu

### 紀念湯顯祖逝世四百周年崑劇表演藝術家分享會

Sharing Session by Kunqu Opera Artists to Commemorate the 400<sup>th</sup> Anniversary of the Death of Tang Xianzu

10.7.2016 (星期日 Sun) 2:30pm

葵青劇院演藝廳 | Auditorium, Kwai Tsing Theatre

講者:劉異龍、張靜嫻、岳美緜、梁谷音

Speakers: Liu Yilong, Zhang Jingxian, Yue Meiti, Liang Guyin

主持:鄭培凱

Moderator: Cheng Pei-kai

### 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

11.6 - 11.7

葵青劇院大堂

Foyer, Kwai Tsing Theatre

27.5 - 27.6

香港文化中心展覽場地

Foyer Exhibition Area, Hong Kong Cultural Centre

24.7-4.8

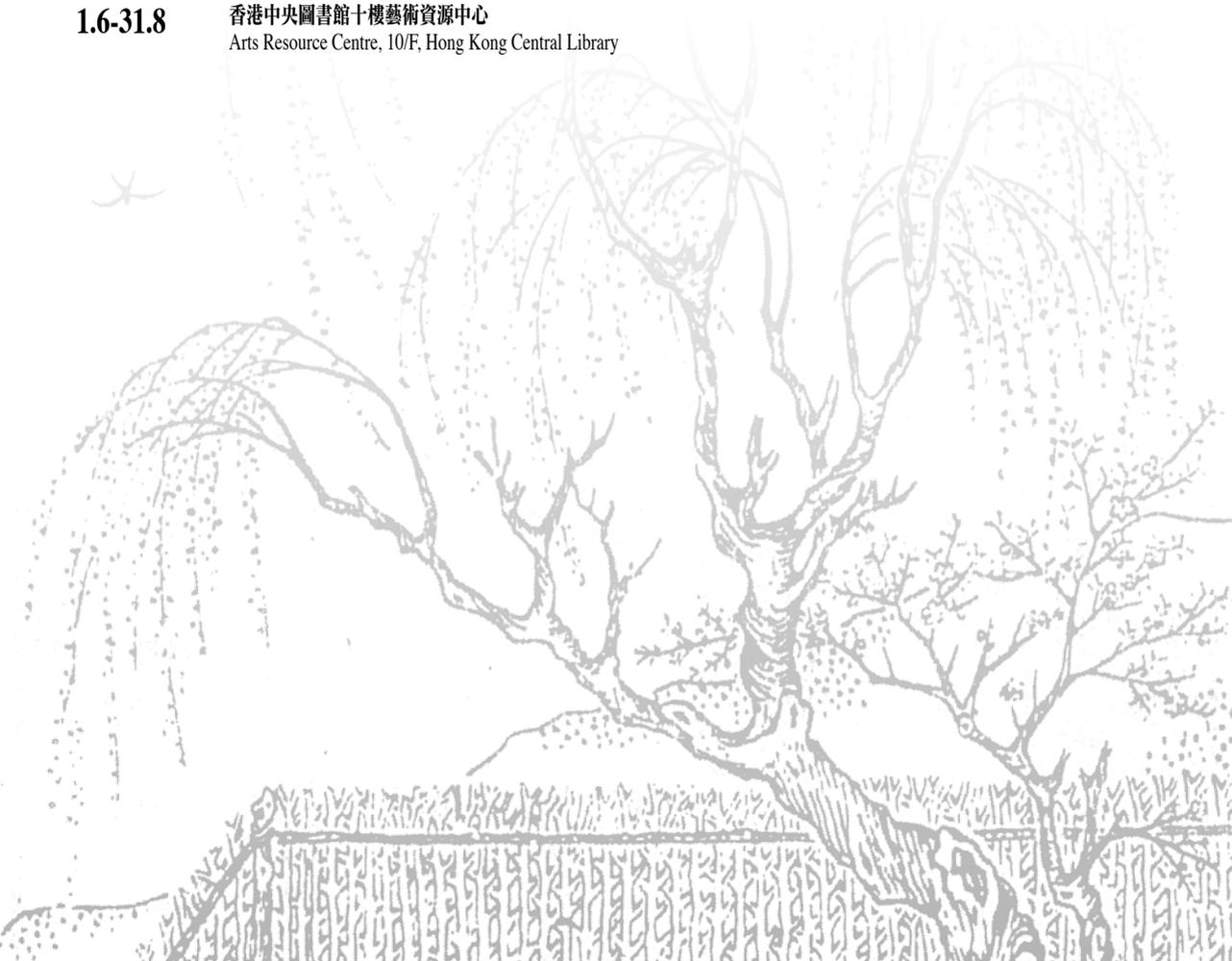
元朗劇院大堂展覽場地

Exhibition Corner, Yuen Long Theatre

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



# 山東荷澤市 地方戲曲傳承研究院

Research Institute of Regional Opera Legacy of  
Heze Municipal, Shandong

大弦子戲、棗梆、兩夾弦、大平調、山東梆子  
Daxianzi, Zaobang, Liangjiaxian, Dapingdiao &  
Shandong Bangzi Operas

中國戲曲節  
2016  
CHINESE OPERA FESTIVAL  
17.6-14.8

15.7.2016 星期五 (Fri) 7:30pm

復排大弦子經典大戲《兩架山》  
Daxianzi Opera *Mount Liangjia*



大弦子戲《兩架山》  
Daxianzi Opera *Mount Liangjia*

16.7.2016 星期六 (Sat) 2:30pm

折子戲 Excerpts  
棗梆《徐龍鏢子》  
Zaobang Opera *Xu Long Executing his Own Son*

兩夾弦《三拉房》  
Liangjiaxian Opera *San La Fang*

大平調《收姜維》  
Dapingdiao Opera *Winning Over Jiang Wei*

山東梆子《五鳳嶺》  
Shandong Bangzi Opera *The Ridge of the Five Phoenixes*



16.7.2016 星期六 (Sat) 7:30pm

折子戲 Excerpts  
棗梆《珍珠塔》  
Zaobang Opera *The Pearl Tower*

兩夾弦《愣姐讓房》  
Liangjiaxian Opera *Dull Sister Giving up Her Room*

大平調《下河東》  
Dapingdiao Opera *Down the East of the River*

山東梆子《反西唐》  
Shandong Bangzi Opera *Opposition at Xitang*



大平調《收姜維》  
Dapingdiao Opera  
*Winning Over Jiang Wei*



大平調《下河東》  
Dapingdiao Opera  
*Down the East of the River*



棗梆《徐龍鏢子》  
Zaobang Opera  
*Xu Long Executing his Own Son*

香港大會堂劇院 Theatre, Hong Kong City Hall | \$280, 200, 120

唱詞、唸白均有中文及英文字幕 | Lyrics and dialogue with Chinese and English surtitles

門票現於各城市售票網售價處、網上、流動購票應用程式及信用卡電話購票熱線發售

Tickets NOW available at all URBIX outlets, on internet, by mobile ticketing app and credit card telephone booking

查詢Enquiries: 2268 7325 (節目Programme) 3761 6661 (票務Ticketing) | 購票Booking: 2111 5999 (信用卡Credit Card) [www.urbix.hk](http://www.urbix.hk) (網上Internet)

北派猴戲 程派戲寶

剛柔並濟 共治一爐

Bold yet tender; captivating and charismatic -  
the finest gems of northern school  
Monkey King Play and  
Cheng school masterpieces



詹磊  
Zhan Lei

李寶春  
Li Baochun

北京京劇院青年團  
與  
李寶春



遲小秋  
Chi Xiaoqiu

朱強  
Zhu Qiang

張淑景  
Zhang Shujing

28.7.2016 (星期四 Thu) 7:30pm

《孫悟空大鬧天宮》  
Monkey King Wreaking Havoc in Heaven

《十八羅漢鬥悟空》  
The Eighteen Arhats Fighting with Wukong

李寶春(特邀)、詹磊  
張凱、李揚、黃臣、于帥  
Li Baochun (Guest), Zhan Lei  
Zhang Kai, Li Yang, Huang Chen, Yu Shuai

29.7.2016 (星期五 Fri) 7:30pm

《三娘教子》  
A Lesson from the Mother

遲小秋、朱強  
梅慶羊、張凱  
Chi Xiaoqiu, Zhu Qiang  
Mei Qingyang, Zhang Kai

30.7.2016 (星期六 Sat) 7:30pm

武戲折子專場  
《金錢豹》、《鋸大缸》  
《李逵探母》、《雁蕩山》

Excerpts from martial arts play:  
Subduing the Leopard Monster, Sawing the Big Jar  
Li Kui Visits His Mother, Mount Yandang  
于帥、陳宇、侯宇、李揚  
詹磊、景寶琪  
Yu Shuai, Chen Yu, Hou Yu, Li Yang, Zhan Lei, Jing Baoqi

31.7.2016 (星期日 Sun) 7:30pm

《平貴別窯》  
Xue Pinggui Leaving His Humble Abode  
李寶春、王怡  
Li Baochun, Wang Yi

猴戲《無底洞》  
Monkey King Play The Bottomless Hole  
張淑景、詹磊、王玉璽  
李揚、翟崗  
Zhang Shujing, Zhan Lei, Wang Yuxi  
Li Yang, Zhai Gang

沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall  
\$380, 300, 200, 120

高山劇場劇院  
Theatre, Ko Shan Theatre  
\$320, 260, 200, 120

屯門大會堂演奏廳  
Auditorium, Tuen Mun Town Hall  
\$340, 260, 180, 120

唱詞、唸白均有中文及英文字幕 Lyrics and dialogue with Chinese and English surtitles

門票現於各城市售票網售票處、網上、流動購票應用程式及信用卡電話購票熱線發售

Tickets NOW available at all URBIX outlets, on Internet, by mobile ticketing app and credit card telephone booking

查詢 Enquiries : 2268 7325 (節目 Programme) | 3761 6661 (票務 Ticketing) | 購票 Booking : 2111 5999 (信用卡 Credit Card) | www.urbtix.hk (網上 Internet)

節目 Programme	日期 Date	時間 Time	地點 Venue
<b>開幕節目 Opening Programme</b>			
紀念湯顯祖逝世四百周年： 浙江崑劇團 In Commemoration of the 400 <sup>th</sup> 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 <sup>th</sup> 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)

購票 Booking: 2111 5999 (信用卡 Credit Card) | [www.urbtix.hk](http://www.urbtix.hk) (網上 Internet)

流動購票應用程式 Mobile Ticketing App:



[www.cof.gov.hk](http://www.cof.gov.hk)

