



MULIAN OPERA 系列 SERIES



CHINESE OPERA FESTIVAL  
19.6-2.8

湖南省



祁劇保護傳承中心



CENTRE FOR THE PRESERVATION OF  
QI OPERA OF HUNAN

27-29.6.2015

香港大會堂劇院

Theatre, Hong Kong City Hall



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



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湖南省祁劇保護傳承中心  
Centre for the Preservation of Qi Opera of Hunan

27.6.2015 (星期六 Sat) 7:30pm 折子戲 Excerpts

《辭庵》、《雙下山》、《昭君出塞》  
《女盜洞房》、《司馬洗宮》、《打棍開箱》

*Leaving the Monastery, A Novice Monk and a Young Nun Revoking Their Vows,  
Lady Zhaojun Going Beyond the Great Wall, The Female Thief at the Bridal Chamber,  
Sima Shi Purges the Court, Fan Zhongyu Beaten and Thrown into a Crate*

28.6.2015 (星期日 Sun) 7:30pm 折子戲 Excerpts

《佛貶桂枝》、《柳剛打井》、《醉打山門》  
《搶傘》、《秦府抵命》、《黃忠帶箭》

*Arhat Guizhi Banished to the Mortal World, Liu Gang Lamenting by the Well,  
The Drunken Lu Zhishen Wreaking Havoc at the Monastery, Under the Umbrella,  
Risking One's Life at the Qin Residence, Huang Zhong Wounded by an Arrow*

29.6.2015 (星期一 Mon) 7:30pm

高腔本戲《目連救母》  
*Monk Mulian Rescues His Mother*

演出長約 2 小時 (包括中場休息 15 分鐘)  
Programme duration is about 2 hours with a 15-minute intermission

延伸活動 Extension Activities

藝人談：目連戲的宗教特色

Artists on Their Art: The Religious  
Overtones of the Mulian Opera

26.6.2015 (星期五 Fri) 7:30pm  
香港文化中心行政大樓四樓一號會議室  
AC1, Level 4, Administration Building,  
Hong Kong Cultural Centre

講者：劉錫林、仇榮華、劉登雄、肖笑波  
Speakers: Liu Xilin, Chou Ronghua, Liu Dengxiong, Xiao Xiaobo

主持：陳春苗  
Moderator: Chan Chun-miu

(普通話主講：In Putonghua)

展覽：戲曲與祭祀

Exhibition: Chinese Traditional Theatre in  
Relation to Sacrificial Rituals

1.5-30.6.2015 香港中央圖書館十樓藝術資源中心  
Arts Resource Centre,  
10/F, Hong Kong Central Library  
(香港公共圖書館活動  
Hong Kong Public Libraries activities)

8-16.6.2015 香港文化中心展覽場地  
Foyer Exhibition Area, Hong Kong  
Cultural Centre

12-29.6.2015 香港大會堂大堂  
Foyer, Hong Kong City Hall

16-28.6.2015 葵青劇院大堂  
Foyer, Kwai Tsing Theatre

## 獻辭



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

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

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

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

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

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長

李美嫦

## Message

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

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

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

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

My best wishes for a successful festival!



**Ms Michelle LI**  
Director of Leisure and Cultural Services

## 目連戲

目連救母故事的搬演可追溯至北宋，距今已近千年，是中國戲劇史上最古老的劇目之一。目連救母故事源自佛家經典，最早見於東漢初由印度傳入的《佛說盂蘭盆經》，據該經的記載，「盂蘭盆 (ullambana)」是梵語 उल्लम्बन，「盂蘭」意思是「倒懸」；「盆」的意思是「救器」，由此理解，

「盂蘭盆」的意思是用以拯救倒懸痛苦的器物，其含意是用盆子裝滿百味五果，供養佛陀和僧侶，以拯救入地獄的苦難眾生。

目連戲的民間演出幾近覆蓋整個中國，一直與宗教活動、祭祀儀式和民情風俗有密切關係。中國傳統文化中，祭禮屬禮儀之首。目連戲演出常配合盂蘭盆會、佛事、道場活動，或在中元節、喪事時舉行，用以超度亡魂；也有在天災人禍、瘟疫發生時搬演，期以驅邪鎮鬼，又有因連年風調雨順而每年搬演。目連戲演出前後多有儀式，雖未必與劇情有直接關係，卻是目連戲的重要部份。儀式與表演的結合，形成了目連戲特殊而富民俗色彩的演出形態。

至唐、五代時，目連戲有很多不同的變化，逐漸完整和擴大整個目連故事。北宋時開始有連演七天的《目連救母》雜劇，至明初時期甚至半月方能演完。明萬曆年間，安徽祁門文人鄭之珍借戲曲宣揚佛理，勸人為善，並於一五七九年據民間雜劇演出本編撰了《新編目連救母勸善戲文》（又稱《勸善戲文》），被廣泛搬演流傳，成為明代民間戲曲興盛時期的目連戲代表作品之一。在明朝三教合一的時代背景下，鄭之珍改編本將儒家精神融入佛教故事中，弘揚孝道的同時，添墨闡釋儒家的忠與孝關係，並宣揚佛教因果輪迴和道教「陰陽二氣」、「天命」等觀念，三教教義融會貫通，內容幾乎囊括了當時傳統社會宣導的意識形態。

時至清代仍有目連戲演出的記載，甚至出現了宮廷改編本《勸善金科》，全劇二百四十節，分十天演出。其後民間目連戲曾被清廷禁演，但鄉間仍保留酬神賽會演目連戲的傳統。時至今日，香港每年仍有上演的粵劇著名儀式劇目《香花山大賀壽》，和明代鄭之珍《勸善戲文》第九齣〈觀音生日〉關係密切，保留了其中「觀音十八變」的傳統舞台演出方式。

目連戲演出內容和表演形式博大紛繁，強調肖真寫實，追求的不是生活戲劇化，卻是戲劇生活化。在目連救母的故事主線下，目連戲吸收了不少民間小戲、山歌、舞蹈、雜耍、武術、特技甚至紙紮工藝作表演。內容龐雜的目連戲經常穿插滑稽小戲或插科打諢，主要是庶民的娛樂，但其中詼諧又往往對鬼神或道德有尖刻的嘲諷，目連戲的教化目的與世俗本質既矛盾卻又相映成趣，顯示了中國庶民文化的豐富內涵和廣大包容性。

「目連戲系列」節目蒙國家文化部協助統籌。

參考資料：

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## Mulian Opera

The staging of the Chinese folklore, *Monk Mulian Rescues His Mother*, dates back to more than a millennium, to the time of Northern Song (960-1127). It is one of the oldest repertoires in Chinese theatre. It has its origin in Buddhist scriptures, the story of Mulian's feats to save his mother was first seen in *The Ullambana Sutra*, introduced to China from India during the early years of Eastern Han (25-220). *Ullambana*, उल्लम्बन in Sanskrit, means "a ritual vessel that saves those who suffer because they are hung upside down". The vessel holds the food and fruit from donors as offerings to the Buddha and alms to the monks, in a plea to save the suffering souls in purgatory.

As a popular form of entertainment, Mulian opera was found in almost every part of China. Its popularity ran parallel to religious activities, rituals and folk culture. In traditional Chinese literature, sacrificial rituals topped all forms of rites and etiquettes. Mulian opera is therefore performed on the fairgrounds of the *Yulan* (Ullambana) Festival, at Buddhist and Taoist services, funerals and during the Hungry Ghost Festival to expiate the sins of the dead and deliver them from purgatory. Often, when disaster strikes, whether as a cause of Man or nature, staging the Mulian opera is believed to have the power of expelling evil and returning calm to the land. On the other hand, if the land has enjoyed clement weather and bumper harvests for years, staging such plays is a way of thanksgiving. There are rituals to be performed before and after the core performance, which may not form part of the storyline, but they make up a holistic experience for the audience attending the Mulian opera. The integration of ritual and performance therefore sets the Mulian opera apart from other performing art forms with its rich vernacular colour.

Between the Tang Dynasty and the Five Dynasties (circa 7<sup>th</sup> to 10<sup>th</sup> centuries), the Mulian Opera Series underwent a lot of changes as the stories were consolidated and expanded. By the Northern Song (960-1127), there was the *zaju* version, a full performance of which would take seven days. By early Ming, its length could cover up to fifteen days. During the Wanli years of Ming (1573-1620), a literati Zheng Zhizhen of Anhui set out to propagate Buddhism via traditional theatre, with the purpose of guiding people to good. He compiled and wrote *Monk Mulian Rescues His Mother – Script to Guide People to be Good and Benevolent* in 1579. It was soon used for staging in various parts of China and became one of the most representative works of folk theatre of the Ming Dynasty. It was a time when Buddhism, Taoism and Confucianism were equally practised and honoured by the government, so Zheng's adaptation was a perfect amalgamation of the doctrines of the three. The Confucian spirit was introduced to the Buddhist stories, the concept of filial piety was upheld, the Confucian advocacy of loyalty and filial piety was highlighted, while the Buddhist concepts of karma and reincarnation, the Taoist concepts of *yin* and *yang*, "mandate of heaven" etc., all fitted into this convenient vehicle to inculcate the masses.

By the Qing period, there were still records of the Mulian opera being performed. There was even an "official" collection coming from the palaces, entitled *Golden Rules Exhorting Goodness (Quan shan jin ke)*, the entire series consisted of 240 playlets. Although later Mulian opera was banned by the Qing court, the tradition existed in the rural areas and the playlets were performed in thanksgiving fairs. Even to this day, the ritual performance *A Gathering of Immortals for the Goddess of Mercy* is often performed in Cantonese Opera in Hong Kong. The play is related to *The Birthday of the Goddess of Mercy*, which is the ninth episode of Zheng Zhizhen's *Scripts to Guide People to be Good and Benevolent* of the Ming Dynasty. In it, the Goddess would show a number of incarnations.

The series encompasses an incredible range, whether in terms of content or performing format. The emphasis is on being as close to life as possible – but rather than dramatizing everyday life, it sets out to make this form of theatre part of everyday life. The core of the story, that of Monk Mulian going into Hell to save his mother, links up all sorts of art forms - playlets, folk songs, dance, acrobatics, martial arts, stunts, and even demonstration of making paper figurines. The diversity of Mulian opera, interspersed with burlesques, farce and even lampoons, was typical of plebeian entertainment. While they create laughter, they were also poking fun at supernatural powers and the highly moralistic stance of society. The conflicting nature and juxtaposition of the didactic purpose and the humanism of Mulian opera produce an interesting revelation of its rich content, as well as the tolerant attitudes of the plebeian social culture.

Coordination of the Mulian Opera Series is assisted by the Ministry of Culture of China.

Translation by KCL Language Consultancy Ltd.

## 湖南省祁劇保護傳承中心 Centre for the Preservation of Qi Opera of Hunan

前身為湖南省祁劇院，一九六〇年成立於長沙。藝團初期雲集謝美仙、李文芳、何少連、羅文通、李遠均等祁劇精英，曾演出《昭君出塞》、《黃公略》、《鬧嚴府》、《斬潘案》、《醉打山門》、《攔馬》、《二度梅》、《金龍探監》等經典傳統戲，並以《嘉義槍聲》、《訪賢記》、《哈蟆井》、《魂斷鷄鳴寺》等創作劇目在全省匯演獲獎。藝團憑《目連救母》於二〇〇六年湖南省首屆藝術節上榮獲全省第一個「保護非物質文化遺產貢獻獎」，主要演員肖笑波更憑此作品獲中國戲劇梅花獎。〇九年藝團憑《夢蝶》於湖南省第三屆藝術節榮獲田漢金獎第一名，更被國家舞台藝術精品工程資助劇目。一二年《岳飛》獲湖南省藝術節田漢大獎第一名。藝團於一四年與湖南省廣播電影電視局合作，拍攝戲曲電影《李三娘》及《訪賢記》。

The Centre for the Preservation of Qi Opera of Hunan (formerly the Qi Opera Theatre of Hunan) was founded in 1960 in Changsha. During the early years, the Theatre had already brought together a brilliant cast of virtuosi in the genre, such as Xie Meixian, Li Wenfang, He Shaolian, Luo Wentong and Li Yuanjun, who performed in traditional opera classics like *Lady Zhaojun Going Beyond the Great Wall*, *Huang Gonglue*, *Wreaking Havoc at the Yan Residence*, *The Case of the Beheading of Pan Hong*, *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*, *Waylaying the Horse*, *Second Blossoming of the Plum* and *Jin Long Pays a Visit to the Prison*. The Theatre also has in its repertory of original opera productions, such as *Gun Shots in Jiayi*, *A Visit to the Sage*, *The Toads Well*, *Tragedy at the Cock's Crow Temple Sending Food Supply*, which have won awards at provincial showcases. The Theatre's production of *Monk Mulian Rescues His Mother* was presented an Award for Preserving an Intangible Cultural Heritage at the 1<sup>st</sup> Hunan Arts Festival in 2006. The lead actor, Xiao Xiaobo won the Plum Blossom Award for Chinese Theatre in the same year. In 2009, the Theatre's production *Becoming a Butterfly in a Dream* won a Tian Han Gold Award – First Prize at the 3<sup>rd</sup> Festival and was selected by the Ministry of Culture of China as one of the National Fine Stage Arts Projects under government funding. In 2012, the group's production of *Yue Fei* again came first in the Tian Han Grand Awards at the Hunan Arts Festival. In 2014, the group made two films on traditional theatre with the Radio, Film & TV Bureau of Hunan Province, *Li Sanniang* and *A Visit to the Sage*.



## 祁劇



在廟堂演出的目連戲

Mulian opera performed in the temple

聯套的聲腔體制，唱腔粗獷、高亢。劇目有「正高」、「雜高」之分，曲牌中大量使用「數句」以增強曲牌的表現力。祁劇崑腔亦屬曲牌聯套體，有「正崑」、「雜崑」之分，伴奏樂器分大笛（即嗩吶）和小笛（即曲笛）兩種。凡大笛伴奏，均伴以大鑼大鼓，表現雄壯威武的場面；凡用小笛即用雙笛相伴，附以小鑼小鈔，表現文雅端秀之情景。

祁劇彈腔又叫「南北路」，屬板腔體制，唱腔依唱詞格式構成上下對應式的音樂結構。主要唱腔有南路、反南路、北路、反北路以及弋板、安春、補缸調、小放牛、五句半、正反七句半等雜腔小調。伴奏樂器文場有祁胡（現在多用京二胡）、月琴、瓜琴、小三弦四件，以祁胡為主奏樂器。武場有戰鼓、帽形噪鼓（現用班鼓）、魚口、雲板、大鑼大鈸、小鑼小鈔和雲鑼，其中以高音戰鼓最具特色，音高而厚實，清脆明亮，戰鼓敲響，震撼人心。

祁劇角色行當分為七行，包括正生、小生、正旦、小旦、老旦、花臉、丑。祁劇淨行、丑行每個角色都開臉，臉譜形象生動，個性突出，色彩鮮明，線條清晰。淨行臉譜的特點是線條粗獷有力，勾畫細緻，注意突出眼神，一般可分為紅臉、黑臉、粉臉、草臉四類，其中紅、黑兩類，多為專人專臉，並有紅忠、黑直、粉奸之分。丑行大致分為奸臉、爛臉、賊臉，還有娃娃臉、猴子臉、和尚臉等。生、旦行一般不開臉，只有少數幾個特殊人物開臉。



《目連救母》

Monk Mulian Rescues His Mother

祁劇表演藝術別具風格。「亮相」要在撩袍、抖袖、整冠或理鬢之後進行；「開衫子」分全衫子與半邊衫子兩種，動作繁難，規格嚴謹，要求眼睛、鼻子、胸膛、手指、腳尖的一致性。祁劇尤為注重眼功，技巧有鬥眼、瞪眼、睜眼、滾眼、眼、轉眼等數十種之多。祁劇花臉戲《醉打山門》中擺十八羅漢表演，便運用了轉眼技巧。「馬路功」也有多種動作，如跑馬、溜馬、衝馬、勒馬、退馬、縱馬、彪馬等。

祁劇彈腔表演特別粗獷、火辣，具有濃厚的山野氣息。《秦府抵命》中花臉秦燦的撲桌、跌桌、拋桌的誇張表演；《泗水拿剛》中薛剛怒打薛義，欲挖薛義眼睛的強烈動作；《黃忠帶箭》中黃忠悲憤交加，追殺潘璋時刀砍入泥拔之不出來的誇張處理；《三氣周瑜》中周瑜的丟甲卸盔和張飛腳踏周瑜「拿命來」的舞台調度等等，都極為火爆、熾烈而獨具特色。

## Qi Opera

Qi Opera originated in Qiyang of Hunan Province, and first spread to Shaoyang, Hengyang, Yongzhou, Chenzhou, Huaihua and Loudi before reaching northern Guangxi, northern Guangdong, southern Jiangxi and western Fujian. During the Yongle and Wanli years of the Ming Dynasty (early 15<sup>th</sup> century – 1620), the vocal music of *Yiyangqiang* was introduced to Qiyang from Jiangxi. As it incorporated local folk art forms, indigenous music and customs, it gradually took shape as a regional operatic genre. Its vocal style was a hybrid of *Kunqiang*, *Gaoqiang* and *Tanqiang*. In the course of development, it diversified into two streams – Yonghe and Baohe. Later, the dialect used for the stage was streamlined into the official language of Qiyang.

The sung music of Qi Opera is made up of two musical systems, that of the set tunes, and the *Banqiang*. *Gaoqiang* belongs to the medley of set tunes, and is characterized by the robust vocal delivery. In its repertory, there are the 'orthodox' and 'mixed' styles. Also, there are 'enhancement phrases' to make the set tunes more expressive. The sub-category of *Kunqiang* in Qi Opera also has the 'orthodox' and 'mixed' styles, while accompanying ensembles are also of two types: the 'robust', with the *dadi* (also known as the *suona*) in the lead and strident gongs and drums in support, is for military and awe-inspiring scenes; and the 'demure', with the *xiaodi* (*qudi*) and the small gongs and cymbals, is for the lyrical scenes.



《昭君出塞》

Lady Zhaojun Going Beyond the Great Wall

As for the *Tanqiang* subgenre of Qi Opera, it has a music structure of 'mirroring' the first and following sections. *Tanqiang* is also called *Nanbeilu*, in the vocal system of *Banqiang*. The many prevalent vocal patterns include *nanlu*, *fannanlu*, *beilu*, *fanbeilu*, *yiban*, *anchun*, *bujiangdiao*, *xiaofangniu*, *wujuban*, *zheng-fan qijueban*, etc. For accompanying instruments, there is the *qihu* (now replaced by *jingerhu*) in the lead, and supported by *yueqin*, *guaqin* and *xiaosanxian*. For military scenes, there are additional instruments such as the *zhangu*, the *hat-shaped caigu* (now replaced by *bangu*), *yukou*, *yunban*, the *big gongs* and *cymbals*, the *small gongs* and *cymbal*, *yunluo*, etc. Among them, the *gaoyin zhangu* is the most outstanding

with its high but solid register and crisp, bright tone. As the *zhangu* sounds, morale picks up, and all hearts would race.

The roles in Qi Opera are under seven categories: the *zhengsheng* (principal male), *xiaosheng* (young civil male), *zhengdan* (principal female), *xiaodan* (young girl), *laodan* (old woman), *hualian* (painted face), and *chou* (comic) roles. One special feature of Qi Opera is that both its 'painted face' and 'comic' roles wear vividly painted 'masks'. They have bright colours with thick, clear outlines for contouring. This is particularly the case with the former, where the masks are masculine, but contouring lines to highlight the eyes. The base colours include red, black, pastel and grassy green. The design of most red and black masks is often dedicated to certain characters. They may further be defined by the coding that red suggests a loyal spirit, black is a straightforward personality, and pastel an evil mind. Masks for the comic *chou* roles may be finely distinguished as 'evil face', 'scar face', 'baby face', 'monkey face' and 'monk's face'. Most characters in *sheng* and *dan* roles do not wear such painted masks except a few special ones.



《醉打山門》

*The Drunken Lu Zhishen Wreaking Havoc at the Monastery*

Personae need to impress the audience at the first appearance, and that is exemplified in Qi Opera. When a character wants to make an impressive entrance, he would make certain stylized movements, such as 'picking up the hem of the robe', 'shaking the sleeves', 'adjusting the headgear', and 'tidying up the side-burns'. The routine of 'opening up the front of the robe' is also meticulously done: it can be 'opening up in full', or 'opening up half'. Each move is dictated by the rules, and the actor needs to observe whether they are coordinated with movement of the eyes, nose, chest, fingers and toes. Qi Opera also pays meticulous attention to the eye expressions, from 'cross-eyed', 'stare', 'glare', 'eyes rolling', 'darting glances', to 'googly-eyed' etc., numbering dozens of such eye movements. In *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*, the main character Lu Zhishen need to strike the famous 'Eighteen Arhats' poses, as well as the 'googly eyes'. Another choreographed set of

stylized moves is one executed on horseback, such as 'galloping', 'pacing', 'charging', 'reining in', 'giving free rein', 'bolting', etc.

*Tanqiang* in Qi Opera is particularly rough and fiery, almost to the point of being savage. Examples are the exaggerated moves executed by Qi Chan with a desk in *Risking One's Life at the Qin Residence*; Xue Gang's furious beating and grabbing of Xue Yi's eyes in *Capturing Xue Gang at Si River*; Huang Zhong's indignant grief when his broadsword is caught in the mud during his chase of Pan Zhang in *Huang Zhong Wounded by an Arrow*; and the staging of the conflict between Zhou Yu and Zhang Fei in *Zhuge Liang Thrice Teases Zhou Yu*, in which Zhou throws down his armour and Zhang stamps him down with his foot. All these are executed to show high-flung emotions to the utmost degree.

Information and photos provided by the Centre for the Preservation of Qi Opera of Hunan

Translation by KCL Language Consultancy Ltd.

**27.6.**2015 (星期六 Sat) 7:30pm 折子戲 Excerpts

《辭庵》(高腔) *Leaving the Monastery* (Gaoqiang)

祁劇《目連傳》一折，丑行戲，演員運用轉數珠特技，刻劃小和尚於佛門和俗世間掙扎的矛盾心情。

小和尚本無，一日偶見鄉間接親熱鬧場面，頗為羨慕，終拋棄佛門清規戒律衝出寺門，逃下山去。

This is an episode in the Monk Mulian series in Qi Opera. The actor playing the novice monk would express the character's internal turmoil through the stunt of turning the prayer beads.

A novice monk, Benwu, happens upon a bridal procession, and moved by the excitement and fun, he begins to yearn for secular life. So he revokes his monastic vow, dashes out of the monastery, and escapes to the world at the foot of the mountain.

主演

Cast

本無：袁杰

Benwu: **Yuan Jie**

司鼓：蔣楓

高胡、板胡：陳洪

Drum: **Jiang Feng**

Gaohu, Banhu: **Chen Hong**

《雙下山》(高腔) *A Novice Monk and a Young Nun Revoking Their Vows* (Gaoqiang)

祁劇《目連傳》一折，小僧、小尼從邂逅、相識、相知、相慕、直到雙雙衝破封建樊籠，演繹生動活潑，貼近人性。

私自下山的小和尚和小尼姑途中相遇，二人決定私奔下山，結成連理，共赴新生。

This is an episode in the Monk Mulian series in Qi Opera. The actors playing the novice monk and the young nun tell the story of how they meet, get to know each other, fall in love, and finally decide to fight the feudalistic social rules and elope. The insightful details demonstrate their emotional changes lively.

A novice monk and a young nun have escaped from their respective places of practice. They meet on the road and in the end, decide to revoke their vows, get married and start a new life together.

主演

Cast

小和尚：王文

小尼姑：匡雲

Novice monk: **Wang Wen**

Young nun: **Kuang Yun**

司鼓：王星

高胡、板胡：陳洪

Drum: **Wang Xing**

Gaohu, Banhu: **Chen Hong**

## 《昭君出塞》(高腔) *Lady Zhaojun Going Beyond the Great Wall (Gaoqiang)*

祁劇傳統高腔劇目。旦角唱功重頭戲，唱腔設計富層次，充分表現王昭君豐富複雜的情感。上世紀五十年代，祁劇老一輩藝人謝美仙主演的《昭君出塞》曾風靡全國。

漢元帝時，匈奴入寇，元帝君臣懦弱，莫能拒敵，被迫遣昭君和番。昭君一路上留戀故國、思念雙親，不勝哀傷。在換得兩國和約之後，她便投黑水河自盡，表現了堅不屈的氣節。

This is from the traditional *gaoqiang* repertory of Qi Opera, and is considered a tour de force for any *dan* (female) actor. The singing must contain all the nuances, changes and depths of feelings of the heroine. One of the most famous interpretations was by Xie Meixian, a veteran virtuoso in Qi Opera of the 1950's, which took the whole country by storm.

When the Huns invade Han, the weakling emperor only wants to appease them by sending Wang Zhaojun as the bride in a political marriage. As Zhaojun takes the long journey, she expresses her sadness, her longing for home, and indignation for the country under the fatuous ruler. When the two countries have signed a peace pact, she throws herself into the river in heroic defiance.

主演		Cast		
王昭君：肖笑波	王龍：	戴驛倫	Wang Zhaojun: Xiao Xiaobo	Wang Long: Dai Yilun
馬童：陳歡			Stable boy: Chen Huan	
司鼓：王任賢	高胡、板胡：陳洪	Drum:	Wang Renxian	Gaohu, Banhu: Chen Hong

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

## 《女盜洞房》(彈腔) *The Female Thief at the Bridal Chamber (Tanqiang)*

祁劇傳統彈腔劇目，是旦行以武功見長的短衣戲。此劇對演員的唱功、做功都有較高要求，且有高台下腰的特技。

梅氏家境貧寒，為了生計、為了拯救受煎熬的苦命人，她女扮男裝，行俠仗義，劫富濟貧，在白府遇到小姐遭受貪官縣太爺逼婚，代替出嫁，洞房中盜走所有珠寶。

This is from the traditional *Tanqiang* repertory of Qi Opera. It is demonstrative of the martial art skills of an actor in *wudan* (military female) roles, including the acrobatic skill of bending backwards on a high platform. In addition, the actor is also expected to deliver fine singing and acting.

A woman by the surname of Mei comes from a poor family. She disguises herself as a man and a secret "runner" who steals from the rich to give to the poor. One day, she sees that the young lady at the Bai Residence is forced into marriage by the corrupt mayor, she offers to take her place. In the bridal chamber, she steals all the jewels and escapes.

主演		Cast	
梅氏：李美麗、陳兆也		Madam Mei: Li Meili, Chen Zhaoye	

司鼓：王星	高胡、板胡：陳洪	Drum:	Wang Xing	Gaohu, Banhu: Chen Hong
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## 《司馬洗宮》(彈腔) *Sima Shi Purges the Court* (Tanqiang)

此劇是祁劇花臉表現內心矛盾的代表作之一，集蟒袍功、鬚髯功、眼功、身段為一體。

司馬師專權，魏主曹芳遂與張妃商議，修下血詔，交於國丈張緝，傳諭諸侯，共討司馬。司馬師心存疑惑，帶領校尉擋住宮門，搜出血詔，劍劈張緝。

This is a fine example of the expressiveness of actors in *hualian* (painted face) roles in Qi Opera. The actor needs to demonstrate other specific techniques such as the use of the court robe, the beard, the eyes and the stylized movements to externalize emotions and reactions.

Cao Fang is the puppet emperor of Wei under the powerful regent, Sima Shi. He attempts to take back state power by seeking the help of Zhang Ji, the father of his trusted consort, Lady Zhang. He writes an edict in blood, gives it to Zhang Ji to pass on to the dukes of the vassal states in seeking their assistance to rid the Sima brothers. But Sima Shi gets suspicious. He orders the squadron leaders to block the palace gate, finds the edict written in blood, and kills Zhang Ji with a swipe of his sword.

主演	Cast					
司馬師：官國興	張緝：	魏小勇	Sima Shi:	<b>Guan Guoxin</b>	Zhang Ji:	<b>Wei Xiaoyong</b>
司鼓：王任賢	高胡、板胡：	陳洪	Drum:	<b>Wang Renxian</b>	Gaohu, Banhu:	<b>Chen Hong</b>

## 《打棍開箱》(彈腔) *Fan Zhongyu Beaten and Thrown into a Crate* (Tanqiang)

《問樵鬧府》中一折。此戲所用的箱子是戲班所用的把子箱，箱蓋繫繩做開關箱子之用。劇中范仲禹在箱口上「三開、三躡、三跌」，動作迅速，盡顯腰功及腿功，乃祁劇一絕。

新科狀元范仲禹失蹤，包公命公差四處尋找。二公差在一箱內發現范，原來他被惡霸陷害致瘋。范仲禹在箱內箱外翻轉騰挪，戲耍公差，最終與二公差同去見包大人。

This is an excerpt from *Wreaking in Havoc at the Ge Residence*. The crate used in this excerpt is what the travelling troupes use for holding weapon props. There is a tie string on the lid to keep it closed. The actor playing Fan Zhongyu needs to curl up in the crate before the act. This is followed by some fast acrobatic feats – “thrice opening the lid”, “thrice leaping out” and “thrice falling back”. The demanding performance demonstrates the actor's dexterity and body-and-limb control, which makes this playlet one of the unique features in Qi Opera.

The new National Top Scholar Fan Zhongyu has gone missing. Judge Bao sends his men out to look for him. Two officers find Fan in a crate, but he has suffered a lot under the cruel handling of the despot and gone out of his mind. He pulls some tricks on them by rolling, turning and leaping in and out of the crate before he goes with the officers to see Judge Bao.

主演	Cast					
范仲禹：周世傑	公差：	李和平 黃紅華	Fan Zhongyu:	<b>Zhou Shijie</b>	Officers:	<b>Li Heping Huang Honghua</b>
司鼓：王星	高胡、板胡：	陳洪	Drum:	<b>Wang Xing</b>	Gaohu, Banhu:	<b>Chen Hong</b>

《佛貶桂枝》(高腔) *Arhat Guizhi Banished to the Mortal World* (Gaoqiang)

祁劇《目連傳》一折。此劇具有濃厚的祁劇高腔風味，曲牌完整。

佛祖講經，座下桂枝羅漢出神去欣賞凡間美景，還去了降龍伏虎。佛祖再三警告，最後貶他下凡。此折亦交代了目連是桂枝羅漢投胎轉世。

This is an episode in the Monk Mulian series in Qi Opera. It is rich in the gaoqiang features of Qi Opera, complete with the set tunes from the traditional sung repertoire.

In one of his discourse sessions, the Buddha notices that the Arhat Guizhi is not paying attention. His spirit has left his body to go to admire the prettiness of the mortal world, and in the course of it, he makes some magical world-saving moves. The Buddha warns him but to no avail, so he banishes him to the mortal world to suffer. This excerpt is therefore a prequel to the Mulian story, by introducing the background story to the mortal, Fu Luobo, later Monk Mulian.

主演			Cast		
桂枝羅漢：戴驛倫	佛祖：	官國興	Arhat Guizhi:	<b>Dai Yilun</b>	The Buddha: <b>Guan Guoxing</b>
觀音：申桂桃	金童：	陳兆也	Goddess of Mercy:	<b>Shen Guitao</b>	Golden boy: <b>Chen Zhaoye</b>
玉女：李美麗			Jade Girl:	<b>Li Meili</b>	
司鼓：王星	高胡、板胡：劉志功		Drum:	<b>Wang Xing</b>	Gaohu, Banhu: <b>Liu Zhigong</b>

《柳剛打井》(彈腔) *Liu Gang Lamenting by the Well* (Tanqiang)

祁劇《紅綾襖》中一折，生行重頭戲。演員通過道白、唱工、身段刻劃老儒柳剛為保家門名聲、逼親身女兒投井後又羞又悲、矛盾後悔的複雜心情。

大雪紛飛，老員外柳剛到外訪親回家，看見長工薛禮身穿柳家女兒柳迎春的紅綾襖，遂懷疑女兒有奸，頓覺顏面盡失，不分青紅皂白大 女兒喪失婦節，並逼女兒投井自盡。過後，柳剛為保臉面，忍悲痛。

This is an excerpt from the Qi Opera, *The Red Silk Coat*, and is considered a tour de force for any sheng (male) actor. The actor needs to portray the devastations of an old Confucian scholar, Liu Gang, when he feels compelled to make his daughter throw herself into the well in order not to tarnish the family name. Through delivery of lines, singing and stylized movements, he externalizes the deep remorse, shame, dilemma and regret.

On a snowy winter day, Squire Liu Gang returns home after a family visit, only to discover that Xue Li, a hired hand at his residence, is wearing the red silk coat that belongs to his daughter, Yingchun. He suspects them of having an affair, and thinks this would bring shame and loss of face to him and the family. Without investigating the truth, he chides his daughter for losing her chastity and forces her to throw herself into the well. After that, he feigns to be untouched and keeps a dignified front, while hiding his pain for the loss.

主演			Cast		
柳剛：張朝國	柳迎春：	匡雲	Liu Gang:	<b>Zhang Chaoguo</b>	Liu Yingchun: <b>Kuan Yun</b>
柳夫人：何國妮	柳大洪：	陳歡	Madam Liu:	<b>He Guoni</b>	Liu Dahong: <b>Chen Huan</b>
大洪妻：陳智君	乳娘：	吳玉屏	Dahong's wife:	<b>Chen Zhijun</b>	Nanny: <b>Wu Yuping</b>
柳安：李和平	薛禮：	唐高遠	Liu An:	<b>Li Heping</b>	Xue Li: <b>Tang Gaoyuan</b>
司鼓：蔣楓	高胡、板胡：陳洪		Drum:	<b>Jiang Feng</b>	Gaohu, Banhu: <b>Chen Hong</b>

《醉打山門》(崑腔) *The Drunken Lu Zhishen Wreaking Havoc at the Monastery* (Kunqiang)

此折盡現祁劇精彩的眼功、臉子功、腿功、肚皮功。表演運用了「鬥眼」、「梭眼」、「吊眼」、「顫眼」、「瞪眼」、「醉眼」各種技法；擺羅漢十多分鐘的表演，由始至終靠一條腿獨立，十八羅漢神態逼真，技巧獨特。

梁山英雄魯智深打死鄭屠，逃至五台山為僧，却不慣佛門生涯。一日出遊，遇一酒保，即沽酒豪飲，醉後打毀山門，下山而去。

Many special performing techniques in Qi Opera, such as the eyes, facial expressions, footwork, and belly-sucks, are fully demonstrated in this playlet. The varied eye expressions include cross-eyed, darting glances, white-eye, wincing, glare and drunken eyes. In depicting the Arhats, the performer has to stand on one leg for over ten minutes, while giving vividly discernible features of each of the Eighteen Arhats.

Lu Zhishen has escaped to Wutaishan and taken a monastic vow after he killed Zheng Tu. But soon he is weary of the reclusive life. One day, he goes out for a walk and runs into a wine-seller. He eagerly grabs the wine and downs it heartily. Totally drunk, he swaggers back to the monastery, wreaks havoc at the gate, then leaves with no turning back.

主演

魯智深：蔣雲

Cast

Lu Zhishen: **Jiang Yun**

司鼓：王任賢

高胡、板胡：陳洪

Drum: **Wang Renxian**

Gaohu, Banhu: **Chen Hong**

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

《搶傘》(高腔) *Under the Umbrella* (Gaoqiang)

祁劇《拜月記》中一折。旦生以舞蹈形式，表現兩人於逃難中鬥嘴、調侃，又互相關懷的微妙關係，充滿人情味及喜劇色彩。

金時中都秀才蔣世隆偕妹蔣瑞蓮避兵禍，半途離散；王尚書之女王瑞蘭隨母同逃，亦遭此厄。世隆尋妹呼瑞蓮，王瑞蘭誤應，相見後倉惶同行，互生愛慕，因而定情。

This is an episode in the Qi Opera, *Worshipping the Moon*. Qi Opera dan (female) role and sheng (male) role demonstrate the dance techniques to show the subtle romantic love between the youngsters. The interesting interaction is the source of comedic clashes.

Jiang Shilong, a scholar, and his sister, Ruilian, are fleeing from a military coup. But the two lose each other on the road. Wang Ruilan, the daughter of the Secretary of the Board of Military Affairs, is also fleeing with her mother but gets separated in the same way. When Shilong calls out to his sister, Ruilan mistakes him for calling her and comes to him. In such a dire situation, the two agree to accompany each other for the rest of their journey. Love blooms, and they become a couple.

主演

蔣世隆：李軍

王瑞蘭：黃文娟

Cast

Jiang Shilong: **Li Jun**

Wang Ruilan: **Huang Wenjuan**

司鼓：王任賢

高胡、板胡：徐開勇

Drum: **Wang Renxian**

Gaohu, Banhu: **Xu Kaiyong**



## 《秦府抵命》(彈腔) *Risking One's Life at the Qin Residence* (Tanqiang)

又名《撲桌》，是祁劇傳統整本戲《寶蓮燈》中的一折。花臉講口戲，全劇無唱腔，全是道白。演員通過道白和表演功底展現奸相秦燦老年喪子的悲痛心情。

劉彥昌娶宰相王延齡之女王桂英為繼室，生子秋哥，與彥昌前妻之子沉香同塾共讀。塾中同學退職宰相秦燦之子官保，因口角而辱沉香，為沉香失手擊斃。在秦燦的威逼下，劉彥昌帶子秋哥過秦府抵命。秦燦私設法堂，毒打秋哥致死，劉彥昌與妻桂英同去搶屍，與秦燦搏鬥。

This is an excerpt from the full-length opera in the traditional repertory of Qi Opera, *The Magic Lotus Lantern*. It features an actor in *hualian* (painted face) role as the corrupt court official, Qin Chan, who is devastated by his son's death. The unique feature of this playlet is that there is no singing throughout, only dialogues and dramatic action.

Liu Yanchang takes Wang Guiying, the daughter of the Prime Minister, as his second wife and they have a son, Chenxiang. Liu and his first wife Guiying also have a son, Qiuge. Chenxiang and his half-brother study in the same studio. Qin Guanbao, the son of the retired Grand Tutor, Qin Chan, is a bully among the students. One day, Chenxiang and Guanbao get into a fight because the latter insults him, and Guanbao is killed by accident. Qin Chan demands Liu to bring his son to his residence to make him suffer his retribution. Liu brings Qiuge instead. In a lynching trial, Qin Chan has the boy beaten to death. Liu and Guiying go to bring the body back, and engage in a fight with Qin Chan.

主演

秦燦：官國興  
秋哥：楊楠

劉彥昌：肖凱

Cast

Qin Chan: **Guan Guoxing**  
Qiuge: **Yang Nan**

Liu Yanchang: **Xiao Kai**

司鼓：王任賢

高胡、板胡：陳洪

Drum: **Wang Renxian**

Gaohu, Banhu: **Chen Hong**

## 《黃忠帶箭》(彈腔) *Huang Zhong Wounded by an Arrow* (Tanqiang)

此劇以彈腔北路演唱，為老生靠馬戲，重做工。表演運用鬍子功、馬路功，表演老黃忠的英雄氣概，各種不同的馬路，頗有特點。

蜀主劉備為報殺弟之仇，親率大軍，遠征東吳。隨征老將黃忠，年過八十，猶不服老，出營迎敵，刀劈史迹，大敗潘璋，奪回了關羽的青龍偃月刀，後在追擊敗敵時中敵暗箭，幸得關興、張苞救護回營。

The singing in this playlet has its origin in the *Tanqiang* of the Northern School (*Beilu*). The actor performing the *loasheng* (old man) role needs to demonstrate convincing riding actions and fine acting. In addition, he needs to show the old general, Huang Zhong's heroic flair through the use of the beard and the finely choreographed actions on horseback. The latter act is unique to Qi Opera.

The story takes place during the Three Kingdoms period. Liu Bei of Shu leads an expedition to Wu to avenge his sworn brother's death. Huang Zhong, one of his generals, is over eighty, but still fights with valiance. He defeats two of the Wu generals, Shi Ji and Pan Zhang, and manages to seize back the broadsword that Guan Yu used. But when he tries to give chase to the retreating enemies, he is shot by an arrow from hiding. Fortunately he is rescued by Guang Xing and Zhang Bao and taken back to camp.

主演

黃忠：岳志輝

潘璋：胡偉巍

Cast

Huang Zhong: **Yue Zhihui**

Pan Zhang: **Hu Weiwei**

司鼓：蔣楓

高胡、板胡：陳洪

Drum: **Jiang Feng**

Gaohu, Banhu: **Chen Hong**

29.6.2015 (星期一 Mon) 7:30pm

高腔本戲《目連救母》 *Monk Mulian Rescues His Mother* (Gaoqiang)

自古祁陽之地信鬼好祀，多有百戲雜技之藝。明末清初，祁劇高腔盛行於湖南地域，清嘉慶年間彈腔傳入，形成高、崑、彈兼唱的祁劇。祁劇高腔源自弋陽腔，據載明嘉靖時期弋陽腔傳入湖南，目連戲亦隨之而至，故祁劇藝人奉目連戲為祁劇高腔之祖，《目連傳》為連台大本高腔戲之冠。祁劇目連戲內容博大，表演形式豐富，劇目繁多。《目連傳》是其核心主線，表演吸納百藝，見濃郁的民俗特色。其故事包含了天地陰陽、雷電神鬼、三教九流，情節離奇古怪，表演運用了高蹺、耍扇、舞刀、弄槍、疊羅漢等絕活特技。

傅相一家三代皆是佛徒，傅相死後，妻子劉青提違誓破戒殺生，大開五葷。其子傅羅（即目連）在其母親劉青提違誓破戒、被打入十八層地獄之後，克服一切困難，不惜犧牲自己、矢志救母。

Since the dawn of history, the Qiyang region has had a strong tradition of worshipping deities and ghosts, which gave rise to acrobatic performances such as *baixi*. At the turn of the Ming and Qing eras, Qi Opera, characterized by the *gaoqiang*, was all the rage across the Hunan area; with the advent of the *tanqiang* later in the days of the Qing Emperor Jiaqing, Qi Opera evolved into a hybrid of multiple singing styles. Plays centering around Monk Mulian followed hot on *gaoqiang*'s heels, so they are widely considered as the forebears of Qi Opera and, subsequently, *The Legend of Mulian* the premier full-scale play in its repertoire.

The Monk Mulian Series of Qi Opera version gave birth to the *gaoqiang* repertory, and serves as a rich source to trace the development and evolution of this regional genre. It embodies a plethora of theatrical material, form and plays, but *Monk Mulian Rescues His Mother* is at its core. The staging is just as varied, as it embodies the acrobatics-oriented genre of "baiyi", or "a hundred forms of performing arts". Aesthetically it melds different sources into one, and shows diverse ethnological facets of the region. The story presents the Divine Rules (such as Heaven and Earth, *Yin* and *Yang*), allusions to supernatural beings, portrayals of human beings from all walks of life, and all kinds of strange happenings imaginable were enacted on the theatre stage. The performers were more than actors, but versatile acrobats who could walk on stilts, play fan tricks, wield broadswords and spears, perform the "human pyramid" act, etc.

Mulian's Family has been avowed Buddhists for three generations. When his father died, Mulian's mother, Liu Qingti, breaks her fast and eats meat and is sent to the most abysmal hell where she suffers perpetually for her sins. Mulian goes through thick and thin and is willing to lay down himself in order to save his mother.

第一場	博施濟眾	Scene One	Fu Xiang, the Giver of Alms
第二場	劉氏盟誓	Scene Two	Mulian's Mother Makes a Vow
第三場	違誓開葷	Scene Three	A Meat Fast Broken
第四場	花園捉魂	Scene Four	Demise in the Garden
第五場	劉氏回煞	Scene Five	Mulian's Mother Returns as a Sprit

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

第六場	過奈何橋	Scene Six	Crossing the Purgatory Bridge
第七場	松林試卜	Scene Seven	The Goddess of Mercy Tests Mulian
第八場	梅嶺脫化	Scene Eight	Transfiguration at Mei Mountain
第九場	六殿見母	Scene Nine	Reunion in the Sixth Level of Hell
第十場	九殿不語	Scene Ten	Silence in the Ninth Level of Hell
第十一場	孟蘭大會	Scene Eleven	An Offering to the Hungry Ghosts

劇本整理：鄒世毅、劉錫林  
導演：劉錫林、仇榮華

Screenplay Arrangement: Zou Shiyi, Liu Xilin  
Director: Liu Xilin, Chou Ronghua

主演

Cast

傅羅卜：劉登雄  
(目連)  
劉青提：肖笑波  
傅相：仇榮華  
益利：張朝國  
觀音化身：申桂桃  
李狗兒：李和平  
劉賈：官國興  
金奴：匡雲  
觀音：吳玉萍  
活佛：官國新  
白猿：陳歡  
沙和尚：陳剛  
僧道尼：羅俊良、魏小勇、何國妮  
無常：唐高遠  
五鬼：黃紅華、胡巍偉、羅文、肖凱、蘇凱

Fu Luobu (Monk Mulian): Liu Dengxiong  
  
Liu Qingti, Mulian's mother: Xiao Xiaobo  
Fu Xiang, Mulian's father: Chou Ronghua  
Yili: Zhang Chaoguo  
An incarnation of the Goddess of Mercy: Shen Guitao  
Li the 'Dog': Li Heping  
Liu Jia: Guan Guoxing  
Golden: Kuang Yun  
Goddess of Mercy: Wu Yuping  
The Buddha: Guan Guoxin  
White Monkey: Chen Huan  
Monk Sand: Chen Gang  
  
Monk, Taoist Priest, Nun: Luo Junliang, Wei Xiaoyong, He Guoni  
  
Wuchang: Tang Gaoyuan  
Five Ghosts: Huang Honghua, Hu Weiwei, Luo Wen, Xiao Kai, Su Kai

## 演員介紹 Performers

### 肖笑波 Xiao Xiaobo



國家一級演員，主工青衣，師承著名祁劇表演藝術家花中美。曾獲湖南青年折子戲大賽「頭牌演員」、全國青年戲曲演員折子戲大賽金獎第一名、第二十五屆中國戲劇梅花獎。

Xiao Xiaobo is a National Class One Performer specialized in *qingyi* (virtuous female) roles, having trained under the famous artist in Qi Opera, Hua Zhongmei. She was winner of the "Leading Cast Performer" title in the Hunan Opera Excerpts Competition for Young Performers, the Gold Award at the "Star of the Yangtze" All China Competition of Opera Excerpts for Young Performers, and won the Performance Award at the 25<sup>th</sup> Plum Blossom Awards for Chinese Theatre.

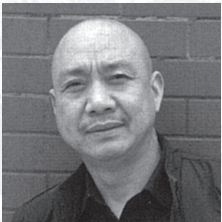
### 劉登雄 Liu Dengxiong



國家一級演員，國家級非物質文化遺產祁劇傳承人。曾獲湖南省青年戲曲演員電視大獎賽銅獎、湖南戲曲芙蓉獎、湖南省藝術節田漢主要配角獎及兩次湖南省藝術節田漢表演金獎。

Liu Dengxiong is a National Class One Performer and is a recognized Bearer of the Intangible Cultural Heritage of Qi Opera at National Level. Awards he has won include the Bronze Award in the Television Grand Prix for Young Actors in Traditional Theatre in Hunan, the Hibiscus Award for Theatre of Hunan Province, the Tian Han Award for Main Supporting Actor at the Hunan Arts Festival, and two Tian Han Gold Awards for Performance.

### 官國興 Guan Guoxing



國家二級演員，湖南祁劇花臉名角，曾獲湖南省中青年演員折子戲比賽金獎、湖南省青年戲曲十佳演員。

Guan Guoxing is a National Class Two Performer specialized in *hualian* (painted face) roles. He was winner of the Gold Award to Middle-aged Performers in the Hunan Opera Excerpts Competition and "Ten Outstanding Young Performers" in Hunan province.

### 李和平 Li Heping



國家一級演員，畢業於湖南省藝術學校，省級非物質文化遺產傳承人，主工武丑。曾獲湖南省芙蓉獎及田漢表演金獎。代表劇目包括《攔馬》、《楊八姐闖幽州》、《打獅子樓》等。

Li Heping is a National Class One Performer specialized in *wuchou* (military comic) roles. He is a graduate of the Hunan Arts School, and is a recognized exponent of Intangible Cultural Heritage at Provincial Level. Li was winner of the Hibiscus Award for Theatre of Hunan Province and the Tian Han Performance Award. His stock repertoire includes *Waylaying the Horse*, *Yang Bajie Launches an Attack on the Land of Youzhou* and *Vengeance at the Lion's Pavilion*.

## 申桂桃 Shen Guitao

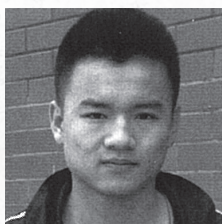


國家一級演員，畢業於湖南省藝術學校祁劇科，工武旦。曾榮獲湖南省芙蓉獎及田漢表演金獎。代表劇目包括《女盜》、《打店》、《雙界牌》等。

Shen Guitao is a National Class One Performer. She graduated from the Hunan Arts School specializing in *wudan* (military female) roles in Qi opera. Awards she has won include a Performer's Award at the Hibiscus Awards for Theatre of Hunan Province and a Tian Han Performance Award. She is acclaimed for her portrayals in *The Female Burglar*,

*Wu Song Checking in at an Inn* and *Jiepai Pass*.

## 周世傑 Zhou Shijie



優秀青年演員，畢業於邵陽市藝術學校，現於中國戲曲學院學習深造，代表劇目包括《打棍開箱》。

Zhou Shijie is an outstanding young performer trained at the Shaoyang City Arts School. Zhou is currently furthering his training at the National Academy of Chinese Theatre Arts. He has given an impressive performance in *Fan Zhongyu Beaten and Thrown into a Crate*.

# 湖南省祁劇保護傳承中心赴港演出人員

## Centre for the Preservation of Qi Opera of Hunan — Production Team

領 隊： 王長忠  
藝術總監： 舒年新  
舞台監督： 譚高榮  
行 政： 許沛霖

Team Leader: Wang Changzhong  
Artistic Director: Shu Nianxin  
Stage Manager: Tan Gaorong  
Administration: Xu Peilin

### 演員

仇榮華、劉錫林、劉登雄  
李和平、肖笑波、申桂桃  
黃文娟、黃紅華、張朝國  
魏小勇、周世傑、唐高遠  
官國新、陳鋼、胡偉巍  
王文、陳歡、羅文  
匡雲、吳玉屏、何國妮  
袁杰、陳智君、周奇鐘  
蔣雲、陳兆也、李美麗  
戴驛倫、羅俊良、楊南  
肖凱、岳志輝、屈丹  
李軍

### Cast

Chou Ronghua, Liu Xilin, Liu Dengxiong  
Li Heping, Xiao Xiaobo, Shen Guitao  
Huang Wenjuan, Huang Honghua, Zhang Chaoguo  
Wei Xiaoyong, Zhou Shijie, Tang Gaoyun  
Guan Guoxin, Chen Gang, Hu Weiwei  
Wang Wen, Chen Huan, Luo Wen  
Kuang Yun, Wu Yuping, He Guoni  
Yuan Jie, Chen Zhijun, Zhou Qizhong  
Jiang Yun, Chen Zhaoye, Li Meili  
Dai Yilun, Luo Junliang, Yang Nan  
Xiao Kai, Yue Zhihui, Qu Dan  
Li Jun

### 樂隊

王任賢、徐開勇、劉龍達  
蔣楓、劉元俊、王星  
姚廷、陳洪、鄧堯民  
馬衛國、羅建勇、寧醉屏  
劉志功、李潔、劉鵬志  
潘勇泉

### Musicians

Wang Renxian, Xu Kaiyong, Liu Longda  
Jiang Feng, Liu Yuanjun, Wang Xing  
Yao Ting, Chen Hong, Deng Yaomin  
Ma Weiguo, Luo Jianyong, Ning Zuiping  
Liu Zhigong, Li Jie, Liu Pengzhi  
Pan Yongquan

### 舞美人員

袁邵長、彭丁雲、杜葉林  
雷建橋、凌長青、黃桂林  
倪湘林、劉亞惠、梁軍  
宋峻、唐美玲、笮衛國  
邵志堅、韓福廣、夏法明

### Stage Art Team

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Lei Jianqiao, Ling Changqing, Huang Guilin  
Ni Xianglin, Liu Yahui, Liang Jun  
Song Jun, Tang Meiling, Da Weiguo  
Shao Zhijian, Han Fuguang, Xia Faming

字幕翻譯：洗麗芳、黃紫藍

Surtitles Translation: Jacqueline Sin, Jeanie Wong

統籌：上海戲曲藝術協會

Co-ordinator: Shanghai Opera Association (H.K.)

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27 / 6 (六Sat) 7:30pm       28 / 6 (日Sun) 7:30pm       29 / 6 (一Mon) 7:30pm

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

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