中國戲曲節 2019
CHINESE OPERA FESTIVAL
13.6–18.8

梨園戲

古南戲活化石

'Living Fossil' of Southern Opera: Liyuan Opera

曾舒萍飾趙小娘
Zeng Jingping as Zhao Xiaoniang

林蒼曉飾朱買臣
Lin Cangxiao as Zhu Maichen

《朱買臣（殘本）》
Zhu Maichen (Remnant Extant Version)

曾舒萍飾劉月娥
Zeng Jingping as Liu Yue'e

《呂蒙正（殘本）》
Lu Mengzheng (Remnant Extant Version)

梨園戲最初起源於福建省泉州，流行於晉江、龍溪地區及廈門、台灣省閩南方言區域。梨園戲歷史悠久，距今已有八百多年的歷史，被譽為「古南戲活化石」。2006年被列入首批國家級非物質文化遺產名錄。

三大流派

梨園戲分為「大梨園」和「小梨園」，「大梨園」又分「上路」及「下南」，三種流派各有「十八棚頭」和專用唱腔曲牌。南宋時期，泉州海上交通發達，跟浙江温州關係密切，與温州的雜劇流傳到泉州，因戲班來自福建的北部，所以俗稱「上路戲」。其劇目古老，演出時多以「殘本」方式呈現整體劇情。「上路戲」大多搬演忠孝節義的題材，保留了不少南戲腳本。「上路戲」中的《朱買臣》是傳統老劇目，歷經宋、元、明、清到現在，可說是宋元南戲的遺響，難怪梨園戲被稱為「活文物」。「下南戲」是漳、泉一帶當地發展形成的一種戲曲。其劇目科諢較多，大多搬演民間故事，生活氣息濃厚，著名的「下南戲」有《李亞仙，蓮花落》。「小梨園」以生、旦戲見長，題材大多為愛情故事。《呂蒙正》及《劉智遠》為「小梨園」經典劇目，文辭典雅，曲調纏綿，表演細膩。

Liyuan Opera originates in Quanzhou, Fujian and is popular in regions where the Minnan dialect is spoken like Jinjiang, Longxi region, Xiamen and Taiwan province. With a long history of over eight hundred years, Liyuan Opera has been acclaimed as the 'living fossil of Southern Opera'. In 2006, it has been listed in the first listing of National Intangible Cultural Heritage of China.

Three Main Streams

Liyuan Opera is categorised into three main streams; *xiaoliyuan* and *daliyuan* with the latter being further divided into *shangla* and *xianan*. Each of the three streams has its own eighteen *pengtou* plays and prescribed *gupai* (set tune). In Southern Song period, Quanzhou's maritime traffic was well-developed and had a close connection with Wenzhou, Zhejiang. Wenzhou's *nuyin* (variety drama) was thus spread to Quanzhou. Since the troupe came from northern Fujian, this stream of Opera was named *shangla*. The *shangla* stream consists of many ancient repertoires and is mostly presented in the 'remnant extant version' during performances to relay the overall plot. They usually depict themes on traditional values like loyalty, filial piety, charity and righteousness while retaining many libretti of Southern Opera. *Zhu Maichen* is a traditional *shangla* repertoire. Having gone through Song, Yuan, Ming and Qing period up to the present, Liyuan Opera can be considered the remnant sound of Southern Opera of Song and Yuan period. No wonder it is known as the 'living cultural relic'. The *xianan* stream refers to the Opera developed around the regions of Zhangzhou and Quanzhou. Its repertoires are mostly vernacular works with more dialogues, depicting folktales with a strong sense of everyday life. *Singing the Beggar's Ditty* from *Li Yaxian* is one of the famous repertoires. As for the *xiaoliyuan* stream, the themes are mostly love stories with focus on the roles of the *sheng* (male) and *dan* (female). Classic repertoires include *Lu Mengzheng* and *The Story of the Rabbit*; the performances of which are exquisite with refined lyrics and lingering tunes.

「殘本」

因梨園戲舊有劇本在場口與情節上存在殘缺不全，福建省梨園戲實驗劇團對傳統劇目進行復排及「搶修工作」，名為「殘本」。按照傳統技藝，劇團嚴格依循老藝人的口述記錄本作排演，保留老藝人口述文本，在復排之時並未對殘本進行添加修改，盡量保留其原始風貌，在傳承上堅持「修舊如舊」。

「棚頭」

三大流派在劇目上各自有其看家戲，稱為「棚頭」，同一故事題材的劇目，在情節、戲路等方面也不一樣。

「大梨園」與「小梨園」

「下南班」及「上路班」均以成年人組班，合稱「大梨園」，被人們稱為「老戲」；貴族府第的家班因純屬童伶，被人們稱為「小梨園」，俗稱「戲仔」。「小梨園」非「大梨園」所生，童伶長大後自動散棚。

Remnant Extant Version

Since the old Liyuan Opera repertoires are incomplete and fragmentary in scenes and plot, Experimental Theatre of Liyuan Opera of Fujian has conducted rearrangement and restoration on these repertoires and named them 'remnant extant version'. Based on traditional skills, the theatre follows strictly the oral records of veteran artistes in the rehearsals. Keeping the orally-recorded libretti intact, there is no addition or modification on the extant version during the rearrangement so as to maintain its original form and abide by the rule of 'restoring the old in its origin form' in cultural inheritance.

Pengtou Plays

Each of the three streams has its own signature repertoires named *pengtou* plays. Repertoires depicting the same story may differ in plot development and presentation style.

Daliyuan and *Xiaoliyuan*

Troupes of the *xianan* and *shanglu* streams are both adult troupes, collectively known as *daliyuan* or referred to as *laoxi* (adult play). On the other hand, resident troupes of the nobles and aristocracy are called *xiaoliyuan* or *xizi* (child play) as they consist of child performers. *Xiaoliyuan* is not the fruit of *daliyuan* as the troupe will be dissolved as the child performers grow up.

鄭亞婷飾李三娘
Zheng Yating as Li Sanniang

廖淑雲飾劉咬臍
Liao Shuyun as Yaoqilang

《劉智遠（殘本）·井邊會》
Reunion by the Well from The Story of the Rabbit (Remnant Extant Version)

曾舒萍飾趙小娘
Zeng Jingping as Zhao Xiaoniang

李輝逸飾張公
Li Huiyi as Grandpa Zhang

《朱買臣（殘本）》
Zhu Maichen (Remnant Extant Version)

林蒼曉飾呂蒙正
Lin Cangxiao as Lu Mengzheng

曾舒萍飾劉月娥
Zeng Jingping as Liu Yue'e

《呂蒙正（殘本）》
Lu Mengzheng (Remnant Extant Version)

鄭雅思飾劉咬臍
Zheng Yasi as Yaoqilang

李輝逸飾劉智遠
Li Huiyi as Liu Zhiyuan

《劉智遠（殘本）·逼父》
Forcing His Father to Return Home from The Story of the Rabbit (Remnant Extant Version)

角色行當

由於梨園戲的傳統劇目大多是文戲，沒有武打場面，因此情節均以唱詞交代。梨園戲在表演上有一套獨特程式，基本動作稱為「十八步科母」，有「舉手到目眉，分手到肚臍，拱手到下頦」等嚴格規制，載歌載舞，舞而不式，古樸而細膩。小梨園的角色行當分為生、旦、淨、丑、貼、外、末七種(故又稱「七子班」)，大梨園則增加老旦(也叫「老貼」)和二旦。

唱腔

梨園戲的唱腔屬南曲，簫弦伴奏為主，一字多腔。由於以泉州方言歌唱，融合部分民間音樂，形成獨有的梨園戲南曲唱腔。大、小梨園的唱腔各有特色，「上路」淳樸剛勁；「下南」明快粗獷；「小梨園」委婉纏綿。

Stock Roles

Most of the traditional Liyuan Opera repertoires are civilian plays with no martial arts fighting scene. The plot development is conveyed by singing and speech. There is a uniquely stylised movement routine in its performance known as the 'Eighteen Step Basic Directions'. Performers have to follow strict rules like 'raising hands to the eyebrows, spreading hands to the belly-button, joining hands to the chin'. They sing and dance (not martial arts) as well in a simple and exquisite manner. There are seven role types in *xiaoliyuan*, also known as *qixiban*, i.e. seven-member-troupe, namely *sheng* (male), *dan* (female), *jing* (painted face), *chou* (comic), *tie* (young female), *wai* (supplementary) and *mo* (old male). For *daliyuan*, two more roles; the *laodan* (old female, also called *laotie*) and *erdan* (female in supporting role) are added.

Vocalisation

The vocalisation in Liyuan Opera belongs to the southern tune with flute and string as the main accompaniment. One word may be sung in varied vocal styles. Performed mainly in Quanzhou dialect, it merges partially with folk music to form a unique Liyuan Opera southern tune vocalisation. Each of the three streams has its characteristic style; *shanglu* is simple and powerful, *xianan* is lively and rough while *xiaoliyuan* is subtle and refined.

音樂

梨園戲音樂屬曲牌聯綴體，風格古樸宛轉，保存了不少唐宋大曲、法曲與曲牌，伴奏樂器有洞簫、南琶、二弦、三弦、嗳仔(嗔哨)等古老樂器，傳統管弦樂以嗳仔、品簫(曲笛)為主，配合樂器齊奏絲弦曲牌。打擊樂器以鼓、小鑼、拍板為主，伴奏時鼓師翹翹起腳，將腳跟壓在鼓面上，作不同位置的施壓，配合鼓棧打出輕重不同的鼓點來控制音量、音色的高低、強弱變化，稱為「壓腳鼓」，此技巧用以渲染氣氛，烘托情緒。

張純吉飾鄭元和
Zhang Chunji as Zheng Yuanhe

《李亞仙·蓮花落》
Singing the Beggar's Ditty from Li Yaxian

拍胸舞

拍胸舞是泉州地區閩越族舞蹈的歷史遺跡，在泉州農村極為流行，具有特殊歷史文化價值。拍胸舞的源流說法不一：一說源自梨園戲《李亞仙，蓮花落》，表現鄭元和流路街頭，與眾丐行乞時邊唱邊舞，以打胸膽；一說早已有之，現收藏於故宮博物院的宋馬遠《踏歌圖》，即為描繪拍胸舞場面。男性舞者頭戴草圈，動作以踢槍步為主，雙手拍擊胸、腿。高昂、激越時雙腳反復顫地；溫婉柔和時則撫胸翻掌、扭腰擺臀，動作詼諧，妙趣橫生。

Music

In music is composed of *gupai* medleys which have kept many ancient music pieces extant, some of which date back to as early as the Tong and Song period and are known as *daqu*'s (full-length tunes) and *faqu*'s (tunes of Central Asian origin). Its accompaniment consists mainly of flute and string instruments: the *dongxiao*, the horizontally-held southern *pipa*, the *erxian* and *sanxian* (two-stringed and three-stringed lute) and the *aizai* (small *suona*). As for the music of accompanying ensembles, Liyuan Opera uses the *aizai* and the *pinxiao* (also called *qudi*) as the lead, and to accompany the set tunes where *tutti* is required. Percussion instruments consist mainly of drums, small *gong* and clappers. When providing accompaniment, the drummer will lift his feet and apply pressure onto the drum with the balls of his feet at different positions, coupled with the beating of drumstick to control the volume and change in tone. Known as the *yajiaogu*, this skill is used to heighten the atmosphere and enhance the mood.

Chest-patting Dance

Chest-patting dance is the historical relic of the Minyue tribal dance in Quanzhou region. It is extremely popular in the Quanzhou rural villages bearing special historical cultural value. There are different sayings about its origin. One says it originates from the Liyuan Opera *Singing the Beggar's Ditty* from *Li Yaxian* where the protagonist Zheng Yuanhe wanders in the streets, sings and dances while begging to relieve his feelings. Another saying is it has been in existence for a long time. The painting *Treading Jugfully* by Song painter Ma Yuan kept in the National Palace Museum has depicted a scene of the chest-patting dance. In it, male dancers wearing grass wreath move along in a squatting position while patting their chest and legs with both hands. They stamp on the ground repeatedly when getting exhilarated while touch the chest, turn over palms, twist and swing when becoming gentle and mellow. Their movements are funny and interesting.

中國戲曲節2019：
福建省梨園戲實驗劇團
Chinese Opera Festival 2019:
Experimental Theatre of Liyuan Opera of Fujian
28-30.6.2019 星期五至日 Fri-Sun | 7:30pm
香港大會堂劇院
Theatre, Hong Kong City Hall
$340 $260 $160

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