

| 節目 Programme   | 日期 Date      | 時間 Time           | 地點 Venue  |
|--|--------------|-------------------|---|
| 開幕節目 Opening Programme   |              |                   |   |
| 粵劇《李後主》(新繹本)<br>Cantonese Opera<br>The Last Emperor of Southern Tang (New version)   | 3-5/6<br>5/6 | 7:30pm<br>2:30pm  | 香港文化中心大劇院<br>Grand Theatre,<br>Hong Kong Cultural Centre    |
| 上海京劇院<br>Shanghai Peking Opera Troupe  | 7-9/6        | 7:30pm            | 香港文化中心大劇院<br>Grand Theatre,<br>Hong Kong Cultural Centre    |
| 「戲以人傳」崑曲經典折子戲展演<br>An Operatic Legacy -<br>Showcase of Kunqu Opera Classic Excerpts  | 11-12/6      | 7:30pm            | 香港文化中心大劇院<br>Grand Theatre,<br>Hong Kong Cultural Centre    |
| 湖南省祁劇院<br>Qi Opera Theatre of Hunan  | 17-18/6      | 7:30pm            | 香港大會堂劇院<br>Theatre, Hong Kong City Hall                     |
| 京崑劇場與河北省京劇院<br>Jingkun Theatre and Peking Opera Theatre of Hebei   | 23-25/6      | 7:30pm            | 葵青劇院演藝廳<br>Auditorium, Kwai Tsing Theatre                   |
| 廣東潮劇院一團與香港新韓江潮劇團<br>Guangdong Chiu Chow Opera Theatre Number One Troupe &<br>Hong Kong Sun Hong Kwong Chiu Chow Opera Troupe | 29-30/6      | 7:30pm            | 上環文娛中心劇院<br>Theatre, Sheung Wan Civic Centre                |
|  | 1/7          | 7:30pm            | 荃灣大會堂演奏廳<br>Auditorium, Tsuen Wan Town Hall                 |
| 廈門市金蓮陞高甲劇團<br>Jin Liansheng Gaojia Opera Troupe of Xiamen City   | 2-3/7        | 7:30pm            | 香港大會堂音樂廳<br>Concert Hall, Hong Kong City Hall               |
| 北方崑曲劇院<br>Northern Kunqu Opera Theatre   | 8-10/7       | 7:30pm            | 葵青劇院演藝廳<br>Auditorium, Kwai Tsing Theatre                   |
| 上海評彈團<br>Shanghai Pingtan Troupe   | 22-24/7      | 7:30pm            | 香港大會堂劇院<br>Theatre, Hong Kong City Hall                     |
|  | 23/7         | 12:00nn<br>3:00pm | 茶具文物館<br>Flagstaff House Museum of Tea Ware                 |
|  | 24/7         | 2:30pm            | 屯門大會堂文娛廳<br>Cultural Activities Hall,<br>Tuen Mun Town Hall |

# 戲 人 以 傳

崑曲經典折子戲展演

An Operatic Legacy:  
Showcase of  
Kunqu Opera  
Classic Excerpts

11-12.6.2011 (星期六至日 Sat-Sun)

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



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**Cultural Presentations Section**

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本節目的內容並不反映康樂及文化事務署的意見

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

**戲以人傳 — 崑曲經典折子戲展演**  
*An Operatic Legacy: Showcase of Kunqu Opera Classics Excerpts*

11.6.2011 (星期六 Sat) 7:30pm

**折子戲 Excerpts**

《長生殿·絮閣》、《還金鐲·哭魁》、《琵琶記·南浦》、  
《療妒羹·題曲》、《浣紗記·寄子》

*Storming the Chamber from The Palace of Eternal Life, Invocation to the Gods from Returning the Gold Bangle, At Nanpu River from The Story of the Lute, Writing a Poem from The Soup that Cures Jealousy, Seeking Shelter for His Son from The Beauty Washing Silk by the River*

12.6.2011 (星期日 Sun) 7:30pm

**折子戲 Excerpts**

《桃花扇·題畫》、《爛柯山·痴夢》、《十五貫·訪鼠測字》、  
《鐵冠圖·刺虎》、《綵樓記·評雪辨踪》

*Inscribing on the Fan from The Peach Blossom Fan, The Obsessive Dream from Lanke Mountain, Finding the Rat and Fortune Telling from Fifteen Strings of Cash, Killing 'The Tiger' from The Iron Headgear, Following Tracks in the Snow from The Story of the Decorated Mansion*

演出長約3小時 (中場休息15分鐘)

Programme duration is about 3 hours with a 15-minute intermission

## 獻辭



中國戲曲藝術經過無數藝術家多年的研磨細琢，是糅合各種表演、視覺及文學藝術的民族精華瑰寶；其睿智與精緻的演出技藝，對中國文化發展影響深遠。康樂及文化事務署去年首度舉辦「中國戲曲節」，得到各方積極支持，反應熱烈；今年再接再勵，繼續為大家呈獻高水平的戲曲節目，弘揚中國傳統戲曲、促進文化交流和藝術創新。

今年的「中國戲曲節」共有十五個參演團體展示七個各具特色的地方劇種，包括京劇、崑劇、粵劇、潮劇、湖南祁劇、福建高甲戲，以及風靡江南的評彈演唱。節目傳統與創新並重，匯聚頂級表演藝術家，望能提升觀眾對中國戲曲藝術的欣賞體驗。

粵劇一直深受香港觀眾的喜愛，本屆戲曲節特別委約毛俊輝先生執導，重新演繹經典粵劇《李後主》，將為戲曲節掀起序幕，並希望以此嘗試在延續傳統之中探索香港粵劇藝術的新領域。

除了三十場的舞台演出外，戲曲節還安排了多項藝術導賞活動，包括研討會、導賞講座、專題座談會、展覽、戲曲電影及學生後台導覽等，藉以進一步推廣及深化年青觀眾對中國戲曲藝術的認知，祈與大家一同感受雋永雅緻的戲味與曲情。

衷心感謝來自內地各省市及本港的戲曲表演團體及藝術家，您們為中國戲曲藝術承傳與發展所付出的努力，愛好戲曲的觀眾們定能深深領會。

謹此祝願本屆戲曲節美滿成功！

康樂及文化事務署署長馮程淑儀



## Message

Chinese opera is a cultural gem combining the beauty of performing arts, visual art and literature, chiseled and polished by numerous artists over the years. Its technical astuteness and exquisiteness in presentation has far-reaching influence on the development of Chinese culture. Last year, the Leisure and Cultural Services Department organized the first Chinese Opera Festival to resounding success and with overwhelming response. The Festival returns this year with an even more diverse programme of exceptional quality, while continuing with the three-pronged mission of promoting traditional Chinese opera, enhancing cultural exchange and fostering creativity.

Chinese Opera Festival 2011 features 15 participating groups showcasing the unique charm and delights of seven regional theatrical genres. They include Peking opera, Kunqu opera, Cantonese opera, Chiuchow opera, Qi opera of Hunan province, Gaojia opera of Fujian province and Pingtan – a narrative singing popular in southern Yangtze River. The festival programme strives to provide a good mix of traditional and new programmes. It gathers a host of the most eminent and distinguished artists with a view to providing the audience with different perspectives in appreciating Chinese opera.

Cantonese opera has always been popular among the local audience. For this year's Chinese Opera Festival, veteran stage director Fredric Mao has been commissioned to remake the classic, *The Last Emperor of Southern Tang*, as the Festival's opening programme. We hope the production will chart a new territory for Cantonese opera in Hong Kong while upholding the fine traditions of the genre.

In addition to the 30 stage performances, there will also be arts appreciation activities such as symposia, guided talks, themed seminars, exhibitions, film screenings and backstage visits for students. These offerings aim to reach out to all to savour the poignantly rich drama and musicality of Chinese opera, and, in particular, the young audience with the aim of enhancing their understanding and appreciation of the art.

I would like to express my heartfelt gratitude to the participating artists from various provinces and cities of the Mainland and Hong Kong. I am sure the efforts and contributions you have made towards the preservation and continued development of Chinese opera will be deeply appreciated by opera lovers.

May I wish the Chinese Opera Festival 2011 every success.

**Mrs Betty Fung**  
Director of Leisure and Cultural Services

## 其他延伸活動

Extension Activities

## 崑曲欣賞講座系列

Lecture Series on the Appreciation of Kunqu Opera

(粵語主講 In Cantonese)

11.4.-15.5.2011

香港文化中心行政大樓4樓1號會議室

Room AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speakers: 張麗真 Cheung Lai-chun (資深崑曲藝術研究者 Senior *Kunqu* Researcher)

古兆申 Koo Siu-sun (香港大學中文學院名譽講師 Honorary Lecturer, School of Chinese, The University of Hong Kong)

蘇思棣 Sou Si-tai (琴人 *Qin* Musician)

劉楚華 Lau Chor-wah (香港浸會大學中文系教授 Professor, Department of Chinese Language and Literature, Hong Kong Baptist University)

## 崑劇藝術展覽 Exhibition of The Art of Kunqu Opera

8-19.4.2011 1-12.6.2011

香港文化中心大堂展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

免費參觀 Free Admission

## 「近十年崑劇的發展與傳承」研討會

Symposium on "The Sustainable Development of Kunqu in the Last Decade"

(普通話及粵語主講 In Putonghua and Cantonese)

10.6.2011 (星期五 Fri) 7:30pm

香港文化中心行政大樓4樓2號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

主持 Host: 張麗真 Cheung Lai-chun (資深崑曲藝術研究者 Senior *Kunqu* Researcher)

講者 Speakers: 蔡正仁 Cai Zhengren (上海崑劇團團長 Company Director, Shanghai Kunqu Troupe)

柯軍 Ke Jun (江蘇省演藝集團崑劇院院長 Company Director, Jiangsu Performing Arts Group Kun Opera Theatre)

陶紅珍 Tao Hongzhen (國家一級演員 National Class One Performer)

鄭培凱 Cheng Pei-kai (香港城市大學中國文化中心主任 Director, Chinese Civilisation Centre, City University of Hong Kong)

古兆申 Koo Siu-sun (香港大學中文學院名譽講師 Honorary Lecturer, School of Chinese, The University of Hong Kong)

## 「中國戲曲節2011」觀眾交流分享會 Sharing Session

(粵語主講 In Cantonese)

26.7.2011 (星期二 Tue) 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

主持 Host: 譚榮邦 Tam Wing-pong

免費入場，座位有限，先到先得，額滿即止  
Free admission. Limited seats available on a first-come-first-served basis

## 江蘇省演藝集團崑劇院 Jiangsu Performing Arts Group Kun Opera Theatre

江蘇省演藝集團崑劇院成立於二〇〇一年九月，前身為成立於一九五六年的江蘇省崑劇團。該院從成立至今，努力地繼承及發展崑劇藝術，整理了近百齣劇目，新編、創演了十數台大戲。劇院演出的崑劇劇目，以向「傳」字輩老師學習的折子戲為主，如《爛柯山·痴夢》、《牡丹亭·遊園、驚夢》、《艷雲亭·癡訴、點香》、《鮫綃記·寫狀》、《繡襦記·打子》等；也有以折子戲串連的本戲，如《長生殿》、《風箏誤》、《白蛇傳》、《十五貫》等；以及新編現代戲《活捉羅根元》、《東風解凍》、《黃河前哨》等。劇院擁有九位戲劇梅花獎得主及多位一級演員，並先後赴近十個國家和地區演出。

Jiangsu Performing Arts Group Kun Opera Theatre was established in September 2001, and was formerly founded in 1956 as the Suzhou Kunqu Opera Theatre. The Theatre devotes itself to the preservation and perpetuation of *kunqu*. To date it has re-arranged and adapted close to a hundred titles, and created another dozen of new productions of its own. The Theatre's stock repertoire features many opera excerpts passed down by the 'Chuan' generation of *kunqu* artists, such as *The Obsessive Dream from Lanke Mountain*, *Wandering in the Garden and Waking from a Dream from The Peony Pavilion*, *The Mad Woman's Words* and *A Visit at the Temple from The Pavilion of Colourful Clouds*, *Writing the Petition from The Story of the Gauze Silk*, *Chastising His Son from The Legend of the Embroidered Coat*; full-length operas *The Palace of Eternal Life*, *The Mistake Caused by the Kite*, *The Legend of the White Snake*, *Fifteen Strings of Cash*; and the new productions *Catching Luo Genyuan Alive*, *The East Wind Warms the Land* and *The Outpost at the Yellow River*. The Theatre boasts nine winners of the Plum Blossom Award for Chinese Theatre and numerous National Class One Performers among its members, and has given performances in close to ten countries and regions around the world.

## 上海崑劇團 Shanghai Kunqu Opera Troupe

上海崑劇團成立於一九七八年，前身為上海青年京崑劇團。京崑藝術大師俞振飛乃首任團長，現任團長為郭宇。劇團擁有多位崑劇表演藝術家、國家一級演員，包括王芝泉、方洋、計鎮華、劉異龍、張洵澎、張銘榮、張靜嫻、岳美緹、梁谷音、蔡正仁；同時擁有中國戲劇梅花獎得主、上海領軍人才谷好好以及繆斌、吳雙、沈昞麗、黎安、劉潔、倪泓、余彬等中青年國家一級演員。至今劇團有九人十次榮獲中國戲劇梅花獎、二十人次榮獲上海白玉蘭戲劇表演藝術主角獎、配角獎以及新人獎。劇團自建團以來，搶救、整理演出的崑曲傳統折子戲《活捉》、《下山》、《借茶》、《太白醉寫》、《搜山打車》、《劈山救母》、《請神降妖》、《跪池》、《說親》、《醉皂》、《小宴》、《罵曹》、《夜巡》、《擋馬》、《男監》、《花判》等近三百齣。二〇〇二年，團中部分藝術家更獲文化部「長期潛心崑曲藝術事業成就顯著」表彰及選為「國家級非物質文化遺產專案代表性傳承人」。

The Shanghai Kunqu Opera Troupe was established in 1978, and was formerly the Youth Peking and Kunqu Opera Troupe of Shanghai. The Troupe was under the leadership of Yu Zhenfei, maestro of Peking opera and *kunqu* arts, in its earliest days; its current Company Director is Guo Yu. The Troupe boasts a talented cast, including seasoned virtuosi and National Class One Performers Wang Zhiqian, Fang Yang, Ji Zhenhua, Liu Yilong, Zhang Xunpeng, Zhang Mingrong, Zhang Jingxian, Yue Meiti, Liang Guyin and Cai Zhengren; Gu Haohao, winner of the Plum Blossom Award for Chinese Theatre and a leading artist in the field in Shanghai; and National Class One Performers of the young to middle-aged category, such as Miu Bin, Wu Shuang, Shen Dieli, Li An, Liu Jie, Ni Hong and Yu Bin. Nine of the Troupe's members have won the prestigious Plum Blossom Award for Chinese Theatre on a total of ten occasions, and twenty have won Lead, Supporting and New Actor Awards at the Shanghai 'Magnolia' Awards for Chinese Theatre – Performing Arts. Since its establishment, the Troupe has revived and arranged close to three hundred traditional opera excerpts, such as *Catching Sanlang Alive*, *The Novice Monk and the Young Nun*, *Asking for Tea*, *The Inebriated Poet Li Bai*, *Searching the Mountains and Stopping the Cart*, *Cleaving Open the Mountain to Save His Mother*, *Invocation to the Gods to Subdue the Demons*, *Kneeling by the Pond*, *Making a Marriage Proposal*, *The Drunken Messenger*, *The Party*, *Castigating Cao Cao in the World of the Living*, *The Night Watch*, *Waylaying the Horse*, *The Male Prisoner* and *Infernal Judgment*. In 2002, a number of the Troupe's artists were honoured by the Ministry of Culture for their long-term dedication to *kunqu* and for their significant achievements, and were named Representative Exponents of Intangible Cultural Heritage at National Level.

## 江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu

江蘇省蘇州崑劇院前身為江蘇省蘇崑劇團，成立於一九五六年十月。建院五十年來，先後演出了崑劇《牡丹亭》、《長生殿》、《白兔記》、《釵釧記》、《荆釵記》等大戲和繼承演出了二百餘折崑劇折子戲。劇院相繼培養了「繼」、「承」、「弘」、「揚」四代崑劇演員，並對崑劇藝術的搶救、繼承和發展作出一定的貢獻。其中尤以著名崑劇藝術家梅花獎得主王芳為佼佼者，王芳並於二〇〇五年獲得中國戲曲梅花獎二度梅殊榮。二〇〇二年王芳、陶紅珍、楊曉勇、呂福海榮獲聯合國教科文組織頒發的「促進崑劇藝術獎」。劇院先後參加了歷屆崑劇匯演及第二和第六屆中國藝術節。在文化部舉辦的「天下第一團」優秀劇目展演、全國崑劇青年演員交流演出、全國崑劇新劇目展演及首屆和第二屆中國崑劇藝術節和全國崑劇優秀青年評比演出中，共獲得二十多個獎項。現有一級演職員十人，二級演職員二十人。

Established in October 1956, the Suzhou Kunqu Opera Theatre of Jiangsu Province was formerly the Su and Kunqu Opera Troupe of Jiangsu Province. For the five decades since its inception, the Theatre has staged many full-length *kunqu* productions such as *The Peony Pavilion*, *The Palace of Eternal Life*, *The Story of the White Rabbit*, *The Hairpin*, *The Story of the Wooden Hairpin*, etc., an addition to performances of over two hundred opera excerpts. The Theatre has been the cradle of four generations of *kunqu* artists, who are distinguished by the Chinese characters – Ji, Cheng, Hong, or Yang – incorporated as the middle character in their stage names. The effort testifies to the group's significant contribution towards the preservation and development of the art. Members of the Theatre have accomplished sterling achievements in the field, notably Wang Fang, who won the coveted Plum Blossom Award twice. In 2002, four artists, Wang Fang, Tao Hongzhen, Yang Xiaoyong and Lu Fuhai were presented UNESCO's Award for Promoting Kunqu Opera. Over the years, the Theatre has participated in each of the annual Kunqu Performance Showcase, as well as in the 2<sup>nd</sup> and 6<sup>th</sup> China Arts Festival. It has garnered over 20 awards at events including the All China Showcase of 'Best of China' Repertoires organised by the Ministry of Culture, the All China Artistic Exchange Showcase of Young Performers in Kunqu, the All China Showcase of New Kunqu Repertoires, the 2<sup>nd</sup> Kunqu Festival of China, and the All China Accreditation Competition for Young Kunqu Performers. There are currently ten National Class One and twenty National Class Two Performers among its members.

## 中國崑曲博物館 China Kunqu Opera Museum

二〇〇一年五月十八日，中國崑曲藝術被聯合國教科文組織列為首批「人類口述和非物質遺產代表作」。為了保護和弘揚崑曲藝術，經中央文化部和江蘇省政府批准，在蘇州戲曲博物館基礎上，利用全晉會館館址，籌建中國崑曲博物館。二〇〇三年十一月二十二日，中國崑曲博物館（一期工程）正式成立。中國崑曲博物館集搶救、保護、研究、培訓、展演等於一身，成為傳承崑曲藝術的舞台和展示崑曲藝術風采的基地。博物館在陳列佈局上充分運用文物古建築的特點，演示體現崑曲藝術這一口述和非物質遺產的特質。

The Chinese art form of *kunqu* was among the foremost cultural forms of expression to be inscribed into UNESCO's list of 'Masterpieces of the Oral and Intangible Heritage of Humanity' (now renamed 'Intangible Cultural Heritage') on May 18, 2001. In a bid to preserve and perpetuate the art, the Ministry of Culture of the People's Republic of China and the Jiangsu Municipal Government jointly authorised the creation of the China Kunqu Opera Museum at the site of the historical Quan Jin Hall by expanding the existing Suzhou Traditional Opera Museum. Phase I of the project was officially inaugurated on November 22, 2003. The new Museum is armed with the multiple missions of salvaging repertoires on the verge of extinction, preservation, academic research, training and performance of *kunqu*, and is now an important showcase venue of the art form. The museum's layout follows the principle of fully utilizing the outstanding architectural features of cultural monuments for the benefit of highlighting the 'oral and intangible assets' of *kunqu*.

## 崑劇 Kunqu Opera

崑劇用崑腔演唱，亦稱崑曲。「崑腔」於元明時流行於蘇州崑山地區，經明代魏良輔等一批文人改良後，達到很高的藝術水平。改良後的崑腔，講究音律，聲如柔絲百轉，委婉細緻，有「水磨調」的美稱。文人為這種聲腔撰寫劇本，訓練演員演出，形成了一個對演出方式和舞台美學要求非常嚴謹和完整的戲曲劇種，稱為「崑劇」。崑劇在各方面對後起的戲曲劇種起典範作用，故被史家稱為「諸劇之母」或「百戲之祖」。崑劇於二〇〇一年成為首批被聯合國教科文組織選為「口述非實體人文遺產傑作」項目之一。

戲曲表演藝術具高度綜合性，用科（動作）、白（唸白）、曲（歌曲）來展現故事。這演出方式在長期的累積中，使崑劇涵蓋了多樣的文化內容，包括文學、音樂、舞蹈、美術、武術、雜技等等，一場崑劇表演可包含了詩詞歌賦、散文駢文，絲竹管弦、鑼鼓鐃鈸、檀板清歌，又講究手眼身步、雲手水袖，一桌兩椅的寫意舞台，淡雅與鮮明相襯的裝扮，內涵非常豐富。

Kunqu opera refers to a form of Chinese traditional theatre performed in the vocal style of *kunqiang* (also called *kunqu*). As a singing style, *kunqiang* gained popularity in the Kunshan area of Suzhou during the Yuan and Ming periods in the 14th Century. It was refined and improved upon by the literati of Ming Dynasty, such as Wei Liangfu, to achieve a standardized artistic form. The result was a vocal genre of mellifluous charm called *shuimoqiang* ('water milling vocal style') and a stringent observance of the tonal system. The literati even wrote libretti to promote this singing style, and trained artists to perform. As a result, an operatic genre with a performing mode and stage aesthetics that were rigorous and comprehensive, Kunqu opera, was born. In the centuries to come, Kunqu opera was to become a model for later operatic genres, and has therefore been described by historians as 'the mother of Chinese theatre' and 'the source of all operatic genres'. In 2001, UNESCO declared the first list of 'Masterpieces of the Oral and Intangible Heritage of Humanity', of which Kunqu opera was one.

Kunqu opera's highly integrative performing mode brings together movements, delivery of lines and singing to present a story. Over the long period of its development, it has come to encompass diverse art and cultural forms including literature, music, dance, fine art, martial arts and acrobatics. A Kunqu opera performance may include poetry, various types of prose, string and wind ensembles, gong-and-drum music, singing accompanied only by clappers etc. Movements are immaculately executed, with different parts of the body following specific routines, such as hand, eye, body movements and steps, and the use of 'hand-wrist turns' and 'flowing sleeves'. A table and two chairs are enough to constitute the *mise en scène* from which numerous scenarios take place that evoke the audience's most vivid imaginations. Costumes and make-up can be subtle, florid, or both, to serve as foil of characters. It is therefore a genre that is capable of the richest interpretation.



## 崑劇劇本 The Libretti of Kunqu Opera

崑劇的劇本體裁有「傳奇」，也有「雜劇」。「傳奇」是南宋以來南方流行的南戲劇本，因多取材於唐代傳奇小說，故稱傳奇。這個體裁要到明代才完全成熟，在明清兩代產生了大量作品。而「雜劇」一部份繼承元代北方流行的雜劇劇本，一部份是用雜劇體裁寫的明清作品。崑劇劇本如元代關漢卿的《單刀會》、高明的《琵琶記》，明代梁辰魚的《浣紗記》、湯顯祖的《牡丹亭》，清代洪昇的《長生殿》、孔尚任的《桃花扇》等等，都為中國文學名著。

There are two types of Kunqu opera libretti: *chuanqi* and *zaju*. *Chuanqi* refers to libretti of the Southern artistic tradition, and were highly popular in the south of China since the Southern Song Dynasty (1127-1279). Plays of this genre often drew their inspiration from the legends and love stories told in novellas of Tang Dynasty. This form did not reach full maturity until the Ming Dynasty (1368 - 1644), when a spate of new works was written, and the heyday continued through the Qing Dynasty (1616-1911). The constitution of *zaju* is dual: one being the libretti popular in northern China passed down from the Yuan Dynasty (1206-1368); the other being works composed after the *zaju* format during the later Ming and Qing periods. Some of the celebrated Kunqu opera libretti include *To the Banquet Armed by Guan Hanqing* (Yuan Dynasty), *The Story of the Lute* by Gao Ming, *The Beauty Washing Silk by the River* by Liang Chenyu (Ming Dynasty), *The Peony Pavilion* by Tang Xianzu, *The Palace of Eternal Life* by Hong Sheng (Qing Dynasty) and *The Peach Blossom Fan* by Kong Shanren (Qing Dynasty), all of which are now considered classics of Chinese literature.

## 折子戲 Opera Excerpts

傳奇是一種連演多場的長篇戲劇，但也可抽取其中一「折」或一「齣」（即一場）作獨立的、精益求精的演出，以突出某類角色的表演藝術。這種演出方式，叫「折子戲」。雜劇的篇幅較短，一般只有四折，但雜劇也有折子戲的演出形式。崑劇折子戲是崑劇表演藝術精華所在，現時在舞台上可以演出的崑劇折子戲約有二百多齣。

A *chuanqi* can be performed in its full length in a series of consecutive performances, or in the form of independent, shorter opera excerpts. Opting for the latter allows performers to strive for greater focus and perfection, and usually has the effect of highlighting the performance by a certain role-type. *Zaju* on the other hand tends to be shorter, comprising only four sections, but can also be performed in excerpts. Opera excerpts are the gems of Kunqu opera. Today, there are about two hundred excerpts extant in the stock repertoire.

## 崑曲字音 The Sung Words in Kunqu

早期的地方戲曲是用地方音來唱唸的，只有崑曲用一稱為「曲音」的字音來唱唸。曲音由元代曲家周德清創造，他以當時中原地區（即今河南開封一帶）的北方官話音為基礎，結合南北通行的讀書音（書寫語言所讀字音）創造成曲音，專為唱曲作曲之用，編成一本叫《中原音韻》的韻書。崑曲曲音繼承中原音韻，但崑腔原是江南的一種腔調，其曲音無可避免受江南口音的影響，故明清曲音跟元代曲音不完全一樣。崑曲曲音以清代沈乘麐所編《韻學驪珠》所標字音為準。

In early regional operas, the words were sung and recited in regional dialects. *Kunqu* however was performed in a unique stage language, invented by a phonology expert and librettist, Zhou Deqing (1277 - 1365), of the Yuan Dynasty. Zhou took the Northern Mandarin dialect spoken in the Central Plains (present-day Kaifeng of Henan province) and combined it with the standard pronunciation for the written text used throughout China to create a language that would facilitate composing sung music. He compiled a volume titled *The Phonology of the Central Plains* on the rules for singing and music composition under such a system. Sung words in *kunqu* followed this phonology; but as the vocal style *kunqiang* originated and developed in southern China, the sung words inevitably brought in the vernacular features of the southern regions. The stage language of *kunqu* therefore varied between the early Yuan and the later Ming and Qing periods. Today, the sung words follow the standardized system in *The Essence of Phonology*, edited by Shen Chenglin of Qing Dynasty.

## 崑劇演員 The Performers of Kunqu Opera

演員是戲曲舞台的主體，基本功的訓練極其重要。每個演員都要有「四功」、「五法」的訓練，四功是「唱、唸、做、舞」，五法是「手、眼、身、步、法」，唱、唸、舞都要和做的手、眼、身、步的表演配合，這四類形體表演都要有法度。

**唱**：歌唱不但嗓音要明亮，還要把字音的韻味和樂音的悅耳都唱出，達到字正腔純的要求。

**唸**：唸白也像唱一樣，要有節奏感和聲韻之美。

**做**：形體動作的表演是把生活上的動作加以美化，成為優美的身段。

**舞**：舞蹈是身段的延伸，比身段更有結構性、主題性。舞也包括了武術。崑劇的舞，和人物情感及主題意念結合，不只純為表演。

除了基本功，崑劇演員須按戲劇人物的類型分別作特殊的訓練。戲曲中按不同人物類型的腳色表演專業分類，稱為「家門」或「行當」。崑劇有五大家門：**生**（一般扮演年紀較輕的男性角色）、**旦**（扮演各類女性角色）、**淨**（扮演性格豪邁的男性角色）、**末**（扮演年紀較大的男性角色）、**丑**（扮演性格滑稽或詼諧的角色，男女均可）。每個大家門還可因同類人物的細緻差別再分為若干小家門，每個家門都有獨特的表演功法訓練。崑劇全盛時期，常演全本的長篇傳奇，強調角色豐富，行當齊全，五大家門的配搭，不但使戲劇的人物多而不重複，在表演上也更多彩多姿。

### 生行

**大冠生**扮演有地位又正當壯年的角色，嗓音須寬亮，表演功架要大方。

**小冠生**扮演有地位的年輕人，所演劇目大多唱做並重，表演要求大方、靈活。

**巾生**扮演風流瀟灑的青年，表演要帶書生氣，要求飄逸，聲音甜潤。

**苦生**也稱作窮生、鞋皮生，多演窮途落魄的青年。

**雉尾生**扮演青年武角色，演員必須能文能武，要有耍翎子的功夫。

### 旦行

**老旦**扮演上了年紀的婦女，嗓音須寬亮，演出的角色多是嚴肅中含有慈愛，顯出舊時教子有方的賢母風範。

**正旦**扮演中年婦女，唱工戲為重，須嗓音洪亮，多演受苦或貞烈的人物。

**作旦**扮演性格活潑開朗的年輕女子或少年、小孩，演員須嗓音柔和，動作舒展。

**四旦**也叫刺殺旦，要有武功，性格潑辣的也歸入這門。

**五旦**常扮演大家閨秀類的年輕女子，所以也叫閨門旦。

**六旦**一般扮演近身丫頭，也叫貼旦，演出要活潑、靈巧。

### 淨行

分**大面**、**白面**兩類，大面有紅淨、黑淨之分，白面有相吊白面、鬚邊白面之分。

### 末行

**老生**所演劇目注重唱工的為多，演出者的嗓音須高而寬。

**老外**扮演有年紀的且社會地位較高的長者角色，劇目亦多重唱工、必須嗓音蒼勁。

**副末**扮演生活貧困、社會地位低下的角色。

### 丑行

又稱作**小面**，也叫**三花面**，常扮演沒有地位的小人物，性格大多是樸實敦厚。另又有**二花面**一類角色，又稱**付**，多扮演壞人。

Taking the centre stage in Chinese traditional theatre, actors must possess sound training in basic skills. They must excel in the 'four skills': singing, recitation, acting and dancing; and must also be proficient in the 'five movement routines' – for the hand, eye, body, foot, and combined coordination. The 'four skills', to be performed in tandem with movement routines, are subject to established performance criteria.

**Singing:** bright, sonorous vocal tones should convey the charm and flavour of the unique enunciation and tuneful melodies of *kunqu*. Accurate enunciation must be paired with an orthodox singing style.

**Recitation:** as in singing, recitation must attend to rhythm and prosody.

**Acting:** graceful postures and stylised movements are refined forms of the actions and gestures performed in everyday lives.

**Dancing:** dance is an extension of stylised movements, usually crafted with a greater structure and theme. In *Kunqu* opera, dances correspond closely to the sentiments and themes explored in a work, and are not presented as stand-alone performances.

In addition to training in basic skills, *Kunqu* opera artists also undergo specialised training for their respective role-types. There are five main role-types in *Kunqu* opera: **sheng** (young male roles), **dan** (female roles), **jing** (painted face), **mo** (old male roles) and **chou** (comic roles). Each category can be broken down into further subdivisions, which have their own distinctive performance styles and routines. In the art form's heyday, the popular presentations of *chuanqi* in their serialized form, staged over a period of time, placed an emphasis on rich and comprehensive displays of role-types. Characters were numerous but never repetitive so as to add colourful variety in the performances.

#### **Sheng (male) roles**

**Daguansheng** (older crown-wearing male) portrays men of status at their prime. Actors must have a clear, sonorous voice, and performance routines convey charm and poise.

**Xiaoguansheng** (younger crown-wearing male) portrays young men of status. The repertoire for *xiaoguansheng* features equal parts singing and acting. Actors must demonstrate both poise and youthful versatility.

**Jinsheng** (young scholar) portrays carefree, free-spirited youth. Actors exhibit a bookish, graceful air, and sing in pleasing, rounded tones.

**Kusheng** (poor scholar), also called *qiongsheng* or *xiepisheng*, portrays destitute young male scholars.

**Zhiweisheng** (headgear-wearing male) portrays young men of the 'military' category. Actors must be versed in 'civil' and 'military' performances, and must be able to perform 'feather tricks' with the headgear.

#### **Dan (female) roles**

**Laodan** (old woman) portrays female characters advanced in years. Actors sing in sonorous tones, and often portray the paragon of a wise and devoted mother in the olden days, whose loving care is expressed through her severe manner.

**Zhengdan** (leading female) portrays females in their middle ages. *Zhengdan* roles often involve a lot of singing, and require a bright, robust voice. Characters include the chaste, and women under hardships and suffering.

**Zuodan** (child) portrays cheerful and sprightly young females, including youths and children. Actors sing in gentle tones and display suppleness in their movements.

**Sidan**, also *chidan* (assassin female), portrays the martial-trained, and includes characters of bold, even vicious personalities.

**Wudan**, also *guimendan*, portrays high-born young females who are not yet married.

**Liudan**, also *tiedan*, portrays clever and lively maidservants.

#### **Jing (painted face) roles**

There are two categories of *jing* roles: **damian** (large painted face) or **baimian** (white face). *Damian* can be further subdivided into *hongjing* (red painted face) or *heijing* (black painted face); and *baimian* into *xiangdiao baimian* and *lata baimian* (scruffy white face).

#### **Mo (old man) roles**

**Laosheng** (old man) performs repertoires that underscore singing skills. Actors must be able to reach the high registers and have a broad vocal range.

**Laowai** (bearded old man) portrays elderly characters of senior standing in the community. Singing is crucial in *laowai* roles, and is delivered in bold, robust tones.

**Fumo** (supporting old man) portrays elderly males of low social standing who live in poverty.

#### **Chou (comic) roles**

*Chou* is also called **xiaomian** or **sanhuamian**. Actors usually play minor characters who are simple and honest people, and have no social standing. Another type of *chou* role called **erhuamian**, or **fu**, often portrays villainous characters.

## 崑劇音樂 The Music of *Kunqu* Opera

崑劇的樂隊叫做「場面」。中國戲曲的樂隊除了為曲唱伴奏，還要營造不同場面中各種音響及氣氛，故名。樂隊有以絲竹樂器為主的「文場」，表現抒情或文靜的場面；有以敲擊樂器為主的「武場」，表現熱鬧或武打的場面。

崑曲清唱有不籥不板的無伴奏形式，叫做乾唱。有伴唱的話，器樂也會盡可能簡單，因為崑曲強調人聲之美。通常一副板鼓，一把笛子就有很好的效果。當然也可加上三弦（或琵琶）和提琴（一種音色蒼涼的胡琴）。劇唱因為要營造各種氣氛，所以器樂必須豐富些，因而有文場和武場，但也不能喧賓奪主，讓器樂掩蓋了人聲。

崑曲主要繼承宋詞和元曲兩種演唱音樂，還吸收了佛教、道教音樂和民間樂調。傳統標記崑曲的樂譜符號是一種叫「工尺譜」的符譜，用「上、尺、工、六」等漢字來標寫音階的唱名，即西樂中的「Do, Re, Mi, So」，另外還有一些表示節奏的板眼（拍子）符號和表示唱法的腔格（依滿字四聲音勢而定的演唱規格）符號。二十世紀以來，也有人用簡譜符譜來標寫崑曲樂譜。

Music ensembles in *Kunqu* opera productions are also called *changmian*, literally 'scene' or 'setting'. The name alludes to an ensemble's role to conjure sound effects and ambiances of different scenes and settings, in addition to providing musical accompaniment. Music of the 'civil' category usually features winds and strings to depict expressive and placid moods. Percussive instruments dominate in music of the 'military' category, and have the effect of conjuring animated celebratory or combat scenes.

*Kunqu* can be sung without instrumental accompaniment, à la 'a cappella'. Accompaniment tends to be sparse even when used, as the art form emphasizes the beauty of the human voice. Just a *banhu* and a *dizi* would be enough to create the desired effect. *Sanxian* (or *pipa*) and *tiqin* (a melancholic-sounding *huqin*) may also be added. In a *Kunqu* opera performance, more instruments may be brought in to create the different ambiances evoking 'civil' and 'military' scenes. However, accompaniment must be carefully controlled so as not to drown the human voice.

The music of *kunqu* derives from two main sources: *ci* poems of Song Dynasty, and *qu* of Yuan Dynasty. It has also incorporated elements of Buddhist, Taoist and folk music. Musical notation is traditionally written as *gongche* scores, using the Chinese characters *shang*, *chi*, *gong* and *liu* to indicate the notes equivalent to *do*, *re*, *mi*, *so* in Western music. There are also symbols to mark the beat and singing style. Since the 21st Century, some have begun to write out *kunqu* scores as *jianpu* (numbered musical notation) or on a five-line staff.

## 詩的歌唱 Poetry as Sung Music

崑曲是華夏民族「歌永言」的傳統繼承，而崑劇則是真正的「文士戲劇」。崑曲的載體就是「曲牌」，其內涵包括「文」（文詞）、「樂」（音樂旋律及節奏）兩個範疇，而曲牌在「文」和「樂」兩方面的規範，稱為「格律」。

「文」的格律，包括「字數」、「句數」、「句法」、「四聲」、「押韻」五項的規範；「樂」的格律，包括「宮調」、「管色」、「板式」、「板數」、「板位」、「結音」六項的規範。

*Kunqu*, the sung form of the *Kun* theatrical genre, perpetuates the artistic tradition in Chinese culture that 'singing is a lyrical way to speak', while *Kunqu* opera, the theatrical form, is celebrated as true 'literati theatre'.

*Kunqu* exists in set tunes, which comprise two components: the libretto and the music.

Stringent phonetic and musical rules and formats apply to both components. For the libretto or text ('*wen*'), there are specifications on the number of characters in a line, the number of lines in a verse or aria, syntax, intonation and the rhyme pattern. As for the music ('*yue*'), rules apply to the keys, modes and song sets, *ban* modes (rhythm and beat), the number of measures and the accented beat in each, as well as the ending note.

明代曲家王驥德《曲律》有〈論須識字〉一章，針對的雖是作曲者，但對唱曲者當然也有同樣要求。因為曲子作出來終歸是為了唱。在曲唱中所謂「識字」，並不只是形、音、義的辨識，而是首先要知道一個字的「曲音」，然後在曲音概念下知道其清濁、陰陽、四聲、五音、四呼。此外，還要知道北曲曲音與南曲曲音的分別。不懂得這些，便不能依字行腔，唱不好腔格；唱不好腔格，便不能充分表達曲情，更不要說體現文字聲韻之美了。

由於崑腔起源於蘇州附近的崑山，很多人都以為崑曲是用蘇州話來唱的。這是「想當然」的誤解。崑曲是文人改良過的「水磨調」崑腔，第一樣要改掉的正是蘇州「土音」，轉用「中州音」唱曲。明代曲律大家沈璟一本重要著作題曰《正吳音》。「吳音」就是蘇州土音（蘇州原為春秋時吳國首都姑蘇），「正吳音」即改正曲唱中的蘇州土音。中州音是曲音的代稱。

曲音何以又叫中州音？那是因為曲音的創造者周德清提倡以「正語作詞」的「正語」，指的就是到元代仍然全國沿用的北宋官話。北宋官話以首都開封（當時叫汴京）一帶語音為基礎音。開封地區（包括今洛陽、鄭州等城市），在古代叫做「中原」或「中州」，當時的標準官話音就是中原音或中州音，所以周德清把自己的曲音理論著作題為《中原音韻》，中原音（中州音）遂成了曲音的代稱。但周德清所創造的曲音，也不是純粹單一的中原音；而是「以中原為則，而又取四海同音而編之」（見《中原音韻》）。所謂「四海同音」指的各地向官話音靠近的「讀書音」。因此，曲音是一種綜合性的字音，是為作曲唱曲而創造的，目的是使曲唱能符合漢語歌唱「律和聲」（「律」指樂音，古稱「律呂」；「聲」指「人聲」，即語音）的審美傳統。

曲音既以官話音為基礎，隨著政權的轉移，官話音的標準必然有所改變。明代定都南京，雖不久就遷都北京，但整個文化建制來自南京。明官話音以朝廷所編的《洪武正韻》為標準，含有南京一帶的江淮音。故而明代曲音和周德清原來所編的曲音已有差別。崑曲是明代的聲腔，儘管許多明代曲家大力提倡用中州音作曲及演唱，在實踐上所唱的曲音，卻以明代官話音為基礎音。清代繼承明代文化，乾隆年間刻印的《韻學驪珠》（沈乘慶編）是明清曲音一部經典性的韻書，直到今天，崑曲唱念仍以此書所標曲音為準。這部韻書所標的曲音已是「南從《洪武》，北問《中原》」（見該書〈例言〉），不同於周德清的中州音了。雖說唱北曲仍以《中原音韻》為準，實際上標誌字調高低的「陰陽」，已完全遵照《洪武正韻》。

曲音是一種具有深厚歷史、文化和藝術澱積的字音，不是一時一地的土音方言。所以即使蘇州人學唱崑曲，也沒有太大的優勢，仍得要一個一個字去學。學會曲文中每個字的曲音，認識其中清濁、陰陽、四聲、五音、四呼等聲韻元素，開口唱曲才有可能達到崑曲的藝術要求。

辨四聲是最重要的。崑腔的改革者魏良輔說：「五音以四聲為主，四聲不得其宜，則五音廢矣……雖具繞梁，終不足取。」這裡「五音」指音階上的五個基本樂音，就是說唱腔上樂音的編排必須跟字音的平、上、去、入四聲的音勢走。古人說：「字含宮商。」漢字表面上是一字一音，但把字音延長便會產生一系列音高的變化，稱為「音勢」；因音勢的不同而分為四種不同的聲調，故每個漢字都會依其音勢而屬於平、上、去、入的某一聲。平聲音勢是同一音階的平行；上聲音勢是上行的一系列音階（起

碼要有兩個音階才能展示）；去聲音勢是下行的一系列音階（也要有兩個音階才能展示），但會有先往下彎再上行復轉下的曲折；入聲音勢是單音階出口即斷。故給漢字配樂（古稱「配腔」）必依四聲音勢，所謂「以四聲協五音」，這樣才能達到「律和聲」的要求。無論作曲者或唱曲者都必須遵守這個規律。

中國古代作曲家通常只寫出（或因襲舊調）旋律的主腔或框架，唱腔的細節和潤飾往往由唱者來完成。明清曲家整理出許多潤腔的方法，叫做「腔格」。其中和四聲音勢有直接關係的至少有四種：平聲用「連腔」，即同一音階延長數拍；上聲用「啞腔」，即把一音階從本音挑向高八度再滑回本音的唱法；去聲用「豁腔」，即把一音階連著一個比原音階高兩度的音階來唱，然後再唱下面所配較低而下行的一系列音階；入聲用「斷腔」，把出口的第一個音階唱斷。漢字的四聲，是戲曲唱念表情達意最重要的聲音元素，自身即具備長短、高低、轉折、斷續的效果，帶動歌曲或念白的聲情。四聲音勢，往往展示了人們說話時情緒的起伏、轉折、波動、掩抑或抒放的狀態：平聲字音勢平穩，可以表達情緒的安定；上聲字音勢上行，可表達情緒的上揚；去聲字音勢轉折下行，可表達情緒的變化；入聲字音勢頓停，可表達情緒的掩抑。曲文或念白中四聲的配搭，形成了一個情緒的旋律，不但展示了聲音高低、長短、快慢和虛實的變化，也同時展示了曲、白所含情思上的各種變化。故此，演員必須把四聲腔格唱好，或把四聲字音念好，才能充份表現曲、白中的意念。所以魏良輔認為，即使嗓音條件很好，如果不辨四聲，其唱還是不可取的。因為漢字四聲，每一聲都與人的心聲相連，辨四聲是曲唱表情達意的基本功。一些專業演員或唱者，因為這項基本功學不到家，故其唱念，不管聲音如何嘹亮，也還是顯得如明代曲家常批評的「平直而無意味。」

明清曲音的四聲，按其起音平聲的高低分為陰、陽兩組：高音的一組為陰平四聲，低音低一組為陽平四聲，共有八種聲調。這就是所謂「陰陽」。「清濁」的概念，在曲音中專指聲母的送氣或不送氣；送氣的（如p、t、k）是濁音，不送氣的（如b、d、g）是清音。陰聲字和陽聲字，清聲字和濁聲字在崑曲中都有不同唱法。還有前面提到的「五音」、「四呼」，是「等韻學」的兩個概念：「五音」是指五類聲母及五個主要元音在口腔中的發聲著力位置：喉、牙、舌、齒、唇；「四呼」是指含單元音漢字與含複合元音漢字發聲時，因口腔張合程度不同而分為「開（開口音）、齊（齊齒音）、合（合口音）、撮（撮口音）」四等（從大到小）。中國人唱曲，常常講究「字正腔圓」。五音、四呼，不但是漢字正確發聲，獲得清晰明亮字音的方法，也同時是唱曲達到遏雲響谷之妙的方法；因為唱腔無非就是字音的延長。這些方法，宋代的曲論家已開始提倡。如沈括說：「凡曲，止是一聲清濁高下如縈縷耳，字則有喉、唇、齒、舌等音不同。」（《夢溪筆談》）陳元靚也說：「腔必真，字必正……字有唇、喉、齒、舌之異，抑分輕清重濁之聲，必別合口半合口之字。」（《事林廣記》）以上所言，與四聲一樣也都是曲唱的基本功。

魏良輔說：「聽曲……聽其吐字、板眼、過腔得宜，方可辨其工拙。不可以喉音清亮，便為擊節稱賞。」評鑑一個唱者的曲唱造詣，不能只聽其音色、音量，聽他能否適當地，以至巧妙地，藉文字聲韻之美表達出意念之美才是最重要的。



The chapter entitled "Knowing the words" in the book *Pattern of Songs (Qu Lu)* by Wang Jide, libretto composer in Ming Dynasty is written not just for composers, singers likewise have the same requirement as all songs composed are meant to be sung. "Knowing the word" refers not only to understanding the form, pronunciation and meaning of the word but more importantly its "melody" (*qu-yin*). The concept of melody in word includes the understanding of its phonic character; whether it is clear or obscure, *yin* or *yang*, which tone as well as the appropriate position of mouth cavity and mouth-shape in articulating it. It is also deemed necessary to know the difference in word melodies between the Northern and Southern songs. Failing to do so, it would not be possible to master the proper singing style and thus difficult to express fully the emotions in the song, not to mention convey the beauty of the word melody.

As *kunqu* originates from Kunshan near Suzhou, many people take for granted *kunqu* is to be sung in the Suzhou dialect. This is a misconception. *Kunqu* should be sung in a finely polished singing style (*shui-mo-diao*) which has been refined by literati who took pains to revise the Suzhou dialect and replace it with the Central dialect. Another great Ming composer Shen Jing has written an important work entitled *Revising the Wu accent (Zheng Wu Yin)*. *Wu* accent is actually the local dialect of Suzhou (previously known as Gu Su) which used to be the capital of the State of Wu during the Spring and Autumn Period. Revising the *Wu* accent means to correct the usage of Suzhou dialect in *kunqu*. Central accent thus becomes the synonym for *qu-yin*.

Why is it called Central accent then? The founder of *qu-yin* Zhou Deqing advocates the usage of "proper accent in libretto", proper accent referring to the official dialect used in Northern Song which was still used nationwide during the Yuan Dynasty. It is based on the dialect around Kaifung (previously known as Bian Jing) which used to be the capital of Northern Song. The area includes today's Luoyang, Zheng Zhou and other cities which during ancient times were known as "the Central land" (or Zhong Zhou). The official dialect used at that time is called the Central accent. Since Zhou Deqing named his work on the theory of *qu-yin* as *The Central Accent (Zhong Yuan Yin Yun)*, thereafter Central accent becomes synonymous as *qu-yin*. Nevertheless, the *qu-yin* created by Zhou are not strictly all Central accent but rather "based primarily on Central accent while adopting similar accents from the four seas" (see *The Central Accent*) with "similar accents from the four seas" referring to dialects used by literati which sound similar to the official dialect. *Qu-yin* is thereby a composite melody of word created specifically for the composition and singing of songs with an objective of meeting the traditional aesthetic requirements of perfect harmony between the music and the voice (which means the words) for Chinese-language songs.

*Qu-yin* is primarily based on the official accent but with the change in dynasties over the years, the standard of official accent also varies. Ming dynasty first established its capital in Nanjing. Despite the capital was moved to Beijing later, the entire cultural structure was founded on Nanjing. The official accent in Ming follows the standard in the government compiled *Hong Wu Proper Accent (Hong Wu Zheng Yun)* which carries accents from the area around Nanjing. As a result, the *qu-yin* in Ming departs already from the original one compiled by Zhou. Despite the effort of many Ming composers in advocating the use of Central accent in the composition and singing of *kunqu* as it is the predominant music of Ming Dynasty, in practice the *qu-yin* used were mostly based on the Ming official accent. The Ming culture subsequently passes onto the Qing dynasty. The book *Essence of Phonology (Yun Xue Li Zhu)* (compiled by Shen Chengjiu) published during the years of Qianlong is a classic on the *qu-yin* of Ming and Qing dynasties, the standard of which is still in use in the performance of *kunqu* today. The *qu-yin* codified in this book has been modeled along the line "Southern songs based on *Hong Wu Proper Accent* while Northern songs based on *The Central Accent*" (see general marks). Despite that, the actual tonal rise and fall (*yin* and *yang*) of words in Northern songs are completely based on *Hong Wu Proper Accent*. As such, it is no longer the same as the Central accent used by Zhou Deqing.

*Qu-yin* carries great historical, cultural and artistic heritage, it is not some local accent for a certain place at a certain time. Even Suzhou people do not have any edge in learning *kunqu*; they still have to learn it word by word. Only by understanding the melody of every word including its phonic character like clarity, *yin* or *yang*, the four tones, five positions and four types of mouth-shapes in enunciation can the artistic requirements of *kunqu* singing be truly met.

Differentiating the four tones is of primary importance. Wei Liangfu, the great reformer of *kunqu* once said "The five notes are based on the four tones. If the four tones cannot be mastered, the five notes would be ruined. It might sound beautiful but it leaves much to be desired."

The five notes here refer to the five basic music notes of the pentatonic scale. The arrangement of music must follow the four tones of word; i.e. level, rise, fall and pause. The ancients say "Each word has its tone". Chinese is a monosyllabic tonal language; one word carries one sound but when the sound is prolonged, there would be changes in its tone. This is known as "tonal pattern" (*yin-shi*). Based on this tonal pattern, each word has its own melody. The first tone "level" indicates a parallel move on the same note whereas the second tone "rise", an upward move on the scale (at least two notes); the third tone "fall" a downward move (at least two notes too) but with a twist requiring a rise after the fall while the fourth tone "pause" indicates an abrupt pause on the single note. To write music for the Chinese language therefore requires a strict adherence to the four tones of its word, the so-called "harmonize the five notes with the four tones" in order to meet the requirement of perfect harmony between music and voice. Both composers and singers must abide by this rule.

Ancient composers usually write only (probably because of following old tunes) the main melodies or tunes leaving the refinement in singing to singers. Ming and Qing composers have sorted out many ways of refinement known as "style of singing" (*qiang-ge*). Among them, there are at least four types directly related to the four tones. For level tone, singers should employ "*lian-qiang*" which means extending the same note for a few beats; for rising tone, it is "*han-qiang*" which means pitching an octave higher then slipping back. For falling tone, it is "*huo-qiang*" meaning to sing the original note together with the note two keys higher then fall back to notes in the lower scale. Finally for pause tone, it is "*duan-qiang*" which means an abrupt stop at the first note. The mastery of the four tones in Chinese words is of paramount importance in conveying the meaning and emotions in operatic singing as the tonal length, rise and fall, switch and continuity affect significantly the emotions conveyed by the voice, no matter it is aria or prose. The pattern of the four tones is a means for people to express their emotions, whether it is up or down, suppressed or relieved. Words with level tone express a stable mood; words with rising tone indicate an elated mood; words with falling tone are used for emotional changes whereas words with pause tone can be used for suppressed emotions. The switch of tone in the libretto therefore becomes a melody of emotions expressing not only variation in length, volume, pace and veracity of the voice but also the innate emotional changes contained in the words, whether sung or spoken. Performers must therefore grasp well the four tones in their singing so as to express the song well. That is why Wei Liangfu believed if the mastery of four tones is not good, one's singing is not to be desired even with a beautiful voice. Each of the four tones in Chinese word is connected to people's feelings. To differentiate them is fundamental in expressing emotions in operatic singing. Some professional performers or singers have not learnt this well and therefore sound "flat and uninspiring" as Ming critics used to comment, despite they have remarkable voices.

The four tones in Ming and Qing *qu-yin* is further categorized into the *yin* and *yang* groups according to the initial note of the level tone; the higher note group is called *yin* level four tones whereas the lower note group, *yang* level four tones. The concept of clarity refers to whether the consonant is voiced or voiceless; voiced ones (like p, t, k) are called obscure while voiceless ones (like b, d, g) are called clear. Whether *yin* or *yang*, clear or obscure, these words are required to be sung in different manners for *kunqu*. As for the concepts of "five positions" and "four mouth-shapes" mentioned earlier, "five positions" refer to the five different positions in mouth cavity where words are articulated namely throat, jaw, tongue, teeth and lip while "four mouth-shapes" refer to the mouth-shapes in forming vowels and diphthongs including wide open, slit open, lower lip protruding and both lips protruding. Chinese people emphasize a lot on the importance of "proper pronunciation and style" in singing. The five positions and four mouth-shapes not only facilitate correct pronunciation and articulation, it also helps to perfect the singing. To sing in a way means to prolong the sound of the words. These methods have been adopted by as early as the Song critics. For instance Shen Kuo said, "For songs, the clarity of its tone determines whether it is good or not; words have to be articulated with throat, lip, teeth and tongue" (from *Meng Xi Bi Tan*). Chen Yuanjing also said, "Style must be right, words must be proper.....words are to be articulated using lip, throat, teeth and tongue, marking the difference in its weight and clarity and whether the mouth is to be wide open or half-open" (from *Shi Lin Quang Ji*). Just like four tones, these two yardsticks are also fundamental requirements for *kunqu* singing.

Wei Liangfu once said, "To tell whether a song is sung well or not, we have to listen to the articulation of words, clapper beat and the singing style. Do not applaud for simply a clear beautiful voice." The appreciation of a singer's artistic merit relies not only on the beauty and volume of his/her voice, but more importantly his/her ability to express fully the meaning of the song through the phonic beauty of its words.

11.6.2011 (星期六 Sat)

### 《長生殿·絮閣》 *Storming the Chamber from The Palace of Eternal Life*

唐明皇寵愛楊貴妃後，冷落了梅妃。一夕，召幸梅妃，重敘舊情。此事被楊妃獲知，匆忙趕至，當面揭穿。明皇無奈，只得認錯並好言安慰，兩人重歸於好。

This is an episode taken from the famous story about the love between Emperor Ming of Tang Dynasty and Lady Yang. Since Yang has become the Emperor's favourite, other consorts have been much neglected, including Lady Mei. One evening, the Emperor sends for Lady Mei for a rare get-together. Lady Yang hears of this, and hurries to the royal chamber, much to the embarrassment of the Emperor. He cannot but admits his fault to appease Yang, and the two make up.

|                  |   |
|------------------|---|
| 主演：              | Cast :  |
| 楊玉環：徐雲秀          | Lady Yang : Xu Yunxiu                               |
| 唐明皇：錢振榮          | Emperor Ming : Qian Zhenrong                        |
| 高力士：李鴻良          | Gao Lishi : Li Hongliang                            |
| 二宮女：錢冬霞、蔣佩珍      | Attendant : Qian Dongxia, Jiang Peizhen             |
| 梅妃：孔愛萍           | Lady Mei : Kong Aiping                              |
| 四太監：陳明、袁偉、趙榮家、顧駿 | Eunuchs : Chen Ming, Yuan Wei, Zhao Rongjia, Gu Jun |
| 司鼓：沈揚            | Drum : Shen Yang                                    |
| 司笛：王建農           | Flute : Wang Jiannong                               |

### 《還金鐲·哭魁》 *Invocation to the Gods from Returning the Gold Bangle*

明代青衫王御與高道宗之女有婚，並以金鐲為聘禮。王御進京赴試，因在考場中被人竊去了試卷，憂而抱病，夜夢魁星指點「十日內大運必至」。醒後王不信，又聞說探花被人奪去，怨氣交加，找到「紫金觀」向魁星哭訴。

Wang Yu is a commoner-scholar. He is betrothed to the daughter of Gao Daozong with a gold bangle as a betrothal gift. Then he goes to sit for the civil examination at the capital, but unfortunately his finished paper is lost at the examination grounds. He is so devastated that he falls ill. One night, he dreams that the Star of Head Scholars informs him, "Your good luck will be bestowed on you in ten days." Yet on waking, he refuses to believe it. He hears further that the third top position, which should be awarded to him, has been awarded to someone else. His pent up grief and sense of ill use get so strong that he seeks out the Star of Head Scholars at the shrine and bitterly reprimands him.

|        |                                    |
|--------|------------------------------------|
| 主演：    | Cast :                             |
| 王御：周雪峰 | Wang Yu : Zhou Xuefeng             |
| 李東陽：顧駿 | Li Dongyang : Gu Jun               |
| 魁星：周志毅 | Star of Head Scholars : Zhou Zhiyi |
| 壽山：計韶清 | Shou Shan : Ji Shaoqing            |
| 司鼓：呂佳慶 | Drum : Lu Jiaqing                  |
| 司笛：姚琦  | Flute : Yao Qi                     |



### 《琵琶記·南浦》 *At Nanpu River from The Story of the Lute*

蔡伯喈與趙五娘新婚燕爾，但朝廷已張貼黃榜，招納賢才。蔡家為求光耀門楣，強逼伯喈進京赴試，妻送夫至南浦分別。

Cai Bojie and Zhao Wuniang have only been married for a short while when the government conducts an open recruitment of outstanding scholars to join the court. Cai is forced by his elders to sit for the examination at the capital as they harbour the hope that he would bring fame and fortune to his family and ancestors. Zhao accompanies her husband to Nanpu before they part.

|         |                            |
|---------|----------------------------|
| 主演：     | Cast :                     |
| 趙五娘：孔愛萍 | Zhao Wuniang : Kong Aiping |
| 蔡伯喈：錢振榮 | Cai Bojie : Qian Zhenrong  |
| 司鼓：沈揚   | Drum : Shen Yang           |
| 司笛：王建農  | Flute : Wang Jiannong      |

- 中場休息15分鐘 Intermission of 15 minutes -

### 《療妒羹·題曲》 *Writing a Poem from The Soup that Cures Jealousy*

揚州才女喬小青被迫賣為人妾。某日，正值風雨之夜，小青愁心欲碎，難以入眠，伴孤燈一盞，再次翻閱《牡丹亭》曲本，被曲折的劇情深深打動。

Qiao Xiaqing is an accomplished young woman who lives in Yangzhou, but she is sold to a much older man as concubine, whose jealous first wife has given her a hard time. One stormy evening, Qiao reads the libretto of the famous opera, *The Peony Pavilion*, and is so touched that she reflects upon her own plight.

|         |                           |
|---------|---------------------------|
| 主演：     | Cast :                    |
| 喬小青：胡錦芳 | Qiao Xiaqing : Hu Jinfang |
| 司鼓：呂佳慶  | Drum : Lu Jiaqing         |
| 司笛：姚琦   | Flute : Yao Qi            |

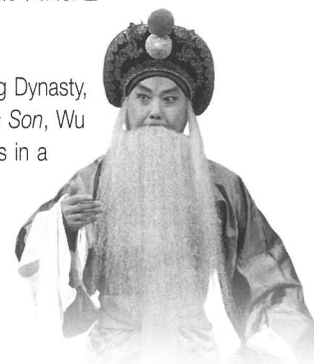


### 《浣紗記·寄子》 *Seeking Shelter for His Son from The Beauty Washing Silk by the River*

《浣紗記》為明梁辰魚所作傳奇，是第一個為崑曲聲腔所寫的劇本。〈寄子〉一折，寫相國伍員見吳王讒佞、荒酒，用兵鄰邦，國事日非。伍員準備返國向吳王以死相諫，乃借去齊國請戰期之際，將幼子寄托齊大夫鮑牧處，父子忍痛離別。

*The Beauty Washing Silk by the River* was written as a *chuangqi* by Liang Chenyu (~1521 - 1594) of Ming Dynasty, and was the first libretto specifically written for *kunqu* performance. In this excerpt, *Seeking Shelter for His Son*, Wu Yuan, Prime Minister of the State of Wu, sees with dismay how the King neglects his duties and indulges in a dissolute lifestyle, taking to debauchery, accepting the evil slander of corrupt ministers, and going to war with neighbouring sovereignties at whim. Wu decides to counsel the King at the risk of his own life. But to ensure that his bloodline continues, he takes his young son with him when he goes to the State of Qi on imperial orders to declare war, and taking the opportunity of the visit, entrusts his son to the care of Bao Mu, his sworn brother who is also minister of Qi. Father and son bid each other a painful farewell.

|        |                        |
|--------|------------------------|
| 主演：    | Cast:                  |
| 伍員：計鎮華 | Wu Yuan : Ji Zhenhua   |
| 伍尚：湯潑潑 | Wu Shang : Tang Popo   |
| 鮑牧：袁國良 | Bao Mu : Yuan Guoliang |
| 家院：侯哲  | Housekeeper : Hou Zhe  |
| 司鼓：李琪  | Drum : Li Qi           |
| 司笛：梁弘鈞 | Flute : Liang Hongjun  |



12.6.2011 (星期日 Sun)

### 《桃花扇·題畫》 *Inscribing on the Fan from The Peach Blossom Fan*

清人孔尚任撰《桃花扇》傳奇一折。全劇借南明名士侯方域與名妓李香君戀愛故事，寫國破家亡之痛。此折敘侯方域歷盡顛連，重到媚香樓欲與李香君重圓，卻只見畫家藍瑛在樓上作畫。得知香君被選入宮，不勝悲痛，遂於藍瑛畫上題詩寄意而去。

This is an excerpt from the *chuanqi* play, *The Peach Blossom Fan*, by Kong Shangren (1648-1718) of the Qing period. While the main plot is about the trials of love between Hou Fangyu, a scholar of integrity, and Li Xiangjun, a famous courtesan, the underlying theme is about personal tragedies amidst the demise of the Ming regime. In this excerpt, Hou, after having suffered many tribulations, returns to Li's former abode in the hope of a reunion, only to find her gone and the place now being used as a studio by an artist named Lan Ying. When he learns that Li has been picked to serve the Qing Emperor in the palace, he is devastated. He expresses his feelings in a poem and inscribes it on Lan's painting before he leaves.



主演：  
侯方域：蕭向平  
藍瑛：羅貝貝  
司鼓：呂佳慶  
司笛：姚琦

Cast：  
Hou Fangyu : Xiao Xiangping  
Lan Ying : Luo Beibei  
Drum : Lu Jiaqing  
Flute : Yao Qi

### 《爛柯山·痴夢》 *The Obsessive Dream from Lanke Mountain*

崔氏嫌丈夫朱買臣貧窮，逼寫休書後，改嫁張木匠為妻。一日，知朱買臣做了會稽太守後做了一夢，夢中有院公、衙婆等人奉新官之命來迎接，正穿上鳳冠霞帔，喜出望外之際，好夢驚醒，失望悵惘不已。

Zhu Maichen's wife, née Cui, forces Zhu to agree to the annulment of their marriage so that she can marry Zhang the carpenter because she is tired of living in poverty. Later, Zhu is appointed Prefect of Kuaiji County. On learning of this, Cui is filled with regret. One night, in her dream, she sees the doorman and the runner coming to her on the orders of the new officer, Zhu, to welcome her to his residence. Just as she is all dressed up and ready to go, she wakes up, only to have her hopes all dashed because it is all in a dream.



主演：  
崔氏：陶紅珍  
張木匠：計韶清  
院子：袁國良  
衙婆：裘彩萍  
報錄、青袍：錢振榮、周雪峰  
皂隸：周志毅、趙榮家

Cast：  
Mistress Cui : Tao Hongzhen  
Carpenter Zhang : Ji Shaoqing  
Male keeper : Yuan Guoliang  
Female keeper : Qiu Caiping  
Messengers : Qian Zhenrong, Zhou Xuefeng  
Attendants : Zhou Zhiyi, Zhao Rongjia  
Drum : Shen Yang  
Flute : Wang Jiannong

### 《十五貫·訪鼠測字》 *Finding the Rat and Fortune Telling from Fifteen Strings of Cash*

熊友蘭因為十五貫錢的誤會，被冤枉判處死刑。蘇州太守況鐘發現疑點，為了弄清事實，況鐘查看殺人現場，找出線索後，改扮成測字先生，微行察訪，在一所破廟中遇到了真正的兇手婁阿鼠，案情大白，逮捕歸案。

In a mix-up over fifteen strings of cash, Xiong Youlan is charged with murder and sentenced to death. Kuang Zhong, the Prefect of Suzhou, notices a few questionable points in the case, and goes to the crime scene to investigate. As the evidence begins to point away from Xiong and to another, Kuang disguises himself as a fortune-teller and hunts down the real perpetrator, Lou the 'Rat', who is hiding out in an old temple. Xiong is cleared from all charges, and Lou is arrested and brought to justice.

主演：  
況鐘：袁國良  
婁阿鼠：侯哲  
司鼓：李琪  
司笛：梁弘鈞

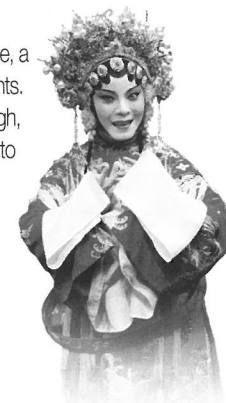
Cast：  
Kuang Zhong : Yuan Guoliang  
Lou, 'the Rat' : Hou Zhe  
Drum : Li Qi  
Flute : Liang Hongjun

- 中場休息15分鐘 Intermission of 15 minutes -

### 《鐵冠圖·刺虎》 *Killing 'The Tiger' from The Iron Headgear*

宮女費貞娥在崇禎皇帝殉難後，為報家仇國恨，假扮公主要刺殺闖賊李自成。不料李自成把她賜婚給外號「一隻虎」的大將李固。貞娥在成婚之夜佯嬌假媚，將李固灌醉刺死後自刎亡。

When Emperor Chongzhen of Ming hangs himself and the country falls into the hands of the rebel king, Li Zicheng, Fei Zhen'e, a palace maid faithful to the Ming regime and whose family has been killed by the rebel soldiers, vows to avenge on both counts. She disguises herself, claiming to be a princess, and hides a dagger on herself in the hope that when she gets close enough, she would kill Li. But Li makes her the bride of Li Gu, nicknamed 'the Tiger'. On their nuptial night, Fei charms the Tiger into taking drink after drink until he passes out, then takes out the dagger and kills him before committing suicide.



主演：  
費貞娥：龔隱雷  
李過：趙堅  
司鼓：呂佳慶  
司笛：王建農

Cast：  
Fei Zhen'e : Gong Yinlei  
Li Gu, 'the Tiger' : Zhao Jian  
Drum : Lu Jiaqing  
Flute : Wang Jiannong

### 《綵樓記·評雪辨踪》 *Following Tracks in the Snow from The Story of the Decorated Mansion*

宰相之女劉翠屏拋彩球擇婿，擲中窮秀才呂蒙正，劉女不嫌，卻被趕出相府與呂在寒窯度日，一日，呂蒙正趕齋受辱，歸家見腳印而生疑，見米粥而愈疑，故出口傷人，二人口角爭辯一場，使蒙正明白了真情，兩人重歸於好。

Liu Cuiping is the daughter of the Prime Minister. On an occasion in which she lets Fate choose her husband for her by throwing an embroidered ball out to a gathering of suitors, the ball falls on the head of the penniless scholar, Lu Mengzheng. She marries Lu in honour of her word, but it infuriates her father so much that the two get kicked out of the Prime Minister's Residence and have to live in a cave dwelling. One day, Lu returns home after a humiliating encounter at the temple, and discovers tracks on the snow that lead to and from his door. On seeing that there is rice congee prepared at home, he gets even more suspicious. His wounding words cause a quarrel between him and his wife. It is only in the end when the truth is out that the couple make up.

主演：  
呂蒙正：蔡正仁  
劉翠屏：張靜嫻  
蒼頭：袁國良  
梅香：湯潑潑  
司鼓：李琪  
司笛：梁弘鈞

Cast：  
Lu Mengzheng : Cai Zhengren  
Liu Cuiping : Zhang Jingxian  
Liu family servant : Yuan Guoliang  
Liu family maid : Tang Popo  
Drum : Li Qi  
Flute : Liang Hongjun

## 演員介紹 Performers



### 蔡正仁 Cai Zhengren

國家一級演員，前上海崑劇團團長、中國戲劇家協會會員、上海市戲劇家協會副主席。一九六一年畢業於上海市戲曲學校，工小生，師承俞振飛和沈傳芷等崑曲名家，同時得到姜妙香、周傳瑛等指點。曾獲第四屆中國戲劇梅花獎及第五屆上海白玉蘭戲劇表演藝術主角獎。過去多次出訪美國、日本、香港、台灣演出及講學。

Cai Zhengren is a National Class One Performer who was also the Company Director of the Shanghai Kunqu Opera Troupe, a member of the Chinese Dramatists' Association and Vice Chairman of the Shanghai Dramatists' Association. Cai was trained in *xiaosheng* (civil male) roles at the Shanghai Opera School under *kunqu* maestros Yu Zhenfei and Shen Chuanzhi, and also received coaching from Jiang Miaoxiang and Zhou Chuanying. Cai was winner of the 4th Plum Blossom Award for Chinese Theatre and Best Lead Actor at the 5th Shanghai 'Magnolia' Awards for Chinese Theatre – Performing Arts. He has given performances and lectures widely in the U.S., Japan, Hong Kong and Taiwan.



### 計鎮華 Ji Zhenhua

國家一級演員，崑曲表演藝術家，工老生。一九六一年畢業於上海戲曲學校，一九五四年考入華東戲曲研究院崑曲演員訓練班，次年轉為上海市戲曲學校第一屆崑劇班學生。初隨沈傳芷習小生，後改學老生，師從鄭傳鑒、倪傳鉞。代表作有《爛柯山》、《釵頭鳳》、《長生殿·彈詞》、《蔡文姬》等。歷年來獲得多個國內外戲劇大獎，包括第四屆中國戲劇梅花獎，第二屆白玉蘭戲劇表演主角獎等。

Ji Zhenhua is a National Class One Performer specialised in *laosheng* (old man) roles. A graduate of the Shanghai Opera School in 1961, he was admitted in 1954 into the training course for *kunqu* artists at the Huadong Chinese Opera Institute, and in the following year, rejoined his alma mater as the School's first batch of students training in Kunqu opera. Ji first studied *xiaosheng* (civil male) roles under Chuan Zhixi, and later switched to specialise in *laosheng* roles under the instruction of Zheng Chuanjian and Ni Chuanyue. His representative repertoire includes *Lanke Mountain*, *The Phoenix Hairpin*, *Narrating a Story through Singing from The Palace of Eternal Life*, and *Cai Wenji*. Over the years Ji has won numerous prestigious theatre awards, including the 4th Plum Blossom Award for Chinese Theatre and the Lead Actor Award at the 2nd Shanghai 'Magnolia' Awards for Chinese Theatre – Performing Arts.



### 張靜嫻 Zhang Jingxian

國家一級演員，崑劇表演藝術家，工閨門旦、正旦。師承崑劇傳字輩藝術家朱傳茗、方傳芸、沈傳芷、姚傳薌等名家。曾獲第七及第十九屆中國戲劇梅花獎、第八屆上海白玉蘭戲劇表演藝術主角獎、第十屆文化部文華表演獎等。主要作品包括《長生殿》、《玉簪記》、《蘆林》、《吃糠》等。曾出訪多個國家和地區演出。

Zhang Jingxian is a National Class One Performer specialised in *guimendan* (high-born, unmarried lady) and *zhengdan* (leading female) roles. She was trained under *kunqu* artists of the 'Chuan' generation, including Zhu Chuanming, Fan Chuanyun, Shen Chuanzhi and Yan Chuanxiang. Zhang was winner of the 7<sup>th</sup> and 19<sup>th</sup> Plum Blossom Award for Chinese Theatre, the Lead Actor Award at the 8<sup>th</sup> Shanghai 'Magnolia' Awards for Chinese Theatre – Performing Arts, and the 10<sup>th</sup> Wenhua Performance Award. Her stock repertoire includes *The Palace of Eternal Life*, *The Story of the Jade Hairpin*, *Meeting in the Catkin Marshes*, *Eating Chaff* etc., and she has performed widely in many countries.



### 胡錦芳 Hu Jinfang

國家一級演員，工閨門旦。一九六七年畢業於江蘇省戲劇學校，在校期間隨宋衡之學習，幼功扎實；後得姚傳薌、沈傳芷、劉傳蘅等崑劇名家指導。她的戲路寬廣，貼旦、刀馬旦、刺殺旦均有所涉獵。曾主演大戲《李慧娘》、《西施》、《焚香記》以及新版本《桃花扇》、《竇娥冤》、《血冤》等，並擅演多齣傳統折子戲。曾獲首屆文華獎、第八屆中國戲劇梅花獎和江蘇省第二屆文學藝術獎，二〇〇二年被文化部授予「長期潛心崑劇事業成績顯著」的藝術家。

Hu Jinfang is a National Class One Performer specialised in *guimendan* (high-born, unmarried lady) roles. She graduated from Jiangsu Theatre School in 1967, where she was trained under Song Hengzhi, building upon the solid groundwork she had developed at a young age. Later she also received coaching from *kunqu* virtuosi Yao Chuanxiang, Shen Chuanzhi and Liu Chuanheng. Hu has a wide repertoire and boasts experience in performing *tiedan* (vivacious young girl or servant girl), *daomadan* ('broadsword-wielding and riding' female) and *cishadan* (female assassin) roles. She has played the lead in traditional operas *Li Huiniang*, *Xishi the Beauty* and *Offering Incense to Mark a Lovers' Pledge*; new productions *The Peach Blossom Fan*, *The Injustice Done to Dou E* and *An Unjust Slaying*. Hu was winner of the 1st Wenhua Award, the 8th Plum Blossom Award for Chinese Theatre, the 2nd Jiangsu Literary Arts Award, and was named a 'Long-time Dedicated Kunqu Artist with Outstanding Achievements' by the Ministry of Culture in 2002.



### 趙堅 Zhao Jian

國家一級演員，工淨行。師從崑劇名家沈傳錕、薛傳鋼。基本功扎實、文武兼善，表演粗中有細、剛柔相濟，尤以嗓音寬亮、吐字清楚而著稱劇壇。擅演《虎囊彈·山門》、《草廬記·花蕩》、《天下樂·嫁妹》、《鐵冠圖·刺虎》、《白羅衫》、《桃花扇》等傳統戲碼。先後獲得江蘇第二屆戲劇紫金獎優秀表演獎、首屆中國崑劇藝術節榮譽表演獎，及多次獲江蘇省戲劇優秀表演獎。

Zhao Jian is a National Class One Performer specialised in *jing* (painted face) roles. Trained under renowned teachers Shen Chuankun and Xue Chuangang, Zhao possesses a solid grasp of both 'civil' and 'military' performances, striking fine balance between robustness and strength, and fine, lighter touches. His singing is bright and sonorous, accompanied with articulate diction. Zhao is acclaimed for his performances in *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*, *The Incident in the Catkin Marshes from Three Visits to Zhu Geliang at His Cottage*, *Zhong Kui Marrying His Sister Off from Universal Joy*, *Killing 'The Tiger' from The Iron Headgear*, *The White Gauze Robe* and *The Peach Blossom Fan*. His recognitions include Outstanding Performance Awards at the 2nd 'Purple Gold' Award of Jiangsu and on numerous occasions at the Jiangsu Theatre Festival, and an Honours Performance Award at the 1st Peking Opera Festival of China.



### 陶紅珍 Tao Hongzhen

國家一級演員，弘字輩，應工正旦、六旦。二〇〇三年投入張繼青門下，頗得其師正傳。她嗓音寬亮、表演收放自如，在《釵釧記》、《竇娥冤》中均有上佳表演，尤以演活《痴夢》中的崔氏，將古代婦女的內心世界表露無遺而多次獲獎。

Tao Hongzhen is a National Class One Performer hailing from the 'Hong' generation of Kunqu opera performers, and specialises in *zhengdan* (leading female) and *liudan* (vivacious young girl or servant girl) roles. In 2003, she became a pupil of the famous virtuoso, Zhang Jiqing, and has since become a fine exponent of her mentor's performing style. Tao has a bright, sonorous voice and excellent control in her performance. She has given acclaimed performances in *The Story of the Hairpin and the Bracelet* and *The Injustice Done to Dou E*. In particular, her portrayal of Madam Cui in *The Obsessive Dream* has won her awards for her perceptive insight and interpretation of the inner world of ancient Chinese women.



### 李鴻良 Li Hongliang

國家一級演員，工丑、副，現為江蘇省崑劇院副院長。一九八五年畢業於江蘇省戲劇學校，師從周傳滄、范繼信、姚繼蓀、劉異龍、王世瑤及張奇蝶。他表演細膩傳神、詼諧幽默，行當基本功扎實，可塑性強。主演劇目包括《孽海記》、《躍鯉記》、《艷雲亭》、《義俠記》、《紅梨記》等。曾獲第五屆江蘇省戲劇節優秀表演獎、首屆中國崑劇藝術節表演獎，並在中國崑曲優秀中青年演員評比展演中榮獲聯合國教科文組織和國家文化部頒發的「促進崑曲藝術獎」，今年獲得中國戲劇梅花獎。

Li Hongliang is a National Class One Performer specialised in *chou* (comic) and *fu* (supporting) roles, and is currently Associate Company Director of the Jiangsu Kunqu Opera Institute. He graduated from Jiangsu Theatre School in 1985, where he was trained under Zhou Chuanchang, Fan Jixin, Yao Jisun, Liu Yilong, Wang Shiyao and Zhang Jidie. Li gives vivid performances with a touch of humour and wit. He possesses solid groundwork training, and his robust singing and recitation enable him great versatility and malleability across different roles. He has starred in the lead for *The Sea of Retribution*, *The Story of the Leaping Carp*, *The Pavilion of Colourful Clouds*, *The Story of Heroes* and *A Romance of Pear Blossoms*. Li's awards and accolades include an Outstanding Performance Award at the 5th Jiangsu Theatre Festival, a Performance Award at the 1st Kunqu Festival of China, an Award for Promoting Kunqu Opera presented at the Kunqu Competition for Young to Middle-aged Performers co-organised by UNESCO and the Ministry of Culture of the People's Republic of China, and the Plum Blossom Award for Chinese Theatre in 2011.



### 龔隱雷 Gong Yinlei

國家一級演員，師承張繼青、胡錦芳等崑曲表演藝術家。曾獲首屆全國崑曲蘭花優秀表演獎、第四屆中國崑劇藝術節優秀表演金獎及江蘇省第二屆戲曲紅梅杯金獎。曾創作演出作品包括《牡丹亭》、《綠牡丹》、《竇娥冤》、《玉簪記》、《占花魁》、《臨川四夢》、《浮生六夢》、《販馬記》等。

Gong Yinlei is a National Class One Performer and was trained under *kunqu* artists Zhang Jiqing and Hu Jinfang. Awards she has won include an 'Orchid Award for Outstanding Performance' at the 1st National Experience-sharing Performance of Young Kunqu Artists, a Gold Award for Outstanding Performance at the 4th Kunqu Festival of China, and a Gold Award at the 2nd 'Red Prunus' Awards for Chinese Traditional Theatre in Jiangsu. She wrote and starred in pieces such as *The Peony Pavilion*, *The Green Peony*, *The Injustice Done to Dou E*, *The Story of the Jade Hairpin*, *Winning the Hand of the Beauty Nonpareil*, *The Four Dreams of Linchuan*, *Six Dreams of a Floating Life* and *The Daughter of the Horse Trader*.



### 孔愛萍 Kong Aiping

國家一級演員，工閨門旦。一九八五年畢業於江蘇省戲劇學校，得張嫻、張洵澎、張繼青等藝術家親授。二〇〇七年畢業於中國戲曲學院第四屆青年研究生班。她扮相秀麗，氣質高雅，唱腔委婉優美，表演細膩傳神，既富於激情又含蓄深沉。擅演劇碼有《長生殿》、《玉簪記》、《白蛇傳》、《百花贈劍》等。曾獲首屆中國崑劇青年演員交流演出蘭花最佳表演獎、第二十四屆中國戲劇梅花獎等。

Kong Aiping is a National Class One Performer specialised in *guimendan* (high-born, unmarried lady) roles. She graduated from Jiangsu Theatre School in 1985, where she received personal coaching from such virtuosos as Zhang Xian, Zhang Xunpeng and Zhang Jiqing. In 2007, she was among the fourth batch of graduates from the Advanced Course for Outstanding Young Performers in Peking Opera at the National Academy of Chinese Theatre Arts. Her stage persona conveys feminine elegance, and she sings in sweet, lilting tones. Her vivid portrayals are known to express intense passion and judiciousness in turn. Her stock repertoire includes *The Palace of Eternal Life*, *The Story of the Jade Hairpin*, *The Legend of the White Snake* and *The Gift of a Sword from Baihua*. Kong was winner of the 'Orchid Award for Best Performance' in the 1st National Experience-sharing Performance of Young Kunqu Artists and the 24th Plum Blossom Award for Chinese Theatre.



### 徐雲秀 Xu Yunxiu

國家一級演員，工旦。一九八五年畢業於江蘇省戲劇學校，師從姚傳蕪、張繼青、胡錦芳。她扮相端莊，嗓音甜脆。曾獲首屆中國崑劇青年演員交流演出蘭花最佳表演獎；於中國崑曲優秀中青年演員評比展演中，獲得聯合國教科文組織、國家文化部頒發的「促進崑曲藝術獎」；二〇〇三年在第二屆崑劇藝術節，獲文化部表彰和江蘇省第五屆精神文明「五個一工程獎」。

Xu Yunxiu is a National Class One Performer specialised in *dan* (female) roles. She graduated from Jiangsu Theatre School in 1985 where she studied under Yao Chuanxiang, Zhang Jiqing and Hu Jinfang. Xu has a graceful, poised stage persona, and sings in clear, sweet tones. She won the 'Orchid Award for Best Performance' in the 1st National Experience-sharing Performance of Young Kunqu Artists. At the Kunqu Competition for Young to Middle-aged Performers, Xu was presented an Award for Promoting Kunqu Opera by UNESCO and the Ministry of Culture of the People's Republic of China. Xu also won commendation from the Ministry of Culture and the 5th Five 'One' Project Award of Jiangsu at the 2nd Kunqu Festival of China.



### 錢振榮 Qian Zhenrong

國家一級演員，工小生。一九八五年畢業於江蘇省戲劇學校崑劇科，師從高繼榮、周傳瑛、石小梅。曾主演《長生殿》、《荊釵記》、《牡丹亭》、《西遊記》、《幽閨記》等，並在《風箏誤》、《繡襦記》、《梁祝》等擔任主角。曾獲首屆中國崑劇青年演員交流演出蘭花優秀表演獎及第二屆江蘇省紅梅獎戲曲大賽金獎。

Qian Zhenrong is a National Class One Performer specialised in *xiaosheng* (civil male) roles. He graduated in 1985 from Jiangsu Theatre School where he was trained in *kunqu* performance under Gao Jirong, Zhou Chuanying and Shi Xiaomei. He has played the lead in numerous productions including *The Palace of Eternal Life*, *The Story of the Wooden Hairpin*, *The Peony Pavilion*, *Journey to the West*, *The Story of the Secluded Boudoir*, as well as leading roles in *The Mistake Caused by the Kite*, *The Legend of the Embroidered Coat* and *The Butterfly Lovers*. He was winner of an 'Orchid Award for Outstanding Performance' at the 1st National Experience-sharing Performance of Young Kunqu Artists, and a Gold Award at the 2nd 'Red Prunus' Awards for Chinese Traditional Theatre in Jiangsu.



### 袁國良 Yuan Guoliang

國家二級演員，工老生。師承崑劇表演藝術家計鎮華及陸永昌。曾獲首屆中國崑劇藝術節表演獎、二〇〇四年獲第十五屆上海白玉蘭戲劇表演藝術配角提名獎、二〇〇七年獲紅梅金花獎，同年於全國崑劇優秀青年演員展演獲表演獎，二〇〇九年獲第四屆中國崑劇藝術節優秀青年演員表演獎。曾主演《彈詞》、《掃松》、《望鄉》、《寄子》、《打子》等多部折子戲，以及《爛柯山》、《十五貫》、《龍鳳衫》、《販馬記》等大型劇目。

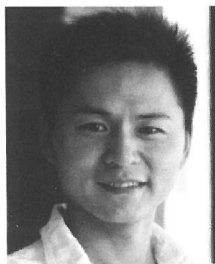
Yuan Guoliang is a National Class Two Performer. He was trained under *kunqu* virtuosos Ji Zhenhua and Lu Yongchang, specialising in *laosheng* (old man) roles. He has garnered many awards along his performing career, including a Performance Award at the 1st Kunqu Festival of China; a nomination for Best Supporting Actor at the 15th Shanghai 'Magnolia' Awards for Chinese Theatre - Performing Arts (2004); a 'Red Prunus' Gold Flower Award (2007); and was named an Outstanding Cultural Talent of Shanghai City at the 1st 'Stage Performers in their Prime' series (2007). In 2009, his performance won him an Outstanding Young Performer's Award at the 4th Kunqu Festival of China. Yuan's repertoire includes over a dozen opera excerpts such as *Narrative Singing*, *Sweeping the Pine*, *Looking Homeward*, *Seeking Shelter for His Son*, *Chastising His Son*, and full-length productions such as *Lanke Mountain*, *Fifteen Strings of Cash*, *The Dragon and Phoenix Robe of a Young Emperor*, and *The Daughter of the Horse Trader*.



### 侯哲 Hou Zhe

國家二級演員，工丑行。師承屠永亨、王士傑等，後得崑劇表演藝術家劉異龍、成志雄等教授。基本功扎實，台風嚴謹，嗓音清脆。曾主演《下山》、《蘆林》、《遊街》等傳統折子戲，在大戲《牆頭馬上》、《蝴蝶夢》等多部劇目中也有上佳表現。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 specialised in *chou* roles. He was trained under Tao Yongheng and Wang Shijie, and was coached by *kunqu* virtuosos Liu Yilong and Cheng Zhixiong. He demonstrates a firm grasp of the basics, while on stage he performs with immaculate precision and sings with crisp tones. His repertoire includes the traditional excerpts of *The Novice Monk and the Young Nun*, *Meeting in the Catkin Marshes*, *Parading the Streets*, etc.. He also gave highly commendable performances in full-length productions such as *Riding by the Wall* and *The Butterfly's Dream*. He has won the 'Orchid in New Bloom' Award at the All China Artistic Exchange Showcase of Young Performers in Kunqu Opera, a Performance Award and 'Ten Best Dissertations' award at the All China Showcase for Outstanding Young Performers in Kunqu Opera.



### 周雪峰 Zhou Xuefeng

國家二級演員，工小生。師從汪世瑜、岳美緹等，二〇〇三年拜蔡正仁為師。二〇〇〇年榮獲中國首屆崑劇藝術節表演獎、蘇州專業團體中青年演員評比演出金獎。二〇〇五年獲蘇州市青年藝術人才新人獎、二〇〇七年獲全國崑曲優秀青年演員展演十佳演員獎、二〇〇八年，榮獲江蘇省優秀青年戲劇人才和蘇州市舞臺藝術新星獎稱號；二〇〇九年，榮獲首屆長江流域十二省市青年演員大賽“長江之星”稱號、榮獲第四屆紅梅金獎。二〇一〇年，榮獲浙江省第十一屆戲劇節優秀表演獎、蘇州市舞臺藝術“新星獎”稱號。

Zhou Xuefeng is a National Class Two Performer specialised in *xiaosheng* (civil male) roles. He was trained under such renowned names as Wang Shiyu and Yue Meiti before becoming a pupil of Cai Zhengren in 2003. His awards include a Performance Award at the 1st Kunqu Festival of China, a Gold Award at the Professional Accreditation Competition for Young to Middle-aged Performers in Suzhou City, a Budding Artist Award for Young Cultural Talents of Suzhou City in 2005, a Ten Best Performers award at the National Outstanding Young Kunqu Performers' Showcase, and a Gold Award at the 4th 'Red Prunus' Awards in 2009, and Outstanding New Artists award on numerous occasions.



### 蕭向平 Xiao Xiangping

中國崑曲博物館優秀青年巾生演員。畢業於上海戲劇學院戲曲表演首屆京崑表演本科班，師從著名崑劇表演藝術家岳美緹、蔡正仁、石小梅、畢高修等，善於塑造多種人物形象。先後榮獲二〇〇六年上海戲劇學院優秀畢業論文獎、二〇〇八年度蘇州市十佳藝術新人、二〇〇九年江蘇省第四屆戲劇紅梅獎銅獎、第四屆中國崑劇藝術節優秀青年演員表演獎等。

Xiao Xiangping is an outstanding young performer of *jinsheng* (young scholar) roles with the China Kunqu Opera Museum. He is among the first batch of graduates of the undergraduate programme for *kunqu* performing arts at the Shanghai Opera School, where he was trained under such renowned names as Yue Meiti, Cai Zhengren, Shi Xiaomei and Bi Gaoxiu. He has given acclaimed portrayals of various characters. Xiao has garnered numerous awards and accolades, including an Outstanding Graduate Thesis award from the Shanghai Opera School (2006), a Ten Outstanding New Artists award from Suzhou City (2008), a Bronze Award at the 4th 'Red Prunus' Awards for Chinese Traditional Theatre in Jiangsu, and an Outstanding Young Performer's Award at the 4th Kunqu Festival of China.



### 羅貝貝 Luo Beibei

中國崑曲博物館青年老生演員。先後就讀於北京市戲曲學校和上海戲劇學院戲曲表演京崑表演班，得到崑劇表演藝術家計鎮華、黃小午的傳授和指點。常演戲碼有《借扇》、《時遷偷雞》、《看狀》、《掃松》、《彈詞》等。曾參演《玉簪記》榮獲第四屆中國崑劇藝術節劇碼獎。

Luo Beibei is a young performer of *laosheng* (old man) roles with the China Kunqu Opera Museum, trained in Peking opera and *kunqu* performance at the Beijing Chinese Opera School and the School of Chinese Opera of the Shanghai Theatre Academy. He has also benefitted from the coaching of the *kunqu* virtuosos Ji Zhenhua and Huang Xiaowu. His repertoire includes *Borrowing the Fan*, *Shi Qian Steals Chickens*, *Reading the Petition*, *Sweeping the Pine*, *Narrative Singing* etc.. He was on the cast of *The Story of the Jade Hairpin*, which won a Repertory Award at the 4th China Kunqu Festival.



### 湯潑潑 Tang Popo

優秀青年演員，工花旦。師承崑劇表演藝術家梁谷音以及金采琴等。常演劇目有《佳期》、《跳牆著棋》、《拷紅》、《思凡》、《癡訴》、《借茶》等傳統折子戲，廣獲好評。

An outstanding young performer specialized in *huadan* (flirtatious female) roles, Tang Popo was trained under *kunqu* virtuosos Liang Guying and Jin Caiqin. Her widely acclaimed repertoire includes *Looking Forward to the Wedding Day*, *Jumping Over the Wall and Playing Chess*, *Interrogating Hongniang*, *Yearning for the Secular World*, *A Mad Woman's Words*, *Asking for Tea* etc..

## 赴港演出人員 Production Team

領 隊：趙京利  
團 長：柯 軍  
副 團 長：陳 強  
總 統 籌：李鴻良  
業務統籌：計韶清、顧駿  
舞美統籌：郭雲峰  
行政統籌：陳 鑄  
劇 務：周志毅  
舞台監督：陳 明

Leader: Zhao Jingli  
Company Director: Ke Jun  
Associate Company Director: Chen Qiang  
Chief Coordinator: Li Hongliang  
Business Coordinator: Ji Shaoqing, Gu Jun  
Scenography Coordinator: Guo Yunfeng  
Administrative Coordinator: Chen Zhu  
Production Coordinator: Zhou Zhiyi  
Stage Manager: Chen Ming

## 江蘇省演藝集團崑劇院 Jiangsu Performing Arts Group Kun Opera Theatre

### 演員：

李鴻良、胡錦芳、龔隱雷、趙堅、孔愛萍、徐雲秀、錢振榮、周志毅、計韶清、裘彩萍、錢冬霞、蔣佩珍、陳明、袁偉、趙榮家、顧駿

### Cast:

Li Hongliang, Hu Jinfang, Gong Yinlei, Zhao Jian, Kong Aiping, Xu Yunxiu, Qian Zhenrong, Zhou Zhiyi, Ji Shaoqing, Qiu Caiping, Qian Dongxia, Jiang Peizhen, Chen Ming, Yuan Wei, Zhao Rongjia, Gu Jun

### 樂隊：

呂佳慶、沈揚、王建農、姚琦、潘中琦、馬穎、姚小鳳、劉思華、尹梅、倪崢、強雁華、劉佳、李翔

### Musician:

Lu Jiaqing, Shen Yang, Wang Jiannong, Yao Qi, Pan Zhongqi, Ma Ying, Yao Xiaofeng, Liu Sihua, Yin Mei, Ni Zheng, Qiang Yanhua, Liu Jia, Li Xiang

### 舞台人員：

王旭東、季藹勤、唐穎、繆向明、周群、郭雲峰、岳瑞紅

### Stage Crew:

Wang Xudong, Ji Aiqin, Tang Ying, Miu Xiangming, Zhou Qun, Guo Yunfeng, Yue Ruihong

## 上海崑劇團 Shanghai Kunqu Opera Troupe

### 演員：

蔡正仁、計鎮華、張靜嫻、袁國良、侯哲、湯潑潑

### Cast:

Cai Zhengren, Ji Zhenhua, Zhang Jingxian, Yuan Guoliang, Hou Zhe, Tang Popo

### 樂隊：

李琪、梁弘鈞

### Musician:

Li Qi, Liang Hongjun

### 舞台人員：

竇雲峰、符鳳瓏

### Stage Crew:

Dou Yunfeng, Fu Fenglong

## 江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu

### 演員：

陶紅珍、周雪峰

### Cast:

Tao Hongzhen, Zhou Xuefeng

## 中國崑曲博物館 China Kunqu Opera Museum

### 演員：

蕭向平、羅貝貝

### Cast:

Xiao Xiangping, Luo Beibei

### 統籌：

香港中華文化促進中心

### Co-ordinator:

The Hong Kong Institute for Promotion of Chinese Culture

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