

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

# 湖南省祁劇院

QI  
OPERA  
THEATRE  
OF  
HUNAN

17-18.6.2011

(星期五至六 Fri-Sat)

香港大會堂劇院

Theatre, Hong Kong City Hall



**各位觀眾：**

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Dear Patrons,

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

**文化節目組**

**節目統籌**

李明珍 (高級經理)  
劉淑賢 (經理)  
林曉筠 (節目主任)

**宣傳組**

莫秀珊 (高級傳訊主任)

**香港大會堂**

地址：香港中環愛丁堡廣場5號  
查詢：2921 2840  
傳真：2877 0353

方雅雯 (高級經理)

**Cultural Presentations Section**

**Programme**

Teresa Lee (Senior Manager)  
Denise Lau (Manager)  
Joyce Lam (Project Officer)

**Publicity**

Mary Ann Mok (Senior Media Co-ordinator)

**Hong Kong City Hall**

Address : 5 Edinburgh Place, Central, Hong Kong  
Enquiries : 2921 2840  
Fax : 2877 0353

Gladys Fong (Senior Manager)

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有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：[www.lcsd.gov.hk/CE/Event/artist/index.html](http://www.lcsd.gov.hk/CE/Event/artist/index.html)

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

**湖南省祁劇院**  
QI OPERA THEATRE OF HUNAN

17.6.2011 (星期五 Fri) 7:30pm

折子戲 Excerpts

《武大郎賣餅》、《跑坡》、《昭君出塞》、《打棍開箱》、《司馬洗宮》  
《呆大背姐》、《董洪跌牢》、《黃鶴樓》

*Wu Dalang Peddles Cakes, The Wandering Busker, Lady Zhaojun Going Beyond the Great Wall*

*Fan Zhongyu Beaten and Thrown into a Crate, Sima Shi Purges the Court*

*A Dumb Man Carries His Crippled Sister, Dong Hong Falls into a Pit, The Yellow Crane Tower*

18.6.2011 (星期六 Sat) 7:30pm

高腔本戲 High pitch full length opera

《目連救母》 *Mu Lian Rescues His Mother*

演出長約2小時30分 (中場休息15分鐘)

Programme duration is about 2 hours 30 minutes 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，匯聚頂級表演藝術名家，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

專題講座暨示範演出 Lecture Demonstration

## 祁劇的藝術特色 The Theatrical Art of Qi Opera

(普通話及粵語主講 In Putonghua and Cantonese)

**16.6.2011** (星期四 Thu) 7:30pm

香港大會堂劇院 Theatre, Hong Kong City Hall

主持 Host: 王韋民 Wong Wai-man

主講 Speaker: 劉錫林 Liu Xilin

示範演員 Demonstrated by:

肖笑波、張少君、黃紅華、官國興、匡雲、劉登科、何磊

Xiao Xiaobo, Zhang Shaojun, Huang Honghua, Guan Guoxing, Kuang Yun, Liu Dengke, He Lei

## 祁劇及高甲戲藝術展覽 The Art of Qi Opera and Gaojia Opera

**21.4 - 10.5.2011** 香港大會堂大堂 Foyer, Hong Kong City Hall

**3.6 - 3.7.2011** 高山劇場大堂 Foyer, Ko Shan Theatre

免費參觀 Free Admission

## 「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

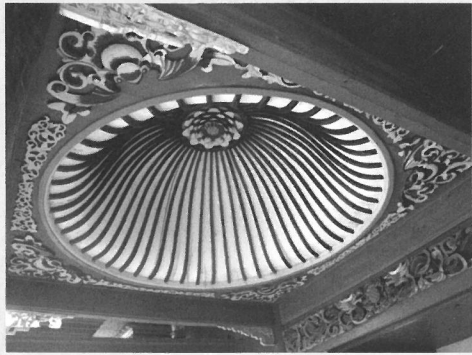
湖南省祁劇院於一九六〇年成立。成立初期，劇院雲集了謝美仙、何少連、金瓊珍、李文芳、嚴利文、王利彪、宋紀元、倪湘林、仇榮華、羅文通等祁劇精英，曾演出《昭君出塞》、《黃公略》、《鬧嚴府》、《斬潘案》、《醉打山門》、《攔馬》、《金龍探監》等經典傳統戲，享譽大江南北，得到戲曲界的高度評價。劇院創作的現代戲《送糧》曾由珠江電影製片廠拍成彩色電影在全國放映，並為全國幾十個劇院(團)學習並排演。

一九九七年劇院憑現代戲《走廊窄·走廊寬》在湖南省新劇碼匯演中獲首屆田漢大獎暨編劇、導演、演員、舞美、音樂、燈光等十一個單項金獎，以及全省「五個一工程獎」。一九九八年應文化部邀請晉京演出。二〇〇六年憑《目連救母》於湖南省第二屆藝術節榮獲「保護非物質文化遺產貢獻獎」及田漢大獎第一名暨九個單項金獎(包括導演、音樂、舞美、表演)。二〇〇九年劇院憑《夢蝶》於湖南省第三屆藝術節榮獲田漢大獎第一名暨十三個單項金獎。

The Qi Opera Theatre of Hunan was founded in 1960. During the early years, the Theatre boasted a brilliant cast of virtuosi in the genre, such as Xie Meixian, He Shaolian, Jin Qiongzen, Li Wenfang, Yan Liwen, Wang Libiao, Song Jiyuan, Ni Xianglin, Chou Ronghua, Luo Wentong, 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* and *Jin Long Paying a Visit to the Prison* to popular and critical acclaim all over China. The Theatre's modern opera production, *Sending Food Supply*, was made into a movie by Zhujiang Film Studio for national release. Since then, it has been staged by many other theatres and opera troupes.

In 1997, the Theatre won the first ever Tian Han Grand Award and eleven other awards for script, directing, acting, scenography, music and lighting at the New Repertory Showcase of Hunan Province with their contemporary drama production, *Corridors Narrow and Wide*. The play also won the provincial Five 'One' Project Award. The production was invited to go on tour to Beijing by the Ministry of Culture in the following year. In 2006, the Theatre's staging of *Mu Lian Rescues His Mother* at the 2nd Hunan Arts Festival was presented an Award for Preserving an Intangible Cultural Heritage, a Tian Han Grand Award and nine other individual awards including director, music, choreography and performance awards. In the following year of the Festival, the Theatre's production *Becoming a Butterfly in a Dream* won another Tian Han Grand Award and thirteen individual recognitions.





祁劇古戲台的藻井  
Caisson on an ancient Qi opera stage

祁劇，又稱祁陽戲，是湖南省具有五百多年歷史的大劇種，被列入國家級非物質文化遺產保護項目。

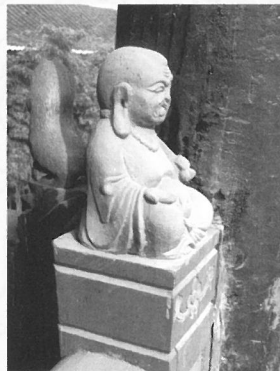
明初遷徙的藝人把江西弋陽腔《目連傳》、《觀音傳》等連台本戲傳入湖南祁陽地區。明清時，藝人又搬演盛行的崑腔劇目和南北路皮黃劇目(徽調、漢調、西秦腔合流)，形成今天所見高、崑、彈三腔並存的祁劇風格，舞台語言則統一使用祁陽官話。祁劇流行於湖南省的祁陽、衡陽、邵陽、零陵、懷化、郴州等地區，以及廣西、贛南、粵北、閩西一帶，享有「祁陽弟子遍天下」的美譽。郭沫若曾讚「祁劇是全國名列第二的優秀劇種」。祁劇為湖南省劇種中，從業人員最多，觀眾最多的劇種。

祁劇音樂以高亢激越見稱，曲牌豐富。傳統唱法除了老旦、丑角用真聲外，其他行當均用「雨夾雪」(真假聲結合)的方式，演唱要求嚴格，力求做到字正、音清、腔圓。祁劇重表演、重做工，做工戲如《董洪跌牢》、《醉打山門》等，道白、唱詞很少，靠表演動作來演繹故事及刻畫人物。各行當腳色的指、眼、步和身段，都各有技法，同時又融合吸收拳擊、舞劍等民間武術。手上功夫方面，祁劇特別重視「腕子功」，能做到「倒掌」(手掌向外，手指能碰到手臂)，耍出各種「腕子花」樣式，柔弱無骨、轉動靈活自如。眼神也有多種多樣，如吃驚時的「鬥眼」、發怒時的「瞪眼」、沉思時的「梭眼」、氣憤時的「睜眼」、左右看人的「分眼」等等。

Qi opera, also known as Qiyang opera, is one of the major operatic genres of Hunan province. It boasts a history of more than five hundred years, and has been classified as a National Intangible Cultural Heritage.

Migrants in early Ming Dynasty brought into Hunan *yiyangqiang* repertory from Jiangxi like *The Story of Mu Lian*, *The Legend of Quan Yin* and others while later on during the Qing Dynasty, troupe players also put up popular *kunqu* and *pihuang* repertory (combining Anhui, Han tunes with Shaanxi *xiqinqiang* tune). The three singing patterns; *gaoqiang* (high pitch), *kunqiang* and *tanqiang* can be found co-existent in Qi opera nowadays whereas the language is unified to be the Qilang dialect. Popularity of Qi opera in many Hunan areas including Qiyang, Hengyang, Shaoyang, Lingling, Huaihua and Chenzhou, as well as in Guangxi, southern Jiangxi, northern Guangdong and western Fujian has earned it the reputation of "Qiyang artists all over the world". Famous writer Guo Moruo has once commended, "Qi opera is the number two distinguished opera in the country". Among all theatre genres in Hunan, Qi opera boasts of having the largest number of practitioners and audience.

The music of Qi opera is reputed for its sonorous, impassioned qualities, and features a wide repertoire of tunes. Traditionally, performers of the *laodan* (old woman) and *chou* (comic) roles perform in their natural singing voice, whereas other role-types employ the *yu-jia-xue* technique (literally 'rain alternating with snow'), a combination of singing in natural voice and falsetto. Stringent performance standards demand from singers' excellent diction and delivery in round, unadulterated tones. The genre places an emphasis on visual impact and stylized movements, as seen in *Dong Hong Falls into a Pit* and *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*. There are relatively less spoken lines and sung verses; instead, character portrayal and storytelling depend heavily on physical dramatization. Each role-type distinguishes itself through a characteristic set of finger gestures, footwork, eye and stylized body movements, assimilated with martial art techniques of boxing and sword-fighting. The use of the wrist is underscored in 'hand-wrist work', as in 'reverse palm' where the palm faces outward to bend fingers to touch the arm, and in elaborate gestures demonstrating wrist flexibility. Varied expressions of the eyes convey a spectrum of emotions, including shock (cross-eyed), rage (stare), deep contemplation (darting glance), anger (glare), and circumspect observation (google-eyed).



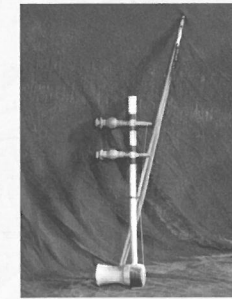
祁劇古戲台樑柱上的佛像雕塑  
Buddhist carvings on stage pillar

### 高、崑、彈劇目鼎立 Mixed Repertory of *gaoqiang*, *kunqiang* & *tanqiang*

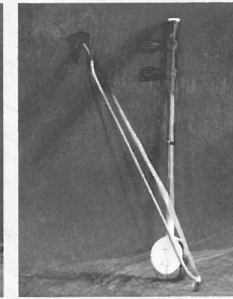
祁劇以「湖廣音，中州韻」的祁陽官話演唱三大聲腔——高腔、崑腔及彈腔。

祁劇歷史悠久，戲班眾多，流佈寬廣。最早的祁劇高腔戲是《目連傳》，於明永樂年間隨江西移民傳入湖南。明嘉靖時，崑腔風靡全國，為祁劇高腔所吸收，形成高、崑同台的局面。當時的整本戲有《目連傳》、《精忠傳》、《觀音戲》、《夫子戲》四大部。清康熙後期，先後融合了徽調、漢調和西秦腔，形成了皮黃腔，即南北路彈腔。現時八成以上的祁劇上演劇目是彈腔戲，題材多為《三國》、《水滸》、《楊家將》等歷史故事。

演唱特點方面，高腔為以鼓擊節，拖腔時配以鑼鼓，用人聲幫腔或噴吶伴奏，氣勢悲壯。崑腔則遵循蘇州吳門，唸白仍有吳音的痕跡，主奏樂器是曲笛，曲調典雅華美。彈腔以祁胡為主奏，唱腔高揚激昂。



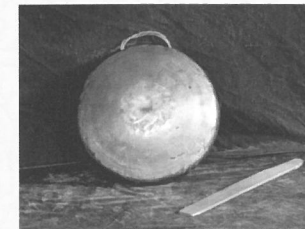
祁胡 Qihu —  
形制比京胡古老，在馬尾琴弓內藏鐵絲，使音階高揚嘹亮  
More ancient than *jinghu*, wire hidden in bow, high-pitched and sonorous



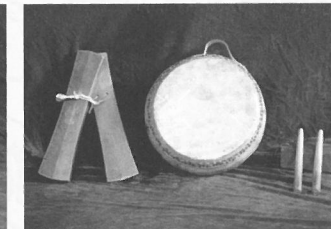
瓜琴 Guaqin —  
即板胡，形制近似閩西二弦  
i.e. *banhu*, similar to two-stringed fiddle used in western Fujian



月琴 Yueqin —  
幾乎所有皮黃劇種都離不開它，音色清脆響亮，素有「月琴鬧台」之效果  
Used in almost all *pihuang* repertory with clear and sonorous sound



小鑼、戰鼓及板 Xiaoluo (small gong), Zhangu (war drum) and ban (clapper) —  
小鑼在武場中極其重要，帶起祁劇中的鑼鼓經，如把戰鼓比作主帥，小鑼就是先行  
Xiaoluo is crucial serving as lead introduction in military scenes



Qi opera is performed in the official Qiyang dialect employing the three singing patterns; *gaoqiang* (high pitch), *kunqiang* and *tanqiang*. It is a historical theatre genre which has been spread widely resulting in numerous theatre troupes.

*Story of Mu Lian* is the earliest *gaoqiang* repertory which was brought into Hunan by migrants from Jiangxi during the era of Yongle in Ming Dynasty. Later on during the Jiajing era, the widely popular *kunqiang* was assimilated into it forming a mixture of both *gaoqiang* and *kunqiang* patterns on stage. Repertory includes the four main titles: *Story of Mu Lian*, *Story of the Loyal*, *Legend of Guan Yin*

and *Legend of the Master*. Towards the latter half of Kangxi era in Qing, it further absorbed Anhui tunes, Han tunes and *xiqinqiang* to form the *pihuang* (i.e. *tanqiang*) singing pattern. Over 80% of the existing Qi opera repertory is in *tanqiang* using historical stories such as *The Three Kingdom*, *Water Margin* and *Warriors of the Yang Clan* as themes.

As for features of the singing pattern, *gaoqiang* is high pitch and rhythmic, using gongs, drums and *suona* (double-reed wind instrument) as accompaniment to effect a stirring emotion. *Kunqiang* follows the Suzhou school with the speech still carrying traces of the *Wu* accent. The melody is elegant and beautiful using mainly the instrument of *qudi* (flute). *Tanqiang* is bold and vigorous using *qihu* (fiddle) as the main instrument.

### 與粵劇的關係 Relationship with Cantonese Opera

早期粵劇的形成，某種程度上也受到祁劇影響，如梆黃唱法中的「金線吊芙蓉」即祁劇中的「吊句子」。打擊樂中廣東板梆子就是祁劇敲擊樂器魚口的變體。

The earliest form of Cantonese opera is to a certain extent influenced by Qi opera. For instance the melody 'golden thread hibiscus' in the *banghuang* singing pattern is actually the *diaojuzi* melody in Qi opera while the percussion instrument *bangzi* (woodblock) used in Cantonese opera is also a variation from *yukou* used in Qi opera.

## 絕技風騷 Masterly Stunts

### 堆羅漢 Human pyramid

見於《目連傳·大打羅漢》。十八羅漢組合造型，有堆牌樓、三拱橋、倒大樹、鼈魚頭、蛇脫皮等套子。在堆牌樓、三拱橋等套子中，底層中心的「大羅漢」（類似雜技底座演員）一般由花臉演員扮演。

Used in the scene *Fight with Lohans* in *Story of Mu Lian*, the eighteen actors in the human pyramid would compose a variety of forms like archway, bridge, tree, sea turtle and snake. In the formation of arch and bridge, the actor in the center of the base tier (as in acrobatic stunt) is usually the *hualian* (painted face) performers.



堆羅漢（《目連救母》）  
Human pyramid in *Mu Lian Rescues His Mother*

### 打叉 Fork fight

見於《目連傳》。此絕技是古時祁劇《目連戲》的最大看點。演出時用真正利器，鋼叉飛出，直衝向劉青提的頭部、腰部、胯下，稍有疏忽，便會傷人斃命。台下會為飾演劉青提的演員預備一口棺材，以增強觀眾觀賞打叉演出時的驚險感。一般由花臉扮鬼卒打叉，正旦扮劉氏受叉。

This skill is used in *Story of Mu Lian* and used to be a highlight in the Qi opera repertory on this theme. Real weapons are used in the stage performance. Tridents would be thrown at the actor playing the role of Liu Qingti, the mother of Mu Lian, aiming at her head, torso, and between the legs. Any miscalculation would mean fatal injuries. That is why there is always a coffin laid in front of the stage as an indication of the deadly act to enhance the spectators' fear and thrill. The act is usually performed by an actor in the *hualian* (painted face) role as the demon, who throws the implements, and another in the *zhengdan* (orthodox female) role as Madam Liu, who is being dreadfully punished in the netherworld for her sins.



打叉（《目連救母》）  
Fork fight in *Mu Lian Rescues His Mother*

### 眼功 Eye gestures

祁劇花臉特別注重練眼功，有「鬥眼」、「呆眼」、「色眼」、「睽眼」、「驚眼」、「轉眼」等數十種之多。如生角用的「顫眼」，眼眶張開，眼皮不眨，眼珠在眼眶中顫動，表現焦急、緊張等情緒。各行當均用的「鬥眼」，兩個眼珠子同時向中靠攏，表現驚異、膽怯、敵視、絕望、癡呆等感情。花臉用的「吊眼」，眼睛圓睜，黑珠下垂不動，表示發威，常用於戲中的亮相。

Qi opera places a lot of emphasis on eye gestures, in particular for the role of painted faces. There are dozens of style: *douyan*, *daiyan*, *seyan*, *junyan*, *jingyan*, *zhuanyan*, etc., to express different emotions of the actor. For instance, *chanyan* (quivering eyes) is used by the *sheng* (male lead) to express anxiety and nervousness when he quivers his eyeballs without flipping the eyelids. *Douyan* (Cross-eyed) is used to express fright, despair, dumbness and shock, and is used by all stock roles. *Diaoyan*, with eyes wide open and eyeballs looking down and still, is often used by painted faces during performances to show pomp and power.

## 特色裝扮 Special Make-up

祁劇面譜定型於明代，包公、關公、雷公、張飛、項羽、程咬金等的開臉，都有基本固定畫法，以淨、丑的面譜最為多樣。顏色方面，只用紅、黑、白三色——紅色代表忠義；黑色代表率直、剛正不阿；粉色為奸詐。

Set rules for Qi opera masks were defined during the Ming Dynasty. Characters like Judge Bao, Guan Yu, Thunder God, Zhang Fei, Xiang Yu, Cheng Yaojin and others each employ a basic established way of painting their faces, with the masks for the role of *jing* (painted face) and *chou* (comic) being the most diverse. Only three colours are used, red, black and white, each representing a different disposition of the character, red symbolizes loyalty and chivalry; black represents honesty and impartiality while pastel stands for treachery.



花臉（《蘆花蕩》）  
Painted face in *Luhudang*

除了刻畫人物性格，祁劇面譜也用以表述人物經歷、特殊本領及出身，例如李達額上畫虎爪，表明其母被老虎咬死，李達打虎，反為虎爪所傷的一段故事。龐統善識陰陽，額上則繪有八卦圖。相傳周倉乃水族所變，深諳水性，因此面譜上畫蝦公。

Other than personality portrayal, Qi opera masks are also used to depict special skills and experiences of the characters. For instance Li Kui has a tiger claw painted on his forehead, relaying the story where he fought with the tiger which had killed his mother. Pang Tong has the *bagua* (eight trigrams) diagram painted on his forehead as he is eloquent in Taoist cosmology of *yin* and *yang* whereas Zhou Cang has a prawn painted on his face to symbolize his legendary descent from sea creatures and amazing swimming skills.



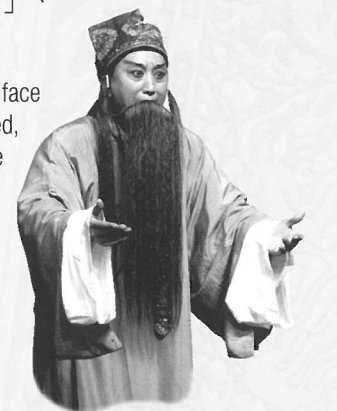
（從左至右）周倉、龐統、李達的面譜  
(Left to right) Masks for Zhou Cang, Pang Tong and Li Kui

祁劇的老生、花臉多用傳統水袖——「羅袖」，短而不開叉，用以表現祁劇的腕子功，獨具特色。如小生戴紫金冠，一般會插翎毛、佩狐裘，以表現「擱」、「轉」、「丟」等技巧。

The old male and painted face roles in Qi opera usually wear gowns with traditional water sleeve *luoxiu*, short and not slashed, to show the remarkable hand-wrist work unique of the genre. When the *sheng* (male lead) role wears a purplish gold crown, it is usually adorned with tail feather and fur to facilitate him to exercise the stylized moves of neck and head.



花臉（《牛皋毀旨》）  
Painted face in *Niu Gao Destroying the Imperial Decree*



老生羅袖（《柳剛打井》）  
Old male role's *luoxiu* in *Liu Gang Drawing from the Well*

## 廟會古戲《目連救母》

Ancient Temple Festival Repertory *Mu Lian Rescues His Mother*

《目連傳》出自西晉時期的《佛說盂蘭盆經》，因故事內容跟中國尊重孝道的倫理觀十分吻合，於是每年都按經書中的要求，在農曆七月十五中元節，如目連那樣，請僧侶舉行「盂蘭盆會」，對已逝先人超幽度亡，而演出《目連戲》也漸漸成為盂蘭盆會中不可或缺的部份，平日一般不演出。中元節演出《目連戲》是一件大事，被稱為「唱大戲」或「萬人緣」。

弋陽腔《目連戲》是祁劇之祖，是研究祁劇藝術源頭和發展的範本。全劇共有一百二十四折，除其中八折外，基本情節與明萬歷年間鄭之珍《目連救母勸善戲文》相同。古時演祁劇《目連戲》全本，可連演七天，一台戲近二百場演出，無一重複。

一九八四年，湖南省戲曲研究所曾組織內部演出《目連戲》，共演出了七十三節，並錄影保存。錄像片段更於一九八九年於美國加利福尼亞大學伯克利分校召開的「目連戲國際專題討論會」中展示，國外專家對《九殿不語》一場戲的研究價值評價甚高。

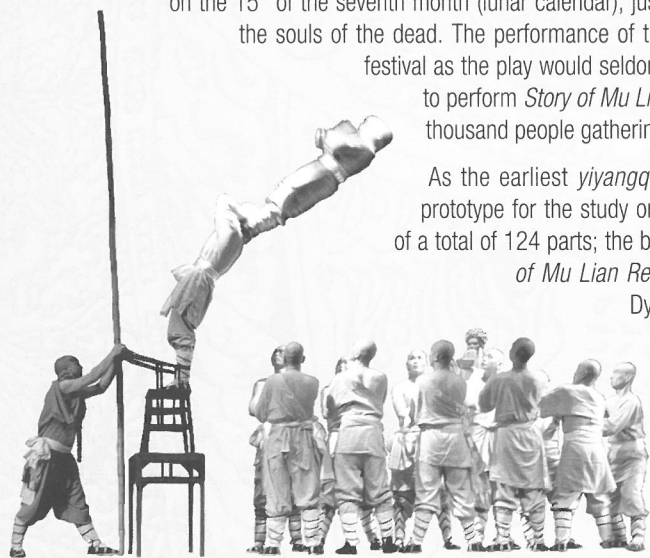
The repertory *Mu Lian Rescues His Mother* originates from the *Buddhist Yu Lan Scripture* of Western Jin Dynasty. As the story is in line with the spirit of the traditional Chinese ethics on filial piety, monks are invited to hold the Yu Lan temple festival every year on the 15<sup>th</sup> of the seventh month (lunar calendar), just like Mu Lian did according to the scripture, in order to placate the souls of the dead. The performance of this play gradually becomes an indispensable programme in the festival as the play would seldom be performed during other times of the year. It is a huge event to perform *Story of Mu Lian* during the festival, sometimes known as the 'big play' or 'ten-thousand people gathering'.

As the earliest *yi yang qiang* repertory of Qi opera, *Story of Mu Lian* has become the prototype for the study on the origin and development of Qi opera arts. The play consists of a total of 124 parts; the basic plots of 116 of them are the same as Zheng Zhizhen's *Story of Mu Lian Rescuing His Mother* written in the era of Wanli during the Ming Dynasty. It used to take seven days to perform the play in full with each show consisting of almost 200 scenes, none of them repeating.

In 1984, Hunan Research Institute of Opera has held an internal performance of *Story of Mu Lian* where 73 parts were performed and videotaped. The footages were shown at the International Seminar on Mu Lian Plays held at University of California, Berkeley in 1989 and one of the acts, *Nine Halls Fall Silent* received high acclaim from foreign experts.

資料由香港中國藝術推廣中心提供  
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English translation by Jeanie Wong



17.6.2011 (星期五)

## 《武大郎賣餅》(彈腔) *Wu Dalang Peddles Cakes (Tanqiang)*

西門慶跟潘金蓮勾搭成姦，不巧被鄆哥看見。鄆哥將所見悉數告訴武大郎，武大郎怒氣勃發，一番拳腳演示後，與鄆哥一同前去捉姦。

此劇的丑角以矮子功演繹武大郎，蹲身屈膝，用小腿支撐全身，雙腳交替踢出，難度極高。唱腔方面以噴吶伴奏，十分歡快；人物對白極具幽默性，生活氣息濃厚。

Wu Dalang, or 'Wu the Elder', is a peddler of cakes. He is short and plain looking. His wife, Pan Jinlian, is having an affair with Ximen Qing. It is discovered by a young neighbour, Yunge. So he tells Wu about it, and Wu, flying into a rage, imagines what he would do when he catches the adulterous pair. After many arms' waving and legs' kicking, he goes with Yunge to catch the pair in the act.

Wu the Elder is performed by an actor in *chou* (comic) roles. Throughout the performance, he has to dwarf himself by half-kneeling and alternately kicking out his feet. It is therefore a physically demanding role. The entire scene is performed with humour and fun, accentuated by the sonorous accompaniment of the *suona*. The dialogue between the two actors is also full of the witty play on words suggestive of plebeian life.

主演：	Cast:
武大郎：蘇凱	Wu Dalang (Wu the Elder): Su Kai
鄆哥：李夢姣	Yunge: Li Mengjiao
司鼓：蔣楓	Drum: Jiang Feng
主琴：馬衛國	String: Ma Weiguo

## 《跑坡》(彈腔) *The Wandering Busker (Tanqiang)*

祁劇傳統劇目《跑坡登殿》之一折。薛平貴出征西涼十八載榮歸，於武家坡尋妻王寶釧，以貞節為由，試探調侃妻子。

此劇以唱為主，表演風趣，是祁劇「笑耍戲」之一。

This is an excerpt from the traditional repertory of Qi opera, which tells the story of Xue Pinggui and Wang Baochuan. Xue has gone on an expedition to Xiliang, leaving his wife to lead a destitute life at their cave dwelling. Now eighteen years later, he comes home, having been knighted by the Emperor for his military feats. He goes looking for his wife all over the hills. On finding her, he tests her for her faithfulness and chastity by teasing her as a stranger.

This excerpt is one of the 'fun and witty plays' in Qi opera. The singing forms an important part of the duo performance, and there is much humour in the *répartée* between the husband and the wife.

主演：	Cast:
薛平貴：蔣深國	Xue Pinggu: Jiang Shenguo
王寶釧：黃文娟	Wang Baochuan: Huang Wenjuan
司鼓：王星	Drum: Wang Xing
主琴：馬衛國	String: Ma Weiguo



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

匈奴入侵中原，漢元帝懦弱無能，無人迎敵。遂將王昭君封為公主，出境和親。昭君留戀故土，難捨家鄉，一路上悲悲切切，憤恨難當，最後在邊境投水殉國。

此劇乃旦角唱功重頭戲，唱腔設計很有層次，充分表現王昭君豐富、複雜的情感。上世紀五十年代末，由祁劇老一輩藝人謝美仙主演的《昭君出塞》曾風靡全國，田漢、梅蘭芳、歐陽予倩、紅線女等藝術界專家、藝術家都曾撰文評論。



When the Huns invade Han land, the weakling emperor only wants to appease them by setting up a political marriage. Wang Zhaojun, who is an unnoticed beauty in his harem, is made a princess and sent to the frontier in the north.

As she takes the long journey, she expresses her sadness, her longing for home, as well as indignation for the country under the fatuous ruler. She finally throws herself into the water as she approaches the frontier.

This 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 senior virtuoso in Qi Opera of the 1950's, which took the whole country by storm, and won the admiration of many fellow artists and critics such as Tian Han, Mei Lanfang, Ouyang Yuqian and Hong Xian Nu (or 'Hung Sin Nui' in Cantonese).

主演：  
王昭君：肖笑波  
王龍：張曉波  
馬童：黃紅華  
  
司鼓：王任賢  
主琴：徐開勇

Cast:  
Wang Zhaojun: Xiao Xiaobo  
Wang Long: Zhang Xiaobo  
The Groom: Huang Honghua  
  
Drum: Wang Renxian  
String: Xu Kaiyong

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

《問樵鬧府》之一折。講述宋代書生范仲禹之妻被告老太師葛登雲搶去，范驚憂而瘋，且被葛家丁亂棍毒打，裝進箱內，拋棄郊外。時范已高中狀元，報錄人尋范不見，盤費又用盡，見葛府棄箱，錯認為箱中是財寶，尾隨至荒郊上前攔劫。開箱尋物，發現范仲禹死而復活，卻已瘋癲。范戲弄報錄人後他往。



此表演所用的箱子是戲班所用的把子箱，箱蓋有繫繩作開關箱子之用。表演開始時，

范仲禹蜷縮在箱子裏。兩個公差喊「打棍開箱」，范仲禹突然從箱內躡出，橫身挺直睡在箱口上。然後范在把子箱右邊緣站起，唱一句「昏昏沉沉不知醒」，隨即仰跌進箱內，箱蓋馬上蓋緊。演員往下跌時迅速轉換方向，第二次掀開箱蓋時，范又躡出橫睡於箱口上，頭右腳左，然後再在箱左邊緣站起，唱完一句，再跌。第三次躡出直睡箱口，頭頂向觀眾，然後背對觀眾站立，從箱子中間跌入，難度最大。「三開、三躡、三跌」，動作迅速，盡顯表演者的腰功及腿功，乃祁劇一絕。

This is an excerpt from *Wreaking Havoc at the Ge Residence*. The wife of a scholar, Fan Zhongyu, is abducted by Ge Dengyun, a former Grand Tutor of the Imperial Court. Fan suffers such a big shock that he loses sanity. The servants of Ge give him a good beating with the rods before throwing him into a crate and discarding it in the suburbs. But at that time, Fan is already named Top Scholar at the National Civil Examination. The two officers who are responsible for bringing the Imperial Appointment to him cannot find him. Now running out of money, they see the Ge servants carrying the crate and think there must be valuables inside. They tail them to a deserted spot and intercept them with the intention of robbing what is inside. But as they open the crate, they discover that Fan is still alive and has lost his sanity. Fan pulls some tricks on them before he trips off.

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. When the two officers yell, "Open up the crate!", he would pop up, and lie horizontally across the opened crate in a flash. Next, he would rise to his feet on the right side of the crate, sing out one line, "Muddled and dazed, I'm far from awake", and fall backwards into the crate with the lid closing right after him. As he falls in, he needs to perform a 180-degree flip so that when he next pops up, he would have his head on the right and his feet on the left. This would help him stand up on the opposite, i.e., the left, side of the crate. In the third instance, the actor emerges with the crown of his head facing front, and raises himself with his back to the audience. The last re-entry is also the hardest, as he has to fall back into the crate while standing in its very middle. The thrice-repeated series of actions make up a most masterly act demonstrating the actor's amazing body-and-limb control.

主演：  
范仲禹：周世傑  
公差：陳歡、蘇凱  
  
司鼓：王星  
主琴：馬衛國

Cast:  
Fan Zhongyu: Zhou Shijie  
Officers: Chen Huan, Su Kai  
  
Drum: Wang Xing  
String: Ma Weiguo

— 中場休息15分鐘 Intermission of 15 minutes —



## 《司馬洗宮》(彈腔) *Sima Shi Purges the Court (Tanqiang)*

司馬師專權，魏主曹芳遂與張妃商議，修下血詔，交與國丈張緝，四路屯兵欲滅司馬師兄弟。司馬師心存疑惑，帶領校尉擋住宮門，搜出血詔，劍劈張緝。

此劇是祁劇花臉表演內心矛盾的代表作之一，主要表現祁劇花臉的粗獷、豪邁，乃莽袍功、鬚鬚功、眼功、身段合為一體的表演。

Cao Fang is the puppet emperor 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. Zhang calls forth four squadrons to come to the palace in an attempt to rid the Sima brothers. But Sima Shi gets suspicious. He orders the squadron leaders to block the palace gate, and finds the imperial edict issued by Cao, written in blood, on Zhang. So he kills him with a swipe of his sword.

This is one of the bravura pieces for actors in *hualian* (painted face) roles in Qi opera. The actor must externalise his conflicting emotions through stylised movements, such as the shaking of the court robe on his body, the flicking and holding of his beard, the eye movements, and the body movements.

主演：		Cast:	
司馬師	： 官國興	Sima Shi:	Guan Guoxing
張緝 (老宰相)	： 魏小勇	Zhang Ji (The Old Prime Minister):	Wei Xiaoyong
司 鼓	： 王任賢	Drum:	Wang Renxian
主 琴	： 馬衛國	String:	Ma Weiguo



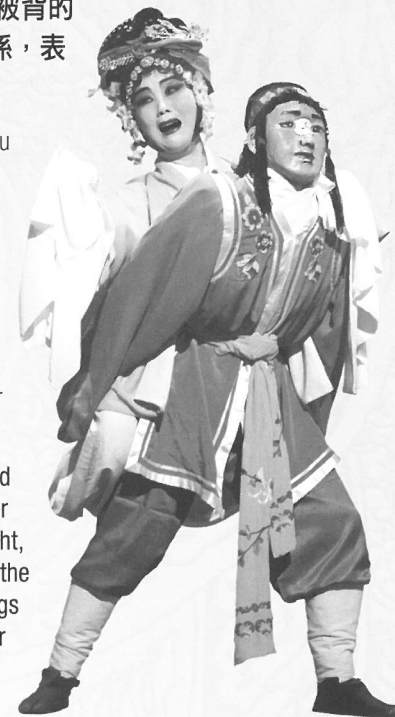
## 《呆大背姐》(彈腔) *A Dumb Man Carries His Crippled Sister (Tanqiang)*

《啞女告狀》之一折。故事講述掌上珠與陳光祖指腹為婚，惜陳家敗落，遭貪財的掌母拒婚。掌上珠暗助陳光祖上京投考。陳光祖得中狀元，掌母又設計將掌妹掌賽珠假冒為掌上珠嫁予陳光祖，並慫恿傻兒子呆大放火焚樓，欲滅口害死掌上珠。掌上珠跳樓逃生，呆大覺悟救姐。

《呆大背姐》一折以「老背少」的表演形式，由一個人同時扮演兩個角色，描寫呆大背姐上京告狀，路上含酸悲苦的情節。「老背少」亦稱「啞背瘋」、「公背婆」、「假背真」或「獨角戲」等，是一種由一個人同時扮演兩個角色的表演技巧。表演者需在胸前安裝一個作背人狀的假人上半身，並在背後安裝一雙假腿。表演者上身扮演被背的人，下半身則需扮演背人的人。根據不同的角色和角色之間的關係，表演者需配以不同的動作程式和節奏，難度甚高。

This is an excerpt from the play, *The Mute Girl Files a Petition*. Zhang Shangzhu is betrothed to Chen Guangzhu. But Chen's family runs into hard times, and Mrs. Zhang, the girl's stepmother, refuses to let them marry. Shangzhu secretly helps Chen to go to the capital to sit for the National Civil Examination, which he passes with flying colours and becomes the Top Scholar. On hearing that, the stepmother arranges to have her own daughter, Saizhu, to marry in her step-sister's place, while on the other hand, instructs her half-wit son, 'the Dumb Boy', to set fire to the mansion where Shangzhu is staying, with the intention of silencing her forever. Shangzhu jumps off the mansion, and the Dumb Boy, realising the truth, saves her and carries her on his back to go to the capital in order to petition for justice.

In this excerpt, it only takes one actor to perform the two characters through vivid mime and a clever costume-prop design. The costume-prop features the upper body of a dummy, representing the Dumb Boy, bent over as if carrying weight, and a pair of dummy legs at the back representing Shangzhu. The actor wears the prop around him, using his own upper body to portray Shangzhu, and his legs to portray the Dumb Boy. A performance as such is no easy feat, as the actor must coordinate two sets of performance routines and rhythm, depending on the characters being portrayed and the dynamics of their relationship. In *The Mute Girl Files a Petition*, the audience is able to feel the hardships of the long journey by the sensitive portrayal.

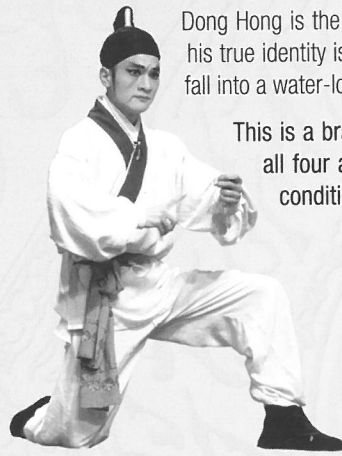


主演：		Cast:	
掌上珠 (啞女)	： 張少君	Zhang Shangzhu (The Mute Girl):	Zhang Shaojun
司 鼓	： 蔣 楓	Drum:	Jiang Feng
主 琴	： 馬衛國	String:	Ma Weiguo

## 《董洪跌牢》(彈腔) Dong Hong Falls into a Pit (Tanqiang)

八府巡按董洪微服私訪，被當地惡霸劉應龍識破，將其打入水牢。董洪決心衝出水牢，為民除害。

此乃祁劇武生戲，唱唸做打俱重。水牢情景通過表演者的身段和細膩的表演，逼真地呈現出來。



Dong Hong is the Civil Governor of eight municipalities. On one of his inspection tours in which he travels incognito, his true identity is discovered by Liu Yinglong, a rogue who preys the neighbourhood. Liu sets a trap and makes him fall into a water-logged cell. Dong is determined to break from it and see that justice is done.

This is a bravura piece for actors in *wusheng* (military male) roles in Qi opera, as it calls for excellence in all four aspects of traditional theatre – singing, delivery of lines, acting and martial art. The abhorring condition of the water-logged cell is vividly conveyed by sheer miming and action of the performer.

主演：		Cast:	
董洪：	陳歡	Dong Hong:	Chen Huan
小子：	王文	Young Lad:	Wang Wen
司鼓：	王任賢	Drum:	Wang Renxian
主琴：	馬衛國	String:	Ma Weiguo

## 《黃鶴樓》(彈腔) The Yellow Crane Tower (Tanqiang)

周瑜因劉備久「借」荊州不還，設計以賀赤壁戰功為名，誑劉備過江飲宴。軍師孔明授趙雲竹筒錦囊。劉備借趙雲過江後，被周瑜困於黃鶴樓。在情況萬分緊迫中，趙雲剖開孔明所授的竹筒，得密藏之「水軍都督周」將令，護主脫險，安返荊州。

此折屬祁劇小生行當的傳統劇目，演員運用指法、眼法和翎子功刻畫出周瑜剛愎自用的性格。劇中周瑜、劉備、趙雲三人的對台戲生動有趣，饒有戲味。

The story is taken from *The Romance of the Three Kingdoms*. Zhou Yu, Prime Minister of Wu, sets a trap to force Liu Bei of Shu to return Jingzhou, the land he claims to 'borrow', by inviting Liu to come to his camp for a banquet to celebrate their joint victory at Chibi. His intention is seen through by Zhuge Liang, political adviser to Liu. He gives Liu's aide, the young general Zhao Yun, a bamboo holder, and tells him not to open it until there is an emergency. When Liu and Zhao cross the river and arrive at the Yellow Crane Tower, where the purported banquet is held, they are detained by Zhou Yu. As the situation gets out of hand, Zhao opens the bamboo holder and finds in it a military pass issued by none other than Zhou Yu himself, when he was Commander of the Fleet at the joint battle against Wei and Zhuge has kept it for a rainy day. With this, Zhao is able to escort Liu back to Shu safe and sound.

This excerpt is from the traditional repertoire of actors of *xiaosheng* (young male) roles in Qi opera. The scene in which Zhou, Liu and Zhao engage in a battle of wits is highly interesting to watch. The actor playing Zhou needs to use some masterly skills to bring out the strong-headed, self-important personality of Zhou Yu, such as the agile use of fingers, eye-darting, and wiggling the 'wings' of the headgear.

主演：		Cast:	
周瑜：	劉登雄	Zhou Yu:	Liu Dengxiong
劉備：	魏小勇	Liu Bei:	Wei Xiaoyong
趙雲：	黃紅華	Zhao Yun:	Huang Honghua
魯肅：	張朝國	Lu Su:	Zhang Chaoguo
甘寧：	官國興	Gan Ning:	Guan Guoxing
司鼓：	蔣楓	Drum:	Jiang Feng
主琴：	馬衛國	String:	Ma Weiguo



18.6.2011 (星期六 Sat)

高腔本戲 High pitch full length opera

## 《目連救母》 Mu Lian Rescues His Mother

傅相一家三代都是佛徒。傅相死後，妻子劉青提違誓破戒殺生，大開五葷。劉氏死後被打入陰曹地府，受盡苦刑的懲處。其子博羅卜(即目連)前往西方祈求佛祖，佛祖賜《孟蘭盆經》和錫杖，以救其母。目連遊遍地獄，歷盡艱險，尋母勸善，最後一家超生團圓。

湖南祁陽屬楚南地，自古以來信巫鬼、重祭祀，多有百戲、雜技之藝，為了祈神娛人，古老的《目連戲》便應運而生。《目連戲》故事包含了離合悲歡、喜怒哀樂、天地陰陽、雷電神鬼、三教九流、士農工商，離奇古怪，應有盡有。表演上有高蹺、耍扇、舞刀、弄槍、打鐵叉、疊羅漢等絕活特技，盡顯漢唐歌舞百戲之痕。在音樂上，除百餘首傳統曲牌外，還有民歌、佛曲、梵音等等。《目連戲》無所不包，其博大紛繁的戲劇形式，被老一輩藝人奉為中國戲曲的「戲娘」。

在湖南地方戲曲中，最早演出《目連戲》的劇種就是祁劇，《目連戲》也成為研究祁劇藝術源頭和發展的範本。據載，古時演祁劇《目連戲》全本，可以連演七天，一台戲近二百場演出，無一重複。今次湖南省祁劇院傾全團力量排演的《目連救母》，是經過搶救整理的目連戲核心劇碼《目連傳》的濃縮版本，在傳統長達七天一百九十一塊牌(即一百九十一場戲)《目連傳》中節選十一塊牌(即十一場戲)，集中陳述《目連救母》的主線故事。演出盡顯祁劇豐富、獨特的表演技巧，呈現出濃郁的民俗性。此劇曾獲二〇〇六年湖南藝術節保護非物質文化遺產貢獻獎。

'Mu Lian' is the Sinitic name for 'Mahamaudgalyayana', one of the ten enlightened disciples of Buddha, famous for his super powers and in particular, his efforts in saving his mother from the underworld. Mu Lian's family has been avowed Buddhists for three generations. When his father died, his mother breaks her fast and eats meat, thereby causing the loss of life of many living creatures. When she dies, she is sent to the most abysmal hell where she suffers perpetually for her sins. Mu Lian, her son, being unable to obtain her deliverance by his own powers, goes to the Buddha and pleads for help. The Buddha gives him the *Avalambana Sutra* and the *khakkara* staff. With these, Mu Lian goes through protracted journeys in the underworld and overcomes many tribulations before he finds his mother, converts her to good, and wins her release from hell. She is able to join other members of the family through rebirth.

As far back as the Warring States Period (~475BCE – 221BCE), Qiyang was an area in southern Chu, or what is present-day northern Hunan and Hubei. The land cultivated an entrenched belief in the spiritual realm and in religious rites, spawning theatrical and acrobatic forms that served as invocation to the gods and diversions of sorts for the people. That was how the ancient *Story of Mu Lian* came into being. Since it had so many episodes, the full spectrum of human character, experiences and emotions could be presented dramatically, with the aid of special effects, allusions to supernatural beings, portrayals of human beings from all walks of life, emphasis on the Divine Rules (such as Heaven and Earth, *Yin* and *Yang*), 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, carry out combat routines with heavy forks, perform the 'human pyramid' act etc.. The display of masterly skills was typical of the variety show genre of theatre (or '*baixi*') that dated back to the Han and Tang periods. In terms of music, apart from the traditional set tunes that number more than a hundred, there were also folk songs, Buddhist music, 'Brahma Voice' tunes, etc.. With its breadth of content, the *Story of Mu Lian* is therefore regarded as the 'mother of Chinese theatre' by the older generation of performing artists.

Out of the various existing regional operatic genres in Hunan, the series was first performed as a Qi opera, and accordingly, has come to be considered the canon for studying the genre's origins and development. Records have indicated that the whole work would span seven days if performed non-stop, with each show comprising about 200 scenes without a single repetition. On its visit to Hong Kong, the Qi opera Theatre of Hunan will showcase the unique artistry and ethnic charm of Qi opera in its production, *Mu Lian Rescues His Mother*, a condensed version of the celebrated canonical work. Eleven episodes are selected from the original saga which, by tradition, could be performed over a seven-day period, with emphasis on only the main storyline. The performance encompasses many features unique to the genre as well as to the vernacular background. The production won an Award for Preserving an Intangible Cultural Heritage at the 2006 Hunan Arts Festival.

## 分場

第一場 博施濟眾  
 第二場 劉氏盟誓  
 第三場 違誓開葷  
 第四場 花園捉魂  
 第五場 劉氏回煞  
 第六場 過奈何橋

## Scenes

Scene One Fu Xiang, the Giver of Alms  
 Scene Two Mu Lian's Mother Makes a Vow  
 Scene Three A Meat Fast Broken  
 Scene Four Demise in the Garden  
 Scene Five Mu Lian's Mother Returns as a Spirit  
 Scene Six Crossing the Purgatory Bridge

—中場休息15分鐘 Intermission of 15 minutes—

第七場 松林試卜  
 第八場 梅嶺降佛  
 第九場 六殿見母  
 第十場 九殿不語  
 第十一場 孟蘭大會

Scene Seven The Goddess of Mercy Tests Mu Lian  
 Scene Eight Transfiguration at Mei Mountain  
 Scene Nine Reunion in the Sixth Level of Hell  
 Scene Ten Silence in the Ninth Level of Hell  
 Scene Eleven An Offering to the Hungry Ghosts

## 主演

傅羅卜(目連)： 劉登雄  
 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： 張少君

## Cast

Fu Luobu (Monk Mu Lian) : Liu Dengxiong  
 Liu Qingti, Mu Lian's mother : Xiao Xiaobo  
 Fu Xiang, Mu Lian'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 : Zhang Shaojun

## 樂隊

司鼓： 王任賢、蔣楓  
 主琴： 馬衛國  
 二胡： 徐開勇、陳洪、劉慧  
 中胡： 姚廷  
 琵琶： 王寧  
 古箏： 李佳  
 揚琴唢呐： 劉龍達  
 中阮唢呐： 蔣寶喜  
 竹笛： 唐少瓊  
 大鑼： 劉元浚  
 小鑼： 王海鵬

## Musicians

Drum : Wang Renxian, Jiang Feng  
 String : Ma Weiguo  
 Erhu : Xu Kaiyong, Chen Hong, Liu Hui  
 Zhonghu : Yao Ting  
 Pipa : Wang Nin  
 Guzheng : Li Jia  
 Yangqin and Suona : Liu Longda  
 Zhongruan and Suona : Jiang Baoxi  
 Dizi : Tang Shaoqiong  
 Gong : Liu Yuanjun  
 Xiaoluo : Wang Haipeng

## 主創人員

劇本整理： 鄒世毅、劉錫林  
 導演： 劉錫林、仇榮華  
 (〈奈何橋〉原導演：宋紀元)

音樂設計： 鄧堯民  
 舞美設計： 倪湘林  
 唱腔設計： 鄧堯民、嚴利文、李文芳  
 排演組： 劉錫林、仇榮華、王連喜  
 嚴利文、李遠鈞、李文芳

技術指導： 王連喜、黃紅華  
 燈光指導： 吳介隆 (特邀)  
 配器： 趙培基、鄧堯民

## 製作人員

燈光： 彭丁雲  
 音響： 袁邵長  
 服裝： 劉亞惠  
 道具： 雷建橋  
 化裝： 郝建華、梁軍  
 盔頭： 朱維新  
 裝置： 凌長青

## Creative Team

Libretto Adaptation : Zou Shiyi, Liu Xilin  
 Director : Liu Xilin, Chou Ronghua  
 (Original director of *Crossing the Purgatory Bridge* : Song Jiyuan)  
 Music Designer : Deng Yaomin  
 Scenography : Ni Xianglin  
 Music Arrangers : Deng Yaomin, Yan Liwen, Li Wenfang  
 Rehearsal Crew : Liu Xilin, Chou Ronghua, Wang Lianxi  
 Yan Liwen, Li Yuanjun, Li Wenfang  
 Technical Direction : Wang Lianxi, Huang Honghua  
 Lighting Direction : Wu Jielong (Guest)  
 Orchestration : Zhao Peiji, Deng Yaomin

## Production Team

Lighting : Peng Dingyun  
 Sound : Yuan Shaochang  
 Costume : Liu Yahui  
 Props : Lei Jianqiao  
 Make-up : Hao Jianhua, Liang Jun  
 Headgear : Zhu Weixin  
 Installations : Ling Changqing

## 演員介紹 PERFORMERS



**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，工文武小生，十五歲開始於湖南省祁劇團工作至今，現任湖南省祁劇院院長、書記，曾獲湖南省芙蓉獎、田漢表演金獎。代表劇目包括《目連救母》、《黃鶴樓》、《雙界牌》等。二〇〇九年獲國務院文化部頒發「全國先進文化工作者」稱號。

Liu Dengxiong is a National Class One Performer specialized in *wenwu xiaosheng* (civil and military male) roles, and is a recognised exponent of Qi opera as an Intangible Cultural Heritage at National Level. He joined the Qi Opera Theatre of Hunan at age 15 where he has worked ever since, and is currently Company Director and General Secretary of the Theatre. Awards he has won include the Hibiscus Award for Theatre of Hunan Province and the Tian Han Performance Award. Liu is acclaimed for his performances in *Mu Lian Rescues His Mother*, *The Yellow Crane Tower* and *Jiepai Pass*. In 2009, he was presented with the title of 'A Spearheading Cultural Worker at National Level' by the Ministry of Culture.



**肖笑波** Xiao Xiaobo

國家二級演員，工旦行，第廿五屆梅花獎得主。曾於湖南省青年折子戲大賽中獲「頭牌演員」，二〇〇九年於全國青年戲曲演員折子戲大賽「長江之星」獲金獎第一名。代表劇目包括《目連救母》、《夢蝶》、《斷橋》等。

Xiao Xiaobo is a National Class Two Performer specialized in *dan* (female) roles and winner of the 25<sup>th</sup> Plum Blossom Award for Chinese Theatre. She was winner of the 'Leading Cast Performer' title in the Hunan Opera Excerpts Competition for Young Performers, and the Gold Award at the 'Star of the Yangtze' All China Competition of Opera Excerpts for Young Performers. Xiao is acclaimed for her performances in *Mu Lian Rescues His Mother*, *Becoming a Butterfly in a Dream* and *On Broken Bridge*.



**張少君 (特邀)** Zhang Shaojun (Guest)

國家一級演員，現為衡陽市祁劇團副團長。先後師承黎燕飛、「九歲紅」、黃金娥，後師承謝美仙、朱建華、劉秋紅、花中美等祁劇名旦，有系統而全面地掌握祁劇旦行的表現技巧及風格。先後主演祁劇大小劇目近四十餘台，包括《昭君出塞》、《啞女告狀》、連台本《孟麗君》及《楊家將》等，以及創作演出劇目包括《白居易》、《莫愁女》、《甲申祭》等。一九九三年憑創作劇目《甲申祭》中飾演陳圓圓，於全國地方戲曲交流演出獲表演獎，《甲申祭》一劇則榮獲優秀劇目獎、演出獎等十一項大獎，並於同年榮獲文華新劇目獎。

Zhang Shaojun is a National Class One Performer and currently the Associate Company Director of the Qi Opera Theatre of Hengyang City. Her teachers include Li Yanfei, Gao Yugui (stage name 'Jiu Sui Hong') and Huang Jin'e, and she also came under the coaching of renowned *dan* performers such as Xie Meixian, Zhu Jianhua, Liu Qihong and Hua Zhongmei. She has, therefore, received a systematic and all-round training in the performance techniques and styles of *dan* roles in the genre. Zhang has performed in close to forty productions of various scales, including *Lady Zhaojun Going Beyond the Great Wall*, *The Mute Girl Files a Petition*, and the serialised operas *Meng Lijun* and *The Saga of the Yang Family*. New productions she performed are *The Poet Bai Juyi*, *A Girl Named Mo Chou* and *A Chronicle of the Transition from Ming to Qing*. In 1993, her portrayal of Chen Yuanyuan in *A Chronicle of the Transition from Ming to Qing* won her a Performance Award at the All China Artistic Exchange Showcase of Regional Operatic Genres. The production itself garnered eleven awards including Outstanding Repertory and Performance awards, and was awarded a Wenhua Award for New Stage Productions in the same year.



**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 recognised 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*.



**仇榮華** Chou Ronghua

國家一級演員，曾獲田漢大獎。中國戲劇家協會會員。代表劇目有《訪賢記》、《楊七郎打擂》、《坐樓殺惜》等。

Chou Ronghua is a National Class One Performer, a winner of the Tian Han Grand Award and a member of the Chinese Dramatists' Association. His best known repertoire includes *A Visit to the Sage*, *Yang Qilang Contending for Martial Art Excellence* and *The Killing of Yan Xijiao*.



**申桂桃** Shen Guitao

國家二級演員，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 Two 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*.



**黃紅華** Huang Honghua

國家二級演員，工武生。曾榮獲湖南省芙蓉獎及湖南省田漢大獎，代表劇目包括《董洪跌牢》、《打店》等。

Huang Honghua is a National Class Two Performer specialized in *wusheng* (military male) roles. He was winner of a Performer's Award at the Hibiscus Awards for Theatre of Hunan Province and a Tian Han Performance Award, and is acclaimed for his performances in *Dong Hong Falls Into a Pit* and *Wu Song Checking in at an Inn*.



**蔣深國 (特邀)** Jiang Shenguo (Guest)

工老生，一九八四年畢業於湖南省藝術學校後，於衡陽市祁劇團擔任演員至今。二〇〇八年於衡陽市專業藝術表演團體創作新劇(節)目巡迴觀摩評比活動中，憑飾演《跑坡》中的薛平貴獲市委辦、政府辦頒發表演獎。二〇一〇年於湖南祁劇經典劇目、中青年演員折子戲展演活動中，再憑《跑坡》榮獲省文化廳頒發的優秀表演獎。

Specialized in *laosheng* (old man) roles, Jiang Shenguo joined the Qi Opera Theatre of Hengyang City upon his graduation from the Hunan Arts School in 1984, and has been a performer with the Theatre ever since. In 2008, he won a Performance Award at the Hengyang City New Stage Productions Accreditation Competition for Professional Performing Arts Companies with his portrayal of Xue Pinggui in *The Wandering Busker*. His performance went on to win him an Outstanding Performance Award presented by the Hunan Cultural Bureau at the Showcase of Qi Opera Classics and Showcase of Opera Excerpts for Young to Middle-aged Performers in Hunan in 2010.



**張曉波 (特邀) Zhang Xiaobo (Guest)**

國家二級演員，工文武小生。一九七七年加入衡陽市祁劇團任演員至今，現任衡陽市祁劇團團長。二〇〇八年於衡陽市專業藝術表演團體創作新劇(節)目巡迴觀摩評比活動中，憑飾演《救裴》中的裴瑞卿獲市委辦、政府辦頒發優秀表演獎。二〇〇九年於湖南省第三屆藝術節，憑大型祁劇《夢蝶》中飾楚王孫榮獲田漢表演獎。

Zhang Xiaobo is a National Class Two Performer specialized in *wenwu xiaosheng* (young civil and military male) roles. He joined the Qi Opera Theatre of Hengyang City in 1977 where he has remained since, and presently heads the Theatre as Company Director. In 2008, he won an Outstanding Performance Award with his portrayal of Pei Ruiqing in *Saving Scholar Pei* at the Hengyang City New Stage Productions Accreditation Competition for Professional Performing Arts Companies. The following year, he won the Tian Han Performance Award at the 3<sup>rd</sup> Hunan Arts Festival playing the lead of Prince Chu in *Becoming a Butterfly in a Dream*.



**官國興 Guan Guoxing**

國家二級演員，優秀中青年演員，十佳演員，工花臉。代表劇目包括《泗水拿剛》、《秦府抵命》、《彩樓配》、《司馬洗宮》等。

Guan Guoxing is a National Class Two Performer specialized in *hualian* (painted face) roles. He has been named one of the 'Ten Outstanding Young to Middle-aged Performers' in Hunan province. Guan's stock repertoire includes *Capturing Xue Gang at Si River*, *Risking One's Life at the Qin Residence*, *Choosing a Suitor at Rainbow Mansion*, and *Sima Shi Purges the Court*.



**黃文娟 Huang Wenjuan**

國家二級演員，工旦行。十六歲加入湖南省祁劇院，曾在全省、全市青年演員大賽中多次獲獎，代表劇目包括《搶傘》、《昭君出塞》、《大破天門陣》等。

Huang Wenjuan is a National Class Two Performer and an Outstanding Performer of the Young to Middle-aged Category at Provincial Level, specializing in *dan* (female) roles. Huang has been with the Qi Opera Theatre of Hunan since she joined at age 16. She has won numerous awards and accolades at competitions for young performers at the city and provincial levels, and is acclaimed for her performances in *Under the Umbrella*, *Lady Zhaojun Going Beyond the Great Wall* and *Breaking through the Army Formation in Front of the Palace*.



**陳歡 Chen Huan**

優秀青年演員，工武生，代表劇目包括《董洪跌牢》、《三岔口》、《攔馬》等。

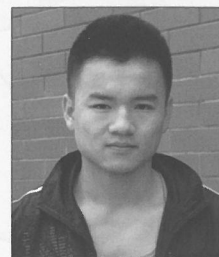
Chen Huan is an outstanding young performer specialized in *wusheng* (military male) roles. He has given impressive performances in *Dong Hong Falls into a Pit*, *At the Crossroad* and *Waylaying the Horse*.



**蘇凱 Su Kai**

優秀青年演員，二〇〇九年於邵陽市藝術學校畢業，代表劇目包括《武大郎賣餅》、《三岔口》、《攔馬》等。

Su Kai is an outstanding young performer trained at the Shaoyang City Arts School in 2009. He has given impressive performances in *Wu Dalang Peddles Cakes*, *At the Crossroad* and *Waylaying the Horse*.



**周世傑 Zhou Shijie**

優秀青年演員，十七歲，二〇一〇年於邵陽市藝術學校畢業，現於北京中國戲曲學院學習深造，代表劇目包括《打棍開箱》。

Zhou Shijie is a 17-year-old outstanding young performer trained at the Shaoyang City Arts School, leaving in 2010. Zhou is currently furthering his training at the National Academy of Chinese Theatre Arts in Beijing. He has given an impressive performance in *Fan Zhongyu Beaten and Thrown into a Crate*.

## 主要樂師

LEAD MUSICIANS



**王任賢 Wang Renxian**

湖南省祁劇院副院長。一九八〇年畢業於湖南省藝術學校祁劇科，專司鼓。多次獲省、市優秀演奏員獎，曾憑《目連救母》、《走廊窄·走廊寬》、《夢蝶》、《楊八姐闖幽州》、《攔馬》、《昭君出塞》、《醉打山門》、《董洪跌牢》等獲全國、全省大獎。

Wang Renxian is the Associate Company Director of the Qi Opera Theatre of Hunan. He graduated from the Hunan Arts School in 1980, specializing in percussive accompaniment for Qi opera. Wang has won Outstanding Performance awards at city and provincial levels on numerous occasions, and won provincial and national prizes with his performances in *Mu Lian Rescues His Mother*, *Corridors Narrow and Wide*, *Becoming a Butterfly in a Dream*, *Yang Bajie Launches an Attack on the Land of Youchou*, *Waylaying the Horse*, *Lady Zhaojun Going Beyond the Great Wall*, *The Drunken Lu Zhishen Wreaking Havoc at the Monastery* and *Dong Hong Falls into a Pit*.



**馬衛國 Ma Weiguo**

一九八六年畢業於湖南省藝術學校祁劇科，專胡琴。多次獲省、市優秀演奏員獎，獲獎劇目包括《目連救母》、《奈何橋》、《夢蝶》、《天地糧倉》、《夢神記》、《黃鶴樓》等。

Ma Weiguo graduated from the Hunan Arts School in 1986, specializing in *huqin* performance for Qi opera. He has won numerous Outstanding Performance awards with his performances in *Mu Lian Rescues His Mother*, *Crossing the Purgatory Bridge*, *Becoming a Butterfly in a Dream*, *The Granary of Nature*, *Dreaming of the Gods* and *The Yellow Crane Tower*.



**蔣楓 Jiang Feng**

二〇〇一年畢業於湖南省邵陽市藝術學校祁劇科，專司鼓。二〇〇七年於中國戲曲學院高級作曲班進修。二〇〇六年，其擔任司鼓的大戲《目連救母》榮獲湖南省藝術節非物質文化遺產特別貢獻獎。二〇〇八年，其擔任司鼓的大戲《袁隆平》榮獲邵陽市首屆藝術節一等獎。二〇一〇年榮獲湖南省祁劇藝術節優秀演奏獎。

Jiang Feng graduated from the Shaoyang City Arts School of Hunan province in 2011, specializing in percussive accompaniment for Qi opera. He furthered his training in an Advanced Composition Course at the National Academy of Chinese Theatre Arts in 2007. As a percussion ensemble leader, he was awarded a 'Special Contribution toward Intangible Cultural Heritage of Humanity' Award at the 2006 Hunan Arts Festival with *Mu Lian Rescues His Mother*, and a Class One Award at the 1st Shaoyang City Arts Festival in 2008 with *Yuan Longping*. In 2010, Jiang was presented with an Outstanding Performance Award at the Qi Opera Festival of Hunan.

## 湖南省祁劇院赴港演出人員

QI OPERA THEATRE OF HUNAN - PRODUCTION TEAM

領 隊：王銘祥  
藝術總監：鄒 健  
舞台總監：舒年新

Leader : Wang Mingxiang  
Artistic Director : Zou Jian  
Stage Director : Shu Nianxin

### 演員：

仇榮華、劉錫林、劉登雄、李和平、肖笑波  
申桂桃、張少君、黃文娟、黃紅華、張曉波  
蔣深國、張朝國、魏小勇、周世傑、唐高遠  
官國興、何 磊、陳 剛、胡偉巍、王 文  
陳 歡、蘇 凱、羅 文、匡 雲、李夢嬌  
盧美珍、吳玉屏、何國妮、劉登科

### Cast :

Chou Ronghua, Liu Xilin, Liu Dengxiong, Li Heping, Xiao Xiaobo, Shen Guitao, Zhang Shaojun, Huang Wenjuan, Huang Honghua, Zhang Xiaobo, Jiang Shenguo, Zhang Chaoguo, Wei Xiaoyong, Zhou Shijie, Tang Gaoyuan, Guan Guoxing, He Lei, Chen Gang, Hu Weiwei, Wang Wen, Chen Huan, Su Kai, Luo Wen, Kuang Yun, Li Mengjiao, Lu Meizhen, Wu Yuping, He Guoni, Liu Dengke

### 樂隊：

王任賢、鄧堯民、王海鵬、馬衛國、徐開勇  
劉龍達、蔣 楓、劉元浚、王 星、姚 廷  
蔣寶喜、陳 洪、唐少瓊、王 寧、李 佳  
劉 慧

### Musician :

Wang Renxian, Deng Yaomin, Wang Haipeng, Ma Weiguo, Xu Kaiyong, Liu Longda, Jiang Feng, Liu Yuanjun, Wang Xing, Yao Ting, Jiang Baoxi, Chen Hong, Tang Shaoqiong, Wang Ning, Li Jia, Liu Hui

### 舞台人員：

袁邵長、彭丁雲、朱維新、杜葉林、雷建橋  
凌長青、黃桂林、倪湘林、楊一丁、唐高榮  
唐曉鳳、陳智雄、卿 蘭、郝建華、劉亞惠

### Stage Crew :

Yuan Shaochang, Peng Dingyun, Zhu Weixin, Du Yelin, Lei Jianqiao, Ling Changqing, Huang Guilin, Ni Xianglin, Yang Yiding, Tang Gaorong, Tang Xiaofeng, Chen Zhixiong, Qing Lan, Hao Jianhua, Liu Yahui

統籌：香港中國藝術推廣中心

Co-ordinator : Hong Kong Chinese Arts Promotion Centre

謝謝蒞臨欣賞「中國戲曲節2011—湖南省祁劇院」。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可以將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

您的寶貴意見對我們日後策劃戲曲節目將有莫大的幫助。謝謝。

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Your valuable opinion will facilitate our future planning of Chinese opera programmes. Thank you.

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 潮劇 Chiuchow opera     其他劇種 Others (請註明 Please specify) \_\_\_\_\_