

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 1/7	7:30pm 7:30pm	上環文娛中心劇院 Theatre, Sheung Wan Civic Centre 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 23/7 24/7	7:30pm 12:00nn 3:00pm 2:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall 茶具文物館 Flagstaff House Museum of Tea Ware 屯門大會堂文娛廳 Cultural Activities Hall, Tuen Mun Town Hall

廈門市金蓮陞

Jin Liansheng Gaojia Opera Troupe
of Xiamen City

高甲劇團



2-3.7.2011 (星期六至日 Sat - Sun)

香港大會堂音樂廳 | Concert Hall, Hong Kong City Hall



各位觀眾：

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文化節目組

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劉淑賢 (經理)
吳麗芳 (副經理)

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

廈門市金蓮陞高甲劇團
Jin Liansheng Gaojia Opera Troupe of Xiamen City

2.7.2011 (星期六 Sat) 7:30pm

《武則天篡唐》

Wu Zetian : Usurper to the Tang Throne

3.7.2011 (星期日 Sun) 7:30pm

折子戲《群丑爭輝》、《狸貓換太子之訴案》、《相親》、《昭君出塞》、《小七送書》
《桃花搭渡》、《訪鼠》、《班頭爺》、《櫃中緣》、《三千兩金》

Excerpts : *A Galaxy of Comic Role Actors in Gaojia Opera,*
Meeting at the Cave Dwelling from How a Dead Cat Was Substituted for a New-born Prince,
Going on a Visit Arranged by a Matchmaker,
Lady Zhaojun Going Beyond the Great Wall, The Messenger, Taohua Crosses the River, Finding the Rat,
The Prison Superintendent, The Closet as Matchmaker, Three Thousand Taels of Gold

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

「閩南奇葩高甲戲」座談會

Seminar on "The Unique Features of Gaojia Opera of Southern Fujian"

(普通話主講 In Putonghua)

1.7.2011 (星期五 Fri) 7:30pm

香港文化中心行政大樓4樓1號會議室

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

講者 Speakers: 吳晶晶、陳炳聰、袁小海 Wu Jingjing, Chen Bingcong, Yuan Xiaohai

後台之旅

Backstage Tour

(普通話主講 In Putonghua)

2.7.2011 (星期六 Sat) 6:00pm-6:30pm

香港大會堂音樂廳後台

Backstage, Concert Hall, Hong Kong City Hall

主持 Facilitators: 陳炳聰、黃冰 Chen Bingcong, Huang Bing

大堂演出

Foyer Performances

3.7.2011 (星期日 Sun) 2:30pm-3:30pm

香港文化中心大堂

Foyer, Hong Kong Cultural Centre

折子戲《三星賀喜》、《審陳三》、《小七送書》、《公子游》、《過江》、《子良討親》、《群丑爭輝》
Excerpts: *The Three Auspicious Stars*, *The Trial of Chen San*, *The Messenger*, *A Dandy on an Outing*,
Crossing the River, *Ziliang Seeks A Wife*, *A Galaxy of Comic Role Actors in Gaojia Opera*

主演 Performer: 吳伯祥、李莉 Wu Boxiang, Li Li

免費入場
Free admission

祁劇及高甲戲藝術展覽

Exhibition on The Art of Qi Opera and Gaojia Opera

21.4.2011-10.5.2011 香港大會堂大堂 Foyer, Hong Kong City Hall

3.6.2011-3.7.2011 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

ACI, 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

廈門市金蓮陞高甲劇團 Jin Liansheng Gaojia Opera Troupe of Xiamen City

前身是「天福興」高甲戲班。一九三一年，金門和同安蓮河的藝人重組。五三年，命名為「廈門市金蓮陞高甲劇團」，現活躍於閩南晉江一帶。劇團是內地首個赴金門演出的團體，觀眾達八萬人次，獲中央文化部表揚和國務院對台辦嘉獎。遠赴菲律賓和香港的演出亦轟動一時。曾應邀參加慶祝澳門回歸祖國八周年暨澳門廈門聯誼會成立的演出。

劇團人才輩出，如國家一級演員及梅花獎得主吳晶晶、國家級「非物質文化遺產」傳承人紀亞福和陳炳聰等，在眾多戲劇匯演比賽中獲獎達百餘人次。劇團保留了不少傳統劇目，如《吳漢殺妻》、《櫃中緣》、《孟麗君》等，而創作的《金刀會》、《上官婉兒》、《阿搭嫂》獲多屆戲劇匯演優秀劇目獎等。九九年《金刀會》晉京慶祝中華人民共和國建國五十周年優秀劇目獻禮演出；二〇〇三年新編大型歷史劇《上官婉兒》榮獲第八屆中國戲劇節曹禺戲劇獎劇目獎及九個單項獎。

Jin Liansheng Gaojia Opera Troupe of Xiamen City was formerly known as 'Tianfuxing' Gaojia Opera Troupe. In 1931, restructuring brought together two artist troupes from Jinmen (now Kinmen County) and Lianhe of Tong'an District respectively, and the group adopted its current name in 1953. Active mainly in southern Fujian and in the areas around Jinjiang city, the troupe was the first performing arts group from mainland China to perform in Kinmen County, now administered by Taiwan. The troupe's performance attracted an audience of 80 000, and won the troupe commendations from the Ministry of Culture of the People's Republic of China as well as the Taiwan Affairs Office of the State Council PRC. The troupe also performed in the Philippines and Hong Kong to enthusiastic reception, and was invited to perform at the festivities celebrating the 8th Anniversary of the Handover of Macao and the founding of the Macao Xiamen Overseas Association.

Over the years, the troupe has nurtured many talents, including Wu Jingjing, National Class One Performer and winner of the Plum Blossom Award for Chinese Theatre; and Ji Yafu and Chen Bingcong, who are representative exponents of Gaojia opera as an Intangible Cultural Heritage of China at National Level. Its members have garnered over a hundred awards at the various theatre competitions and showcases. The troupe has preserved many theatre classics in its stock repertoire, including *Wu Han Kills His Wife*, *The Closet as Matchmaker* and *Meng Lijun*; and its original productions *Heroes of the Golden Broadsword*, *Shangguan Wan'er* and *Madam A'da* have won the Outstanding Repertory recognition on many occasions. In 1999, the troupe performed *Heroes of the Golden Broadsword* at a performance gala showcasing outstanding repertoire in Beijing, in celebration of the 50th Anniversary of the Founding of the People's Republic of China. In 2003, its new historical play *Shangguan Wan'er* won a Cao Yu Repertory Award at the 8th China Theatre Festival, while clinching nine other prizes in the individual categories.



福建省內現存劇種約有二十個，而當中的高甲戲公認是閩省五大劇種之一，與莆仙戲、梨園戲、福州戲和歌仔戲各自輝映，同享盛名。

高甲戲始於明末清初，早期稱作「宋江戲」，到了清朝道光年間，改稱「合興戲」。高甲戲這個名稱要到清末才予以確立。高甲戲的流佈地域計有泉州、廈門、晉江、南安等閩南地區，而台灣及東南亞各地，亦常有其足跡。



迎神賽會或喜慶節日
Religious or traditional festivities

明末清初，泉州一帶的閩南地區，每逢節日慶典，鄉民喜歡扮成梁山好漢，打鑼打鼓，邊唱邊舞，並摻以武術，鋪演以宋江為主體的梁山故事。隨後逐漸出現由兒童組成的業餘班社，時人稱之為「宋江仔」。繼而出現由成人組成的業餘班社，時人稱之為「宋江戲」。這段時期的「宋江戲」，以武打著稱。現今高甲戲的若干武打科套，某程度上仍保留着三百年前的樣式。

道光年間，南安縣「宋江戲」藝人與漳州竹馬戲（閩南的另一個地方劇種）藝人及歸國華僑三方合作經營班社，取名「合興班」，而這個新班社所演的戲，則稱「合興戲」。由「宋江戲」衍化至「合興戲」，這個劇種經歷了巨大的轉變。首先，劇目不再囿於以武打為主的宋江故事，進而選演文武參半、既有劇情又富動感的劇目，例如《斬黃袍》、《郭子儀拜壽》。其次，陸續移植同區的竹馬戲及梨園戲劇目，以及吸收外來的弋陽腔、崑腔以至徽戲的劇目。其三，在音樂曲牌方面，大量採用福建南音，以及同樣流行於閩南地區的錦歌及傀儡調。其四，表演方面則借鑑梨園戲及傀儡戲。



梁山泊好漢
Water Margin saga characters

雖然「合興戲」把「宋江戲」帶至一個新階段，但原有的「宋江戲」亦在道光之後徑自存在，按故有樣式繼續演出。另一方面，但凡進入「合興戲」的藝人，必須擅演「宋江戲」，才准以入班演繹混雜的劇目。「合興戲」之後，其他班社例如「三合和」、「福慶興」相繼出現。到了清末，「合興戲」與「宋江戲」逐漸合流，改稱為「高甲戲」，大抵是取其「搭高台，穿盔甲」之意。不過，這個劇種有很多名稱，如戈甲、九甲、九角、高台、高腳。

民國初年是高甲戲的發展高峰期。隨着京劇進入閩南，高甲在程式、武打、鑼鼓以至劇目方面，都大量借鑑京劇。自此以後，高甲戲不論在表演及劇目方面，既承繼了傳統的「宋江戲」，亦從京劇及其他劇種多所採擷。

高甲戲的演員大概分為九大類。這九種角色（即「行當」）計為：三花、三生、三旦。三花是指大花、二花、三花。大花是白花，即白色花臉；二花是紅花，即紅色花臉；三花是黑花，即黑色花臉。由於高甲戲稱花臉為「北」，上述三類花臉，亦稱為白北、紅北、黑北。三生是指老生、小生、笑生（即丑生）。三旦則指苦旦、花旦、彩旦（即女丑）。



（左）閩南四大名丑林賜福
(Left) One of the four celebrated comic role actors: Lin Cifu

高甲戲的其中一項特色，是丑行的表演藝術極為豐富。男丑之下，既分文丑、武丑，亦可按其表演特色而細分為：模仿提線木偶的傀儡丑、模仿掌中木偶的布袋丑、瀟灑飄逸的公子丑、以拐杖作為表演的拐杖丑，以及員外丑、官服丑、破衫丑、家丁丑、老奴丑；女丑則有媒婆丑、家婆丑、夫人丑等。上世紀二三十年代，柯賢溪、許仰川、陳宗熟、林賜福，人稱「高甲四大名丑」。今次戲曲節選演的《桃花搭渡》、《小七送書》、《班頭爺》，分別是陳宗熟、林賜福的拿手好戲，而《群丑爭輝》則是傀儡丑、布袋丑、公子丑及女丑的滙演。



（右）閩南四大名丑陳宗熟
(Right) One of the four celebrated comic role actors: Chen Zongshu

高甲戲的曲唱屬於曲牌體，而唱腔可分為三大類。其一是源自「宋江戲」的「大氣戲類」，即武生與花臉所用的唱腔；其二是生旦所用的「生旦戲類」；其三是丑旦所用的「丑旦戲類」。高甲戲唱腔採用泉腔，即是以泉州話演唱，語言聲調與梨園戲相同。

高甲戲的器樂一般分為文武場，文樂以中吹（小嗩吶）為主，其次是橫笛（品簫）、大吹（大嗩吶），以及南琶、三弦等；武樂則有鼓、鑼、鈸。此外，高甲戲擁有大量的

曲牌音樂，例如用於文官坐場的〔文弟子〕，用於武將坐堂的〔武弟子〕。唸白則按人物身份而分「文言白」及「嘴口白」，而人物上場時則有「詩唸白」，功能上相等於其他劇種的定場詩。

根據統計，高甲戲目前可演的本戲、連台戲及小戲，共有四百多齣。

There are about 20 existing theatre genres in the province of Fujian, among them Gaojia opera is recognized as one of the five major genres, alongside Puxian opera, Liyuan opera, Min opera (Fujian opera) and Gezaixi. Each of them carries unique characteristics while sharing the same reputation.

Founded in late Ming and early Qing Dynasty, Gaojia opera was used to be called 'Song Jiang plays' in the early years and later renamed as 'Hexing plays' during the Daoguang era in mid-Qing. The appellation of Gaojia opera was only established towards the end of Qing Dynasty. It is popular in areas like Quanzhou, Xiamen, Jin Jiang, Nan An with its presence also found in Taiwan and throughout Southeast Asia.

Gaojia opera originated as a celebration parade in the Minnan areas around Quanzhou where village folks would dress up during festivals to perform singing, dancing sometimes mixed with martial arts to the gong and drum music played by folk ensembles. The stories they played usually evolved round Song Jiang and other characters from the *Water Margin* saga. Amateur performing troupes consisted of children players gradually grew out of this, people called them 'little Song Jiang'. When adult amateur groups later appeared, people changed to call it by the categorical name 'Song Jiang plays'. The repertory was mainly military ones. Until this day, some of the fighting and action moves in Gaojia opera are, to a certain extent, passed down from the styles of three hundred years ago.

During the Daoguang era in Qing, troupes of Song Jiang plays from Nan An collaborated with troupes of *Zhumaxi* from Zhangzhou (another theatre genre in Minnan), and returning artistes from overseas to form new troupes called 'Hexing troupes'. The plays they performed were thus called 'Hexing plays'. The development from Song Jiang plays to Hexing plays has witnessed tremendous transformation. First, the repertory is no longer confined to action stories evolving round Song Jiang but extended to include both military and civil themes such as *Cutting up the Yellow Robe* and *Guo Ziyi at the Birthday Banquet*. Secondly, there is further adoption of *Zhumaxi* and Liyuan opera repertory from the same area as well as assimilation of *yi yangqiang*, *kunqiang* and Hui opera repertory from other provinces. Thirdly, the set tunes in music uses mainly Fujian *nanyin* (southern sound) as well as the equally popular *jingge* and *kuileidiao* (puppet tone) in Minnan areas. Finally, the performance style is borrowed mainly from Liyuan opera and puppet plays.

Despite the breakthrough to Hexing plays, the original Song Jiang plays still existed after the Daoguang era with performances in its traditional form. Meanwhile, all Hexing plays artistes must be well versed in Song Jiang plays in order to get admitted to play the mixed repertory. Other troupes like 'Sanhehe' and 'Fuqingxing' appeared one after the other since the emergence of Hexing troupes. Towards the end of Qing Dynasty, Hexing plays gradually merged with Song Jiang plays to establish itself as Gaojia opera with '*gaojia*' referring to the tall stages erected and armour costumes worn by actors. The theatre genre is, nevertheless further subdivided into many types, including *gejia*, *jiujia*, *jiujiao*, *gaotai* and *gaojiao* according to differences in the stage and costumes.

The early years of the Republic saw the peak development of the opera. As Peking opera began to take root in Minnan, Gaojia opera borrowed more and more from it in terms of presentation style, music and repertory. As a result it can be said that Gaojia opera is based on the tradition of Song Jiang plays with enrichment from Peking opera and other provincial operas.

There are mainly nine stock role types in the opera. These nine roles include three *hua* (painted face), three *sheng* (male) and three *dan* (female). The three painted faces are white (*dahua* or *baihua*), red (*erhua* or *honghua*) and black (*sanhua* or *heihua*). As painted faces are also known as *bei*, the three roles are also called *baibei*, *hongbei* and *heibei*. As for the three *sheng* roles, they are *laosheng* (old male), *xiaosheng* (male lead) and *chousheng* (male comic). The three *dan* roles are *kudan*, *huadan* (female lead) and *caidan* (female comic).

One of the features of Gaojia opera is the rich and colourful performance of the *chou* (comic) roles. Male *chou* roles are basically divided into *wenchou* (civil comic) and *wuchou* (military comic) which can further be categorized according to different performance styles, such as *kuileichou* (string puppet comic), *budaichou* (glove puppet comic), as well as different characters, including playboy, cripple, gentleman, official, beggar, attendant and old servant. Female *chou* roles include matchmaker, mother-in-law and madam. Four celebrated Gaojia opera *chou* actors appeared in 1920s and 30s, they are Ke Xianxi, Xu Yangchuan, Chen Zongshu and Lin Cifu. The programmes featured in this Festival, including *Taohua Crosses the River*, *The Messenger* and *The Prison Superintendent*, are masterpieces of Chen and Lin whereas *A Galaxy of Comic Role Actors in Gaojia Opera* is a parade of *kuileichou*, *budaichou*, *gongzichou* and *nuchou* roles.



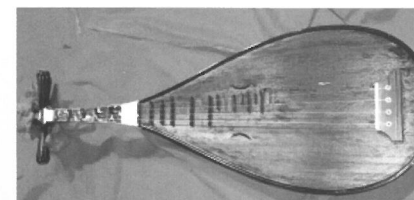
林賜福創造的布袋丑
Lin Cifu developed the glove puppet comic

陳宗熟創造的傀儡丑
Chen Zhongshu developed the string puppet comic

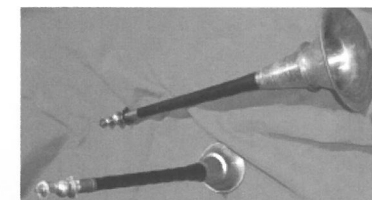
Music for the opera belongs to the set tune system while the singing is conducted in three major different styles including *daqixi*, derived from Song Jiang plays and used by military male and painted face roles; *shengdanxi*, used by male and female leads and *choudanxi*, used by female comic roles. The libretto is delivered in *quanqiang*, i.e. sung in the dialect of Quanzhou whereas the vocal tone is similar to that of Liyuan opera.

Music instruments used for civil scenes are mainly wind instruments, *zhongchui* (small suona), *hengdi* (flute) and *dachui* (large suona) plus *nanpa* and *sanxian* on the strings while percussion like drums, gongs and cymbals are used for military scenes. There are abundant set tunes in Gaojia opera, for instance *weidizi* is the tune used for civil officials while *wudizi* is for military generals. Stage speech is delivered in different manners according to different characters, such as *wenyanbai* (literary) and *zuikoubai* (colloquial) while *shinebai* (poetic) is used when a character is introduced, which is similar to introductory poems in other types of operas.

According to statistics, there are a total of over 400 titles in the Gaojia opera repertory, full lengths and excerpts included.



南琶 Nanpa



大嗩吶、小嗩吶 Large suona and small suona



壓腳鼓 Foot drum

高甲戲藝術特色

高甲戲的發展流變從萌芽興起到發展成熟，一直滲透在民間民俗活動領域，富有鮮明的民俗文化風格及獨特的地域色彩。在豐富的藝術表演過程中，高甲戲博采眾家之長而獨樹一幟，形成獨特的、極富閩南傳統特色的表演藝術，其中「丑角」的表演是其他劇種少有的。

「高甲丑」活潑風趣，幽默滑稽，舞蹈性強，門類繁多，如公子丑、破衫丑、家丁丑、官服丑、傀儡丑、拐杖丑、武丑、夫人丑、女丑、媒婆丑等。高甲戲「四大名丑」柯賢溪、許仰川、陳宗熟和林賜福各自創立，自成流派的丑角表演藝術，令人驚歎。

女丑

柯賢溪的女丑，俗稱媒婆，演員眼神靈活，舉止抑揚，行踏輕巧，舞姿多變，利用誇張滑稽、幽默風趣的表情和大膽變形的動作，如歪身、斜肩、駝背、大擺動、拉衣衫、歪嘴、斜目、咬嘴、送秋波等，表現媒婆那種潑辣、狡猾的形態。演員或開朗、或潑辣、或嬌嬌、或羞答，顏臉表情生動，把不同年齡的典型形象和特徵展示得維妙維肖、淋漓盡致。

公子丑

許仰川的公子丑，俗稱花花公子、「瘋公子」。演員舉手邁步極盡誇張，動作輕捷，飄逸自然；利用屈膝、蹲襠、踮腳、聳肩等一系列動作來表現出富家子弟終日不學無術，遊手好閒的形象。公子丑通常戴小八字鬚，手中拿着一把金錢扇，當看到美女時，就會耍起扇子，吹起鼻鬚來表現心花怒放。花花公子的小鬚子通過嘴部左右上下擺動，口角噴氣使鬚子飄搖抖動；扇子在身前身後忽上忽下，猶如一隻翩翩起舞的蝴蝶。公子丑形象逼真、刻畫入骨，堪稱一絕。

傀儡丑

陳宗熟的提線木偶丑又稱傀儡丑，在閩台稱為嘉禮丑，跟布袋丑一樣，以人來模仿木偶，只不過模仿的是提線木偶。表演形體呆而有趣，機械而富有節奏感，具雕塑美、造型美。演員用誇張、變形的動作來展現人物形態，如把臂關節屈曲成「巾」字形，肩如懸掛，頭擺左右，掌出兩指，提足僵直，行踏節奏，落腳有聲，彷彿有人在背後操縱一樣。唸白模仿「傀儡白」，或高或低，或趣或雅，重複句是其特色。唱即以傀儡曲為主。此形式多為官服丑、老丑所採用。

布袋丑

林賜福的掌中木偶丑又稱布袋丑，表演幅度較提線木偶小，細膩靈活。演員肩緊縮，臂僵直，腰微彎，掌張開，步如點鼓，頭若擺鐘，動作機械而不僵硬。唱唸既仿掌中戲腔調，又着重體現人物個性，多為破衫丑所採用。破衫丑的表演比較隨便自由，在特定的規範動作中，兼吸收生活中較怪異、三教九流之醜陋神態用之於人物中，使其能夠發揮自如，不受局限，更能貼近生活。

提線木偶丑和掌中木偶丑的創立人為廈門市金蓮陞高甲劇團的老藝人陳宗熟和林賜福，以誇張、變形的動作展現人物形態，舉手投足，形成一套較為完整的表演藝術，具有較高的美學價值，體現木偶丑和布袋丑的特色行當。



高甲戲劇目

隨着劇種發展，高甲戲根據觀眾的審美需求，突破了「宋江戲」劇目限制，不斷拓寬題材，以豐富演出劇目。劇目有來自木偶戲、京戲，還有大量從古典小說、章回小說、民間傳說中改編，如《說岳》、《施公案》、《包公案》、《七俠五義》等。

高甲戲的傳統劇目有九百多本，分為「大氣戲」（宮廷戲和武戲）、「繡房戲」和「丑旦戲」三大類，其中以武戲、丑旦戲和公案戲居多。上世紀五十年代以後，高甲戲又創作了許多優秀劇目，如《鳳冠夢》、《金刀會》、《上官婉兒》、《阿搭嫂》、《審陳三》、《陳三五娘》、《武則天篡唐》等新編歷史劇、傳奇劇，並在國家級、省級各類戲劇匯演中獲獎。

高甲戲音樂和唱腔

高甲戲語白採用泉腔，音樂曲牌屬南音系統，以南曲為主，兼收木偶調和民間小調，唱腔或粗獷剛健，或輕快活潑。音樂源於閩南的民間音樂、南樂、傀儡調，同時也受到梨園戲及外省劇種音樂的影響，由唱腔曲牌、吹奏曲牌和鑼鼓經三部分組成。

唱腔曲牌又分氣戲、旦戲和歌謠三大類。氣戲類多為武生、淨角所用的唱腔，常用的曲牌有「將水」、「玉交」。「將水」適用於塑造英雄人物形象，曲調豪邁、激昂；「玉交」適用於生行、旦行，曲調優美，抒情活潑。旦戲類多為生旦角色所用的唱腔，表現比較細膩。曲牌有「福馬郎」、「北調」，旋律柔和優美。歌謠類則多為一些小戲、丑旦戲採用，曲調優美、風趣、活潑。曲牌有「錦歌」、「燈紅歌」等。

吹奏曲牌則有大吹樂與小吹樂之分。大吹樂用大吹演奏，配合大鑼鼓介，主要表現在「引搭腔」（裝飾音）的運用及升堂、拜壽、飲酒、比武及劇終。小吹樂用南嗩或品簫主奏，表現抒情、活潑、風趣，以及沉悶、悲憤等多種場景情緒。而鑼鼓經在藝術表演中起着重要作用，吸收了京劇小鼓（北鼓）的演奏法，以及梨園戲、木偶戲的南鼓演奏法，形成較為完整的鑼鼓經。



《陳三五娘》：《小七送書》和《班頭爺》均取自此劇
The Story of Chen San and Wu Ning: From which The Messenger and The Prison Superintendent are taken

資料由廈門市金蓮陞高甲劇團提供

The Art of Gaojia Opera

Gaojia opera has always been firmly rooted in folklore activities throughout its evolvement from early formation to later maturity. It is enriched with bright folklore culture and unique regional flavour. Combining the strengths of the other theatre genres to form its unique characteristics in artistic presentation, Gaojia opera is rich in traditional Minnan characteristics. The performance style of its *chou* (comic) role is rarely found in other operatic forms.

The *gaojia chou* role is lively and witty with a strong element of dance. There are a variety of characters including *gongzichou* (highborn comic male), *poshanchou* (tattered clothes comic), *jiadingchou* (servant), *guanfuchou* (official), *kuileichou* (string puppet comic), *guaizhangchou* (cripple), *wuchou* (fighter), *furenchou* (madam), *nuchou* (female matchmaker), *meipo* (matchmaker) and others. The four celebrated Gaojia opera comic role actors, Ke Xianxi, Xu Yangchuan, Chen Zongshu and Lin Cifu, have each founded their own school of amazing performance style.

Nuchou (Female matchmaker comic)

Ke Xianxi is expert in playing the *nuchou* or female matchmaker comic role, using sharp eyes, agile gestures and dance-like steps, coupled with exaggerated funny expressions and boldly contorted body movements such as slanting body, drooped shoulder, hunched back, crooked mouth, squinting eyes, pursed lips and glances to depict the spiteful and cunning image of the matchmaker. The actor is full of lively facial expressions, at times open, at times spiteful, at times sweet and at times shy, so as to perfect the portrayal of a character of entirely different age and image.

Gongzichou (Highborn comic)

Xu Yangchuan is famous for his *gongzichou* or highborn comic role. The actor employs exaggerated body movements, light, agile and flowing, such as bending knees, squatting, tiptoeing, shrugging...etc to show the idle and frivolous life style of the good-for-nothing highborn playboys. They usually wear a moustache and carry a gold-lined fan in hand. When meeting beautiful girls, they would fondle with the fan and blow up the moustache to show they are elated; the moustache would either be moving up and down, left and right or quivering following the actor's mouth movement while the fan would be flashed all around like a fluttering butterfly. The portrayal of the playboy image is lively and remarkable.



Kuileichou (String puppet comic)

Also known as *kuileichou* or *jialichou*, Chen Zhongshu's string puppet comic role is similar to the glove puppet comic role where the actor would mimic the puppet and in this case, the string puppet. Actors would employ dumb but funny, mechanical yet rhythmic body movements which are sculpturally beautiful as well as exaggerated and contorted movements to show the body shape of a puppet, for instance bending the elbow joints to form the shape of the Chinese character (i.e. *jin*), drooping the shoulders, swinging the head left and right, raising the legs to walk stiff and heavily as if being manipulated by someone behind his back. Dialogues are delivered in *kuileibai* (puppet dialect), sometimes high and sometimes low-pitched in a funny manner with repetitions being its main feature whereas the singing is mainly in *kuileiqu* (puppet melody). This style is usually adopted by the official or elderly roles.

Budaichou (Glove puppet comic)

Lin Cifu's *budaichou* or glove puppet comic role exercises relatively more subtle and refined movements than the string puppet comic role. Actors would draw their shoulders close with frozen arms, slightly bent body and opened palms to walk step by step with head moving like a pendulum in a mechanical but not stiff manner. Dialogues and singing are similar to the styles of the glove puppet plays with emphasis on interpretation of the character's personalities. This is usually adopted by the beggar role whose performance is less restricted to allow actors greater freedom to absorb the ugly expressions of the oddball or lower classes in society into the performance so as to make it closer to real life.



Chen and Lin, both also veteran performers of the Jin Liansheng Gaojia Opera Troupe of Xiamen City, developed the marionette-like *kuileichou* and glove puppet-like *budaichou*, using exaggerated and contorted actions to imitate the body shapes and movements, fully realizing these role-types in their unique characteristics in a complete set of performing arts with high aesthetic values.

Repertory of Gaojia Opera

As the genre develops and in meeting the aesthetic needs of the audience, Gaojia opera has widened its repertory scope beyond the original 'Song Jiang plays' to include puppet plays, Peking opera plays as well as adaptations from classical fictions and folklore tales such as *About Yue Fei*, *Judge Shi's Cases*, *Judge Bao's Cases* and *Seven Heroes and Five Gallants*.

Its traditional stock repertory consists of over 900 titles which can be categorized into *daqixi* (imperial court and military plays), *xiufangxi* (boudoir civil plays) and *choudanxi* (comic female plays), among them military plays, comic female plays and court-case plays are the most numerous. Since 1950s, many excellent historical and legend plays are created such as *Dream of the Phoenix Crown*, *Heroes of the Golden Broadsword*, *Shangguan Wan'er*, *Madam A'da*, *The Trial of Chen San*, *The Love Story of Chen San and Wu Niang* and *Wu Zetian: Usurper to the Tang Throne* which have been awarded at various national and provincial opera festivals.

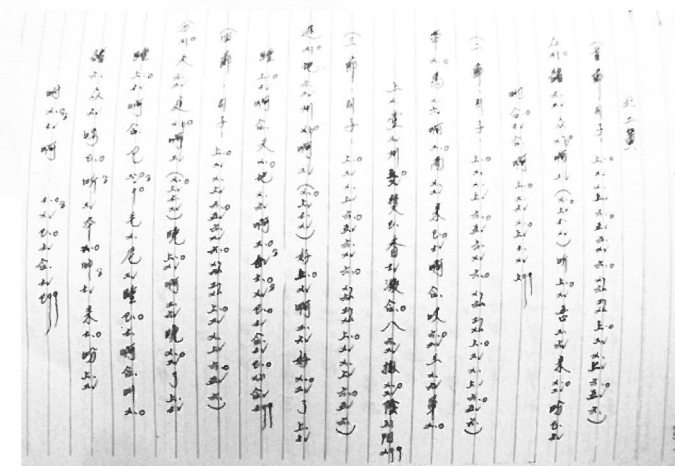
Music and Singing Style of Gaojia Opera

The libretto is delivered in *quanqiang*, or vocal style of Quanzhou. Its set tunes come from the 'southern tune' music system, and are mostly of the 'southern singing' style with some 'puppet tunes' and folk ditties. Singing is characterized by strength and robustness, or a quick liveliness. Its music originates from the Minnan folk music, *nanyue* (southern sound), *kuileidiao* (puppet tune) together with influence from Liyuan opera and other regional operas and is composed of three parts; set tunes for singing, set tunes for wind instruments and scores for drums and gongs.

There are three major types of set tunes for singing. *Daqixi* is mostly used by *wusheng* (military male) and *jin* (painted face) roles. The frequently used set tunes are "jiang-shui" and "yu-jiao", the former being robust and vigorous, best for portrayal of heroic images whereas the latter is lyrical and lively, suitable for use by both male and female roles. The second type is *shengdanxi*, to be used by *sheng* (male) and *dan* (female) lead roles with a more refined presentation. The set tunes are mellow and beautiful, such as "fumalang" and "beidiao". The third type is ballad which is used mostly in minor scenes or scenes with *choudan* (female comic) roles. The set tunes are funny and vivacious, such as "jingge" and "denghongge".

Set tunes for wind instruments are divided into *dachui* and *xiaochui*. *Dachui* tune is performed by *dachui* accompanied by drums and gongs which is mainly used for its grace notes in court scenes, banquet and drinking scenes, duel scenes and finales. *Xiaochui* tune is performed mainly by *nanai* or *pinxiao* (flute) to express sentimental, lively, humorous as well as boring and frustrating emotions in different scenes.

The scores for drums and gongs in Gaojia opera is significant in its artistic presentation, having absorbed from the performance style of the *xiaogu* (north drum) in Peking opera as well as south drum in Liyuan opera and puppet plays to form a more comprehensive score.



高甲戲曲譜
A music score of Gaojia opera

Information provided by Jin Liansheng Gaojia Opera Troupe of Xiamen City

English translation by Jeanie Wong

2.7.2011 (星期六 Sat)

《武則天篡唐》

全劇以強大的陣容、齊全的行當展示高甲戲擅演宮廷戲的特色，演繹武則天改唐易周前夕的一段爭權奪利、劍拔弩張的宮廷故事。飾演中國歷代唯一女皇帝的吳晶晶，以獨特的表現力和感染力，塑造出霸氣十足的鮮活人物武則天，舉手投足無不透出一代女皇帝的風範。

分場本事

第一場 諮議

唐朝盛世，高宗李治與武則天私通，許願將來立為后。十數年過去，易后諾言未見兌現，武威逼高宗。李治無奈召集朝臣諮議，三朝元老程咬金上朝，使得易后之事不了了之。

第二場 易后

王皇后、武則天俱懷孕，武妃先分娩。乘王皇后來訪之機，武即施計扼死親生女嬰誣陷王皇后。高宗入圈套，即廢王立武為后。

第三場 血詔

王皇后被廢在冷宮生子李旦，武則天又密令親信太監杜回前往冷宮殺王皇后母子。杜回伸張正義不忍殺害，王皇后留下血書托孤後自盡。杜回火燒冷宮懷抱李旦出逃。

- 中場休息15分鐘 -

第四場 托孤

武則天下令全城搜捕，杜回保護李旦躲入魯王程府。程咬金會同七奶奶瞞過重重追查，令杜回與竇秀英保太子出逃，投奔鎖陽關竇一虎總兵。

第五場 追孤

杜回與竇秀英保太子奔逃，城門守將殷國泰奉旨追捕，杜回等人中途被擒，不得已揭告宮闈內情，殷國泰受正義感召，毅然釋放太子，而後投案受禁。

第六場 改朝

武則天廢唐自立周朝，稱號天冊金輪智明文武、神聖神龍則天皇帝。慶典將臨，為處置唐室舊臣頗費神思，程咬金上殿數語點撥，武則天頓開茅塞……終於，改唐易周的樂章在晨曦中奏響了。



Wu Zetian : Usurper to the Tang Throne

This production features a strong cast playing a comprehensive gamut of Gaojia opera role-types, and puts on full display the characteristics of a 'court play' in the genre. The story tells how Wu Zetian – the only female Emperor in the history of China – came into power in the 7th Century. Through wiles and ruses, she first usurps control of the Tang Dynasty and finally establishes her own reign under Zhou Dynasty. The formidable historical figure comes to life with the vivid and insightful interpretation by actress Wu Jingjing. From immaculate stylized movements, commanding stage presence to awe-inspiring regality, Wu is an impressive Empress Wu in this historical play.

Synopsis by Scenes

Scene One Consulting Courtiers

Born Wu Meiniang, Wu Zetian is a fifth-ranking imperial concubine of Emperor Taizong (r. 626 - 649) of the Tang Dynasty. She has an illicit relationship with his son, Prince Li Zhi, who promises to create her as Empress on his ascension to the throne. When later he does succeed as Emperor Gaozong and for years shows no sign of keeping his promise, Wu takes matters into her own hands. Li Zhi calls an assembly of all his courtiers to consult them on what he should do. When Cheng Yaojin, the venerated minister who has served three emperors in a row, presents himself, his weighty reasoning snuffs out any intention of replacing the Empress Consort.

Scene Two The Empress Consort Is Replaced

Wu frames Empress Wang, who, like herself, is pregnant at the time. Wu gives birth first, and as the Empress comes to pay her courtesy visit, she kills her own daughter to incriminate her rival. The suspect is quickly deposed by the deceived Emperor while Wu is made the new Empress Consort.

Scene Three A Note Written in Blood

Empress Wang is banished from the main palace grounds, and she gives birth to a son, Li Dan, in her chamber. But it does not keep Wu from issuing a secret order to have the mother and the baby killed. The killer cannot bring himself to carry out the cold-blooded act. Empress Wang commits suicide after leaving a note in blood entrusting her newborn to the care of Du, who burns down the chamber and escapes with the baby in his arms.

- Intermission of 15 minutes -

Scene Four Entrusting the Orphan

Wu orders a complete search in the capital. In order to save the baby prince, Du finds refuge in Cheng Yaojin's residence. Cheng and his seventh wife manage to deceive the many searchers, and help Du and Dou Xiuying to escape with the crown prince. They leave the capital and go to General Dou Yihu, who is stationed at Suiyang Pass, to seek his protection.

Scene Five The Righteous Pursuer

When Du and Xiuying are on the run with the baby prince, Yin Guotai, the officer guarding the city gate, receives the order to track them down. He manages to catch Du and his party, but on learning the bloody scheme that took place on the palace grounds, Yin is moved by his sense of justice. He chooses to let them go before returning to the capital to accept his punishment.

Scene Six Declaring a New Regime

Wu removes her own son from the throne, and establishes her reign as the Heavenly Ruler of Zhou Dynasty, alias the 'Haloed Sagacious Regnant Designated on Heaven's Register'. Before the celebration begins, Wu is pondering what she should do with the courtiers of the former Tang regime. At this point, Cheng Yaojin again presents himself, and offers her some words of wisdom. His rational advice convinces Wu..... As the day breaks, a new regime is born amidst the solemn court music.

編劇：瞿維西
導演：洪東溪
音樂設計：高樹盤、許木水
燈光設計：陳玉生
舞美設計：趙斌、傅仰彬
司鼓：王雙慶
舞台監督：陳炳聰

主演：
武則天：吳晶晶
王皇后：李莉
杜回：黃耀鋒
李治：蘇成安
程咬金：林良禹
殷國泰：李向陽
武三思：柯碧旺
武承嗣：紀亞福
王懷仁：洪炳舉
七奶奶：劉丹雲
竇秀英：王燕青
雲鸞：鄭萍
紫燕：周文卿
長孫無忌：陳崢嶸
李靖、家院：駱景忠
上官婉兒：陳玉紅

Adaptation : Qu Weixi
Director : Hong Dongxi
Music Designer : Gao Shupan, Xu Mushui
Lighting Designer : Chen Yusheng
Choreography : Zhao Bin, Fu Yangbin
Drum : Wang Shuangqing
Stage Manager : Chen Bingcong

Cast :
Wu Zetian : Wu Jingjing
Empress Wang : Li Li
Du Hui : Huang Yaofeng
Li Zhi : Su Chengan
Cheng Yaojin : Lin Liangyu
Yin Guotai : Li Xiangyang
Wu Sansi : Ke Biwang
Wu Chengsi : Ji Yafu
Wang Huairan : Hong Bingju
Qi Nainai : Liu Danyun
Dou Xiuying : Wang Yanqing
Yun Luan : Zheng Ping
Zi Yan : Zhou Wenqing
Changsun Wuji : Chen Zhengrong
Li Jing / House Attendant : Luo Jingzhong
Shangguan Wan'er : Chen Yuhong

3.7.2011 (星期日 Sun)

《群丑爭輝》A Galaxy of Comic Role Actors in Gaojia Opera

高甲戲的行當五花八門，風格迥異，演員運用特有的肢體動作，展示傀儡丑、布袋丑、公子丑、女丑等表演程式，內容豐富，表演詼諧，充分表現了高甲戲的行當特色。

In humorous and varied depictions, actors perform the unique body movements used to portray *kuileichou* (string puppet comic), *budaichou* (glove puppet comic), *gongzichou* (highborn comic male), and *nuchou* (female matchmaker comic) roles in Gaojia opera, showcasing the genre's comic role-types in their rich, colourful diversity.

主演：

李莉、吳伯祥、駱景忠、陳玉紅、白君郎、洪炳舉、黃宗錫、陳炳聰

Cast :

Li Li, Wu Boxiang, Luo Jingzhong, Chen Yuhong, Bai Junlang, Hong Bingju, Huang Zongmeng, Chen Bingcong

《狸貓換太子之訴冤》

Meeting at the Cave Dwelling from How a Dead Cat Was Substituted for a New-born Prince

宋真宗時，奸妃劉氏為爭后位，以狸貓換下李宸妃之子，稱李氏產下妖孽，致李被貶冷宮。後李妃被奸人所害，流落民間。十八年後，其子仁宗即位。適逢包拯出巡，李妃請來包拯，君臣破案相會。李妃盡訴十八載冤情。

有別於其他劇種，此劇充分運用高甲戲老旦、花臉的傳統表演特點，情感真摯、動作細膩。

During the reign of Emperor Zhenzong (r. 997-1022) of the Song Dynasty, the wicked imperial concubine Lady Liu, vying to become Empress, substitutes a skinned dead cat for Lady Li's newborn son. The news of Lady Li having given birth to a monster leads to her banishment to a remote part of the palace grounds. In a narrow escape from a treacherous fire, Li becomes a commoner. Her son survives however, and eighteen years later, ascends the throne as Emperor Renzong. Li chances to hear that Judge Bao, who is famous for his judiciousness, has come to town on his inspection tour, and invites him to the dilapidated cave dwelling where she has made her home. She tells him about the wrongs she has suffered all these eighteen years and asks Bao to see that justice be done.

In a departure from other opera genres, this operatic excerpt explores in detail the traditional characteristics of *laodan* (old female) and *hualian* (painted face) roles in Gaojia opera, which are known for their candid portrayals and meticulous movements.

主演：

李妃：吳晶晶
包拯：紀亞福
郭海壽：陳崢嶸

Cast :

Lady Li : Wu Jingjing
Judge Bao : Ji Yafu
Guo Haishou : Chen Zhengrong

《相親》 *Going on a Visit Arranged by a Matchmaker*

熱情風趣的媒婆與公子前往揭陽相親。一路上觀賞風光，觸景生情，感慨人生。

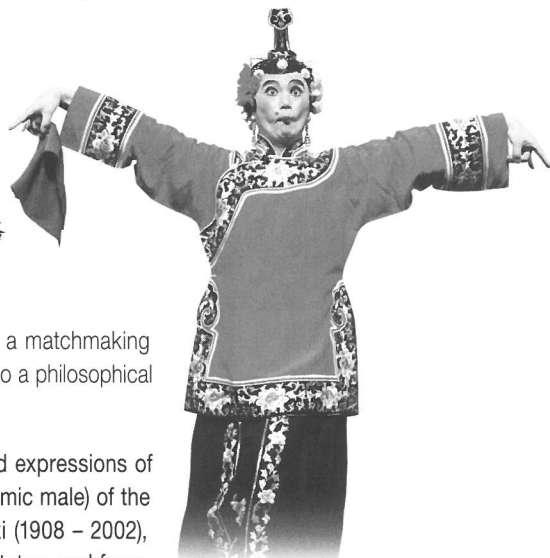
此劇運用高甲戲「柯派」男扮女丑及公子丑的表演程式，動作誇張，表情變異，趣味橫生，體現了高甲丑別具一格的表演特色。

A witty and chatty matchmaker accompanies a young man to Jieyang on a matchmaking visit. They are so inspired by what they see along the way that they break into a philosophical discussion about various aspects of life.

This excerpt showcases the caricature movements and humorously varied expressions of *nanban'nu chou* (male in female garb comic) and *gongzichou* (highborn comic male) of the Ke school. The routines for these comic roles were invented by Ke Xianxi (1908 – 2002), and carefully categorized by the characters' age, background and social status, and form a unique aspect of Gaojia opera.

主演：
媒 婆：陳炳聰
公 子：駱景忠

Cast：
Matchmaker : **Chen Bingcong**
Young master : **Luo Jingzhong**



《昭君出塞》 *Lady Zhaojun Going Beyond the Great Wall*

王昭君獲選入宮，因拒賄，畫工毛延壽在形圖上添「崩夫痣」，致使她直趨塞北和親。王昭君戎裝駿馬，手抱琵琶，歷盡風霜。一路上悲悲切切，哀哀怨怨，傾訴無限思親戀國之情。

高甲戲的經典劇目。眾番兵手拿錢鼓、錢棍等舞蹈着恭迎王昭君，昭君橫抱琵琶哀怨地自彈自唱。劇中有南音名曲《出漢關·山險峻》。

Lady Zhaojun is selected to join the harem of the Emperor of Han. When she refuses to pay the bribe the court painter, Mao Yanshou, asks for, he maliciously adds an inauspicious mole onto her face in the portrait. She has therefore lost her chance to be favoured by the Emperor. On hearing that a bride for the Hun prince is needed to cement the political relations between the two countries, Zhaojun volunteers to go. Clad in travelling attire and holding her beloved *pipa* close to her side, she mounts a fine steed and embarks on her long, arduous journey. Along the way, she expresses her disconsolate sorrow and longing for home.

This is a classic performance in Gaojia opera that shows at the same time a 'barbaric' dance and the female protagonist singing and accompanying herself on the *pipa*. While the Hun soldiers welcome their new princess from Han with a dance featuring tambourines and rattlers, Lady Zhaojun sits melancholically plucking her *pipa* and sings a sorrowful tune. The playlet also features the popular Southern tunes, *Leaving the Han Frontier Gate* and *Manoeuvring the Treacherous Terrain*.

主演：
王昭君：李 莉
王文良：張國雄

Cast：
Lady Zhaojun : **Li Li**
Wang Wenliang : **Zhang Guoxiong**



《小七送書》 *The Messenger*

高甲戲《陳三五娘》片段。以提線木偶丑的表演程式，把小七為主人送信，途中登山涉水，不辭勞累的情境，刻畫得維妙維肖。

廈門市金蓮陞高甲劇團老師傅、閩南四大名丑陳宗熟創造的傀儡丑，動作靈動，形象逼真，詼諧有趣。第三代傳人陳炳聰繼承了傀儡丑的表演程式，並再創新，使人物更加豐滿。

Taken from the Gaojia opera *The Love Story of Chen San and Wu Niang*, this excerpt describes a servant, Xiaoqi, on an errand to deliver a letter for his master. The movements are reminiscent of marionettes, and vividly depict how Xiaoqi dutifully overcomes the hardships of the journey in order to deliver the letter into the hands of the recipient.

The *kuileichou* (string puppet comic) role is characterized by marionette-inspired movements and gait. The performing routines were invented by Chen Zongshu, veteran performer of the Jin Liansheng Gaojia Opera Troupe of Xiamen City and one of the four celebrated comic role actors in southern Fujian. *The Messenger* stars Chen Bingcong, third in the line of *kuileichou* actors, who imports his own artistic insight into the role-type's established forms so as to bring characters alive in greater depth and detail.

主演：
小 七：陳炳聰

Cast：
Xiaoqi : **Chen Bingcong**

-中場休息15分鐘 Intermission of 15 minutes -

《桃花搭渡》 *Taohua Crosses the River*

乖巧可愛的婢女桃花心急為小姐送信，搭渡過江時，遇上樂於助人的渡伯。兩人一唱一和，妙趣橫生。

高甲戲的經典劇目，在閩南地區流行很廣，家喻戶曉。以輕快、悠揚的民間小調，配合高甲戲小花旦的科步，生動活潑，一曲《正月點燈紅》更體現了閩南風情。此劇為閩南四大名丑陳宗熟的拿手好戲。

A perky and quick-witted maidservant, Taohua, is anxious to deliver a letter for her mistress. As she arrives at the river crossing, she meets a friendly boatman who offers his help. In an engaging call-and-response singing dialogue, the two create a highly entertaining playlet.

This extremely popular Gaojia opera classic is widely known throughout southern Fujian, and is a celebrated piece in the repertoire of renowned comic role actor, Chen Zongshu. Light-hearted and melodious folk ditties complement the frisky footwork of *xiahuadan* (young flirtatious female) roles, while the tune, *Lights Burning Bright in the First Lunar Month*, further captures the vernacular charm.

主演：
桃 花：林麗雅
渡 伯：紀亞福

Cast：
Taohua : **Lin Liya**
Boatman : **Ji Yafu**



《訪鼠》 *Finding the Rat*

婁阿鼠偷了十五貫錢，殺了尤葫蘆，逃到東嶽廟。知府況鍾扮作測字先生，用計將婁阿鼠騙往衙門伏案自首。

此劇運用高甲戲破衫丑的表演程式，肢體語言豐富，表情誇張變形。演員利用凳子為道具上下跳躍，把人物做賊心虛的形態，生動地呈現觀眾眼前。

Lou the 'Rat' steals fifteen strings of cash, killing You Hulu in the scuffle. He runs off to hide in the East Mountain Temple. Prefect Kuang Zhong disguises himself as a fortune-teller to lure the Rat to surrender himself to the court.

This excerpt demonstrates the routines specific to the *poshanchou* (tattered clothes comic) roles, which require nimble limb movements and exaggerated facial expressions. Using a bench as the prop, the actor playing the 'Rat' jumps up and down and crawls under to portray manifestations of a bad conscience.

主演：

婁阿鼠：陳炳聰

況鍾：吳伯祥

Cast :

Lou the 'Rat' : Chen Bingcong

Kuang Zhong : Wu Boxiang



《班頭爺》 *The Prison Superintendent*

高甲戲《陳三五娘》片段。益春陪同五娘到牢房探望陳三，班頭爺乘機索取財物。班頭爺運用掌中木偶丑的表演手法，充分顯露狡詐、貪婪的形象。

高甲戲布袋丑是廈門市金蓮陞高甲劇團老師傅、閩南四大名丑林賜福所創造。林模仿布袋偶的肢體逼真，表情豐富。目前已有五代傳人，獲獎無數。

In this excerpt from the Gaojia opera, *The Love Story of Chen San and Wu Niang*, the maidservant Yichuan accompanies Wu Niang to visit the imprisoned Chen San. The superintendent of the prison guards sees in it an opportunity to extort money from them. The actor who plays the superintendent uses the 'glove puppet' routines in stylized movements to portray his cunning and avaricious character.

The *budaichou* (glove puppet comic) role in Gaojia opera was developed by Lin Cifu, veteran performer of the Jin Liansheng Gaojia Opera Troupe of Xiamen City and one of the four celebrated comic role actors in southern Fujian. The performing routines of *budaichou* imitate the glove puppet's limb movements and rich expressiveness. The art has since been passed down to five generations of actors, and has garnered many awards.

主演：

班頭爺：紀亞福

益春：鄭萍

Cast :

Prison Superintendent : Ji Yafu

Yichuan : Zheng Ping

《櫃中緣》 *The Closet as Matchmaker*

民族英雄岳飛遭賣國奸臣陷害，其子岳雷也遭官兵追殺，幸機智善良的少女玉蓮將他藏入自家櫃中，逃過追查。

此劇情節離奇，跌宕起伏，扣人心弦。高甲憨丑的表演談諧可愛。

After Yue Fei, one of the heroes in Chinese history best known for his valour and loyalty, is framed and executed under false charges by the treacherous prime minister, his son Yue Lei soon also finds the enemy close on his heels. Luckily, the clever and good-hearted young girl, Yulian, hides him in her closet at home and helps him escape the predators.

This excerpt captivates at every turn with its surprising plot developments, and showcases the endearing, witty performances of the *gaojia hanchou* (simpleton comic) role.

主演：

玉蓮：陳玉紅

岳雷：肖毅松

劉母：林麗雅

阿憨：陳崢嶸

Cast :

Yulian : Chen Yuhong

Yue Lei : Xiao Yisong

Madam Liu : Lin Liya

A Han : Chen Zhengrong



《三千兩金》 *Three Thousand Taels of Gold*

書生鄭元和進京赴考，得識名妓李亞仙，兩人一見傾心。老鴇伺機將鄭元和的三千兩銀盤纏騙光後趕出。鄭元和流落街頭與乞丐為伍，悲憤交加。他將自己的遭遇編成歌曲，與一群乞丐徒弟冒着風雪沿街乞討，訴吟着自己的落魄。

吳晶晶量身打造的小戲，以反串小生的形象展示瀟灑的身段，細膩的情感讓觀眾回味無窮。此外，此劇運用了高甲戲的傀儡丑、破衫丑、女丑等，更具閩南特色。

A young scholar, Zheng Yuanhe, travels to the capital to sit for the imperial examination. There, he meets a courtesan, Li Yaxian, and the two fall in love at first sight. However, the procuress at the brothel cunningly cheats Zheng out of his three thousand taels of silver, and then throws him out. Penniless, Zheng joins the ranks of homeless beggars, and in bitter sorrow, turns his miserable tale into a song. He and his fellow mendicants brave the wintry chill as they beg along the streets, lamenting their hapless lot.

This short piece written specially for Wu Jingjing casts her in the civil and military male roles of *xiaosheng* and *wusheng*, displaying stylized postures of debonair charm and the crafting of emotions at their most intricate. It also features *kuileichou* (string puppet comic), *poshanchou* (tattered clothes comic) and *nuchou* (female matchmaker comic) performances which radiate with the regional charm of Gaojia opera.

主演：

鄭元和：吳晶晶

眾乞丐：駱景忠等

Cast :

Zheng Yuanhe : Wu Jingjing

Beggars : Luo Jingzhong & others



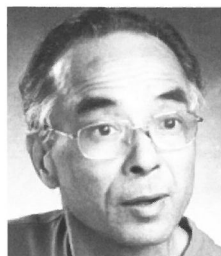
演員介紹 Performers



吳晶晶 Wu Jingjing

國家一級演員，劇團團長，省級「非物質文化遺產」高甲戲傳承人，中國戲劇梅花獎得主。主演了《陳三五娘》、《審陳三》、《武則天篡唐》、《金刀會》、《上官婉兒》等劇目。曾被評為廈門市十佳青年公僕、全省中青年德藝雙馨戲劇工作者。曾榮獲福建省戲劇匯演優秀演員獎、中國戲劇節優秀演員獎、廈門市金鷺獎·金鷺大獎。

Wu Jingjing is a National Class One Performer and Company Director of the troupe. She is a representative exponent of Gaojia opera as an Intangible Cultural Heritage of China at Provincial Level; and a winner of the Plum Blossom Award for Chinese Theatre. She has played the lead in *The Love Story of Chen San and Wu Niang*, *The Trial of Chen San*, *Wu Zetian: Usurper to the Tang Throne*, *Heroes of the Golden Broadsword*, *Shangguan Wan'er* and other plays. Wu was named one of the Ten Outstanding Young Civil Servants in Xiamen City, a Young Theatre Practitioner of Integrity and Artistic Excellence in her native province, and has won Outstanding Performer awards at the Fujian Province Theatre Showcase and the China Theatre Festival, Grand Prix awards at the Xiamen City Golden Heron Awards.



紀亞福 Ji Yafu

國家一級演員，國家級「非物質文化遺產」高甲戲傳承人。從事高甲戲表演四十餘年，文武兼能，擅演高甲丑，在《金刀會》、《審陳三》、《夕照祈山》等劇目擔任主要角色。曾榮獲福建省優秀中青年演員比賽銀牌、映山紅戲劇節演員二等獎、中國戲劇節演員獎；又憑《上官婉兒》、《阿搭嫂》榮獲福建省戲劇匯演演員獎和優秀演員獎。

Ji Yafu is a National Class One Performer and a representative exponent of Gaojia opera as an Intangible Cultural Heritage of China at National Level. His performing career in the genre spans more than forty years. He is highly versed in portraying both civil and military roles, with a specialization in the *gaojia chou* (comic) role. He has played the lead in *Heroes of the Golden Broadsword*, *The Trial of Chen San*, *Sunset on Qi Mountain* among other plays. Ji was awarded a Silver Medal in the Competition for Outstanding Young to Middle-aged Performers in Fujian Province, a Class Two Performer's Award at the Azalea Theatre Festival, and a Performer's Award at the China Theatre Festival. He also won a Performer and Outstanding Performer's Award with his stage role in *Shangguan Wan'er* and *Madam A'da* in the Fujian Province Theatre Showcase.



陳炳聰 Chen Bingcong

國家一級演員，劇團副團長，國家級「非物質文化遺產」高甲戲傳承人。少年學藝，功底扎實，擅演高甲丑、武生。扮演的《小七送書》完整地繼承傀儡丑的表演程式，並有所創新。二〇〇〇年獲保送上海戲劇學院進修導演。曾獲福建省水仙花比賽優秀導演獎；又憑《上官婉兒》、《阿搭嫂》榮獲福建省戲劇匯演優秀導演獎、中國戲劇節優秀導演獎。

Chen Bingcong is a National Class One Performer, Associate Company Director of the troupe, and a representative exponent of Gaojia opera as an Intangible Cultural Heritage of China at National Level. His training from a young age has formed a solid groundwork for his skills, and he specializes in the portrayal of *gaojia chou* (comic) roles and military roles. In *The Messenger*, Chen successfully gave a thorough interpretation of the *kuileichou* (string puppet comic) role, while injecting his innovation to the form. In 2000, he furthered his training in Directing at the Shanghai Theatre Academy. Chen was awarded an Outstanding Directing Award at the Fujian Province Narcissus Competition, and won Outstanding Directing awards at the Fujian Province Theatre Showcase and the China Theatre Festival with the productions *Shangguan Wan'er* and *Madam A'da*.



林麗雅 Lin Liya

國家二級演員，省級「非物質文化遺產」高甲戲傳承人。一九七八年開始學藝，專工婢女、小旦。其扮相俏，身段佳，做工細。在《審陳三》、《益春告御狀》中扮演伶俐可人的婢女益春；《春草闖堂》中扮演聰明機敏、不畏權勢的小春草，逗人喜愛。曾獲福建省戲劇匯演演員獎、映山紅戲劇節匯演演員一等獎。

Lin Liya is a National Class Two Performer and a representative exponent of Gaojia opera as an Intangible Cultural Heritage of China at Provincial Level. She began training in Gaojia opera in 1978, specializing in the roles of servant maids and *xiaodan* (young female) roles. Her stage persona is known for its charming appearance, beautiful stylized movements and refined acting. She played the lovable, young servant maid Yichun in *The Trial of Chen San* and *Yichun Makes Her Case to the Emperor*, as well as the role of young Chuncao in *Chuncao Barging Into the Courtroom*, a quick-witted young maid who is unintimidated by the powerful. Lin was the winner of a Performer's Award at the Fujian Province Theatre Showcase and a Class One Performer's Award at the Azalea Theatre Festival.



李莉 Li Li

國家二級演員，劇團當家花旦。畢業於廈門市戲曲舞蹈學校，擅長閩門旦、小花旦。她扮相俊美，嗓音甜潤，主演《金刀會》、《上官婉兒》、《昭君出塞》、《武松殺嫂》、《鳳冠夢》等劇目。曾榮獲中國戲劇節優秀演員獎、福建省中青年演員比賽金獎、廈門市金鷺獎優秀演員獎、福建省戲劇匯演優秀演員獎。

Li Li is a National Class Two Performer and the diva of the troupe. She trained in the roles of *guimendan* (high-born, unmarried lady) and *xiaohuadan* (young flirtatious female) at the Chinese Opera Dance Academy of Xiamen City. Li has a charming stage persona, and sings in sweet, full-bodied tones. She has appeared in *Heroes of the Golden Broadsword*, *Shangguan Wan'er*, *Lady Zhaojun Going Beyond the Great Wall*, *Wu Song Killing His Sister-in-law* and *Marriage Aspirations*. Her numerous awards and accolades include Outstanding Performer at the China Theatre Festival, a Gold Award at the Competition for Outstanding Young to Middle-aged Performers in Fujian Province, Outstanding Performer at the Xiamen City Golden Heron Awards, and Outstanding Performer at the Fujian Province Theatre Showcase.



黃耀鋒 Huang Yaofeng

畢業於福建省藝校泉州分校，擅演文、武小生。基本功扎實，扮相英俊瀟灑，唱腔音色圓潤，是一個聲色俱佳的演員。在《梁山伯與祝英台》飾梁山伯、《五虎平西》飾狄青等。曾錄製並發行唱片，行銷台灣等地。曾獲第八屆福建省水仙花戲劇比賽表演金獎。

Huang Yaofeng trained at the Fujian Arts School, Quanzhou Campus, specializing in *xiaosheng* (young man) roles both in the military and the civil categories. With his solid training, handsome stage persona and a rich voice, he is an exceptional performer. His acclaimed roles include Liang Shanbo in *The Butterfly Lovers* and Di Qing in *The Five Valiants Who Pacified the West*. He has also cut recordings that have been released in other parts of the world, including Taiwan. He won the Gold Award for Outstanding Performance at the 8th Narcissus Award for Theatre of Fujian Province.

