

湖南省  
祁  
劇院

中國戲曲節  
2011  
CHINESE OPERA FESTIVAL  
3.6-24.7

17-18.6.2011

(星期五至六 Fri-Sat)

香港大會堂劇院

Theatre, Hong Kong City Hall

7:30pm

\$240, 160, 100

QI  
OPERA  
THEATRE  
OF  
HUNAN



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



折子戲 Excerpts

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

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: 蘇凱、李夢姣 *Su Kai, Li Mengjiao*

### 《跑坡》(彈腔) *The Wandering Busker*

為祁劇傳統劇目《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: 蔣深國 (特邀)、黃文娟 *Jiang Shenguo (Guest), Huang Wenjuan*



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

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 Cast: 肖笑波、張曉波 (特邀)、黃紅華  
*Xiao Xiaobo, Zhang Xiaobo (Guest), Huang Honghua*





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

《問樵鬧府》中一折。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，錯認爲箱中是財寶，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。之後的「三開、三躡、三跌」，動作迅速，盡顯表演者的腰功及腿功，乃禪劇一絕。

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, lie horizontally across the opened crate in a flash, fall back into the crate and close the lid. This series of actions is repeated three times, allowing the actor to demonstrate this masterly act of amazing dexterity with great bodily and limb control.

主演 Cast: 周世傑、王文、蘇凱 Zhou Shijie, Wang Wen, Su Kai

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

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。

此劇是禪劇花臉表演內心矛盾的代表作之一，主要表現禪劇花臉的粗獷、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: 官國興、魏小勇 Guan Guoxing, Wei Xiaoyong

## 《啞女背瘋》(彈腔) *A Dumb Man Carries His Crippled Sister*

為《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。

《啞女背瘋》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。

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. But the audience is able to feel the hardships of the long journey by the sensitive portrayal.

主演 Cast: 張少君 (特邀) Zhang Shaojun (Guest)



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

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: 陳歡 Chen Huan

## 《黃鶴樓》(彈腔) *The Yellow Crane Tower*

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。劉備偕趙雲過江後，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、眼法和翎子功刻劃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: 劉登雄、張朝國、張曉波 (特邀)、魏小勇  
Liu Dengxiong, Zhang Chaoguo, Zhang Xiaobo (Guest), Wei Xiaoyong





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，在傳統長達七天的《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。

'Mulian' 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. Mulian'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. Mulian, 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, Mulian 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 'Monk Mulian' series 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 Monk Mulian series 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.

主演 Cast: 劉登雄、肖笑波、仇榮華、張朝國  
Liu Dengxiong, Xiao Xiaobo, Chou Ronghua, Zhang Chaoguo

唱詞、唸白均有中文及英文字幕  
Lyrics and dialogue with Chinese and English surtitles

演出長約3小時(包括中場休息)  
Running Time: Approx. 3 hrs with an intermission



## 演員介紹 Performers

### 劉登雄 Liu Dengxiong

國家一級演員，國家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 *Jiapai 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。曾於湖南省青年折子戲大賽中獲「頭牌演員」，二〇〇九年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. 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。先後承師黎燕飛、「九歲紅」、黃金娥，後又承師謝美仙、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》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》中所飾演的陳圓圓，於全國地方戲曲交流演出榮獲表演獎，《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 Qiuhong 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*. Other productions she wrote and 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。為湖南省「芙蓉獎」演員，曾榮獲「田漢表演金獎」。代表劇目包括《攔馬》、《楊八姐鬧幽州》、《打獅子樓》等。

Li Heping is a National Class One Performer specialised 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*.

### 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、政府辦頒發的「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」。

Jiang Shenguo is a National Class Three Performer specialized in *laosheng* (old man) roles. He 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、政府辦頒發的「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 3rd Hunan Arts Festival playing the lead of Prince Chu in *Becoming a Butterfly in a Dream*.



# 祁劇

QI OPERA

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，音樂以高亢激越見稱，兼有高、崑、彈三種聲腔，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劃人物。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。如手上功夫特別重視「腕子功」，能做到「倒掌」（手掌向外，手指能碰到手臂）和耍出各種「腕子花」樣式；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. The music of Qi opera is reputed for its sonorous, impassioned qualities, and features three singing styles – *gaoqiang* (high pitch), *kunqu* and *tanxi* – across 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).



## 湖南省祁劇院

QI OPERA THEATRE OF HUNAN

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、李文芳、何少連、羅文通、李遠鈞等祁劇精英，曾演出《昭君出塞》、《黃公略》、《鬧嚴府》、《斬潘案》、《醉打山門》、《攔馬》、《二度梅》、《金龍探監》等經典傳統戲，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。二〇〇六年劇院憑《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, Li Wenfang, He Shaolian, Luo Wentong and Li Yuanjun, who performed in traditional opera classics like *Lady Zhaojun Going Beyond the Great Wall*, *Huang Gonglue, Wreaking Havoc at the Yan Residence*, *The Case of the Beheading of Pan Hong*, *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*, *Waylaying the Horse*, 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 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.



16.6.2011 (星期四 Thu) 7:30pm

專題講座暨示範演出 Lecture Demonstration

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

節目內容包括介紹祁劇的音樂及表演特色，以及崑腔戲《醉打山門》示範演出。取材於章回小說《水滸傳》，劇述魯智深打死惡霸鄭屠，避難在五台山剃度為僧，將近一載，心中煩悶。一日，下山閒遊，見賣酒人，欲痛飲一番，但賣酒人不賣酒給和尚，魯智深氣惱奪酒豪飲，大醉回寺，中途練拳排悶，打壞半山亭。此乃祁劇花臉重頭戲，表演大量使用祁劇的眼功、臉子功、腿功、肚皮功。其中有單腿獨立連做十八羅漢造型的特技，湘崑此劇同出一脈。

The programme provides an introduction to the music and performance features in Qi opera, and will present a demonstration performance of the opera excerpt, *The Drunken Lu Zhishen Wreaking Havoc at the Monastery*. Taken from the novel *The Water Margin*, the excerpt tells the story of Lu Zhishen who, after killing the villainous Zheng Tu, has become a monk and taken refuge in the monastery in Wutai Mountain. After a whole year in hiding, he has wearied of his reclusive life. One day, he goes down the mountain for a leisure trip. On running into a wine-seller, he becomes desirous of a round of hearty drinking, but the wine-seller refuses to sell to a monk. The frustrated Lu grabs at the liquor and downs it all, and then swaggers back up the mountain. Totally drunk and feeling restless, he starts throwing punches and kicks around, wrecking even the pavilion along the way. A centrepiece in the stock repertoire for actors in *hualian* (painted face) roles, the excerpt demonstrates masterly skills in Qi opera using the eyes, facial expression, footwork and the abdomen. It also spotlights the acrobatic act in which the actor performs the postures of the Eighteen *Arhats* while standing on one leg. It has inspired similar excerpts in Hunan opera and *kunqu*.

主持 Host: **王韋民 Wong Wai-man**

主講 Speaker: **劉錫林 Liu Xilin**

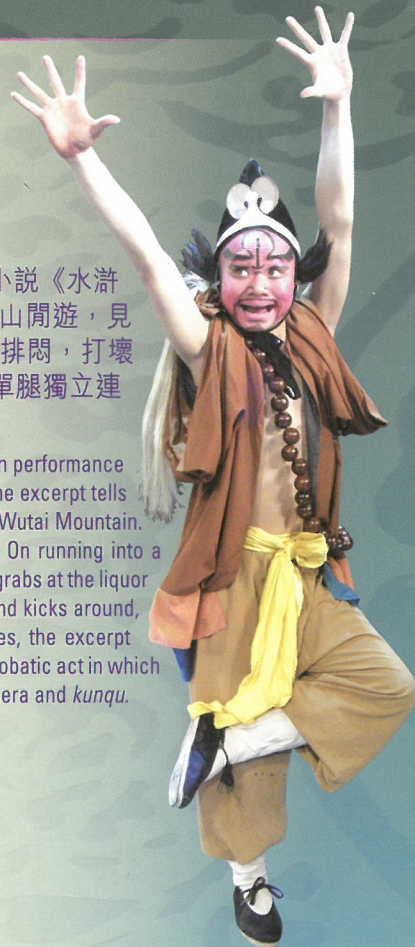
示範演員 Demonstrated by: **肖笑波、黃紅華、張朝國 Xiao Xiaobo, Huang Honghua, Zhang Chaoguo**

香港大會堂劇院 Theatre, Hong Kong City Hall

票價 Tickets: **\$50** (不設劃位 Free Seating)

普通話及粵語主講 In Putonghua and Cantonese

節目長約1小時30分鐘 (不設中場休息) Running Time: Approx. 1 hr 30 mins without intermission



## 展覽 Exhibition

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

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