

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme 江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu Province	15-17/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre	20-21/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
台灣唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company	23-24/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	26-27/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
陝西省戲曲研究院青年實驗團 The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute	13-14/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
杭州越劇院小百花團 Xiaobaihua Troupe of Hangzhou Yue Opera Theatre	15/7	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
	16-18/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
國家京劇院一團 No.1 Troupe of the China National Peking Opera Company	20-22/7 21/7	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
新編粵劇《無私鐵面包龍圖》 A New Cantonese Opera <i>Justice Bao</i>	27-29/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
天津市曲藝團 Tianjin Song Art Troupe	29/7	12:00nn/ 3:30pm/ 7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
江西省贛劇院 Gan Opera Theatre of Jiangxi Province	3-5/8	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall

江
蘇
省

蘇州
崑劇院

Suzhou Kunqu Opera
Theatre of Jiangsu Province

15-17.6.2012
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre



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文化節目組

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魏紫燕 (經理)

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

開幕節目
Opening Programme

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

15.6.2012 (星期五 Fri) 7:30pm

《南西廂》 *The Story of the West Chamber (Southern Qu)*

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

16.6.2012 (星期六 Sat) 7:30pm

《長生殿》 *The Palace of Eternal Life*

演出長約 2 小時 45 分鐘 (中場休息 15 分鐘)

Programme duration is about 2 hours 45 minutes with a 15-minute intermission

17.6.2012 (星期日 Sun) 7:30pm

折子戲《吟風閣·罷宴》、《千里送京娘》、《風箏誤·驚醜》

《爛柯山·逼休》、《獅吼記·跪池》

Excerpts : *Cancelling the Birthday Celebrations from The Pavilion of Chanting in the Wind, Accompanying Jingniang for Thousands of Miles, The Shock of an Ugly Face from The Mistake Caused by a Kite, Forcing Her Hand for a Divorce from Lanke Mountain, Kneeling by the Pond from The Lioness Roars*

演出長約 3 小時 30 分鐘 (中場休息 15 分鐘)

Programme duration is about 3 hours 30 minutes with a 15-minute intermission

獻辭



戲曲藝術是中國傳統文化的精煉累積，舞台上精緻優美的表演，呈現了中國深厚的人文薈萃。康樂及文化事務署自二〇一〇年開始每年舉辦「中國戲曲節」，得到各方的大力支持和鼓勵，今年已是第三屆。期望戲曲節能繼續成為大家欣賞、學習和交流戲曲文化的平台，推動戲曲舞台上下的傳承工作。

今年「中國戲曲節」雲集八個劇種及一個曲藝演出，既有香港觀眾熟悉的粵劇、崑劇、京劇、越劇，也有饒富特色的地方劇種包括安徽黃梅戲、台灣歌仔戲、陝西秦腔、江西贛劇以及天津曲藝，劇種繁花似錦。十個參演團體匯集一流戲曲表演藝術家，選演最能表現

演藝實力的劇目，充分展示了各個地方戲曲劇種的傳統面貌及技藝。

今屆戲曲節的開幕節目是由著名作家白先勇老師與江蘇省蘇州崑劇院再度攜手合作，並承蒙多位國寶級崑劇藝術家親授及指導年青一代優秀崑劇演員重排的崑劇瑰寶，有關演出實為推動崑劇藝術傳承的最佳實踐，讓觀眾得以欣賞豐實成果。除了三十場舞台演出，戲曲節亦包括了各式各樣的藝術導賞及延伸活動，包括藝術講座、研討會、戲曲電影欣賞、藝人談及展覽等，讓觀眾從不同角度和層次認識戲曲文化，共享戲語情長。

我衷心感謝來自各地的戲曲表演團體及藝術家對「中國戲曲節」的鼎力支持，您們為戲曲藝術的發展與承傳付出不少心血和努力，這正是我們舉辦中國戲曲節的堅實意義。

謹此祝願本屆戲曲節演出美滿成功！

康樂及文化事務署署長馮程淑儀

Message

Chinese theatrical art, or *xiqu*, is the epitome of traditional Chinese culture. The fine arts shown on stage manifest the articulation of humanity and excellence in the most profound way. To promote this art form, the Leisure and Cultural Services Department organizes the annual Chinese Opera Festival since 2010. Thanks to the support from many sectors, the Festival is now in its third year. We hope that it will continue to be a platform for the appreciation, learning and artistic exchange with a view to preserving and promoting the legacy of *xiqu* on and off stage.

This year's Chinese Opera Festival brings together eight operatic genres and one type of song art. While some of the genres are more familiar to the local audience such as Cantonese Opera, Kunqu Opera, Peking Opera and Yue Opera, there are other regional operas that are charming with their indigenous specialities, such as the Huangmei Opera of Anhui, Gezi Opera of Taiwan, *Qinqiang* of Shaanxi, Gan Opera of Jiangxi, and song art of Tianjin. Their splendour comes together to form a rich brocade of Chinese theatrical art. The ten performing groups, each with a galaxy of stars and virtuosos, will demonstrate their best in their traditional art genres and stage techniques.

For this year's opening programme, we are honoured to have the famous novelist Pai Hsien-yung and the Suzhou Kunqu Opera Theatre of Jiangsu Province to rekindle their partnership and bring two gems of the Kunqu Opera repertory to Hong Kong. We are truly gratified to have prestigious *Kunqu* artists of 'National Treasure' standing to coach young actors in reviving the classics. We believe this is the best way to promote the *Kunqu* legacy and to allow the audience to savour the fruits of their mentoring efforts. In addition to 30 stage performances, there will also be a great variety of extension and guided appreciation activities during the Festival, such as talks, a symposium, Chinese opera film shows, meet-the-artist sessions and exhibitions through which the audience will be able to appreciate the culture of Chinese traditional theatre from different perspectives and share the passion behind.

I would like to express my heartfelt thanks to the artists and groups who come from various Chinese communities to participate in this year's Chinese Opera Festival. The efforts and hard work you have put into the preservation and development of Chinese opera are cornerstones that make our presentation of the Festival meaningful.

May I wish the Chinese Opera Festival 2012 a big success!

Mrs Betty Fung
Director of Leisure and Cultural Services

其他延伸活動
Extension Activities

崑劇藝術講座 Talks on the Art of Kunqu

(普通話主講 In Putonghua)

13.6.2012 (星期三 Wed) 7:30pm

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

主題 Topic: 千錘百鍊出崑曲 *Kunqu - A Well-honed Art*

講者 Speakers: 白先勇、蔡正仁、汪世瑜 Pai Hsien-yung, Cai Zhengren, Wang Shiyu

主持 Moderator: 鄭培凱 (香港城市大學中國文化中心主任及教授)

Cheng Pei-kai (Director and Professor, Chinese Civilisation Centre, The City University of Hong Kong)

14.6.2012 (星期四 Thur) 7:30pm

亞洲協會香港中心麥禮賢劇場 Miller Theater, Asia Society Hong Kong Center

主題 Topic: 崑劇經典的傳承與再現—從《南西廂》談起

The History and Revival of a *Kunqu* Classic - *The Story of the West Chamber* (Southern Qu)

講者 Speakers: 汪世瑜、梁谷音 Wang Shiyu, Liang Guyin

主持 Moderator: 劉楚華 (香港浸會大學中文系教授)

Lau Chor-wah (Professor, Department of Chinese Language and Literature, Hong Kong Baptist University)

17.6.2012 (星期日 Sun) 2:30pm

香港太空館演講廳 Lecture Hall, Hong Kong Space Museum

主題 Topic: 《長生殿》的表演藝術與傳承

The Performing Techniques in *The Palace of Eternal Life* and Their Transmission

講者 Speakers: 蔡正仁、張靜嫻 Cai Zhengren, Zhang Jingxian

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

大堂示範演出 Foyer Performance

16.6.2012 (星期六 Sat) 4:00pm

香港文化中心大堂 Foyer, Hong Kong Cultural Centre

折子戲《孽海記·下山》、《虎囊彈·山門》、《牡丹亭·驚夢》

Excerpts: *Leaving the Monastery* from *A Sea of Sins*, *The Brave Wife and The Drunken Lu Zhishen Wreaking Havoc at the Monastery*, *The Interrupted Dream* from *The Peony Pavilion*

主演 Cast: 徐棟寅、周曉玥、唐榮、徐超、陸雪剛 Xu Dongyin, Zhou Xiaoyue, Tang Rong, Xu Chao, Lu Xuegang

「師徒相授—崑劇的傳承」展覽 Exhibition on The Art of Kunqu Opera

2-10.6.2012 高山劇場大堂 Foyer, Ko Shan Theatre

12-19.6.2012 香港文化中心大堂展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

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

劇院前身為上海民鋒蘇劇團，一九五六年更名為江蘇省蘇崑劇團，二〇〇一年改團建院。五十多年來，劇院先後演出了崑劇《牡丹亭》、《長生殿》、《白兔記》、《釵釧記》、《荆釵記》等過百台大戲，相繼培養了「繼」、「承」、「弘」、「揚」四代崑劇演員，其中以著名崑劇表演藝術家及中國戲劇梅花獎得主張繼青、王芳為佼佼者，王芳更於〇五年獲得中國戲劇梅花獎二度梅殊榮。劇院曾出訪多個國家和地區，演出廣獲好評。

劇院堅持以搶救、繼承傳統崑劇為己任，〇四年製作三本崑劇《長生殿》，於台灣及多個地區巡迴演出。同年與著名作家白先勇等海內外文化菁英合作打造青春版《牡丹亭》，青年演員受到著名崑劇表演藝術家汪世瑜、張繼青等名師悉心培養，赴台、港首演，又到多個省市及大學校園巡迴演出，後赴美作訪問演出，掀起一片崑劇熱潮，引起廣泛關注。

The Su and Kunqu Opera Troupe of Jiangsu Province was established in 1956, and was formerly the Minfeng Su Opera Troupe. In 2001, it was expanded and renamed the Suzhou Kunqu Opera Theatre of Jiangsu Province. Over the five decades since its inception, the Theatre has staged many full-length *Kunqu* productions such as *The Peony Pavilion*, *The Palace of Eternal Life*, *The Story of the White Rabbit*, *The Story of the Hairpin and the Bracelet*, *The Story of the Wooden Hairpin*, etc. The Theatre has been the cradle of four generations of *Kunqu* artists, who are distinguished by the Chinese characters – Ji, Cheng, Hong, or Yang – incorporated as the middle character in their stage names. The effort testifies to the group's significant contribution towards the preservation and development of the art. Members of the Theatre have accomplished sterling achievements in the field, notably Zhang Jiqing and Wang Fang, both of whom won the coveted Plum Blossom Award, with Wang winning the accolade twice. The Theatre has made highly successful performing tours to countries and places.

The Theatre has contributed to the salvaging, upholding and developing of the classical art form. In 2004, it staged the three-part *Kunqu* Opera, *The Palace of Eternal Life* in Taiwan and on tour to different areas. In the same year, the Theatre worked together with the famous novelist Pai Hsien-yung and a team of preeminent figures in culture and the arts to create *The Peony Pavilion* (Youth version). The young actors have been nurtured by renowned *Kunqu* artist mentors like Wang Shiyu and Zhang Jiqing. It was staged in Taiwan and Hong Kong, then to university campuses in various cities. It enjoyed such a phenomenal success when it visited the United States that there was a surge of interest in the genre.

崑曲盡風流 — 崑曲的傳承

崑曲在二〇〇一年獲聯合國教科文組織列入「口述非實體人文遺產傑作」的名單上，那是聯合國的專家為世界各國民族文化的一次認真檢閱，是首次評選公佈，這份名單提醒我們：要珍惜所擁有的文化藝術遺產，從而要做好保護和承傳的工夫。我們的崑曲被頒予這個榮譽後，因而得到了較多的關注，總算在苟延殘喘的時候，讓她多吸一口新鮮空氣，仍未至於絕命。

崑曲有悠久的歷史，其藝術的高雅也無用贅言。但崑曲在六百年來所走過的路，經歷有「家家收拾起，戶戶不提防」*的光景，在明清之時發出最攝人的光芒。到了上世紀初，遭逢時局戰亂而幾近窮途末路，藝人顛沛流離，崑曲近乎湮滅。崑曲是「活」的藝術，一旦在舞台上缺了演員，台下又丟失了傳承的途徑，結果就只有死路一條。

但是，一種優秀的民族文化其生命力畢竟是頑強的，在經歷低潮之後，就會生機勃發。我與崑曲有緣份，既有幸在少年時便享受過做觀眾的快樂，後來亦曾製作過幾次崑劇的演出。因着對崑曲一步一步的了解，在滿足之餘又生了許多擔憂。眼見好的演員和老藝人隨着時間而過去，心裏不得不感到焦慮。為了搶救崑劇而希望多做些事情，成了我與一些朋友的自覺。

二〇〇四年，我投入到青春版《牡丹亭》的製作，挑選了江蘇省蘇州崑劇院（蘇崑）一批年青演員演出，結果俞玖林、沈豐英兩位不負大家的期望，把湯顯祖筆下的一雙璧人又重新活靈活現地展現開來。製作青春版《牡丹亭》更重要的意義，是要回歸師徒承傳教習的傳統。因此，我們請出了汪世瑜和張繼青兩位藝術大師，並要俞玖林和沈豐英向他們正式行叩頭拜師的大禮，找回了重視師徒的倫理。二〇〇九年，我們又製作了《玉簪記》，把岳美緹和華文漪這雙絕配請了出來，向蘇崑傳承了演出。二〇一〇年起，我們又督促年青演員四出拜師學戲，包括陶紅珍拜張繼青及屈斌斌拜姚繼焜學《爛柯山》、唐榮拜侯少奎及沈國芳拜喬燕和學《千里送京娘》、周雪峰拜蔡正仁和沈豐英拜張靜嫻學《長生殿》、柳春林拜劉異龍學《風箏誤》、呂佳拜梁谷音學《西廂記》、陳玲玲拜王維艱學《吟風閣》，這些教授演出的老師都是赫赫有名的大師。像以上這些承傳的演出，動用了大量的人力物力，而老師們都是全心全意和不辭勞苦的，其中的目的只有一個：把祖先的遺產好好地傳下去！

江蘇省蘇州崑劇院今年前往香港參加「中國戲曲節」演出，將展現這批新生力量在學藝路上努力的成果。崑曲的傳承以人為本，一切都依着老師和徒弟的苦功和修為，只有認定這個傳承的不二法門，崑曲的香火才可以綿綿不斷，盡得風流。

白先勇

*《長生殿》「彈詞」一折的首支曲起句為「不提防餘年值亂離」，而《千忠戮》「慘睹」一折起句為「收拾起大地山河一擔裝」，形容崑曲傳唱的盛況。

Kunqu - Romantic Theatre at Its Best and Its Perpetuation

Kunqu was inscribed onto the first list of 'Masterpieces of the Oral and Intangible Heritage of Humanity' by the United Nations Education, Science and Culture Organisation (UNESCO) in 2001. The list was the first ever, formal overview of ethnic cultures of the world, and the first proclamation that reminds humankind to treasure our cultural heritages and ensure their continuity. The honour conferred on *Kunqu* brought timely attention to this declining art form, and subsequently, the promise of a new lease of life.

With its long history of six hundred years, *Kunqu* has also had its heyday in the first half of the 17th Century, and its artistic merits are long recognized. But it met its demise in the early 20th Century when China suffered a long period of social unrest. The troupes were disbanded, and the artists had to fend for themselves. With no actors on stage and no new blood to perpetuate the art, this caused a gap and a deadly blow to *Kunqu* as a 'living' art.

Fortunate for us, an art form of such distinguished cultural significance has a tenacity of its own; and with the right opportunity, it revived itself. And fortunate for me, who was able to partake the gratifying joy of watching a *Kunqu* performance when I was young, I had the opportunity to become closely associated with it later in life through producing several *Kunqu* productions. Yet in the process, as I understood the art form better, I was burdened with more worries. I could see fine actors and senior virtuosi forced to bow out with the passage of time. In a bid to salvage the art from disappearing, I – and some like-minded friends – took it upon ourselves to carve out a sustainable future.

In 2004, I started the staging of a 'youth version' of *The Peony Pavilion*. I handpicked young actors trained at the Suzhou Kunqu Opera Theatre of Jiangsu Province. I was fortunate again to have the two gems, Yu Jiulin and Shen Fengying, to play the lead roles. They have been considered the incarnate of the two lovers who can transcend the worlds of the dead and the living as created by Tang Xianzu. However, there is another even more important meaning to the creation of *The Peony Pavilion* (Youth version), which is the revival of the mentoring tradition. I invited two of the greatest names in *Kunqu*, Wang Shiyu and Zhang Jiqing, to be the mentors of Yu and Shen respectively. A formal *kowtow* ceremony was conducted to make Yu and Shen aware of the significance of becoming the 'disciple' of a master performer and the values attached. In our staging of *The Story of the Jade Hairpin* in 2009, we had the honour to have another pair of legendary actors, Yue Meiti and Hua Wenyi, as lead stars. Also, since 2010, we have been sending young actors to learn from famous veterans their prized repertoire. Tao Hongzhen and Qu Binbin learned *Lanke Mountain* from Zhang Jiqing and Yao Jikun; Tang Rong and Shen Guofang learned *Accompanying Jingniang for Thousands of Miles* from Hou Shaokui and Qiao Yanhe; Zhou Xuefeng and Shen Fenying learned *The Palace of Eternal Life* from Cai Zhengren and Zhang Jingxian; Liu Chunlin learned *The Mistake Caused by a Kite* from Liu Yilong; Lu Jia learned *The Story of the West Chamber* from Liang Guyin; and Chen Lingling learned *The Pavilion of Chanting in the Wind* from Wang Weijian. It was a gargantuan and costly feat, as all those involved had to devote a lot of time and energies for the training. But the venerable teachers were willing to pass their expertise and insights to the younger generation. It was obvious that they were of one mind to keep a great heritage and a grand tradition going by contributing their artistic best.

The result of the arduous training of the young actors from the Suzhou Kunqu Opera Theatre of Jiangsu Province will be seen in this year's Chinese Opera Festival. *Kunqu* is a theatrical art form that requires one-on-one mentoring. Through the training process, both the mentor and the mentee need to put in dedication, zeal, hard work and sharing of experience. It is the one and only way to perpetuate the art. We can also say therein *Kunqu* sees new light.

Pai Hsien-yung

崑曲的香港情緣

蘇崑（江蘇省蘇州崑劇院）與香港有着深厚的情緣！二〇〇二年我院就是與白先勇先生結緣香港，從那時開啟了一段歷時十餘年的兩岸三地合作傳承崑曲之路。白先勇先生擔綱總製作人，打造了青春版《牡丹亭》和新版《玉簪記》；崑曲藝術家與社會精英共同投身崑曲傳承傳播，俞玖林、沈豐英等一大批優秀的小蘭花演員脫穎而出，成為現今崑曲舞台的中堅力量。數年間，蘇崑數度赴港於香港文化中心、香港大學、香港中文大學等地演出青春版《牡丹亭》、新版《玉簪記》及崑曲經典折子戲專場。

今年白先勇先生與我院再度合作，重新製作排演的《南西廂》和《長生殿》這兩部經典大戲，又獲邀參加香港「中國戲曲節2012」演出，這是香港觀眾對崑曲文化的肯定，更是作為崑曲發源地職業院團的榮譽。我們再次來到香江之畔，以兩劇的舞台演出，展示崑曲入選非遺十周年來，蘇崑傳承的成果，延續這分崑曲與香港的濃濃文化情緣。

此次排演《南西廂》和《長生殿》，是我院傳承工作的又一重要舉措，是我院對崑曲活態傳承的又一直有益實踐。不僅有白先勇先生擔綱總顧問，還有汪世瑜、梁谷音、蔡正仁、張靜嫻四位藝術家擔任藝術指導。兩年前，幾位小蘭花演員開始跟隨老師進行折子戲的傳承，直至今年完成整本戲的傳承，歷經兩年的學習，把完成的劇目呈現舞台。

兩劇的創排實踐，再次證明了我們堅持崑曲活態傳承道路的可行性，堅定了將傳承作為出發點和落腳點的信心。我們將繼續努力堅持劇目、演員、觀眾的全面傳承。我們也深知在崑曲傳承的道路上只是剛剛起步，還肩負着重任，必將不辱使命。我們也要誠摯感謝所有為崑曲付出心血的同路人。

蔡少華

(江蘇省蘇州崑劇院院長)

Kunqu in Hong Kong

Suzhou Kunqu (Suzhou Kunqu Opera Theatre of Jiangsu Province) is closely connected with Hong Kong. It is the place where we first got acquainted with Mr. Pai Hsien-yung back in 2002 and since then the three regions have joined hands in the perpetuation work of the *Kunqu* art. Mr. Pai has produced the 'youth version' of *The Peony Pavilion* and the new version of *The Story of the Jade Hairpin*, pulling together the effort of *Kunqu* artists and social elites to help promote and perpetuate the art. A group of fine young actors like Yu Jiulin, Shen Fengying distinguished themselves and have now become the backbone of the existing *Kunqu* stage. Within a few years, the 'youth version' of *The Peony Pavilion* and the new version of *The Story of the Jade Hairpin* plus other classic *Kunqu* excerpts have been staged at the Hong Kong Cultural Centre, Hong Kong University and The Chinese University of Hong Kong several times.

This year, we collaborate with Mr. Pai again in the production of the two classic full-length plays *The Story of the West Chamber* (Southern Qu) and *The Palace of Eternal Life* are happy to be invited to take part in the Chinese Opera Festival 2012. Not only does it reflect Hong Kong audience members' love for the *Kunqu* culture, it is also an honour for the professional troupe from the place where *Kunqu* originates. We visit Hong Kong again to present the two *Kunqu* operas to demonstrate the fruit of the perpetuation work since its being inscribed onto the list of 'Masterpieces of the Oral and Intangible Heritage of Humanity' ten years ago, and to continue to tighten the ties between *Kunqu* and Hong Kong.

This production of *The Story of West Chamber* (Southern Qu) and *The Palace of Eternal Life* is another important measure taken by our Theatre to realize the perpetuation work in a living form. Besides having Mr. Pai Hsien-yung as general consultant, we also have four renowned artists Wang Shiyu, Liang Guyin, Cai Zhengren and Zhang Jingxian as artistic advisers. A few young actors have started to take lessons from mentors two years ago on excerpts and after two years' mentoring, the entire play has finally been passed on and been able to be presented on stage.

The production of these two plays has once again proved the viability of our effort in perpetuating the *Kunqu* art in a living form. It also enhances our determination and confidence for the great task. We would strive hard to carry on with the work on repertoire, actors and audience members. Fully aware this is only the starting point, we would take up the mission with sincerity and commitment and are deeply grateful to all the people who have worked hard for the same cause.

Cai Shaohua

(Director, Suzhou Kunqu Opera Theatre of Jiangsu Province)

師徒相授 — 崑劇的傳承

The Master and the Apprentice – Kunqu Training

崑劇藝術的傳承以人為本，六百年以來，崑劇精細高雅的藝術內涵及修養，一直靠師徒之間口傳心授，一字一句、一舉手一投足，一點一滴延續着生命。

Kunqu training is a people-centred practice. For 600 years masters have passed on their skills and knowledge to apprentices through close personal guidance. It is through such a close relationship the aesthetics and the meanings of the art have been passed down. Every gesture made and every note sung by a performer speaks the history and convention of the form.

口傳心授

Teaching with Words and Communicating with the Heart

「口傳心授」是指在教學過程中，老師通過口傳、心授、示範、藝術觀念影響等途徑來教育弟子。表演是人的藝術，這種教習方法有利於「因材施教」，實現「個性化」教育，師徒之間一對一的「摳戲」更利於保障教學素質。

口傳心授的教習傳統在戲曲界早已有之，且為核心模式。如清代職業崑班中，採用「手把徒弟」的方式，藝術上有造詣的老藝人會在搭班演出之外，教授一兩個徒弟，一邊演出一邊指導他們學戲。而學徒拜師學藝要先簽訂名為「關書大發」的契約，依據梨園行規，弟子在技藝嫻熟後會逐步登台，通過賣藝替師傅賺取收入。職業崑班中的崑曲教學素以嚴厲聞名，形成嚴謹、規範、扎實的教育傳統，培養出大批優秀的藝人。

'Teaching with words and communicating with the heart' describes how *Kunqu* masters teach their apprentices. They explain with words and communicate their emotional understanding of the pieces to their apprentices. They also demonstrate every gesture and move for them. Since performing is a human activity, this kind of training accommodates individual needs very well. Masters can adjust the contents and speed of their teaching according to the competence of their apprentices. One-to-one guidance is essential in ensuring quality.

This training method has been part of the *xiqu* tradition. It is the core training method of *xiqu*. In Qing Dynasty (1644-1911) accomplished old performers working for professional *Kunqu* troupes often took a couple of apprentices for training when they were not performing. Apprentices had to sign a contract. Professional codes required them to give their masters their incomes when they were good enough to go on stage. Training in professional *Kunqu* troupes was known for its rigour and discipline. This has guaranteed the formal accuracy and aesthetic specificities of the form as it has been passed down through the generations. A proliferation of master artists has been nurtured by this training method.



「巾生魁首」汪世瑜老師（右）指導學生俞玖林。
Maestro Wang Shiyu (right), 'Top artist for *Kunqu jinsheng* roles', with his student Yu Jiulin in an one-to-one guidance session.

以戲育人

Repertoire-based Training

人和戲同是崑劇表演藝術的主體，「戲以人傳」談及傳承，優秀演員的培養和劇目的傳承皆至關重要。

戲曲演員學藝，通常要先劃定行當，便於演員掌握一類性格、年齡、身分相對接近的角色。在所從事的行當裏有所造詣，這是崑曲教學以行當為基礎的優勢。通過學習本行當的入門戲，青年演員打下扎實的學藝基礎，掌握本行當的藝術特點。這培養崑曲演員的傳統方式，即通過學習戲碼來把握和塑造人物，並承習本行當的技藝。

The *Kunqu* repertoire has been passed down through generations of performers. The artists and the repertoire form the core of the art. Therefore, nurturing good performers and safeguarding the repertoire are equally important.

Xiqu students first decide on the categories of roles they will specialize in. This helps them develop a good knowledge of and excel in roles that share similar personality, age and social status. *Kunqu* training also follows this tradition and enjoys this advantage. For each category of roles there is a foundation repertoire that facilitates training in basic skills and aesthetic knowledge of that role category. As students learn the foundation repertoire piece by piece, they will develop expertise competence in understanding their role categories and sophisticated execution of required skills.



呂佳很用功，梁谷音老師（右）頗欣賞這個弟子。
Lu Jia works very hard. Maestra Liang Guyin (right) is appreciative of her efforts.

對於演出，我的心理負擔一直很大，總是期待能站在舞台上，又總是信心不足。我要感謝一直在身後不離不棄支持我的汪世瑜老師、岳美緹老師、石小梅老師和白先勇老師，是你們給予我信心。

—俞玖林

I have felt the pressure of performing. I always look forward to going on stage, yet I never feel confident enough. I am very thankful to my teachers Maestro Wang Shiyu, Maestra Yue Meiti, Maestra Shi Xiaomei and Mr. Pai Hsien-yung, who have stood by me and help me develop my confidence.

— Yu Jiulin

感謝引領我進入崑曲這片桃花源的梁谷音、白先勇兩位良師。能在三十歲時主演連本大戲《西廂記》，我算得上是個幸運兒。這也是我從藝十六年來藝術上的一次比較完整的展示，希望能不負老師和觀眾的期望，把自己最好的一面展現出來。

—呂佳

I am grateful to Maestra Liang Guyin and Mr. Pai Hsien-yung who have led me into the wonderfully beautiful pasture of *Kunqu*. I am very lucky to be taking one of the leading roles in a grand production of the full version of *The Story of the West Chamber* at the age of 30. This will serve as a showcase of my achievements in the past 16 years of *Kunqu* learning and practice. I will do my best not to let my teachers and audience members down.

— Lu Jia

《南西廂》以南曲為主，曲調婉轉，辭藻細膩，要求演員準確地把握人物的細微心理變化。心裏有戲，才能台上有戲。

—朱瑛媛

Most of the songs sung in *The Story of the West Chamber* (Southern *Qu*) belong to the genre of southern melodies. The music is rich in fine and decorative figurations. The lyrics are poetic and highly rhetorical. They contribute to highly effective depictions of the intricate psychological activities of *Kunqu* characters. This requires both good understanding and skilful representation of the performers.

— Zhu Yingyuan

造就取材 Discovery Students' Talents

怎樣辨別一位演員是否「可造之材」？基本的先天條件固然重要，同時，如清代戲劇家李漁所說，不同演員各有優缺短長，「取材」就是替演員尋找適合自身的行當。行當是戲曲特有的表演體制，指演員按照不同種類的戲曲角色，如年齡、性別、身分等特色來創作不同專行藝術。不同行當在演唱方法、裝扮、表演上皆各有特色。崑曲在生、旦、淨、末、丑各行當之下再有細分，如大冠生、閨門旦等，稱為腳色家門。

How does one identify student performers' potential? There are always some students born with qualities more suited than others. Yet, as Qing Dynasty dramatist Li Yu (1610-1680) suggests, every performer has certain advantages and disadvantages. Good training entails helping the trainees to find the categories of roles most suitable for them. Categories of roles are the unique feature in the *xiqu* acting system. Each performer specializes in one category of roles that are comparable in age, gender and social status. Each category of role displays distinctive artistic features in singing, acting and appearance. The main role categories of *Kunqu* are *sheng* (male) roles, *dan* (female) roles, *jing* (painted face) roles, *mo* (old man) roles and *chou* (comic) roles. In the *Kunqu* acting system, each of these categories is further divided into sub-categories such as *daguansheng* (kingly) roles and *guimendan* (high-born, unmarried lady) roles.



青年演員周雪峰嗓音寬、有剛勁，適合學冠生戲，如扮演《長生殿》中的唐明皇，因此白先勇老師便力邀在崑劇舞台上教授冠生戲的不二人選——「活的唐明皇」蔡正仁老師來指導周雪峰。

(左起) 周雪峰、沈豐英、張靜嫻老師、白先勇老師與蔡正仁老師

Young performer Zhou Xuefeng has a powerful voice apt for kingly roles. He was spotted as the most suitable performer for the Emperor in *The Palace of Eternal Life*. To perfect his performance, Mr. Pai Hsien-yung invited Maestro Cai Zhengren, the most renowned artist for this role, to give personal guidance to Zhou.

(From left) Zhou Xuefeng, Shen Fengying, Maestra Zhang Jingxian, Mr. Pai Hsien-yung and Maestro Cai Zhengren

蔡正仁老師將我視如己出，對我傾囊相授。從蔡老師所傳授的一珠一璣、一腔一調、一招一式中，我瞭解到每個劇中人的藝術內涵，瞭解到冠生這個行當真正的藝術魅力。

—周雪峰

Maestro Cai Zhengren has taken care of me like his own son. He coached me note by note, and gesture by gesture. He is a great inspiration to me in my learning of art and of the kingly role category. — Zhou Xuefeng

轉益多師

Learning from More than One Master

「轉益多師」是訓練演員的重要一步。白先勇老師和江蘇省蘇州崑劇院推動的「師徒相授」傳承計劃，跨越無形的省、團等界限，讓年青演員可以向各地名家學藝，例如沈豐英便曾先後向張繼青學《牡丹亭》、向華文漪學《玉簪記》、向張靜嫻學《長生殿》。年青演員把每位老師的絕活傳承下來，打好扎實根基，才能逐漸形成自己的風格。白先勇老師認為崑劇的發展除了開發傳統與現代劇場美學結合的可能性，更重要是保留原汁原味的傳統演繹，因為傳統就是創新的根底。

This is an important stage of development in *Kunqu* training. Mr. Pai Hsien-yung and Suzhou *Kunqu* Opera Theatre of Jiangsu Province have together adopted this principle and launched a *Kunqu* mentoring programme to allow young performers to learn from masters working in other troupes and companies. One good example is Shen Fengying of Suzhou *Kunqu* Opera Theatre of Jiangsu Province. She has received guidance on *The Peony Pavilion* from Maestra Zhang Jiqing, on *The Story of the Jade Hairpin* from Maestra Hua Wenyi, and on *The Palace of Eternal Life* from Maestra Zhang Jingxian. It is important for young performers to acquire the best of different masters' performing style and methods. Then, they will be able to develop their own distinctive style. As Mr. Pai Hsien-yung points out, tradition is the basis of creative actions. The development of *Kunqu* must pay attention to the possibility of integrating traditional and contemporary theatricality, but the most important task is still to preserve the authenticity of the convention.



張靜嫻老師（左）指導學生沈豐英如何演繹楊貴妃。
Maestra Zhang Jingxian (left) coaching her student Shen Fengying in the latter's treatment of the character Lady Yang.

從白先勇老師挑選我成為青春版《牡丹亭》演員的那一天起，我頓時覺得肩頭增添了一份責任——傳承崑曲藝術的責任……衷心希望崑曲這顆中華文化的瑰寶，能藉助大家共同的努力，永遠綻放光彩。

—沈豐英

Since the day I was picked by Mr. Pai Hsien-yung for the leading role in *The Peony Pavilion* (Youth version), I have felt the mission and responsibility of inheriting and passing on the art of *Kunqu*. I sincerely hope that with the efforts of so many people, this precious gem of Chinese culture will shine brightly for generations and generations.

— Shen Fengying

因為崑曲，我遇到了姚繼焜、黃小午、計鎮華、湯遲蓀等老師，教會了我怎樣提高自己的舞台表演技巧，如何「用心」的體會和創造角色，給了我巨大的啟發。

—屈斌斌

Through *Kunqu* I have met my teachers including the Maestros Yao Jikun, Huang Xiaowu, Ji Zhenhua and Tang Chixun. They have taught me how to improve my performing skills, how to use my heart and my emotions to understand and create my characters. They have been tremendously inspiring.

— Qu Binbin

崑劇傳習 Inheriting and Learning the Art

十九世紀，崑劇藝術由盛轉衰，至二十世紀初，南崑正宗「文全福班」亦告解散。崑劇傳習所的建立，不僅挽救崑劇傳承於危亡，亦提供了啟迪來者的崑劇教學實踐。當崑劇藝術於二十世紀命懸一線，周傳瑛、王傳淞等一批「傳字輩」老藝人辛苦經營、教徒授藝，終使南崑藝術薪傳至今。這些「傳字輩」藝人都是當年蘇州崑劇傳習所的學生。

一九二一年，愛好崑曲人士張紫東、徐鏡清、貝晉眉等集資創辦崑劇傳習所，次年穆藕初接管經營，使傳習所獲得穩定資金支持。師資方面，先後延請沈月泉、沈斌泉、吳義生、許彩金、尤彩雲、陸壽卿、施桂林等造詣深厚的原「文全福班」老藝人為主教教師。他們舞台經驗豐富，且深諳傳統職業崑班的教學模式與方法。傳習所亦聘請高步雲為助教和笛師，蔡菊生任笛師。這樣的師資安排，易於以「明師」造就「高徒」，亦鼓勵學生「轉益多師」，因此「傳字輩」藝人往往不僅技藝精湛，也精通多個行當及懂吹奏笛子。

The popularity of *Kunqu* waned drastically in the 19th Century. Wen-Quan-Fu Troupe, the Southern *Kunqu* company most acclaimed for its formal authenticity, disbanded. Fortunately, the timely establishment in Suzhou of The Institute of Inheriting and Learning *Kunqu* not only managed to prevent the art from becoming extinct, but also provided opportunities for *Kunqu* educators to put their beliefs into practice. In the bleakest moment of *Kunqu*'s survival in the 20th Century, veteran artists of the 'Chuan' generation including Zhou Chuanying, Wang Chuansong gave their best against economic and social odds to train students. Their hard work and dedication has allowed Southern *Kunqu* to be passed down to us today. These 'Chuan' generation artists were all students of The Institute of Inheriting and Learning *Kunqu*.

In 1921 *Kunqu* connoisseurs including Zhang Zidong, Xu Jingqing and Bei Jinmei funded the establishment of The Institute of Inheriting and Learning *Kunqu*. In the following year Mu Ouchu took over its management and secured more stable funding for the Institute. Accomplished veteran artists of the disbanded Wen-Quan-Fu Troupe such as Shen Yuequan, Shen Binquan, Wu Yisheng, Xu Caijin, You Caiyun, Lu Shouqing and Shi Guilin were engaged as core teachers. Their rich stage experience and familiarity with the training methods adopted by professional troupes were essential in guaranteeing the teaching quality of the Institute. The Institute also engaged Gao Buyun as teaching assistant and *dizi* accompanist, and Cai Jusheng as *dizi* accompanist. The involvement of teachers who were themselves accomplished artists allowed students significant exposure to the highest standards of *Kunqu* performance. This arrangement also facilitated students' learning from more than one master. The good work of the Institute was evident the 'Chuan' generation artists' superb standards. Each of them showed versatile competence in more than one category of role. They were also accomplished *dizi* players.

劉異龍老師教導我時說，雖然《驚醜》中的醜小姐沒有文化、樣子很醜，但是要做得很美，自我感覺很好，才能形成對比，增強喜劇效果。要演好這個人物並不簡單，首先要放鬆，一緊張就沒有效果了。其次要放開，這個戲不怕「過」，就怕「不到」。

—柳春林

Maestro Liu Yilong reminded me of the need to play *The Shock of an Ugly Face* with a self-assumed confidence and even arrogance although the character has nothing to be proud of in both her looks and behaviours. He said that in this way I would be able to create a marked contrast between her actual attributes and her self-knowledge. This contrast contributes much to the comedy. My character is not an easy one to play. For one thing I have to be totally relaxed. Any signs of nerve on me would spoil it. In addition, I have to go all out. One can never be excessive with this character. The only worry is not exaggerating things enough. — Liu Chunlin

一九二七年，崑劇傳習所因失去資金來源而結業，但短短幾年的生命卻成就了近代崑曲發展史上至為重要的篇章，培育了「傳字輩」藝人，確保了崑劇藝術生命的延續。當年傳習所根據學生的行當為他們取藝名，名字中寄寓崑劇傳承的理想，亦包含崑劇行當的特色：

行當	姓名第三個字	藝名
小生	玉旁，玉樹臨風	周傳瑛、顧傳玠等
旦	艸頭，香草美人	沈傳芷、朱傳茗、姚傳薈、王傳蕓、方傳芸、張傳芳等
老生、外、末、淨	金旁，黃鐘大呂，得音響之正	鄭傳鑑、倪傳鉞、包傳鐸等
副、丑	讠旁，口若懸河	華傳浩、王傳淞、周傳滄等

In 1927, the Institute could no longer find funding to continue and had to close. Yet its short existence of less than a decade has become a legend in the *Kunqu* profession. All the students of the Institute took stage names with the Chinese character 'Chuan', literary meaning inheriting and passing on. It was an apt expression of their mission and aspiration, and an accurate description of the training method of the acting system of role categories.

Role Types	3 rd Character of Stage Names	Stage Names
Young Male Roles	With the radical meaning 'jade', signifying a jade-like handsome appearance	Examples: Zhou Chuan-ying [jade+ ying (sound) = luster] Gu Chuan-jie [jade+ jie (sound) = a jade tablet]
Female Roles	With the radical meaning 'flora', signifying natural beauty	Examples: Shen Chuan-zhi [flora + zhi (sound) = iris] Zhu Chuan-ming [flora + ming (sound) = young leaves of tea] Yao Chuan-xiang [flora + xiang (sound) = basil] Wang Chuan-qu [flora + qu (sound) = lotus] Fang Chuan-yun [flora + yun (sound) = rue] Zhang Chuan-fang [flora + fang (sound) = fragrance]
Old Male Roles, Painted face Roles, and Other Bearded Male Roles	With the radical meaning 'metal', symbolizing a clear and strong voice	Examples: Zheng Chuan-jian [a mirror] Ni Chuan-yue [a battle-axe] Bao Chuan-duo [a large bell]
Comic Roles	With the radical meaning 'water', symbolizing speeches flowing like water	Examples: Hua Chuan-hao [water + hao (sound approximation) = vast flow of water] Wang Chuan-song [water + song (sound) = the name of a river in China] Zhou Chuan-cang [water + cang (sound) = torrential flow of water]

作為崑曲演員，我感到非常榮幸，同時也感到肩上擔子的沉重。多年來得到了許多老一輩藝術家的悉心教導和觀眾的大力支持……崑曲的影響力在不斷擴大，白先勇老師的努力，不僅為崑曲，也為我們提供了一個重新發現自己的機會。

—陶紅珍

I feel very lucky to be a *Kunqu* performer, although I also feel the weight of my responsibility. For years I have benefited from the teaching of many veteran artists and the support of my audience... *Kunqu* is gaining increasing recognition and popularity. Mr. Pai Hsien-yung's hard work has created excellent opportunities not only for *Kunqu*, but also for us in our journey of self-discovery.

— Tao Hongzhen

15.6.2012 (星期五 Fri)

《南西廂》 *The Story of the West Chamber (Southern Qu)*

主創人員

- 總顧問 : 白先勇
- 製作人 : 蔡少華
- 藝術總監及導演 : 汪世瑜
- 藝術指導 : 梁谷音
- 音樂設計及配器設計 : 孫建安
- 燈光設計 : 黃祖延
- 唱腔指導 : 毛偉志
- 演出統籌 : 呂福海
- 舞美統籌 : 李強
- 服裝設計 : 柏玲芳

演員表

- 張君瑞 : 俞玖林
- 紅娘 : 呂佳
- 崔鶯鶯 : 朱瓊媛
- 崔老夫人 : 陳玲玲
- 法聰 : 呂福海
- 琴童 : 柳春林

樂隊演奏員

- 司笛 : 周志華
- 司鼓 : 蘇志源
- 笙 : 周明軍
- 新笛及嗩吶 : 范學好
- 古箏 : 胡以益
- 琵琶 : 汪瑛瑛
- 揚琴 : 錢玉川
- 中阮 : 韋秀子
- 大阮 : 陸惠良
- 高胡 : 姚慎行
- 二胡 : 府劍萍、姚慎行、徐春霞、趙建安
- 中胡 : 楊磊
- 大提琴 : 奚承開
- 貝司 : 龐林春
- 打擊樂 : 劉長賓、辛仕林、程相龍

Creative Team

- General Consultant : Pai Hsien-yung
- Producer : Cai Shaohua
- Artistic Director and Stage Director : Wang Shiyu
- Artistic Adviser : Liang Guyin
- Music Design and Orchestration Design : Sun Jianan
- Lighting Design : Wong Choo-yeen
- Singing and Diction Director : Mao Weizhi
- Planning : Lu Fuhai
- Choreography Co-ordination : Li Qiang
- Costume Design : Bai Lingfang

Cast

- Zhang Junrui : Yu Jiulin
- Hongniang : Lu Jia
- Cui Yingying : Zhu Yingyuan
- Madam Cui : Chen Lingling
- Priest Fa Cong : Lu Fuhai
- Qin Bearer : Liu Chunlin

Musicians

- Dizi : Zhou Zhihua
- Drum : Su Zhiyuan
- Sheng : Zhou Mingjun
- Xindi and Suona : Fan Xuehao
- Zheng : Hu Yiyi
- Pipa : Wang Yingying
- Yangqin : Qian Yuchuan
- Zhongruan : Wei Xiuzi
- Daruan : Lu Huiliang
- Gaohu : Yao Shenhong
- Erhu : Fu Jianping, Yao Shenhong, Xu Chunxia, Zhao Jianan
- Zhonghu : Yanglei
- Cello : Xi Chengkai
- Bass : Pang Linchun
- Percussion : Liu Changbin, Xin Shilin, Cheng Xianglong



王維艱老師(左)與學生陳玲玲研究曲詞。
Maestra Wang Weijian (left) working on song lyrics with her student Chen Lingling.

崑曲好像一條紅線，牽引着我與無數良師益友相識相知。我遇到了恩師王維艱，她用鐵杵磨成針的耐心來雕琢我，引領我探索表演藝術的奧妙。
—陳玲玲

Kunqu has been a red thread of friendship to me. It has led me to many caring teachers and loving friends. I have met my mentor Wang Weijian through *Kunqu*. The patience she has for me is enough for polishing an iron rod into a sharp needle. Her guidance has accompanied me all the way in my exploration into the world of art.
—Chen Lingling



侯少奎老師(左)向學生唐榮解說道具的運用。
Maestro Hou Shaokui (left) explaining to his student Tang Rong the proper use of props.

完成每次演出後，台下真實的反響，老師嚴厲的鞭策，都是我的精神支柱和動力源泉，也是崑曲帶給我最大的快樂和滿足。
—唐榮

Two things have kept me going and driven me forward: the audience members' response after every performance; and both encouragement and criticism from my teachers. *Kunqu* is the source of my greatest joy and satisfaction.
—Tang Rong



喬燕和老師(左)與學生沈國芳。
Maestra Qiao Yanhe (left) and her student Shen Guofang.

生活中與舞台上的我，進行着年齡與角色的轉換。我在向老師學習，在自我摸索，懷着一顆感恩的心。
—沈國芳

My self in life and my characters alternately dominate my consciousness. I am learning from my teachers, traveling on a journey of self-discovery, and feeling grateful for all these things.
—Shen Guofang

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Photos and partial information provided by The Hong Kong Institute for Promotion of Chinese Culture

舞美人員

舞台監督：李強
燈光：徐亮、智學清
音響：施祖華、方尚坤
化妝造型：傅小玲、顧玲
服裝：柏玲芳、王素芳
盔帽：朱建華
道具：肖中浩、史慶豐
追光：史慶豐、徐亮
裝置：翁曉村、曹健
字幕：葉純

Backstage Team

Stage Manager：Li Qiang
Lighting：Xu Liang, Zhi Xueqing
Sound Engineer：Shi Zuhua, Fang Shangkun
Make-up Design：Fu Xiaoling, Gu Ling
Costume：Bai Lingfang, Wang Sufang
Headdress：Zhu Jianhua
Props：Xiao Zhonghao, Shi Qingfeng
Follow Spot：Shi Qingfeng, Zu Liang
Stage Installation：Weng Xiaocun, Cao Jian
Surtitle Operation：Ye Chun



《南西廂》為明代李日華改編王實甫北雜劇《西廂記》之傳奇。《北西廂》為雜劇歷卷之作，《南西廂》則是戲曲舞台上傳唱數百年的經典，影響不知幾代年輕男女。不同於一般的才子佳人劇目，《南西廂》裏的張生與鶯鶯形象鮮明，個性突出，而為二人牽引紅線的小丫環紅娘更是光彩奪目。劇中紅娘表演重在「靈」字，她勇敢、熱心，時而傻氣，但又機靈、聰慧，由六旦應工。六旦又稱貼旦、風月旦、活潑旦、快樂旦等，常扮聰明活潑、機智勇敢而身分低微的少女或青年女子，以貼身丫環為多。嗓音要求清脆甜潤，表演要活潑伶俐或兼具風情旖旎的神態。

分場本事

第一場 驚艷

西洛書生張君瑞出外遊學，路過普救寺，久聞其名便作一遊。巧遇崔相國夫人帶着女兒鶯鶯，護送丈夫靈柩至博陵安葬，為兵亂所阻，暫居普救寺西廂。張生在遊殿時與鶯鶯相遇，兩人一見鍾情。

第二場 寺警

賊將孫飛虎聽說鶯鶯貌美，兵圍普救寺，強索鶯鶯做押寨夫人。老夫人無奈宣告「但有退得賊兵者，將小姐與他為妻。」張生修書一封，要白馬將軍杜確前來解圍。

第三場 悔婚

賊圍既解，老夫人卻失信，只准張生與鶯鶯結為兄妹。張生為此害相思，臥床不起。

第四場 聽琴

晚上，月上東山，張生來到園外操琴表達心曲。鶯鶯聞之，不禁潸然淚下，遂命紅娘傳話，今生決不相負。

第五場 傳柬

好事多磨，相思入骨，張生漸漸染病臥床。鶯鶯生愛憐之心，着紅娘前去探望，張生請紅娘帶情書一封。

第六場 賴柬

是夜，張生得紅娘之助，跳牆來見鶯鶯，不料鶯鶯變色，欲捉之去見老夫人，經紅娘求情，方才甘休。

- 中場休息15分鐘 -

第七場 佳期

紅娘洞悉鶯鶯心思，再穿針引線。一夜，攜小姐到張生房相會，二人遂成好事。

第八場 拷紅

數日後，老夫人發覺鶯鶯語言恍惚，體態異常，又得知前晚紅娘曾陪鶯鶯燒香，良久未回，心中起疑，遂傳紅娘盤問。紅娘企圖隱瞞，老夫人拿家法欲打，紅娘道出真情，並陳利害。老夫人無奈，只得應允婚事。

第九場 長亭

老夫人逼張生上京應試。翌日清晨，在十里長亭設酒為張生餞行。鶯鶯和淚相送，反覆叮嚀。張生依依不捨，告別親人。

The Story of the West Chamber (Southern Qu) is a 16th Century reworking during the Ming Dynasty by Li Rihua. The original play *The Story of the West Chamber* (Northern *Qu*) was written in the 14th Century by Wang Shifu of the Yuan Dynasty (The Mongolian Empire). The 'North' and 'South' designations have been ascribed by subsequent scholars to differentiate the two. The 14th Century original represents the pinnacle of Yuan Dynasty dramatic achievements while the 16th Century adaptation has been one of the best-loved pieces among *xiqu* audiences. The work's romantic content has inspired generations of young lovers. In the play the young couple is helped in their courtship by the lady's maidservant who is well loved by audiences for her lively and intelligent characterization. This triangle of protagonists endows the play with an extremely rich dramatic quality. The maidservant is a very spirited character. It requires the performer to create a persona who is on the one hand courageous, enthusiastic and innocent, and on the other quick and intelligent. The performer of this part needs to be trained in the *liudan* (vivacious young girl or servant girl) roles, which is also known as secondary female roles, lively female roles, or jolly female roles. Most personas belonging to this role category are clever, lively, intelligent and courageous young maids of low social status, typically maidservants of prominent families. This role category is characterized by a sweet singing voice and lively or in some cases seductive gestures.

Synopsis by Scenes

Scene One **Dazzled by Beauty**

Zhang Junrui, a young scholar, is on his way to the capital to sit for the imperial examination. He passes by the famous All Grace Monastery in Kaifeng where the Prime Minister's widow and daughter are taking up temporary residence as the Prime Minister's funeral procession has been blocked by horses. While Zhang is touring the hall, he happens to meet the Prime Minister's daughter, Cui Yingying. It is love at first sight for the two.

Scene Two **The Monastery in Danger**

A message comes from Sun the Tiger, leader of the rebel forces, who declares that he wants Yingying for his wife, failing which he and his men would ransack the monastery. Yingying's mother, Madam Cui, proposes that whoever manages to drive away the rebels will have her blessing to have Yingying's hand in marriage. Zhang writes a note to let General Du defeat the rebels successfully.

Scene Three **Madam Cui Breaks Her Word**

But then, instead of honouring her word, Madam Cui tells Zhang and Yingying to be sworn brother and sister. Zhang falls ill of lovesickness because of this.

Scene Four **Listening to the Qin**

On a moonlit night, Zhang plays the *qin* in the garden. Touched, Yingying asks the maid Hongniang to send him a message telling him of her unyielding love.

Scene Five **An Exchange of Messages**

At her mistress's request, Hongniang pays a visit to Zhang, who is so lovesick that he actually falls ill. He entreats the maid to bring back with her a letter he has written.

Scene Six **Denial Out of Embarrassment**

That night, with help of the maid Hongniang, Zhang climbs over the wall to meet Yingying but she feels embarrassed instead and tries to take him to see her mother. After Hongniang's plead, she finally agrees to let go.

- Intermission of 15 minutes -

Scene Seven **Consummated Love**

Hongniang reads Yingying's mind and acts as the go-between again. One night, Hongniang helps to arrange a secret rendezvous at which the lovebirds become betrothed.

Scene Eight **Interrogating the Maid**

A few days later, Madam Cui finds Yingying in a perplexed condition with exceptional behaviour and learns that she has gone out with the maid the night before to offer incense in the monastery. She finds it suspicious and summons the maid for interrogation but Hongniang refuses to speak up. Cui threatens her with the family penalty. Hongniang yields as a result and tells her of the rendezvous and the love between her mistress and Zhang. Seeing the situation cannot be redone, Madam Cui reluctantly gives her consent to the couple on the condition that Zhang succeeds at the imperial examination.

Scene Nine **Farewell at the Pavilion**

Madam Cui forces Zhang to go sit for the imperial examination in the capital. The next morning, all gather at the Ten Mile Pavilion to see Zhang off. Yingying offers Zhang advice repeatedly amid tears. The lovers bid a reluctant goodbye.

16.6.2012 (星期六 Sat)

《長生殿》 *The Palace of Eternal Life*

主創人員

總顧問 : 白先勇
 製作人 : 蔡少華
 藝術總監及指導 : 蔡正仁、張靜嫻
 音樂設計及配器設計 : 孫建安
 燈光設計 : 黃祖延
 演出統籌 : 鄒建梁
 舞美統籌 : 李強

演員表

楊貴妃 : 沈豐英
 唐明皇 : 周雪峰
 高力士 : 柳春林
 陳元禮 : 屈斌斌
 楊國忠 : 唐榮
 領唱 : 楊美

司笛 : 鄒建梁
 司鼓 : 辛仕林

Creative Team

General Consultant : Pai Hsien-yung
 Producer : Cai Shaohua
 Artistic Director and Adviser : Cai Zhengren, Zhang Jingxian
 Music Design and Orchestration Design : Sun Jianan
 Lighting Design : Wong Choo-yeon
 Planning : Zou Jianliang
 Choreography Co-ordination : Li Qiang

Cast

Lady Yang : Shen Fengying
 The Emperor of Tang : Zhou Xuefeng
 Eunuch Gao : Liu Chunlin
 Chen Yuanli : Qu Binbin
 Yang Guozhong : Tang Rong
 Vocal : Yang Mei

Dizi : Zou Jianliang
 Drum : Xin Shilin



《長生殿》為清代洪昇所作傳奇，文學性與戲劇性並重，音樂與劇情緊密結合，是戲曲史上的巔峰之作。此劇為崑劇大冠生最具代表性的劇目。大冠生，一作大官生，為崑曲特殊家門，屬小生行當而不演青年腳色，妝扮都帶髯口，嗓音運用要求寬亮，多用厚重的腔音，表演講究氣度恢宏，功架持重大方。唐明皇的表演除了要有帝皇的大氣，更須有才子的風流。楊貴妃則由閨門旦應工，既要千嬌百媚，還要有帝妃的泱泱氣度。

分場本事

第一場 定情

大唐天寶年間，唐明皇（唐玄宗）李隆基寵愛麗質天生、嬌羞動人、嫵熟音律的楊玉環。自她入宮即集三千寵愛在一身，又冊封為貴妃，賜金釵、鈿盒訂情，並約定比翼雙飛，永不分離。

第二場 絮閣

唐明皇想起了久被冷淡的梅妃，召其侍寢，重敘舊情。楊貴妃聞訊妒火中燒，趕至翠華西閣。唐明皇慌忙將梅妃從閣後送走；楊貴妃在閣中發現翠鈿、鳳鳥後嬌嗔流淚。唐明皇只得百般撫慰，兩人重敘衷情。

第三場 驚變

唐明皇和楊貴妃在御花園遊賞秋景。貴妃歌舞助慶，明皇賜酒；貴妃不勝酒力，回宮休息。丞相楊國忠急奏安祿山叛亂已破潼關，大軍即到長安。唐明皇大驚，倉惶起駕幸蜀避禍。

- 中場休息15分鐘 -

第四場 埋玉

唐明皇避兵禍往蜀，大軍行至馬嵬驛，十分勞頓。眾將對楊氏兄妹不滿之情一發不可收拾，遂殺楊國忠，又威逼唐明皇將楊貴妃正法，否則不再護駕前行。唐明皇無奈以白綾賜死楊貴妃。

第五場 冥追

楊貴妃自縊身死，靈魂一路追隨唐明皇車駕西去。馬嵬坡土地敕奉東嶽帝君旨意，特向楊玉環宣示：她原是蓬萊仙子，因微過謫落凡塵。着她先在馬嵬驛佛堂內暫棲，以候帝旨。

第六場 迎像哭像

上皇李隆基特敕成都府為楊貴妃建廟，並親自將檀香木雕成之貴妃神像送入廟中供奉。對着楊貴妃神像，唐明皇焚香哭祭，傷慟之情，令神像也流下淚來。眾太監宮娥，無不同悲。

The Palace of Eternal Life was written in the 17th Century by Hong Sheng during the Qing (Manchurian) Dynasty. It is an epic that tells a love story against the background of war during a time of change. It is acclaimed as a dramatic, as well as literary, masterpiece. Its music and its drama enhance each other. It is a classic work of *xiqu* by any standards. This piece is the most representative work within the repertoire of the *daguansheng* (kingly) roles. This is a special role category in *Kunqu*. It goes under the category of *xiaosheng* (civil male) roles but the characters depicted are in no way at any young age. Performers of this role category wear a beard. They sing with a strong voice and their mannerisms should be generous and dignified. The character of the Emperor requires its actor to display an air of royal magnanimity and also the carefree jolliness of a talented artist. The character of the Royal Consort is equally challenging. She is expected to exhibit a seductive propriety of the *guimendan* (high-born, unmarried lady) roles as well as the royal magnanimity of the Royal Consort.

Synopsis by Scenes

Scene One *A Pledge of Love*

Lady Yang Yuhuan is among the bevy of beauties in the palace of the Emperor of the Tang Dynasty. With her beauty and talent in singing and dancing, she soon becomes the Emperor's favourite and is made the imperial concubine and bestowed with the gold hairpin with a box as the love token. The two make a pledge of love and swear to be together forever.

Scene Two *Storming the Chamber*

The Emperor summons Lady Plum Blossoms who has been thrown into disfavour and asks her to stay the night at his chamber to rekindle their old love. Burnt with jealousy on hearing the news, Lady Yang rushes to the chamber. The Emperor hastily sends Lady Plum Blossoms away through the backdoor but her jade hairpin and embroidered shoes are left behind. Yang discovers them and gets upset. The Emperor tries his best to coax her and the two reconcile.

Scene Three *Disaster Strikes*

The Emperor and Lady Yang tour the imperial garden to appreciate the autumn scenery. Yang dances to entertain and gets rewarded with cups of wine. She feels tipsy after taking it and retreats to her chamber to rest. Prime Minister Yang Guozhong arrives with the urgent news on General An Lushan's uprising saying his troop has taken the Tung Pass and is about to charge to the capital. Terrified, the Emperor sets off immediately for Sichuan to avoid the disaster.

- Intermission of 15 minutes -

Scene Four *The Death of a Lady*

While taking a rest at Mawei Station on the way to Sichuan, the soldiers of the imperial army finds it unable to contain their discontent towards the Yang brother and sister. They kill Prime Minister Yang and threaten to rebel if the Emperor refuses to punish Lady Yang. With their love buffeted by political unrest brought about by treachery and rebellion, Lady Yang is forced to commit suicide at the foot of the mountain.

Scene Five *Ghost In Pursuit*

Lady Yang has killed herself with a silk scarf but her ghost continues to follow the carriage of the Emperor to head west. Instructed by the Heavenly King of Eastern Mountain, the God of Land at Mawei Station tells Yang that she is in fact a fairy banished to the mundane world and asks her to take temporary residence at the temple to await further instructions from heaven.

Scene Six *Mourning in front of the Portrait*

The Emperor urges the Sichuan prefect to build a temple to commemorate Lady Yang and carries the wooden statue of Yang to the temple in person. Facing the statue, he offers incense and mourns in pain. The statue seems to be touched and sheds tears as well. Everyone in attendance is moved and shares the sadness.

17.6.2012 (星期日 Sun)

折子戲 Excerpts

《吟風閣·罷宴》 *Cancelling the Birthday Celebrations from The Pavilion of Chanting in the Wind*

清代楊朝觀《吟風閣雜劇》共三十二種，其第二十九種為〈寇萊公思親罷宴〉，簡稱〈罷宴〉。此折文辭佳妙，雅正淳厚，用古而不泥古，具有新意。〈罷宴〉中劉婆性好貪杯，有「女劉伶」之稱，莊重之外又有醉酒後的風趣，是崑曲老旦家門為數不多的保留劇目。老旦主要扮演老年婦女，嗓音要求寬亮蒼勁，神情多穩重嚴肅而又慈祥和藹。其步法緩慢並略帶拖步，有時頭部微晃，以顯出暮年龍鍾之態。

北宋丞相寇準在相州節度使任上準備大擺宴席做壽。早年服侍其母的女傭劉婆前來，更在廊下痛哭。原來寇準幼年喪父，寡母為撫養他歷盡艱辛，待他一登金榜，太夫人已奄奄病逝。劉婆通過回憶寇準幼時節儉的母教和生活的苦況，使寇準悔悟奢侈之非，取消祝壽宴會。

Plays written in *The Pavilion of Chanting in the Wind* is a collection of thirty-two one-act plays by Qing Dynasty playwright Yang Chaoguan. *Kou Zhun Cancelling the Birthday Celebrations upon the Memories of his Mother* is no. 29 in the collection. The story is ancient but the theme is in no way conservative. Instead it comes across modern and creative. A character well loved by audience in this piece is Grandma Liu. She loves her drinks. The performer of this role moves in a lightly comic way that suggests a drunken state while remaining proper in her general mannerisms. This is one of the few pieces within the foundation repertoire of *laodan* (old woman) roles that have survived to this day. *Laodan* roles usually represent old women in the plays. Performers of this role category sing with a strong modal voice. The characters often appear kind and serious. Their steps are taken slowly, and sometimes appear heavy. In some cases the performers would do slightly wobbling actions with their head to imitate the mannerisms of old people.

Before Kou Zhun was made prime minister of the Song Dynasty, he has served as governor of Xiangzhou. One year during his term there, he decides to give an elaborate banquet to celebrate his birthday. His mother's old handmaid Liu comes to visit him and cries bitterly in the walkway. Kou Zhun was brought up by his mother as his father died when he was still young. However his mother passed away before he soared to success at the imperial examination. Liu reminisces on the frugal disposition of Kou's mother and the hard life they led when Kou was a child. Kou expresses repentance for his tendency for extravagance and calls off the banquet.

指導老師：王維艱

Mentor: Wang Weijian

主演：

Cast:

劉婆：陳玲玲

Grandma Liu: Chen Lingling

寇準：屈斌斌

Kou Zhun: Qu Binbin

寇夫人：陳曉蓉

Madame Kou: Chen Xiaorong

《千里送京娘》 *Accompanying Jingniang for Thousands of Miles*

清李玉撰傳奇《風雲會》劇本共二十六齣，其中〈送京〉一折廣為流行，歷演不衰。《千里送京娘》首演由侯永奎、李淑君兩位京崑名家飾演趙匡胤和趙京娘，是具有鮮明北方崑曲風格的經典劇目，亦是侯派代表作之一。劇中趙匡胤以紅淨應工。紅淨又稱紅面，是重要的崑曲大面臉譜。大面，俗稱大花臉，嗓音要求洪亮渾厚，表演基調威武沉毅或粗獷豪邁，注重氣勢、功架，身段動作幅度較大。臉譜有紅、黑、白、黃、花、紫、藍等多種，紅面通常扮演威武剛毅、氣度恢宏、忠義赤誠的正面人物，如忠臣、帝王、神靈。趙匡胤是年輕的草莽英雄，將來會成為皇帝，出場穩重，虎步龍行。他志存高遠，又知情識意，既要演出英雄氣概，又要把握人物細膩的內心，與旦角有感情交流。

趙京娘由閨門旦應工。閨門旦通常扮演年已及笄的妙齡少女或青年女子，以大家閨秀為多。要求嗓音清麗圓潤，表演含蓄蘊藉、秀雅大方，並於端莊矜持中透出嫵媚的神態。劇中趙京娘重情，趙匡胤重義。當情義兩難全，同行千里，尤是結尾「一別」，令人動容。

五代末年，趙匡胤為避禍喬裝改扮離開長安，路過清幽觀時救了遭遇強徒的美麗女子趙京娘，並與她結為兄妹。京娘見匡胤英雄少年，心生愛慕，幾番借語試探。可匡胤志在平定天下，動情卻不戀情，託言拒絕。然千里相送，終有一別。

This is the most popular of the twenty-six scenes in the play *A Conference of Wind and Rain* written by Li Yu in the 17th Century during the Qing (Manchurian) Dynasty. Its original cast boasted Maestro Hou Shaokui in the role of Zhao Kuangyin and Maestra Li Shujun in the role of Zhao Jingniang. This modern classic displays distinctive features of Northern *Kunqu* and has become a representative work of the Hou-school performance. The character Zhao Kuangyin belongs to the role category of *jing* (painted face) roles. Zhao Kuangyin is played as a red painted face role, which is also known as 'the red face'. It falls into the category of grand painted face and is a major sub-category of *Kunqu* roles. The singing of *daimian* (grand painted face) roles is strong and powerful. Grand painted face roles often appear authoritative and resolute, or in some cases bold and even crude. Acting for these roles must show imposing manners, and considerable magnitude in steps and gestures. The faces of painted face roles are painted in red, black, white, yellow, purple, blue, or a combination of these colours. The red face usually signifies accomplishments in the martial art, generosity, loyalty and honesty in the hero's personality. It is often used for upright and loyal officials, kings and gods. Zhao Kuangyin is a young and bold fighter, but in time will become the emperor. Upon his entrance he quickly establishes by his mannerisms a dependable personality of steady temperament. He has high ambitions and good understanding of people's feelings. The performers of this character must therefore appear both heroic and intensely human, especially in his exchanges with the female role.

Zhao Jingniang belongs to the *guimendan* (high-born, unmarried lady) roles. This role category depicts young female characters, often from prominent families. The paramount requirement for performers of this role category is an excellent singing voice. Characters of this role category are subtle, elegant, well bred and well behaved. They also exude the feminine charm. For Zhao Jingniang, love is the most important thing, yet for Zhao Kuangyin, love must give way to righteous commitments. The two accompany each other for one thousand miles before their inevitable parting at the end. This is the most moving scene and has touched the heart of many *Kunqu* audience members.

This story takes place during the Five Dynasties period. Zhao Kuangyin, later to become the First Emperor of Song, is forced to flee from Changan. On his way, he passes by a Taoist shrine and saves a beautiful young lady, Zhao Jingniang who has been abducted and held in captivity by bandits. Before they set off, the two become sworn brother and sister. Admiring Kuangyin's heroic spirit, Jingniang secretly falls for him and tries to test his feelings but Kuangyin remains unmoved as his heart is set on bringing the country to peace. He refuses her nicely and bids her farewell after a long journey together.

指導老師：侯少奎、喬燕和

Mentors: Hou Shaokui, Qiao Yanhe

主演：

Cast:

趙匡胤：唐榮

Zhao Kuangyin: Tang Rong

趙京娘：沈國芳

Zhao Jingniang: Shen Guofang

《風箏誤·驚醜》 *The Shock of an Ugly Face from The Mistake Caused by a Kite*

《風箏誤》為清代李漁作品，全本共三十折，劇中醜小姐詹愛娟由丑扮。丑俗稱小花臉，嗓音清脆響亮，表演以幽默詼諧為主，一般扮演樸實敦厚、富正義感的小人物，偶扮反面角色。醜小姐與小生韓公子皆是冒名相約，情節喜劇味濃。醜小姐既是大家閨秀，舉動言辭保有少女姿態，演做不宜放浪過分，應用閨門旦的身段，但又流露東施效顰的矯揉造作，着重掌握分寸，表演方不流於庸俗。

詹烈侯有兩女，愛娟醜陋，淑娟美貌。愛娟在奶媽的慫恿下，假冒淑娟之名約見友先。正巧琦仲也假託友先之名前來約會。琦仲見到愛娟相貌奇醜，連忙託辭離去。

The Mistake Caused by a Kite is a thirty-scene play written by the famous Qing Dynasty playwright Li Yu (1610-1680). The ugly maiden in this piece is played in the *chou* (comic) role category. This role category is commonly referred to as the clown. Performers playing this category of roles have a patch of white painted across the ridge of their noses. Their comic acting works best together with a clear voice. Characters belonging to this role category are often honest, simple and upright men in the street. In some cases they can also be villainy characters. The coarseness and the ridiculous traits in the ugly maiden's personality in *The Mistake Caused by a Kite* are also most effectively conveyed by the acting methods of this role category. In the entertaining scene of her meeting with Scholar Han the young male role, both characters have assumed the false identity of another person. Although the ugly maiden's face is ugly, she is well brought up as the young mistress of a prominent family. Therefore, her mannerisms and speeches should remain within the bounds of propriety rather than being excessive and improper. Performers who play this character are required to adopt the mannerisms of *guimendan* (high-born, unmarried lady) roles with frequent intrusions of hyperbolic gestures.

Zhan Liehou has two daughters; ugly Aijuan and pretty Shujuan. With the encouragement of their nanny, Aijuan attends a rendezvous with the gentleman Youxian in the assumed identity of her sister Shujuan. Coincidentally, it is not really Youxian who arrives for the tryst, but another gentleman Qizhong who has adopted Youxian's identity. Being put off by the unprepossessing face of Aijuan, Qizhong makes his excuses and leaves.

指導老師：劉異龍

Mentor: Liu Yilong

主演：

Cast:

詹愛娟：柳春林

Zhan Aijuan : Liu Chunlin

韓琦仲：周雪峰

Han Qizhong : Zhou Xuefeng

乳娘：陳玲玲

Nanny : Chen Lingling

- 中場休息15分鐘 Intermission of 15 minutes -

《爛柯山·逼休》 *Forcing Her Hand for a Divorce from Lanke Mountain*

《爛柯山》為明末清初傳奇劇本，取材自民間傳說《朱買臣休妻》。劇中崔氏由正旦應工。正旦多扮受苦而貞烈的中年或青年婦女，以唱為重，要求嗓音寬厚洪亮，高亢激越近似淨行，俗稱「雌大面」。表演多深沉肅穆、悲愴淒惻，身段動作端莊大方，衣着多為素色褶子。崔氏為市井婦女，性格爽直外露，表情動作較一般正旦誇張，但在〈逼休〉一場中的表現應較〈癡夢〉為收斂。

朱買臣由鞋皮老生應工。鞋皮生即窮生，專扮窮愁潦倒的書生。多穿黑褶子或「富貴衣」，富貴衣為黑褶子上補綴若干塊雜色綢子，表示衣服襤褸，穿着者日後必富貴。有些戲規定鞋皮生必須拖鞋皮，即將鑲鞋後跟內塌跣在腳上。他們多以中狀元或做高官收場，唱念帶悲音，神態往往寒酸迂腐而又恃才傲物。兩手經常抱胸而雙臂卻要平端，不失儒者風度。

書生朱買臣貧窮落魄，受妻子崔氏奚落。崔氏難耐窮苦飢寒，聽信媒婆之言，逼丈夫朱買臣寫下休書，改嫁他人。

Lanke Mountain was written around the end of Ming Dynasty (1368-1644) and the beginning of Qing Dynasty (1644-1911). It is an adaptation of the folk legend *Zhu Maichen Divorces His Wife*. Née Cui, Zhu's wife, belongs to the role category of *zhengdan* (principal female) roles. This role category usually depicts suffering yet virtuous middle-aged or young women. Singing is the most important skill. Performers need a good and strong voice. Their style of singing almost sounds like the female counterpart of the *jing* (painted face) roles. As a result they are sometimes referred to as the *cidamian* (female painted face) roles. Many characters belonging to this role category wear plain dresses and appear serious and solemn, and sometimes sad and pitiful, if required by the plot. Née Cui in *Lanke Mountain* is a woman of pedestrian taste and understanding. She is direct in her views and feelings. Therefore, she is a more expressive character than many others belonging to this role category. This trait of her personality is represented in the way she moves, talks and sings. Having said this, she is still relatively reserved in this scene than in a later scene entitled *An Infatuated Dream* in the same story.

Zhu Maichen is a *xiebisheng* (male role walking with an overturned sole) roles. This category of role depicts poor male characters, often students of the Classics living in poverty. They wear plain black robes or the so-called 'robes of many riches', which are basically black robes mended with patches of cloths in varying colours. These robes carry a symbolic meaning: now these men are too poor to even afford clothing, but in future they will succeed and get rich. Some performances require the characters in this role category to turn over the soles of their shoes near the heel, so that they collapse on the insteps. The majority of these characters succeeds in the imperial examination or receives elevation to high officialdom at the end of the story. They sing with a slightly plaintive voice and their gestures signify a self-awareness of their poverty and a conservative attitude. Yet they are also proud of their learning and often behave in lofty ways. One stock gesture done by this role category is crossing the arms in front of the chest. Their appearance of being learnt gentlemen is preserved by keeping their shoulders at a comfortable level without being raised.

Zhu Maichen is a penniless scholar and is looked with spite by his wife, Née Cui. She cannot go on living in poverty anymore. So, persuaded by the matchmaker, she forces Zhu to annul their marriage so that she can marry someone else.

指導老師：張繼青、姚繼焜

Mentors: Zhang Jiqing, Yao Jikun

主演：

Cast:

崔氏：陶紅珍

Née Cui, Zhu's wife : Tao Hongzhen

朱買臣：屈斌斌

Zhu Maichen : Qu Binbin

《獅吼記·跪池》 *Kneeling by the Pond from The Lioness Roars*

《獅吼記》為明朝安徽休寧人汪廷訥所撰，全本三十齣，本宋人小說類編，借蘇東坡贈陳季常聽講佛法詩「忽聞河東獅子吼，拄杖落地心茫然」，附會虛構陳季常懼內的故事，並誇張其妻柳氏的忌妒，為傳奇中諧劇之傑作。劇中中生、閨門旦、老外三個行當演出的對手戲，誇張而不落俗。

陳季常應蘇東坡之約，狎妓遊春，回來後被柳氏得知，令其長跪池邊。適蘇東坡來訪，見狀責柳氏不當，並唆使季常納妾。柳氏乃斥蘇東坡干預家事，怒而逐客。

The Lioness Roars is a Ming Dynasty stage adaptation of a Song Dynasty fiction. The playwright Wang Tingna was a native of Xiuning of Anhui Province. The entire play consists of thirty scenes. It is a comedy inspired by the poet Su Dongpo's verse written for his friend Chen Jichang, which contains the lines: "At the roaring of the lioness from the east shore of the river; One drops one's walking stick and loses heart." These lines are used as the basis for the story in which both Madam Chen's jealousy and Chen's fear for her are elaborated. The classic *xiqu* comedy is particularly acclaimed for the intensely dramatic and creative interplay of the trio of the scholar roles, the high-born lady roles and the old male roles.

Chen Jichang has visited a brothel together with his friend Su Dongpo. His wife finds out about it and makes him kneel beside the pond as punishment. Su visits Chen in the latter's residence and sees the state he is in. So Su tries to persuade Chen to take a concubine as a response to his wife's reign of terror. Madam Chen is not to be slighted in this manner. She castigates Su for intervening in her family affairs and throws him out.

主演：

陳季常：汪世瑜 (特邀)

柳氏：王芳

蘇東坡：張世錚 (特邀)

Cast:

Chen Jichang : Wang Shiyu (Guest)

Madam Chen : Wang Fang

Su Dongpo : Zhang Shizheng (Guest)



主創人員 Creative Team



白先勇 Pai Hsien-yung

總顧問 General Consultant

著名作家，曾創辦《現代文學》雜誌。著有短篇小說《寂寞的十七歲》、《台北人》、《紐約客》、散文集《驀然回首》、長篇小說《孽子》等。自小與崑劇結下不解緣，其小說《遊園驚夢》即受崑劇《牡丹亭》啟發。白氏對崑劇藝術一往情深，熱心向年輕一代介紹崑劇，經常在港、台與崑劇藝術家合作，作公開演講。二〇〇四年製作青春版《牡丹亭》轟動戲曲界，於各大學校園更掀起崑劇熱潮。

Pai Hsien-yung is an internationally acclaimed author. He had founded the *Modern Literature* magazine. His publications include the collection of short stories *Lonely Seventeen*, *Taipei People*, *The New Yorker*, a collection of prose writing *Suddenly The Past*, the novel *Crystal Boys* etc. Pai has been keenly interested in Kunqu Opera since a young age. His short story *Wandering in the Garden* and *The Interrupted Dream* was inspired by the Kunqu Opera, *The Peony Pavilion*. His love for Kunqu Opera has made him actively involved in introducing it to the younger generation. He has been giving public talks in conjunction with *Kunqu* artists of Hong Kong and Taiwan. Producing the 'youth version' of *The Peony Pavilion* in 2004 has made sensational hit in the circle of *xiqu* and drawn overwhelming attraction in tertiary institutions.



汪世瑜 Wang Shiyu

《南西廂》藝術總監及導演

Artistic Director and Stage Director of *The Story of the West Chamber (Southern Qu)*

特邀演出嘉賓，浙江崑劇團名譽團長，著名崑劇表演藝術家，國家一級演員，第三屆中國戲劇梅花獎得主，師承著名崑劇傳字輩藝術家周傳瑛，工巾生，兼擅冠生、鞋皮生。擅演風流俊爽之才子書生，表演不拘於程式，聲情並茂，深受觀眾和同業推崇，有崑曲「巾生魁首」之譽。汪氏是浙江戲劇界的代表人物，對浙江崑劇藝術的保存、繼承、傳播和發展貢獻頗多；亦盡心盡力培養人才，茅威濤、吳鳳花等一批全國優秀青年戲曲演員都曾拜其門下。近年與白先勇合作，致力崑劇傳承工作，曾任青春版《牡丹亭》總導演。

A renowned *Kunqu* artist and Honorary Director of Zhejiang *Kunqu* Opera Troupe, Wang Shiyu is a National Class One Performer and a recipient of the 3rd Plum Blossom Award for Chinese Theatre. He was a student of the 'Chuan' generation of *Kunqu* artist Zhou Chuanying, specializing in the *sheng* (young man) roles including the sub-categories. Dubbed 'Top artist for *Kunqu jinsheng* roles', he specializes in playing the role of handsome dandy scholar. His performance is not bound by form but focuses on the emotion of the drama, complemented by singing. Enjoying both high acclaim from audience and deep respect from peers, Wang is the representative figure in Zhejiang theatre contributing significantly to the preservation, perpetuation, promotion and development of Zhejiang *Kunqu* arts. He is also committed to the nurturing of the young generation of operatic artists. The batch of outstanding young opera artists like Mao Weitao and Wu Fenghua have all been his disciples. In recent years, he collaborates with Pai Hsien-yung to devote to the perpetuation work of *Kunqu* Opera and was the Production Director of *The Peony Pavilion* (Youth version).



梁谷音 Liang Guyin

《南西廂》藝術指導

Artistic Adviser of *The Story of the West Chamber (Southern Qu)*

著名崑劇表演藝術家，國家一級演員，第二屆中國戲劇梅花獎及首屆上海戲劇白玉蘭表演藝術主角獎得主。上海市戲曲學校首屆崑曲班畢業，師承張傳芳、沈傳芷等崑曲名家，應工六旦。戲路寬廣，正旦、閨門旦、潑辣旦等俱能應行。嗓音甜潤，表演細膩，嬌媚動人。在《琵琶行》、《爛柯山》、《思凡》等劇中有出色表演，特別注重表現人物特色，擅創造，有「性格演員」之譽，於《西廂記》飾演紅娘是其代表作之一。

A renowned *Kunqu* artist, Liang Guyin is a National Class One Performer and a recipient of the 2nd Plum Blossom Award for Chinese Theatre and the Best Lead Actor at the 1st Shanghai Magnolia Awards for Chinese Theatre – Performing Arts. She was trained at the Shanghai Opera School under *Kunqu* Maestras Zhang Chuanfang and Shen Chuanzhi specializing in *liudan* (vivacious young girl and servant girl) roles. She has a repertoire that includes a broad spectrum of roles and vivid personae in the *dan* (female) category, such as the *zhengdan* (principal female), *guimendan* (high-born, unmarried female) and *poladan* (the shrewd). She has a sweet, rich voice, sensitive interpretations of her roles and an appealing charm when she plays the shrewd. She is acclaimed for her interpretations in *The Story of the Lute*, *Lanke Mountain* and *Yearning for the Secular World*. She is specially acclaimed for her creative ability to make her characters' personality stand out. Critics sometimes describe her to be a character actress of *Kunqu*. Hongniang in *The Story of the West Chamber* is one of her best-acclaimed roles.



蔡正仁 Cai Zhengren

《長生殿》藝術總監及指導

Artistic Director and Adviser of *The Palace of Eternal Life*

著名崑劇表演藝術家，國家一級演員，前上海崑劇團團長。一九六一年畢業於上海市戲曲學校，工小生，尤擅冠生戲，師承俞振飛和沈傳芷等崑曲名家，同時得到姜妙香、周傳瑛等指點。嗓音寬厚宏亮，真假嗓銜接自如，表演瀟灑大方，深得老師真傳。蔡氏飾演《長生殿》中唐明皇一角，由華年而至衰老，融小生、冠生、老生幾種演法，贏得高度評價，被譽為崑曲舞台上「活的唐明皇」。曾獲第四屆中國戲劇梅花獎及第五屆上海戲劇白玉蘭表演藝術主角獎。曾多次出訪美國、日本、香港、台灣演出及講學。

A renowned *Kunqu* artist and former Company Director of the Shanghai *Kunqu* Opera Troupe, Cai Zhengren is a National Class One Performer and was trained in *xiaosheng* (civil male) roles at the Shanghai Opera School under *Kunqu* Maestros Yu Zhenfei and Shen Chuanzhi. He also received coaching from Jiang Miaoxiang and Zhou Chuanying. Cai is highly commended for his *guansheng* (kingly) roles, with his mellow, ringing voice and performance with flair. Critics are particularly impressed with his depiction of the Emperor in *The Palace of Eternal Life* in which he has employed the acting methods of civil male roles, kingly roles and old man roles for the character in his middle and old age respectively. Some even describe his performance as 'the Tang Emperor in his own person'. He was winner of the 4th Plum Blossom Award for Chinese Theatre and the Best Lead Actor at the 5th Shanghai Magnolia Awards for Chinese Theatre – Performing Arts. He has given performances and lectures widely in the United States, Japan, Hong Kong and Taiwan.



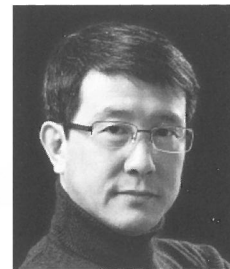
張靜嫻 Zhang Jingxian

《長生殿》藝術總監及指導

Artistic Director and Adviser of *The Palace of Eternal Life*

著名崑劇表演藝術家，國家一級演員，工閨門旦、正旦。師承傳字輩藝術家朱傳茗，又得方傳芸、沈傳芷、姚傳蕪等親授，後又經俞振飛悉心指導，唱腔尤見功力。曾兩度榮獲中國戲劇梅花獎、第八屆上海戲劇白玉蘭表演藝術主角獎、第十屆文華表演獎等。戲路寬廣，表演細膩傳神。主演《刺虎》、《占花魁》、《司馬相如》、《蘆林》等劇目。於《長生殿》飾演楊玉環，扮相雍容亮麗，嬌媚動人，是其獲得第七屆梅花獎的代表作。

A renowned *Kunqu* artist, Zhang Jingxian is a National Class One Performer specializing in *guimendan* (high-born, unmarried lady) and *zhengdan* (principal female) roles. She was a student of the 'Chuan' generation of *Kunqu* artist Zhu Chuanming and was trained by Fang Chuanyun, Shen Chuanzhi and Yao Chuanxiang. She excels particularly in singing under the mentoring of Yu Zhenfei. She has won twice the Plum Blossom Award for Chinese Theatre, the Best Lead Actor Award at the 8th Shanghai Magnolia Awards for Chinese Theatre – Performing Arts and the 10th Wenhua Performance Award. She is recognized for her stage persona as beautiful young ladies of fine breeding. She is acclaimed for her interpretations in *Assassinating the Tiger*, *Winning the Courtesan*, *The Story of Sima Xiangru* and *Meeting in the Catkin Marshes*. She plays the royal consort Yang Yuhuan in *The Palace of Eternal Life*. Her superb artistic achievements enhanced by her elegant and beautiful appearance in that role have won her the 7th Plum Blossom Award.



孫建安 Sun Jianan

音樂設計 Music Design

作曲家、音樂製作人、國家一級演奏員，一九八三年畢業於江蘇省戲劇學校崑劇科。現任江蘇省演藝集團崑劇院音樂總監、創作研究中心主任。九〇年開始為著名崑曲表演藝術家張繼青擷笛，同時潛心崑曲音樂的研究和創作。師出名門、笛風純正、音色華麗。在近三十年的舞台演出中積累了豐富經驗。藝術研究和創作包括戲曲音樂、聲樂、民族器樂、交響樂和影視音樂等，並著有《崑曲主笛》、《崑曲對當代竹笛演奏與創作的影響》、《崑曲音樂和唱念法則淺釋》等多篇專文。曾榮獲中國藝術節文華作曲獎（歌劇、音樂劇類）、中國戲劇文化獎伴奏獎金獎、江蘇國際戲劇節優秀作曲獎等。

Sun Jianan is a professional *dizi* player in *Kunqu*, a National Class One Musician as well as a music producer and composer. A graduate from the Department of *Kunqu* in the Drama School of Jiangsu Province in 1983, he is currently the Music Director of the Jiangsu Province Performing Arts Group *Kunqu* Opera Theatre and the Head of the Creative Centre of the Jiangsu *Kunqu* Opera Theatre. He has been the leading *dizi* player in the accompanying ensemble for the famous *Kunqu* artist, Zhang Jiqing, since 1993 while studying and composing *Kunqu* music in the meantime. His *dizi* playing is refined and pure with mellifluous sound. He has gathered rich experience in his almost thirty years of stage performance. His artistic research and creation include theatre music, vocal music, folk music, orchestral music and movie/TV music. Meanwhile, he has published articles on *Kunqu* music and *dizi* playing such as *Principal Dizi in Kunqu*, *Influence of Kunqu on Contemporary Dizi Playing and Composition*, *A Guide to Kunqu Music and Singing*. He has also received multiple awards including Wenhua Award for Opera and Music in China Arts Festival, a Gold Award for Music Accompaniment in China Drama Arts Award, an Excellence in Composition Award in Jiangsu International Drama Festival.



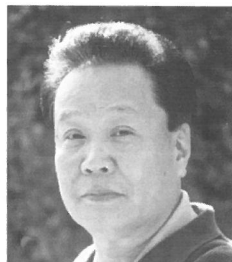
黃祖延 Wong Choo-yeen

燈光設計 Lighting Design

畢業於台北中國文化大學戲劇系影劇組。曾為台北國際舞蹈季、台北藝術節、宜蘭國際童玩藝術節擔任技術總監及舞台監督等技術統籌工作。燈光設計作品包括舞蹈空間舞團《在邊界前後左右》、《頹箱異典》；影舞集《非愛情故事》、《@夢》；太古踏舞團《太陽之舞》、《夢想國度》；創作社《Click寶貝兒》、《天亮之前我要你》；當代傳奇劇場《暴風雨》、《獨當一面》；多媒體演奏會「譚盾與臥虎藏龍」；韓國藝術節跨國藝術家聯演《WAHYU》；白先勇青春版《牡丹亭》、《玉簪記》；古名伸舞團《記憶拼圖》、蘇州崑劇院實景版《遊園驚夢》；台灣豫劇團《美人尖》等。

Wong Choo-yeen graduated from the Department of Theatre Arts in the Chinese Culture University, Taipei and has since undertaken positions as technical director and stage director for the Taipei International Dance Seasons, Taipei Art Festival and Yilan International Toy Festival. His lighting design works include Dance Forum's *All Around the Border* and *The Strange Boxes*; Image In Motion Theatre Company's *Not a Love Story* and *@ Dream*; Tai Gu Tales Dance Theatre's *The Sun, Life and Light* and *Dream*; Creative Society's *Click*, *My Baby* and *I Want You Before Dawn*; Contemporary Legend Theatre's *The Tempest* and *SOLO Experimenting Traditional Chinese Operas*; *Tan Dun and Crouching Tiger, Hidden Dragon - A Multimedia Concert*; *WAHYU*, a cross-cultural showcase that was part of the Korea Arts Festival, Pai Hsien-yung's 'youth version' of *The Peony Pavilion* and *The Story of the Jade Hairpin*; Ku Dance Company's *Memory Lost*; Suzhou *Kunqu* Opera Theatre's on-location *The Peony Pavilion* and Taiwan Opera Company's *The Beauty*.

指導老師 Mentors



侯少奎 Hou Shaokui

著名崑劇表演藝術家，國家一級演員，著名京崑表演藝術家侯永奎之長子。工武生兼紅淨，擅演武生勾臉戲，代表劇目《單刀會·刀會》、《千里送京娘》等皆由父親親授。扮相英武，嗓音高亢，吐字清晰，韻味豪邁，武藝獨步梨園，是北方武生崑曲藝術極其重要的傳承人。

A renowned *Kunqu* artist, Hou Shaokui is a National Class One Performer. He has braced the stylistic legacy of his father, Hou Yongkui, a renowned *Kunqu* and Peking Opera artist. He is specialized in *wusheng* (martial male) roles and *hongjing* (painted face male) roles and is skillful in playing the martial painted face role. His representative repertoire, the excerpt *The Confrontation in Attending the Banquet with a Sword* and *Accompanying Jingniang for Thousands of Miles* are personally taught by his father. He is known for his portrayals of the robust and valiant, his sonorous delivery and clear diction, and his orthodox techniques of singing. His martial arts skill is unique in the theatre circle, making him an inheritor of northern *wusheng Kunqu* operatic art of paramount importance.



張繼青 Zhang Jiqing

著名崑劇表演藝術家，國家一級演員。師從尤彩雲，受俞振飛、沈傳芷、朱傳茗、姚傳薌、俞錫侯等名家傳授和指點，悉心學習，博采眾長。正旦、五旦、六旦均佳，擅於刻畫人物思想感情，以《牡丹亭》的〈驚夢〉、〈尋夢〉及《爛柯山·癡夢》中爐火純青的表演最負盛譽，有南崑「張三夢」之名。

A renowned *Kunqu* artist, Zhang Jiqing is a National Class One Performer. She was a student of You Caiyun, and trained under Yu Zhenfei, Shen Chuanzhi, Zhu Chuanming, Yao Chuanxiang and Yu Xihou. She is a conscientious student of many acting methods and style. As a result she has acquired a wide range of strengths in *Kunqu* acting. She is specializing in roles *zhengdan* (principal female), *guimendan* (high-born, unmarried lady) and *liudan* (vivacious young girl or servant girl). Her ability to create profound emotional depth for her characters is admired by many. She has a nickname called 'Zhang with three dreams' because she has made famous three operatic excerpts, *The Interrupted Dream*, *In Search of a Dream* from *The Peony Pavilion* and *The Infatuated Dream* from *Lanke Mountain*.



姚繼焜 Yao Jikun

著名崑劇表演藝術家，工老生、官生，師從沈傳芷、鄭傳鑑、倪傳鉞等傳字輩藝術家，並就教於蘇州著名曲家宋選之、姚軒宇、吳仲培。

A renowned *Kunqu* artist, Yao Jikun is specializing in *laosheng* (old man) and *guangsheng* (male official) roles. He was trained under 'Chuan' generation of *Kunqu* artists Shen Chuanzhi, Zheng Chuanjian and Ni Chuanyue. He also received coaching of famous *Kunqu* musicians Song Xuanzhi, Yao Xuanyu and Wu Zhongpei.



劉異龍 Liu Yilong

著名崑劇表演藝術家，國家一級演員。工丑、副，師從華傳浩、王傳淞、周傳滄，代表劇目有《孽海記·下山》、《水滸記·活捉》、《紅梨記·醉皂》等。扮相、嗓音俱佳，摹仿能力尤強，擅長即興發揮，率真詼諧，為觀眾喜愛。

A renowned *Kunqu* artist, Liu Yilong is a National Class One Performer specializing in *chou* (comic) and *fu* (sly and villainously) roles. He was trained under Hua Chuanhao, Wang Chuansong and Zhou Chuancang. His repertoire includes *Abandoning the Temples* from *The Mortal Foibles*, *Catching Sanlang Alive* from *The Water Margin*, *The Drunken Runner* from *The Story of the Red Pear*. Liu possesses a dramatic appearance, a good voice, and a remarkable competence for imitation. His comic improvisations are often crowd drawers.



王維艱 Wang Weijian

著名崑劇表演藝術家，國家一級演員，工老旦、正旦，師從宋衡之、宋選之、王傳藻。嗓音明亮，吐字清晰，運腔細膩婉轉，表演真切自然。擅演《吟風閣·罷宴》中的劉婆、《西廂記·拷紅》中的崔夫人、《紅梨記·花婆》中的花婆等老旦角色。

A renowned *Kunqu* artist, Wang Weijian is a National Class One Performer specializing in *laodan* (old woman) and *zhengdan* (principal female) roles. She was trained by Song Hengzhi, Song Xuanzhi and Wang Chuanqu. She sings with a strong and skilful voice, excelling in intricate manipulation of notes and figures while sounding remarkably natural. Her phonetic articulation is clear and pleasing. She has made impressive appearances in Grandma Liu in *Canceling the Birthday Celebrations* from *The Pavilion of Chanting in the Wind*, Madam Cui in *Interrogating the Maid* from *The Story of the West Chamber* and Old Flower Collector in *Old Flower Collector* from *The Story of the Red Pear*.



喬燕和 Qiao Yanhe

著名崑劇表演藝術家，韓世昌入室弟子，擅演六旦人物。代表劇目有《雷峰塔》、《春香鬧學》、《胖姑學舌》、《相約相罵》、《佳期》、《拷紅》、《思凡下山》等。近二十年投入教學工作，培養了大量優秀人才，成績顯著。

A renowned *Kunqu* artist, Qiao Yanhe is a disciple of Han Shichang. She is specializing in *liudan* (vivacious young girl or servant girl) roles. Her representative repertoire includes *Leifeng Tower*, *Chunxiang Causing Disturbances in the Study*, *Parrot Talk*, *The Rendezvous and the Quarrel*, *Consummated Love*, *Interrogating the Maid*, *Yearning for the Secular World* and *Abandoning the Temples*. She has committed herself to teaching for the past twenty years with remarkable result in producing a large number of excellent talents.

主要演員 Performers



王芳 Wang Fang

江蘇省蘇州崑劇院弘字輩演員，國家一級演員，工五旦，國家級「非物質文化遺產」崑劇傳承人。師從沈傳芷、姚傳薌、倪傳鉞等。曾兩度獲得中國戲劇梅花獎、文華表演獎、聯合國教科文組織頒發的促進崑劇藝術獎、中國崑劇藝術節優秀表演獎等。主演崑劇電影《鳳冠情事》被選於威尼斯國際電影節及香港國際電影節展映。

Wang Fang is a National Class One Performer hailing from the 'Hong' generation of Suzhou Kunqu Opera Theatre of Jiangsu Province and a representative exponent of Kunqu Opera as an Intangible Cultural Heritage of China at National Level. She was trained in the five types of *dan* roles and was coached by Shen Chuanzhi, Yao Chuanxiang and Ni Chuanyue, famous *Kunqu* artists in the field. She has won twice the Plum Blossom Award for Chinese Theatre, the Wenhua Performance Award, the 'Artistic Award for Promoting Kunqu Opera' presented by UNESCO, the Outstanding Performance Award at the Kunqu Arts Festival in China. The *Kunqu* film *Breaking the Willow*, starring her, that was being selected screening in the Venice International Film Festival and the Hong Kong International Film Festival.



張世錚 (特邀) Zhang Shizheng (Guest)

浙江崑劇團世字輩演員，國家一級演員，初從周傳瑛、龔祥甫學小生，後從鄭傳鑑、包傳鐸學老生。戲路寬廣，富有激情，代表劇目有《十五貫》、《秦香蓮》等。除表演外，曾先後為不同劇目譜曲，包括《獅吼記》、《同心結》等，並改編傳統折子戲和創作新編劇目，著作有《我是崑曲之「末」》。

Zhang Shizheng is a National Class One Performer hailing from the 'Shi' generation of Zhejiang Kunqu Opera Troupe and was trained in *xiaosheng* (civil male) roles under Zhou Chuanying and Gong Xiangfu, but he later learned *laosheng* (old man) roles under Zheng Chuanjian and Bao Chuanduo. He has a repertoire that includes a broad spectrum of roles. His representative repertoire includes *Fifteen Strings of Cash* and *Qin Xianglian*. He has also scored and revived some of the full-length Chinese operas and adapted a large number of excerpts from the traditional repertoire and created newly adapted scripts such as *The Lioness's Roar* and *The Heart Knot*. He wrote the book, *I am the Foremost Role of Kunqu Opera*.



陶紅珍 Tao Hongzhen

江蘇省蘇州崑劇院弘字輩演員，國家一級演員，工正旦、六旦。二〇〇三年拜張繼青門下，頗得真傳。嗓音寬亮、表演收放自如，擅演劇目包括《釵釧記》、《竇娥冤》等。曾獲中國崑劇藝術節優秀表演獎、聯合國教科文組織頒發的促進崑劇藝術獎、江蘇省戲劇節表演獎。曾出訪新加坡、台灣、香港等地演出。

Tao Hongzhen is a National Class One Performer hailing from the 'Hong' generation of Suzhou Kunqu Opera Theatre of Jiangsu Province, and specializes in *zhengdan* (principal female) and *liudan* (vivacious young girl or servant girl) roles. In 2003, she became a pupil of Zhang Jiqing, and has since become a fine exponent of her mentor's performing style. She has given acclaimed performances in *The Story of the Hairpin and the Bracelet* and *The Injustice Done to Dou E*. She is the winner of the Outstanding Performance Award at the Kunqu Arts Festival in China, the 'Artistic Award for Promoting Kunqu Opera' presented by UNESCO and a Performance Award at the Jiangsu Theatre Festival. She has given performances in Singapore, Taiwan and Hong Kong.



呂福海 Lu Fuhai

江蘇省蘇州崑劇院弘字輩演員，國家一級演員，工丑、副。師承王傳淞，頗得真傳。表演收放自然，詼諧幽默，塑造的張三郎、婁阿鼠、韓時忠等人物恰如其分，令人可信。曾獲中國崑劇藝術節優秀表演獎、聯合國教科文組織頒發的促進崑劇藝術獎等。

Lu Fuhai is a National Class One Performer hailing from the 'Hong' generation of Suzhou Kunqu Opera Theatre of Jiangsu Province, and specializes in *chou* (comic) and *fu* (sly and villainously) roles. He is a pupil of Wang Chuansong, and has since become a fine exponent of his mentor's performing style and is known for his timing, control, fine wit and humour. He created personae on stage with remarkable competence including Zhang Sanlang, Lou the Rat and Hang Shizhong that are perfectly controlled and convincing. He is the winner of the Outstanding Performance Award at the Kunqu Arts Festival in China and the 'Artistic Award for Promoting Kunqu Opera' presented by UNESCO.



俞玖林 Yu Jiulin

國家一級演員，工小生。中國戲劇梅花獎得主，南京大學藝術碩士。師從岳美緹、石小梅，二〇〇三年拜汪世瑜為師。扮相俊秀，擅演柳夢梅、潘必正、張君瑞等古代書生形象。曾獲中國崑劇藝術節表演獎、全國崑曲優秀青年演員展演十佳演員獎及十佳論文獎、江蘇省戲劇節優秀表演獎。曾赴法國參加聯合國教科文組織的中國非物質文化遺產藝術節演出，〇八年與日本歌舞伎大師坂東玉三郎合

作演出中日版《牡丹亭》。

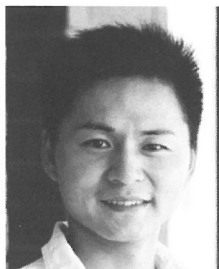
Yu Jiulin is a National Class One Performer specialized in *xiaosheng* (civil male) roles and the winner of the Plum Blossom Award for Chinese Theatre. He obtained his master degree in the Nanjing University. He was coached by Yue Meiti and Shi Xiaomei, and becomes a disciple of Wang Shiyu in 2003. His performance of scholar roles such as Liu Mengmei, Pan Bizheng and Zhang Junrui is recognized for their handsome charm. He has won the Performance Award at the Kunqu Arts Festival in China, a Ten Best Performers Award and the Ten Best Dissertations Award at the National Outstanding Young Kunqu Performers' Showcase, and an Outstanding Performance Award at the Jiangsu Theatre Festival. He was chosen to represent the genre when UNESCO held a Festival of the Intangible Cultural Heritage of China in France. He performed *The Peony Pavilion* (Sino-Japanese version) with Japan's Kabuki master Bando Tamasaburo in 2008.



沈豐英 Shen Fengying

國家一級演員，工閨門旦。中國戲劇梅花獎得主，上海戲劇學院藝術碩士。師從張繼青、華文漪、張靜嫻、胡錦芳、王芳等。扮相秀麗，表演細膩，成功塑造了《牡丹亭》中的杜麗娘、《玉簪記》中的陳妙常等角色。曾獲中國崑劇藝術節表演獎、全國崑曲優秀青年演員展演十佳演員獎、江蘇省戲劇節優秀表演獎。曾赴法國參與聯合國教科文組織的中國非物質文化遺產藝術節演出。

Shen Fengying is a National Class One Performer specialized in *guimendan* (high-born, unmarried lady) roles and the winner of the Plum Blossom Award for Chinese Theatre. She obtained her master degree in the Shanghai Theatre Academy and was trained under Zhang Jiqing, Hua Wenqi, Zhang Jingxian, Hu Jinfang and Wang Fang. She created personae on stage including Du Liniang in *The Peony Pavilion* and Chen Miaochang in *The Story of the Jade Hairpin*. She is recognized for her stage persona as beautiful young ladies of fine breeding. She has won the Performance Award at the Kunqu Arts Festival in China, a Ten Best Performers Award at the National Outstanding Young Kunqu Performers' Showcase, and an Outstanding Performance Award at the Jiangsu Theatre Festival. She was chosen to represent the genre when UNESCO held a Festival of the Intangible Cultural Heritage of China in France.



周雪峰 Zhou Xuefeng

國家一級演員，工小生。師從蔡正仁、汪世瑜、岳美緹，二〇〇三年拜蔡正仁為師。擅演劇目包括《長生殿》、《獅吼記》、《荆釵記》等。曾獲中國崑劇藝術節表演獎、浙江省戲劇節優秀表演獎、全國崑曲優秀青年演員展演十佳演員獎、蘇州市舞台藝術新星獎、中國戲曲紅梅薈萃紅梅金獎。

Zhou Xuefeng is a National Class One Performer specialized in *xiaosheng* (civil male) roles. He was trained under Cai Zhengren, Wang Shiyu and Yue Meiti before becoming a formal disciple of Cai Zhengren in 2003.

His repertoire includes *The Palace of Eternal Life*, *The Lioness Roars* and *The Story of the Wooden Hairpin*. His awards include a Performance Award at the Kunqu Arts Festival in China, an Outstanding Performance Award at the Zhejiang Theatre Festival, a Ten Best Performers Award at the National Outstanding Young Kunqu Performers' Showcase, a Budding Artist Award for Young Cultural Talents of Suzhou City and a Gold Award at the 'Red Prunus' Awards.



呂佳 Lu Jia

國家二級演員，工六旦、武旦。師從趙國珍、吳美玉，二〇〇三年拜梁谷音為師。天資聰敏，能文能武，可塑性強，扮演古代少女形象令人喜愛。曾獲江蘇省紅梅杯大獎賽銀獎、蘇州市舞台藝術新星獎等。

Lu Jia is a National Class Two Performer specialized in *liudan* (vivacious young girl or servant girl) and *wudan* (military female) roles. She was trained under Zhao Guozhen, Wu Meiyu and became a formal disciple of Liang Guyin in 2003. She is a gifted actress capable of performing both civil and military roles and has won

the heart of her audience with her sweet portrayal of young maidens. She has won a Silver Award of the 'Red Prunus Cup' Grand Prize of Jiangsu and a Budding Artist Award for Young Cultural Talents of Suzhou City.



朱瓊媛 Zhu Yingyuan

國家二級演員，工閨門旦、六旦，師從柳繼雁、陳蓓、張繼青、胡錦芳。擅演《西廂記》、《說親回話》、《思凡》等劇目。曾獲江蘇省紅梅杯紅梅獎、江蘇省紅梅杯大獎賽表演獎。在中日版《牡丹亭》中飾演春香一角，表現廣獲好評。

Zhu Yingyuan is a National Class Two Performer specialized in *guimendan* (high-born, unmarried lady) and *liudan* (vivacious young girl or servant girl) roles. She was trained under Liu Jiyan, Chen Bei, Zhang Jiqing and Hu Jinfang. Her repertoire includes *The Story of the West Chamber*, *The Marriage Proposal* and *Yearning*

for the Secular World. Zhu is a winner of the Red Prunus Award of the 'Red Prunus Cup' of Jiangsu, and the Performance Award in the 'Red Prunus Cup' Grand Prize of Jiangsu. She has won the heart of her audience with her sweet portrayal of young maiden Chunxiang in *The Peony Pavilion* (Sino-Japanese version).



沈國芳 Shen Guofang

國家二級演員，工六旦。師從趙國珍、陳培。擅演《牡丹亭》的春香、《釵釧記》的芸香等貼旦角色，外形清純可愛、本色自然。曾獲中國崑劇藝術節表演獎、蘇州專業團體中青年演員評比演出銀獎、全國崑曲優秀青年演員展演表演獎。

Shen Guofang is a National Class Two Performer specialized in *liudan* (vivacious young girl or servant girl) roles. She was trained under Zhao Guozhen and Chen Bei. Her performance of young maiden roles such as Chunxiang in *The Peony Pavilion* and Yunxiang in *The Story of the Hairpin and the Bracelet* is recognized for

their sweetness and natural, refreshing charm. She has won the Performance Award at the Kunqu Arts Festival in China, a Silver Award at the Professional Accreditation Competition for Young to Middle-aged Performers in Suzhou City, a Performer Award at the National Outstanding Young Kunqu Performers' Showcase.



唐榮 Tang Rong

國家二級演員，工淨。基本功扎實，成功塑造了張飛、趙匡胤、魯智深等人物形象。曾獲蘇州專業團體中青年演員評比演出銀獎、全國崑曲優秀青年演員展演表演獎、江蘇省戲劇節表演獎。曾出訪美國、新加坡、日本、台灣、香港等地演出。

Tang Rong is a National Class Two Performer specialized in *jing* (painted face) roles. He is recognized for his elegant stylized movements and solid groundwork. He created personae on stage including Zhang Fei, Zhao Kuangyin and Lu Zhishen. He has won a Silver Award at the Professional Accreditation Competition for

Young to Middle-aged Performers in Suzhou City, a Performer Award at the National Outstanding Young Kunqu Performers' Showcase and a Performance Award at the Jiangsu Theatre Festival. He has given performances widely in the United States, Singapore, Japan, Taiwan and Hong Kong.



陳玲玲 Chen Lingling

國家二級演員，工老旦。師從王維艱、岳琪。舞台形象老成持重，頗有大家風範，素有「小老旦」之稱。擅演《拷紅》、《見娘》等劇目。曾獲全國崑曲優秀青年演員展演表演獎、蘇州市舞台藝術新星獎。

Chen Lingling is a National Class Two Performer specialized in the *laodan* (old woman) roles. She was trained under Wang Weijian and Yue Qi. Despite her young age, she is able to create personae that are much older in looks and with venerable airs and has won a name for herself as the *xiao laodan* (a young actress adept in

playing old woman roles). She has made impressive appearances in *Interrogating Hongniang* and *Meeting Up with the Mother*. She has won a Performer Award at the National Outstanding Young Kunqu Performers' Showcase and a Budding Artist Award for Young Cultural Talents of Suzhou City.



屈斌斌 Qu Binbin

國家二級演員，工老生、冠生。師承計鎮華、黃小午、姚繼焜、湯遲蓀。二〇〇三年拜蔡正仁為師。嗓音寬亮，曾飾演張繼青、姚繼焜親授劇目《朱買臣休妻》中的朱買臣及《長生殿》中的陳元禮，並擅演《彈詞》、《寄子》等。

Qu Binbin is a National Class Two Performer specialized in *laosheng* (old man) and *guansheng* (kingly) roles. He was coached by Ji Zhenhua, Huang Xiaowu, Yao Jikun and Tang Chisun, and became a formal disciple of Cai Zhengren in 2003. Trained by Zhang Jiqing and Yao Jikun, he plays Zhu Maichen in *Zhu Maichen*

Divorces His Wife and Chen Yuanli in *The Palace of Eternal Life*. His repertoire includes *Listening to Narrative Singing* and *Shelter for His Son*.



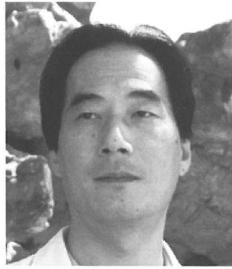
柳春林 Liu Chunlin

工丑，兼付。師從劉異龍、姚繼蓀、朱雙元、朱文元。擅演《下山》、《蘆林》、《醉皂》、《驚醜》等劇目。二〇〇七年參加全國崑曲演員學習班，向王世瑤學習《狗洞》。曾獲江蘇省紅梅杯大獎賽表演獎。

Liu Chunlin is trained under Liu Yilong, Yao Jisun, Zhu Shuangyuan and Zhu Wenyuan specializing in *chou* (comic) and *fu* (sly and villainously) roles. His repertoire includes *Abandoning the Temples*, *Meeting in the Catkin Marshes*, *The Drunken Runner* and *The Shock of an Ugly Face*. He joined the National Training

Programme for Kunqu Artists in 2007, and learned the operatic excerpt of *The Dog Hole* from Wang Shiyao. Liu is the winner of the Performance Award in the 'Red Prunus Cup' Grand Prize of Jiangsu.

樂師 Musicians



鄒建梁 Zou Jianliang

江蘇省蘇州崑劇院常務副院長，國家一級演奏員，主要笛師。自幼受父親著名笛簫工藝師鄒敘生啟蒙教育，十歲學吹笛子。先後師從徐兵、孔慶寶、戴樹紅等老師，一九七七年考入江蘇省蘇崑學員班，又得到趙松庭、蔡敬民、江先渭、顧兆琪等名家指點。在青春版《牡丹亭》、《長生殿》、《玉簪記》和中日版《牡丹亭》等劇目中擔任主笛。曾多次出訪美國、法國、英國及日本。

Zou Jianliang is the Executive Associate Director of the Suzhou Kunqu Opera Theatre of Jiangsu Province and a National Class One Musician, a principal *dizi*-player. He was initiated into music at a young age by his father, the famous *dizi* and *xiao* craftsman, Zou Xusheng, and began learning *dizi* at the age of ten. He has been trained under Xu Bing, Kong Qingbao and Dai Shuhong. He enrolled in the class offered by the Suzhou Kunqu Opera Theatre of Jiangsu Province, where he benefited from the coaching of virtuosi such as Zhao Songting, Cai Jingmin, Jiang Xianwei and Gu Zhaoqi. He is the principal *dizi*-player in *The Peony Pavilion* (Youth version), *The Palace of Eternal Life*, *The Story of the Jade Hairpin* and *The Peony Pavilion* (Sino-Japanese version). He has visited the United States, France, United Kingdom and Japan as a member of the troupe.



周志華 Zhou Zhihua

江蘇省蘇州崑劇院演奏員，笛師，畢業於江蘇省戲劇學校崑曲班。自幼喜愛笛子，十歲開始在舅舅顧再欣、俞飛的啟蒙下學習笛子。二〇〇四年考入江蘇省蘇州崑劇院至今。從事崑曲主笛演奏，得到鄒建梁指導，主奏的傳統劇目有《牡丹亭》、《長生殿》、《爛柯山》、《西廂記》等。曾多次出訪美國、德國、法國、新加坡及日本。

A resident *dizi*-player with the Suzhou Kunqu Opera Theatre of Jiangsu Province, Zhou Zhihua has been trained in the *Kunqu* class at Jiangsu Drama School. Endowed with a great love for the instrument, he began taking *dizi* lessons from his uncle Gu Zaixin and Yu Fei at the age of ten. He joined the troupe in 2004 and since then has been acting as principal *dizi*-player in *Kunqu* performances, under the mentoring of Zou Jianliang. Major repertoires played include *The Peony Pavilion*, *The Palace of Eternal Life*, *Lanke Mountain* and *The Story of the West Chamber*. He has visited the United States, Germany, France, Singapore and Japan with the troupe.



辛仕林 Xin Shilin

江蘇省蘇州崑劇院司鼓演奏員，畢業於山東省戲曲學校。在樂隊中擔任戲曲及民間樂器的打擊樂主要領奏。曾在二〇〇六年被評為蘇州市十佳文明青年。在青春版《牡丹亭》、《玉簪記》、《滿床笏》中擔任司鼓。曾出訪美國、法國及日本。

Xin Shilin is a percussionist on drums with the Suzhou Kunqu Opera Theatre of Jiangsu Province. Trained at the Shandong Chinese Opera School, he is currently the principal percussionist on drums with the troupe and has taken lessons in the performance of folk wind and percussion ensemble. He was named one of the 'Ten Best Young People' of Suzhou. He is the principal drummer in *The Peony Pavilion* (Youth version), *The Story of the Jade Hairpin* and *A Household of Lords*. He has visited the United States, France, Japan with the troupe.



蘇志源 Su Zhiyuan

江蘇省蘇州崑劇院司鼓演奏員，畢業於山東省戲曲學校。在樂隊中擔任戲曲及民間樂器的打擊樂主要領奏，並學習十番鼓、十番鑼鼓的演奏。在中日版《牡丹亭》、《長生殿》、《西廂記》中擔任司鼓。曾出訪比利時、英國、日本及新加坡。

Su Zhiyuan is a percussionist on drums with the Suzhou Kunqu Opera Theatre of Jiangsu Province. Trained at the Shandong Chinese Opera School, he is currently the principal percussionist on drums with the troupe and has taken lessons in the performance of folk wind and percussion ensemble. He is the principal drummer in *The Peony Pavilion* (Sino-Japanese version), *The Palace of Eternal Life* and *The Story of the West Chamber*. He has visited Belgium, Great Britain, Japan and Singapore with the troupe.

江蘇省蘇州崑劇院赴港演出人員

Suzhou Kunqu Opera Theatre of Jiangsu Province - Production Team

領隊：蔡少華

Leader: Cai Shaohua

藝術指導：汪世瑜*、蔡正仁*、梁谷音*、張靜嫻*

Artistic Director: Wang Shiyu*, Cai Zhengren*, Liang Guyin*, Zhang Jingxin*

演員

王芳、汪世瑜*、張世錚*、陶紅珍、呂福海、俞玖林、沈豐英、周雪峰、呂佳、朱瓊媛、陳玲玲、唐榮、屈斌斌、柳春林、沈志明、方建國、陸雪剛、徐棟寅、徐昀、張建偉、鍾曉帥、陳曉蓉、楊美、徐超、繆丹、周曉玥、劉煜、胡春燕、花莉莉

Cast

Wang Fang, Wang Shiyu*, Zhang Shizheng*, Tao Hongzhen, Lu Fuhai, Yu Jiulin, Shen Fengying, Zhou Xuefeng, Lu Jia, Zhu Yingyuan, Chen Lingling, Tang Rong, Qu Binbin, Liu Chunlin, Shen Zhiming, Fang Jianguo, Lu Xuegang, Xu Dongyin, Xu Yun, Zhang Jianwei, Zhong Xiaoshuai, Chen Xiaorong, Yang Mei, Xu Chao, Miao Dan, Zhou Xiaoyue, Liu Yu, Hu Chunyan, Hua Lili

樂隊

司笛：鄒建梁、周志華
 司鼓：辛仕林、蘇志源
 笙：周明軍
 新笛、嗩吶：范學好
 琵琶：汪瑛瑛
 中阮：章秀子
 大阮：陸惠良
 古箏：胡以益
 揚琴：錢玉川
 高胡、二胡：姚慎行
 二胡：徐春霞、府劍萍、趙建安
 中胡：楊磊
 貝司：龐林春
 大提琴：奚承開
 打擊樂：程相龍、劉長賓

Musician

Dizi: Zou Jianliang, Zhou Zhihua
 Drum: Xin Shilin, Su Zhiyuan
Sheng: Zhou Mingjun
Xindi/ Suona: Fan Xuehao
Pipa: Wang Yingying
Zhongruan: Wei Xiuzi
Daruan: Lu Huiliang
Zheng: Hu Yiyi
Yangqin: Qian Yuchuan
Gaohu/ Erhu: Yao Shenhong
Erhu: Xu Chunxia, Fu Jianping, Zhao Jianan
Zhonghu: Yanglei
 Bass: Pang Linchun
 Cello: Xi Chengkai
 Percussion: Cheng Xianglong, Liu Changbin

舞美人員

舞美指導、舞台監督：李強
 燈光設計：黃祖延*
 盔帽：朱建華
 道具、追光：史慶豐
 道具：肖中浩
 裝置：翁曉村
 服裝設計、服裝：柏玲芳
 服裝：王素芳
 化妝造型：顧玲、傅小玲
 音響：施祖華
 字幕：葉純

Stage Art Team

Choreography Director/ Stage Manager: Li Qiang
 Lighting Design: Wong Choo-yeon*
 Headdress: Zhu Jianhua
 Props/ Follow Spot: Shi Qingfeng
 Props: Xiao Zhonghao
 Stage Installation: Weng Xiaocun
 Costume Design/ Costume: Bai Lingfang
 Costume: Wang Sufang
 Make-up Design: Gu Ling, Fu Xiaoling
 Sound Engineer: Shi Zuhua
 Surtitle Operation: Ye Chun

統籌：香港中華文化促進中心

Co-ordinator: The Hong Kong Institute for Promotion of Chinese Culture

* 特邀 Guest

