

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

安徽省

黃梅戲

Anhui
Huangmei
Opera Theatre

劇院

20-21.6.2012

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

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文化節目組

節目統籌

李明珍 (高級經理)
劉淑賢 (經理)
魏紫燕 (經理)
周綺華 (副經理)

宣傳組

莫秀珊 (高級傳訊主任)

葵青劇院

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胡振華 (高級經理 / 新界南 / 場地管理) Peter Wu (Senior Manager / New Territories South / Venue)
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The content of this programme does not represent the views of the Leisure and Cultural Services Department

Anhui Huangmei Opera Theatre

安徽省黃梅戲劇院

20.6.2012 (星期三 Wed) 7:30pm

《天仙配》 *The Seventh Fairy Maiden*

21.6.2012 (星期四 Thu) 7:30pm

《女駙馬》 *The Female Consort of the Princess*

演出長約2小時30分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 30 minutes with a 15-minute intermission

其他延伸活動

Extension Activities

藝人談：黃梅戲發展史及《天仙配》、《女駙馬》唱腔賞析

Artists on Their Art: A History of the Development of Huangmei Opera and An Analysis of the Vocal Techniques in *The Seventh Fairy Maiden and The Female Consort of the Princess*

(普通話及粵語主講 In Putonghua & Cantonese)

19.6.2012 (星期二 Tue) 7:30pm

香港文化中心行政大樓四樓二號會議室

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

講者 Speakers：蔣建國、吳亞玲、李文、孫娟 Jiang Jianguo, Wu Yaling, Li Wen, Sun Juan

主持 Moderator：張明 Chang Ming

雅俗共賞黃梅戲展覽

Exhibition on The Art of Huangmei Opera

2-6.6.2012 元朗劇院大堂展覽場地 Exhibition Corner, Yuen Long Theatre

12-24.6.2012 高山劇場大堂 Foyer, Ko Shan Theatre

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 virtuosi, 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

安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre

前身安徽省黃梅戲劇團成立於一九五三年，後於一九八八年擴建為安徽省黃梅戲劇院。著名演員嚴鳳英、王少舫、潘璟琍及張雲風等亦曾為劇院成員。劇院曾整理、改編以及創作了數以百計的劇目，包括《天仙配》、《女駙馬》、《風塵女畫家》、《梁祝》、《紅樓夢》、《無事生非》、《雷雨》等。其中《紅樓夢》更獲頒全國戲劇最高獎項「文華大獎」、《雷雨》獲國家舞台藝術精品工程「十大精品劇目」，而《無事生非》則獲得文化部嘉許。劇院曾出訪香港、澳門、台灣、新加坡及德國等地，贏得高度讚譽。

The Anhui Huangmei Opera Theatre was formerly the Anhui Huangmei Opera Troupe, established in 1953, and boasted a talented cast that included Yan Fengying, Wang Shaofang, Pan Jingli and Zhang Yunfeng. In 1988, the troupe was expanded and renamed as the Anhui Huangmei Opera Theatre. The theatre has accumulated a rich traditional repertoire and a number of new experimental theatre productions over the years, including *The Seventh Fairy Maiden*, *The Female Consort of the Princess*, *The Female Painter of Humble Origin*, *The Butterfly Lovers*, *A Dream of Red Mansions*, *Much Ado about Nothing* and *The Thunderstorm*. The production of *A Dream of Red Mansions* has won the National Wenhua Award, the most distinguished honor for Chinese theatre, *The Thunderstorm* has been honored as one of the 'Top Ten Plays' by the Project of China National Classics Stage Arts, and *Much Ado about Nothing* has been awarded by the Ministry of Culture. The theatre has also made highly successful performing tours to Hong Kong, Macau, Taiwan, Singapore and Germany.

黃梅戲

又稱「採茶戲」或「黃梅調」，發源於湖北省黃梅縣，成長於湖北、安徽、江西三省交界的安慶地區，以安慶語言唸唱，唱腔淳樸流暢，甜潤優美，明快抒情，具有豐富的表現力；其表演質樸細緻，真實活潑。黃梅戲形成自民間，富有濃厚的生活氣息，易學易唱，故流傳極廣。二〇〇六年，黃梅戲入選第一批中國國家級非物質文化遺產。



《天仙配》嚴鳳英、王少舫
Yan Fengying and Wang Shaofang in *The Seventh Fairy Maiden*

樂起皖江

產生自皖、鄂、贛三省之間的採茶調、江西調、桐城調、鳳陽歌，本為農民、手工業藝人用以自娛的花鼓說唱。明、清時期，因戰亂、災荒流傳至安徽省安慶地區，與蓮湘、高蹺、旱船等民間藝術結合，逐漸形成「小戲」，出現了業餘或半職業的班社。

及後，又從一種叫「羅漢樁」的曲藝形式和青陽腔與徽調進一步結合，豐富了演出內容與表現形式，產生了故事完整的「本戲」。從辛亥革命到一九四九年，黃梅戲演出活動漸漸職業化，並從農村草台走上了城市舞台。黃梅戲入城後，曾與京劇合班，並在上海受到越劇、揚劇、淮劇和從北方來的評劇（時稱「蹦蹦戲」）的影響，在演出的內容與形式上都起了很大變化。其時編排、移植了一批新劇目，其中有連台本戲《文素臣》、《宏碧緣》、《華麗緣》、《蜜蜂記》等。音樂方面，對傳統唱腔亦進行了初步改革，減少了老腔中的虛聲襯字，使之明快、流暢，觀眾易於聽懂所唱的內容；取消了幫腔，試用胡琴伴奏。表演上，借鑑了京劇和其他劇種的表演技巧，使行當更為全面。其他如服裝、化妝和舞台設置，亦較農村草台時有所發展和改進。

至上世紀五十年代，一批有志於戲曲事業的知識分子把傳統黃梅戲的劇目重修及創作，豐富了黃梅戲的表現形式、唱腔和伴奏，使其原來的民俗性和通俗性得以昇華，旋律更為優美，影響也隨之擴大。這時期出現了嚴鳳英、王少舫、潘璟琍、張雲風等一大批優秀表演人才，以及《天仙配》、《女駙馬》、《羅帕記》等黃梅戲代表性作品。同時，透過一系列電影和電視劇的攝製，黃梅戲得以流傳各地，成為馳名海內外的著名劇種。

黃梅行當

早期的黃梅戲劇情較簡單，涉及的角色人物亦較少，多是兩小戲（小旦、小丑）或三小戲（小旦、小丑、小生）等兩三個演員。隨著黃梅戲趨向職業化，故事內容亦見複雜，原有的行當分工不足以應付角色需要，於是在借鑑了青陽腔、徽劇及漢劇的分工後，發展出包括正旦、正生、小旦、小生、小丑、老旦、花臉等的行當分工。雖有分工，但並無嚴格限制，演員常可兼演其他行當，靈活性強。

正旦：多演莊重正派的成年婦女，重唱工，表演要求穩重大方。如《蕎麥記》中的王三女、《羅帕記》中的陳賽金、《魚網會母》的陳氏。

正生：又稱掛鬚，有黑白鬚之分，一般黑鬚稱正生，白鬚稱老生。重唱唸，講究噴口、吐字鏗鏘有力。如《蕎麥記》中的徐文進、《告經承》的張朝宗、《桐城奇案》的張柏齡。

小旦：又稱花旦，多扮演活潑、多情的少女或少婦，要求唱做並重，唸白多用小白（安慶官話），聲調脆嫩甜美，表演時常執手帕、扇子之類，舞動簡單的巾帕花、扇子花。如《打豬草》中的陶金花、《游春》中的趙翠花、《小辭店》中的劉鳳英等。演出整本大戲後，小旦行又細分為閨門旦及專演丫鬟的行當「捧托」。

小生：多扮演青少年男子，以大嗓演唱。如《女駙馬》的李兆廷、《天仙配》的董永。

小丑：即擅演插科打諢，調節演出氣氛的角色。分小丑、老丑、女丑（彩旦）三小行。在黃梅戲中，丑行比較受歡迎，如《打豆腐》中的王小六、《釣蛤蟆》中的楊三笑。

老旦：扮演老年婦女，在戲中多為配角。如《蕎麥記》中的王夫人。

花臉：黃梅戲中花臉專工戲極少，除在大本戲中扮演包拯之類的角色外，多扮演惡霸、寨主之類的角色，如《賣花記》的草鼎、《二龍山》的于彪等。



三腔廣傳

黃梅戲以抒情見長，韻味豐厚，唱腔純樸清新，細膩動人，這與其樣式多變的唱腔是不能分割的。黃梅戲唱腔有三種形式，包括主腔、花腔、三腔（即彩腔、仙腔、陰司腔的統稱）。

主腔是黃梅戲傳統唱腔中最具戲劇性表現力的一個腔系。它以板式變化體（或稱板腔體）為音樂結構，有別於曲牌聯綴體（或稱曲牌體）的花腔以及兼有兩種體制特色的三腔。主腔包括平詞、二行、三行、八板、平詞對板五個腔體。平詞是正本戲中最主要的唱腔，常用於大段敘述，抒情，聽起來委婉悠揚，另衍生出來的二行、三行、八板等不同樣式曲調，與平詞連綴使用，大大增強劇情的感染力；如《女駙馬》中〈洞房〉一段，為全劇戲胆，它主要採用了平詞和平詞類曲調表現出來，突顯了馮素珍和公主複雜的心理變化。平詞對板是供男女對唱的腔體，多在傾訴情意時採用，如《天仙配》中「樹上的鳥兒成雙對」的經典唱段。

花腔屬曲牌聯綴體，常見於小戲或串戲，在正本大戲中多為插曲。其曲調樸實明快，具有濃厚的生活氣息和民歌小調色彩，唱詞較自由，多用虛詞、襯字，如「呀啲哈」、「依啲呀」。在小戲中，花腔絕大多數是專曲專用，如「對花調」、「打豬草調」專用於《打豬草》，「開門調」、「觀燈調」專用於《夫妻觀燈》。

三腔是彩腔、仙腔、陰司腔三種腔體的統稱。

彩腔，又稱「打彩調」，其曲調歡暢，在花腔小戲中廣泛使用。又因其音樂體制介乎於主腔、花腔之間，與它們的聯用也很常見，尤其是在小戲中，彩腔與花腔聯用更為頻繁。

仙腔旋律優美華麗，節奏流暢奔放，傳統戲中為神仙專用聲腔。基本結構也是四句體，但形態比彩腔複雜。仙腔要在兩處重覆唱詞，一是第一句詞（七字句）的後三個字，另一處是第四句詞全句。這樣，四句腔的長度變得參差不齊，加上可變奏，以表現劇中人的心理變化，效果顯著。以《天仙配》為例，當眾仙女偷偷來到天河，觀看人間美景時，表現她們得到解脫後的愉悅之情所用的是仙腔；當七仙女小施法術，令千年槐樹開口講話時，配合這一神奇場面的是音色古怪、口吻誇張的男唱仙腔；當董永得知七仙女將被迫離他而去，那棵曾作媒證的老槐樹也啞口無言，不能相助時，他傷心至極地唱著：「啞木頭，啞木頭，連叫三聲，不開口。」這裡用的還是仙腔。如此不同的情境，不同的人物，反差極大的情感表達都可以仙腔來體現。

陰司腔又稱「還魂腔」，來自青陽腔，故又稱「陰司高腔」。表現沉郁的腔體，其言戚戚，其音哀哀，抒發悲傷的情感。以拖腔技巧表現淒婉動人，傷懷至深的感覺，又常與主腔聯用，以補足主腔的悲愴場面。如《天仙配》中「董郎前面匆匆走」這段陰司腔唱得委婉淒涼、如泣如訴、感人肺腑。陰司腔是五聲商調式，調式色彩既與主腔不同，也有別於彩腔、仙腔，容易分辨。

器樂發展

黃梅戲最初只有打擊樂器伴奏，演出時由三人敲打大鑼、小鑼、扁形圓鼓兼幫腔，七人出場表演，即「三打七唱」的表演形式。抗日戰爭時期，曾嘗試用京胡托腔；後又試用二胡伴奏，但都未能推廣。到建國初期，才逐漸確定用高胡作主要伴奏樂器，陸續吸收京劇技藝，編創了一些新鑼點，以適應表演和聲腔伴奏的需要，並逐步建立起以民族樂器為主、西洋樂器為輔的混合樂隊，以豐富音樂的表現力。起初，黃梅戲並無伴奏曲牌，抗日戰爭前後因與徽調、京戲同台演出，吸收了京劇中的「三槍」、「大開門」、「小開門」、「枯皇天」等曲牌。建國初期，藝人又吸收了一些民間吹打及道教音樂中的「游春」、「琵琶詞」等曲牌，使黃梅戲伴奏音樂逐步豐富起來。

黃梅戲在上世紀五十年代無論是劇目或音樂唱腔上都有重大的發展，在演唱藝術、音樂伴奏上改良和創新，再加上其語近情遙、雅俗共賞的獨特性，令黃梅戲得以廣泛流傳，並成為近代最為人喜愛的地方戲曲之一。

Huangmei Opera

Huangmei Opera, also called 'tea-picking opera' or 'huangmei tune', was a folk opera that originated in Huangmei County of Hubei Province, and later flourished in Anqing District of Anhui Province where the boundaries of three provinces (Hubei, Anhui, and Jiangxi) meet. The opera is distinctive for the sweet melody and the natural lyrics conveyed in the local dialect. The vernacular origin also lends a vivid, vivacious charm to its performances, and makes the opera easy to learn to sing. In 2006, the well-acclaimed operatic form has been inscribed onto the first National List of Intangible Cultural Heritage in China.

The History of Huangmei Opera

In Ming and Qing Dynasty, there formed many local operas like 'tea-picking tune', 'jiangxi tune', 'tongcheng tune' and 'fengyang tune' in the area which sits at the junction of three provinces – Hubei, Anhui and Jiangxi. They were originally developed by the farmers and artisans to entertain themselves in leisure time. As wars and natural disasters struck this area frequently, those operas shifted to Anqing District of Anhui Province with the immigrants and developed into 'small operas' performed by professional or semi-professional opera troupes after assimilating local art forms like 'liangxiang dance', 'stilt dance' and 'boat dance'.

Later, a folk art form named 'luohanzhuang', Qingyang Tune and Hui Tune were absorbed into the performances of Huangmei Opera, and emerged the 'big operas' which achieved maturity in terms of the libretto and the performance. During the Republican Period (1912-1949), the opera gradually extended its influence from the rural areas to the cities where the actors learnt from various art forms like Peking Opera, Yue Opera, Yang Opera, Huai Opera and Ping Opera (also called Bengbeng Opera) and experienced great transformation. In terms of the repertoire, a large number of plays were produced and adapted from other operatic forms, including many full-length plays like *Wen Suchen*, *The Love Affair between Luo Hongxun and Hua Bilian*, *The Story of Meng Lijun*, and *A Tale of Bees*. The traditional music of Huangmei Opera underwent comparatively small-scale change, for example, the ornamental utterances in lyrics were reduced to let the audience understand the content easily and the chorus was canceled. By appropriating Peking Opera and other operas, the performers also enriched their skills, the musical instruments and the role types with improved costumes, theatrical makeup, and stage design.

In the 1950s, many intellectuals devoted themselves to the reform of Huangmei Opera and made significant contribution by further enriching the performances, melodies and music of the opera while retaining its distinctive style characterized by the natural performing arts, the delightfully melodious tune, and the worldly flavor. There also appeared a talented cast that included Yan Fengying, Wang Shaofang, Pan Jingli and Zhang Yunfeng and an excellent repertoire that included *The Seventh Fairy Maiden*, *The Female Consort of the Princess*, and *A Tale of Silk Handkerchief*. Since the Huangmei Opera films and TV series have long attracted a large number of audiences at home and abroad, Huangmei Opera has become an enduringly charming art form appreciated by all.



Role Types

As the original Huangmei Opera only depicted simple stories, on the stage there flourished two-character (consisting of *xiaodan* and *xiaochou*) and three-character (consisting of *xiaodan*, *xiaochou*, and *xiaosheng*) plays. Since the opera came to maturity and the simple role types cannot meet the demand of portraying various characters, actors gradually enriched the role types by learning from artists of Qingyang Tune, Hui Opera and Han Opera. Now there are seven role types in Huangmei Opera: *zhengdan*, *zhengsheng*, *xiaodan*, *xiaosheng*, *xiaochou*, *laodan*, and *hualian*. Unlike in other operas, there is no strict restriction on the Huangmei Opera actors' freedom of portraying characters and the same actor could assume different role types.

Zhengdan (married woman): This role type requires good singing skills and a grand stage persona. The characters are mostly chaste and grand married woman, like Wang Sannu in *A Tale of Buckwheat*, Chen Saijin in *A Tale of Silk Handkerchief* and Madam Chen in *Meeting Her Mother*.

Zhengsheng (bearded male): It can be divided into two sub-categories, *zhengsheng* (black-bearded male) and *laosheng* (white-bearded male). This role type requires a sonorous singing and a sonorous recitation. Characters like Xu Wenjin in *A Tale of Buckwheat*, Zhang Chaozong in *Charging an Official*, and Zhang Bailing in *A Strange Case in Tongcheng* are portrayed by this role type.

Xiaodan (also called *huadan*, young woman): This refers to young female characters, married or unmarried, with a vivacious, passionate personality and requires a sweet voice, a vivid acting and a clear recitation in Anqing dialect. The characters usually dance with handkerchiefs and fans like the Tao Jinhua in *Reaping the Hay*, Zhao Cuihua in *A Spring Tour*, Liu Fengying in *Bidding Farewell*. In the full-length operas, the role type can be divided into two sub-categories, *guimendan* that depicts the lady and *pengtuo* that portrays the maid.

Xiaosheng (young man): This role type refers to young male characters who sing in their real voice like Li Zhaoting in *The Female Consort of the Princess* and Dong Yong in *The Seventh Fairy Maiden*.

Xiaochou (comic role): This role type refers to characters who liven up the atmosphere by making jokes. It is subdivided into *xiaochou* (young comic role), *laochou* (old comic role), and *nuchou* (also called *caidan*, female comic role). In Huangmei Opera, this role type portrays many characters popular among audience, like Wang Xiaoliu in *Making Tofu*, and Yang Sanxiao in *Fishing the Toad*.

Laodan (old woman): This refers to female characters advanced in years, usually supporting roles, like Madam Wang in *The Tale of Buckwheat*.

Hualian (painted face): In Huangmei Opera, there are not many characters portrayed by the role type of *hualian* except Judge Bao and some villains and rebels like Cao Ding in *A Tale of Selling Flowers*, and Yu Biao in *Two Dragon Mountain*.



Three Kinds of Tunes

Huangmei Opera is a highly lyrical operatic form with natural, intricate and rich melodies. There are three kinds of tunes which lay the basis for musical variation and configuration of Huangmei Opera: *zhuqiang* (main tune), *huaqiang* (colorful tune), and *sanqiang* (three tunes, comprising *caiqiang*, *xianqiang* and *yinsiqiang*).

Zhuqiang (main tune), to a large extent, contributes to the dramatic expressiveness of Huangmei Opera. Different from *huaqiang* which is based on *qupai* (set tune) vocal system and *sanqiang* which appropriates both *qupai* vocal system and *banqiang* (non-set tune) vocal system, *zhuqiang* belongs to the *banqiang* vocal system. *Zhuqiang* can be divided into five subcategories: *pingci*, *erhang*, *sanhang*, *baban*, and *pingciduiban*. *Pingci* is mainly adopted in the full-length operas when characters narrate their experience or perform lyrical singing in a melodious tune, while *erhang*, *sanhang*, and *baban*, all of which derived from *pingci*, can be added to *pingci* to convey delicate emotions of the characters. Taking *The Female Consort of the Princess* for example, in the core scene of the excerpt *Wedding Night*, Feng Suzhen and the princess describe their subtle feelings by singing *pingci* and derivative tunes. *Pingciduiban*, in contrast to other tunes, mainly forms the impassioned duet between lovers. The most famous example comes from *The Seventh Fairy Maiden* when Seventh Fairy Maiden and Dong Yong begin their affectionate musical dialogue with 'there are a couple of birds in the tree'.

Huaqiang (colorful tune) belongs to *qupai* vocal system which is subject to strict musical formats, and appears mainly in the 'small operas' or functions as interludes in the full-length operas. This tune features the worldly flavor and folk style with a sprightly melody and such unrestrained lyrics that exclamation words like 'ya-he-ya', 'yi-he-ya' are often used as ornamental utterances. Each 'small opera' has its own *huaqiang*, for example, flower tune and reaping-hay tune exclusively in *Reaping the Hay*, and watching-lantern tune in *The Couple Watching Lanterns*.

Sanqiang (three tunes) consists of *caiqiang*, *xianqiang*, and *yinsiqiang*.

Caiqiang (delightful tune), also called *dacaidiao*, is frequently adopted in the 'small operas' to achieve a vivacious and delightful atmosphere. As *caiqiang* is similar to *zhuqiang* and *huaqiang* in terms of the musical patterns, it is also used together with them, especially in the 'small operas'.

Xianqiang (immortal tune), distinctive for its polished melody and expressive rhythms, gains its name as it is exclusively sung by characters of immortals in traditional Huangmei Opera. Similar to *caiqiang*, *xianqiang* encompasses four sentences, while the difference lies in that *xianqiang*'s four sentences varies in length as the last three words of the first sentence and the whole fourth sentence have to be repeated, which allows *xianqiang* to meticulously depict changing emotions of the characters. In *The Seventh Fairy Maiden*, when the fairy maidens watch the view of the human world by the side of the Milky Way, they express their happiness in *xianqiang*; when Seventh Fairy Maiden uses her magic to enable the old pagoda tree speak, the old tree sings in *xianqiang* in a strange and exaggerated voice; when Dong Yong realizes that Seventh Fairy Maiden is forced to leave him and the old pagoda tree, their matchmaker, fails to help him, he gives vent to his deep grief in *xianqiang* by singing that 'the dumb tree, the dumb tree, I call him three times but it does not speak to me'. It is obvious that *xianqiang* is adept at portraying different characters' emotions in different settings.

Yinsiqiang (hell tune), also called 'reviving-soul tune' or *yinsigaoqiang*, comes from Qingyang Tune and features the heartbreaking lyrics and depressing melody. The singer usually extends the tune of *yinsiqiang* or follows *zhuqiang* to express the grief and sadness. Taking *The Seventh Fairy Maiden* for example, Seventh Fairy Maiden's famous song beginning with 'Dong Yong walks slowly ahead of me' typifies the sorrowful and miserable style of *yinsiqiang*. It is easy to distinguish *yinsiqiang* from *zhuqiang*, *caiqiang* and *xianqiang* as it follows the traditional Chinese pentatonic scale.



The Development of Musical Instruments

The early Huangmei Opera's stage production was characterized by the simple system of 'three musicians and seven singers' — there are only three musicians who played the percussion instruments consisting of the big gong, the small gong, and the flat drum and functioned as a chorus, and seven actors who performed on stage. In the 1930s and 1940s, strings like *jinghu* and *erhu* were introduced to accompany the lyrical singing but did not last long. In the 1950s, another kind of string, *gaohu* established its status as the major accompanying instrument, and new time-beating patterns were developed on the basis of Peking Opera. Later there formed a music ensemble consisting of the major section of Chinese musical instruments and the minor section of Western musical instruments, which tremendously enhanced the expressiveness of Huangmei Opera's music. As for the music of Huangmei Opera, it was also comparatively primitive at the beginning. There had been no musical accompaniment until in the 1940s when the actors gave performance together with Hui Tune actors and Peking Opera actors and assimilated their set-tune music patterns like *sanqiang*, *dakaimen*, *xiaokaimen*, *kuhuangtian*. In the 1950s, some folk music and Daoist music were also incorporated to enrich the musical accompaniment.

In the 1950s, Huangmei Opera has experienced tremendous improvement in terms of the repertoire, music, skill of singing and musical accompaniment while retaining its folk style and sweet melodies and lyrics. All of those features enable the opera to attract a large number of audiences from all walks of life and spread its fame both home and abroad.



20.6.2012 (星期三 Wed)

《天仙配》 *The Seventh Fairy Maiden*

七仙女天宮寂寞，與眾姐到鵲橋偷看人間，對賣身葬父的董永見憐，乃不顧天規森嚴，私下凡間，經土地作媒結為夫妻。董永賣身傅員外家為長工，七仙女隨之。傅員外以董永新婚不符契約為由，故意刁難，提出若能一夜間織成錦絹十匹，三年苦役改為百日，否則延至六載。七仙女邀眾姐相助織成錦絹，傅員外無奈履行承諾。滿工歸途中，忽聞玉帝旨意，命七仙女立返天宮，否則禍及董永，七仙女無奈忍痛與夫泣別。

Seventh Fairy Maiden, the youngest daughter of the Jade Emperor of Heaven, is bored with the solitude in the heaven. One day, she comes to the magpie bridge with her elder sisters to take a look at the human world when she sees Dong Yong, an impoverished young man who is to sell himself to the landlord to bury his father. Attracted by the honest young man, she flees down daringly to the human world in defiance of her father's authority, and marries Dong Yong, who has already become a serf, with the help of the local God. However, the cruel and avaricious landlord asserts that the couple's marriage violates the contract between Dong and him, and threatens to extend the indenture years from three to six unless the couple can produce ten rolls of silk overnight. He also boasts disdainfully that if he sees the silk in the next morning, the contract period will be shortened into one hundred days. The Maiden fulfils the seemingly impossible task by asking her six elder sisters for help and defeats the landlord's trick. The landlord keeps his promise unwillingly, and Dong Yong gains his freedom after one hundred days. Unfortunately, as the couple is leaving to set up their own home, the Jade Emperor has noticed his daughter's fleeing and forces her to go back to the heaven. To protect Dong Yong from being hurt by her furious father, the Maiden has to bid a painful farewell to her husband.

分場 Scenes

第一場	鵲橋	Scene One	On Magpie Bridge
第二場	路遇	Scene Two	Meeting on the Road
第三場	上工	Scene Three	Reporting to Duty
第四場	織絹	Scene Four	Weaving the Brocade
- 中場休息15分鐘 Intermission of 15 minutes -			
第五場	滿工	Scene Five	The Contract Expires
第六場	分別	Scene Six	Bidding Farewell



製作人員 Production

改編	陸洪非	Libretto Adaptation	Lu Hongfei
導演	喬志良等	Director	Qiao Zhiliang et al
編曲	時白林、王文治、方紹輝等	Music Arranger	Shi Bailin, Wang Wenzhi, Fang Shaochi et al
配器	董潤淮、精耕	Orchestration	Dong Runhuai, Jing Geng
復排導演	孫懷仁	Remake Director	Sun Huairan

主演 Cast

七仙女	李文	Seventh Fairy Maiden	Li Wen
董永	余順	Dong Yong	Yu Shun
大姐	王霞	Eldest Sister	Wang Xia
二姐	胡媛媛	Second Sister	Wu Yuanyuan
三姐	王娟	Third Sister	Wang Jun
四姐	魏蓓蓓	Forth Sister	Wei Beibei
五姐	黃熾熾	Fifth Sister	Huang Manman
六姐	吳娟	Sixth Sister	Wu Juan
土地	姚恩田	Earth God	Yao Entian
傅員外	沈良學	Lord Fu	Shen Liangxue
傅公子	張小威	Master Fu	Zhang Xiaowei
天將	劉華	Heavenly General	Liu Hua

21.6.2012 (星期四 Thu)

《女駙馬》 *The Female Consort of the Princess*

馮素珍自幼許配李兆廷。李氏家道中落，兆廷投靠馮家，岳父母嫌其貧，拒而不納，更誣為盜賊入獄，並迫素珍另嫁富家。素珍不從，遂女扮男裝，以李兆廷之名進京應考，竟高中狀元。皇帝欲招其為駙馬，素珍再三卻之不獲應允，被迫與公主成婚。花燭夜，素珍冒死向公主陳詞，公主深受感動，向皇帝言明。素珍憑其才智得皇帝赦罪，並釋放兆廷。素珍之兄馮益民本是前科狀元，聞狀，替妹面聖請罪，與公主邂逅金殿上並一見鍾情，被招為駙馬。至此，兩對有情人終成美眷。

Feng Suzhen has been engaged to Li Zhaoting in her childhood. Unfortunately, Family Li meets with decline and Li Zhaoting decides to lodge himself to Feng's residence, but is rejected by Feng Suzhen's snobbish parents. Worse still, to break the engagement and plot a lucrative marriage for Suzhen, her parents even bring a false charge against Li Zhaoting with steal. He is put into prison and Suzhen is forced to marry an heir of a wealthy family. She does not submit herself to the arrangement by dressing up as a young man and running away from her hometown. In the capital, she participates in the national examination by assuming her fiancé, Li Zhaoting's name. Unexpectedly, she earns the title of Number One Scholar and impresses the Emperor so much that he intends to make her his son-in-law. Suzhen tries to refuse the order again and again but fails. She has to receive the demand and go to the palace to get married with the princess. On the wedding night, Suzhen tells the princess of the truth at risk of death. Deeply moved by Suzhen's devotedness to her fiancé, the princess offers her aid to inform her father of the fact. Due to Suzhen's intelligence, she not only gets the pardon from the Emperor for herself, but also makes her fiancé released. At the same time, Suzhen's brother named Feng Yimin, a former Number One Scholar, comes to the royal court to beg the Emperor's pardon for his sister, falls in love with the princess at first sight, and is chosen as the Emperor's real son-in-law. From then on, the two couples lead their happy life.

分場 Scenes

第一場	繡樓	Scene One	The Boudoir
第二場	花園	Scene Two	The Garden
第三場	劉府	Scene Three	Liu's Mansion
第四場	狀元府	Scene Four	The Number One Scholar's Mansion

- 中場休息15分鐘 - Intermission of 15 minutes -

第五場	洞房	Scene Five	The Bridal Chamber
第六場	宮殿	Scene Six	The Rear Chamber



製作人員 Production

改編：陸洪非
導演：王少舫、喬志良
編曲：時白林等
配器：王世慶
復排導演：孫懷仁
燈光設計：胡長生

Libretto Adaptation : Lu Hongfei
Director : Wang Shaofang, Qiao Zhiliang
Music Arranger : Shi Bailin et al
Orchestration : Wang Shiqing
Remake Director : Sun Huairan
Lighting Designer : Hu Changsheng

主演 Cast

馮素珍：孫娟
公主：吳亞玲
馮益民：蔣建國
劉文舉：姚恩田
皇帝：王淮
李兆廷：余順
春紅：王娟
馮順卿：沈良學
繼母：胡玉潔

Feng Suzhen : Sun Juan
Princess : Wu Yaling
Feng Yimin : Jiang Jianguo
Liu Wenju : Yao Entian
Emperor : Wang Huai
Li Zhaoting : Yu Shun
Chun Hong : Wang Juan
Feng Shunqing : Shen Liangxue
Stepmother : Hu Yujie

演員介紹 Performers



吳亞玲 Wu Yaling

國家一級演員，中國戲劇梅花獎得主，黃梅戲「五朵金花」之一。曾獲全國青年演員黃梅戲電視大賽十佳演員獎。扮相俊美，氣質溫存，表演含蓄。曾演出《天仙配》、《女駙馬》、《紅絲錯》、《鞦韆架》、《紅樓夢》及《雷雨》等劇目，其中於《紅樓夢》飾演的林黛玉、《雷雨》飾演的繁漪，生動地表現其表演風格。

Wu Yaling is a National Class One Performer and winner of many coveted awards, such as the National Plum Blossom Award for Chinese Theatre and the Award for Top Ten Outstanding Performers at the National Television Grand Prix for Young Performers in Huangmei Opera. Recognized as one of the best five divas of Huangmei Opera (nicknamed as the 'Five Golden Flowers'), she distinguishes herself with an elegant stage persona, and a gentle, sensitive acting style. Wu has played the leading roles in numerous theatre productions like *The Seventh Fairy Maiden*, *The Female Consort of the Princess*, *The Mismatch*, *A Tale of Swing Frame*, *A Dream of Red Mansions* and *The Thunderstorm*. She is particularly known and well-acclaimed for her insightful interpretation of Lin Daiyu, the sentimental lady in *A Dream of Red Mansions* and Fanyi, the hysterical and tragic woman in *The Thunderstorm*.



李文 Li Wen

國家一級演員。扮相俏麗，嗓音甜美，表演灑脫，曾獲中國戲劇梅花獎、文華獎、首屆黃梅戲嚴鳳英獎大賽金獎、首屆中國戲曲MTV大獎賽銀獎、第二屆全國少數民族藝術節優秀演員獎。常演劇目有《天仙配》、《女駙馬》、《戲牡丹》、《啼笑姻緣》等，其中於《長恨歌》飾演楊玉環、《霸王別姬》飾演呂雉，全面地展現其藝術才華。

Li Wen is a National Class One Performer. Li's delightful, gorgeous persona, sweet tone, and natural acting style distinguishes her as a leading Huangmei Opera diva, and she has won many coveted performance awards, including Plum Blossom Award, Wenhua Award, a Gold Award at the 1st Yan Fengying Cup Huangmei Opera Competition, a Silver Award at the 1st National Opera MTV Competition, and an Award for Excellent Performers at the 2nd National Festival of Art for the Ethnic Minorities. She has been recognized for her versatility of roles in many theatre productions, like *The Seventh Fairy Maiden*, *The Female Consort of the Princess*, *Teasing Lady Peony* and *The Romance of Tears and Laughter*. Her portrayals of Yang Yuhuan in *The Palace of Eternal Regret* and of Lu Zhi in *King Chu Bids Farewell to His Concubine* also show her artistic talent.



蔣建國 Jiang Jianguo

安徽省黃梅戲劇院院長，國家一級演員，中國戲劇梅花獎、文華獎得主。扮相英俊瀟灑，嗓音明亮，表演樸實大方。曾演出《紅樓夢》、《紅絲錯》、《牆頭馬上》、《雷雨》及創作劇目《風雨麗人行》等，深受觀眾喜愛。

Jiang Jianguo is the Director of Anhui Huangmei Opera Theatre and a National Class One performer. He has won many renowned awards, including the National Plum Blossom Award for Chinese Theatre and the National Wenhua Award presented by the Ministry of Culture. He is distinguished for his handsome stage persona, sonorous tone, and a plain, natural performing style. Jiang has been widely acclaimed for his performances in both the traditional repertoire and new experimental theatre productions, including *A Dream of Red Mansions*, *The Mismatch*, *Riding by the City Wall*, *The Thunderstorm* and *A Beauty Walking in the Tempest*.



余順 Yu Shun

國家一級演員，畢業於安徽省藝術學校。曾獲一九九六年安徽省黃梅戲黃山杯大賽十佳演員、九八年首屆黃梅戲嚴鳳英獎大賽金獎。表演質樸自然，唱腔韻味濃郁，基本功底扎實，文武兼備。曾演出《天仙配》、《女駙馬》、《徽商胡雪岩》、《霸王別姬》等，深受觀眾好評。

Yu Shun is a National Class One Performer and a graduate from the Anhui Provincial Academy for Performing Arts. He won many performance awards like the Award for Top Ten Outstanding Performers at the Anhui Provincial Yellow Mountain Cup Competition for Young Performers in Huangmei Opera (1996), and a Gold Award at the 1st Yan Fengying Cup Huangmei Opera Competition (1998). Yu is famous for his plain stage persona and his natural, melodious tone. With solid groundwork training, he is skilled in both civil and military role types. His widely acclaimed repertoire includes *The Seventh Fairy Maiden*, *The Female Consort of the Princess*, *Hu Xueyan* and *King Chu Bids Farewell to His Concubine*.



孫娟 Sun Juan

國家一級演員，畢業於安徽黃梅戲學校。扮相秀麗，嗓音甜潤，曾榮獲首屆黃梅戲嚴鳳英獎大賽金獎、安徽省黃梅戲黃山杯大賽十佳演員、首屆安慶黃梅戲藝術節表演金獎、中國戲劇紅梅獎大賽大獎。演出角色包括《天仙配》的七仙女、《女駙馬》的馮素珍、《大喬與小喬》的小喬、《紅樓夢》的王熙鳳、《霸王別姬》的虞姬及《風塵女畫家》的張玉良，均獲觀眾好評。

Sun Juan is a National Class One Performer and a graduate from the Anhui Provincial Academy for Performing Arts. Her stage persona conveys the female elegance, and she sings in sweet tone. She has won many performance awards, including a Gold Award at the 1st Yan Fengying Cup Huangmei Opera Competition, the Award for Top Ten Outstanding Performers at the Anhui Provincial Yellow Mountain Cup Competition for Young Performers in Huangmei Opera, a Gold Award for Performing Arts at Anqing Municipal Festival for Huangmei Opera, and the Award at the National Red Plum Blossom Cup Competition for Theatre. She is known for her portrayal of the Seventh Fairy Maiden in *The Seventh Fairy Maiden*, Feng Suzhen in *The Female Consort of the Princess*, Little Qiao in *Qiao Sisters*, Wang Xifeng in *A Dream of Red Mansions*, Lady Yu in *King Chu Bids Farewell to His Concubine* and Zhang Yuliang in *A Female Painter of Humble Origin*.



胡玉潔 Hu Yujie

國家一級演員，嗓音明亮，唱腔優美、表演生動，曾於《天仙配》飾演大姐、《梁祝》飾演師母娘、《紅絲錯》飾演張母、《女駙馬》飾演繼母、《牆頭馬上》飾演嬤嬤。在全國藝術大賽中屢獲獎項，是一位戲路寬廣的演員。

Hu Yujie is a National Class One Performer. She is distinguished for her beautifully sonorous tone and vivid acting. She is famous for her portrayal of the eldest sister in *The Seventh Fairy Maiden*, the old lady in *The Butterfly Lovers*, Madam Zhang in *The Mismatch*, the stepmother in *The Female Consort of the Princess*, and the nanny in *Riding by the City Wall*. Her excellent depiction of different roles has won her many national performance awards.



劉華 Liu Hua

國家一級演員，畢業於安徽省藝術學校。扮相英俊，演唱樸實柔順、富有個性，深受觀眾喜愛。曾榮獲中國戲劇曹禺獎表演一等獎、中央電視台CCTV小戲小品大賽優秀演出獎。常演劇目包括《挑女婿》、《女駙馬》、《啼笑姻緣》、《長恨歌》、《霸王別姬》等。

Liu Hua is a National Class One Performer and a graduate from the Anhui Provincial Academy for Performing Arts. He is well-acclaimed for his handsome stage persona and a plain, natural tone. He is also a winner of many performance awards like the Award for Performing Arts of National Cao Yu Award, and the Award for Performing Arts at CCTV Competition for Short Plays and Operas. His widely acclaimed repertoire includes *Selecting a Son-in-law*, *The Female Consort of the Princess*, *The Romance of Tears and Laughter*, *The Palace of Eternal Regret* and *King Chu Bids Farewell to His Concubine*.

