

節目 Programme	日期 Date	時間 Time	地點 Venue
<b>開幕節目</b> 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 29/7	7:30pm 1:30pm	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

# 陝西省秦腔

戲曲研究院  
青年實驗團

The Youth Experimental Theatre of  
the Shaanxi Traditional Opera  
Research Institute (Qinqiang)

13-14.7.2012

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre



**各位觀眾：**

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons,

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

**文化節目組**

**節目統籌**

李明珍 (高級經理)  
劉淑賢 (經理)  
魏紫燕 (經理)  
江詠詩 (節目主任)

**宣傳組**

莫秀珊 (高級傳訊主任)

**葵青劇院**

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Peter Wu (Senior Manager / New Territories South / Venue)  
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本節目的內容並不反映康樂及文化事務署的意見

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

**陝西省戲曲研究院青年實驗團**  
**The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute**

**13.7.2012** (星期五 Fri) 7:30pm

**《周仁回府》**

*Zhou Ren on the Way Home*

**14.7.2012** (星期六 Sat) 7:30pm

折子戲 **《伍員拆書》、《晴雯撕扇》、  
《水潑紅袍》、《趕坡》、《鬼怨、殺生》**

Excerpts: *Wu Yuan Reading the Farewell Letter, Qingwen the Maid Tearing the Fan,  
Dousing the Top Scholar's Red Robe, The Chase on the Hill, The Revenge of the Female Ghost*

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：西北秦人的梆子情懷**

Artists on Their Art: An Introduction to the Art of Qinqiang  
(普通話主講 In Putonghua)

**12.7.2012** (星期四 Thu) 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：李東橋、李梅、李娟、李小鋒**

Speakers : Li Dongqiao, Li Mei, Li Juan, Li Xiaofeng

**走進秦腔藝術展覽**

**Exhibition on The Art of Qinqiang**

**26.6-15.7.2012**

**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

## 陝西省戲曲研究院青年實驗團

### The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute

陝西省戲曲研究院青年實驗團成立於一九八七年，以一九八〇年入院的訓練班學員為主體，現有成員八十九人，演出秦腔、眉戶、碗碗腔、關中道情等陝西省地方戲曲。劇團擁有六位中國戲劇梅花獎演員，演出經典劇目包括《周仁回府》、《王寶釧》、《竇娥冤》、《大樹西遷》、《梨花情》等二十多部大戲及《鬼怨、殺生》等三十餘齣精品折子戲。劇團多次代表陝西於內地巡迴演出，並出訪歐美、亞洲多國及香港、台灣等地，贏得了觀眾的高度讚譽和廣泛好評。曾先後參加中國第一、二、三、六屆藝術節、中國第六屆戲劇節等，並榮獲多項大獎。

The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute was established in 1987 when the students entering the institute in 1980 graduated from their training programme. There are currently eighty nine members, and they are able to perform repertoires of local opera forms in Shaanxi Province like *Qinqiang*, Meihu Opera, Wanwan Tune and Central Shaanxi Leather Silhouette Show. The theatre boasts six winners of the National Plum Blossom Award for Chinese Theatre, and its stock repertoire includes more than twenty full-length productions like *Zhou Ren on His Way Home*, *Wang Baochuan*, *The Injustice Done to Dou'e*, *The Westward Migration of a University*, *A Romance of Pear Flower* and more than thirty classical excerpts like *The Revenge of a Female Ghost*. As the symbol of Shaanxi culture, the theatre has made well acclaimed performing tours to many cities in China, Hong Kong, Taiwan, Europe and the US. The theatre also won many important awards in the cultural pageants like the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> China Art Festival, and the 6<sup>th</sup> China Theatre Festival.



## 秦腔

秦腔發源於陝西、甘肅地區，形成於明朝，清康熙、乾隆年間曾盛極一時。陝西秦腔原有四路，按地域分佈，分別是東路的同州梆子、中路的西安亂彈、西路的西府秦腔，以及南路的漢調桄桄。在演變過程中，西安亂彈廣納博取，漸漸脫穎而出，成為今人口中的「秦腔」。二〇〇六年，秦腔被列入第一批國家級非物質文化遺產名錄。

秦腔是中國戲曲音樂中最早的板腔體聲腔，對各地梆子聲腔的形成有直接影響，如今北方諸地的梆子戲在音調和伴奏上，都有呈現與之相同的特徵。金元詩人元好問言道：「關中風土完厚，民質直而尚義，風聲習氣，歌謠慷慨，且有秦漢之舊」，秦人說話直來直往、腔調端出端入的習性表現在戲曲聲腔上，便呈現為寬音大嗓、高亢激越，卻又不失細膩。源於民間的秦腔表演藝術風格樸實、粗獷、豪放，帶有西北秦人率真鮮明的個性，被譽為關中八大怪之一。

## 秦腔音樂

秦腔的唱腔音樂屬板腔體。板腔體全稱板式變化體，指以一個曲調為基調，通過節奏變化而形成一系列板式，這些板式名稱、特性各不相同，故稱為板式變化體。它以對稱的上下句為基本結構，通常用七言或十言句，使曲調組成與長度更靈活。秦腔的基本板式為二六板，另有五大板式——慢板、帶板、二導板、墊板和滾板，多是在二六板的基礎上作拉長或縮短變化而成。各種板式一般由演員以真嗓演唱，但在大悲大喜等特殊情緒時，也會用假嗓拉出高八度的托腔，稱為彩腔，意即富有色彩的腔調。此外秦腔唱腔又有「苦音」和「花音」的調性之分，一唱三歎，慷慨激昂，至「繁音激楚，熱耳酸心」。

除唱腔音樂，秦腔中還有豐富的曲牌音樂，現存約二百多首，分弦索曲牌、嗩吶曲牌、海笛曲牌、笙管曲牌、崑曲曲牌五種，其中嗩吶曲牌數量最多、運用最廣。一般同一宮調下的若干曲牌可組成套曲，現秦腔各類樂器中的套曲共有二十四套。



秦腔樂隊由以管弦樂組成的「文場」和打擊樂組成的「武場」構成。文場主要伴奏演唱，樂器包括板胡、月琴、阮、秦鏗、琵琶、三弦、嗩吶、海笛、笙、笛子、二胡、揚琴和大提琴。武場主要配合演員的身段動作，使其起止明確、節奏鮮明，亦銜接場次段落，樂器有梆子（又名桃桃）、板鼓、暴鼓、唐鼓、戰鼓、牙子、大鑼、馬鑼、雲鑼、手鑼、大鈸、小鈸。喇叭的吹奏用於表號令，不歸文武場面。

打擊樂又名鑼鼓音樂，俗稱鑼鼓扎子或鑼鼓經，包含用在開場以招徠觀眾並展示戲班技藝的「開場鑼鼓」；決定所起過門唱板速度、配合人物表演同時製造情境的「板頭鑼鼓」，以及為劇情和演員動作畫龍點睛的「動作鑼鼓」。秦腔鑼鼓節奏豐富多變，帶有強烈戲劇性，所謂「以木為節」，以「梆子」統領全部樂曲，音色脆亮，確使「英英鼓腹，洋洋盈耳，激流波，繞梁塵，聲振林木，響遏行雲，風雲為之變色，星辰為之失度」。（《秦雲擷英小譜·小惠》）

### 秦腔劇目

秦腔劇目特點一是以歷史故事為主，頌揚忠義果敢；二是以鬚生、青衣、花臉為主，展現綜合表演手段及慷慨激越的風格。秦腔劇目大多創作於清朝後期，歷史劇目中表現愛國題材的特別多，集中反映在楊家將戲和岳家軍戲中。忠臣義士也是受歡迎的人物，如《斬韓信》之韓信、《忠義俠》之周仁等，包公戲與關公戲數目更多。舊時婦女生活艱難，她們的命運亦為秦腔所關注，如王寶釧為丞相之女，為嫁薛平貴苦守寒窯十八年，她的美德在《五典坡》中被彰顯。



《趕坡》李娟以正旦行當應工  
Li Juan, a performer of zhengdan (married woman) role, in  
The Chase on the Hill

秦腔班社中，曾經流行「大本」的說法，即當時經常上演的劇目，題材為重大歷史事件及重要人物，廣大觀眾便從這些劇目中瞭解中國的歷史，學辨是非曲直。這些劇目行當齊全，每本中幾乎都有一兩折重點折子戲，經過上百年的精雕細琢，表演手段充分，人物栩栩如生，如《周仁回府》中〈悔路〉、〈回府〉、〈夜逃〉、〈哭墓〉便為這樣的「戲核」，即戲的核心部份。



《周仁回府》  
Zhou Ren on His Way Home

### 秦腔技藝

秦腔的技藝是吸收民間歌舞、說唱、滑稽表演、武術和雜技等形成的，在歷代藝人的創造下，積累了大量的舞台程式、技巧絕活，涵蓋唱、唸、做、打的各方面。

秦腔角色行當分為四生（老生、鬚生、小生、幼生）、六旦（老旦、正旦、小旦、花旦、武旦、媒旦）、二淨（大淨、毛淨）及一丑，稱為「十三頭網子」。其中鬚生、正旦因人物性格尤為契合秦地風貌，最受歡迎。與音樂風格相應，秦腔表演同樣火爆豪邁。其身段、台步等與其他劇種大致相同，但動作更大、更誇張，富於戲劇效果，鬚生戲和花臉戲尤甚。

戲曲表演中常用高難度技巧刻畫人物故事和烘托戲劇氣氛，這些技巧要經過特別訓練才能掌握，稱為「特技」。秦腔特技繁多，有踩蹺、吹火、耍口條、甩梢子、耍翎子、耍帽翅、耍牙、耍火折子、鞭掃燈花等多種，異彩紛呈。

吹火焰和吐火星同屬秦腔「火彩」表演程式之「口腔火彩」。吹火表演前，演員先用白麻紙包裹細松香粉末，製成胡桃大小的小包，包口朝外嚙於口腔。表演時以吹氣控制，將松香粉噴到火把上，烈焰便升騰燃燒起來。此特技多用於妖怪、鬼魂劇目，如《鬼怨·殺生》中通過李慧娘「吐火」、「引火」、「前橋吹火」、「下腰吹火」、「花中噴火」、「探海轉身噴高火」及連續數十口吹火等絕技，來表現李慧娘的怒氣，以及與廖寅周旋搏鬥的激烈情況。



《伍員拆書》表演性強，動作幅度大，富有劇種特色。  
Wu Yuan Reading the Farewell Letter is famous for the actor's  
performing in an open and robust way, showing the distinctive  
features of Qinqiang.

秦腔第一常用特技是帽翅功。烏紗帽兩側各有一隻帽翅，帽翅根部裝有一小節彈簧管，走動時可自由閃動，演員便可通過操控帽翅的閃動方式來表現人物的焦急、沉思、煩亂、不安等情緒。耍帽翅技巧大致有四種：雙閃翅（同閃或輪閃）、滾翅（一前一後旋轉）、單閃翅（一翅停一翅閃）、帽翅磕鬚（以帽翅將彈來的鬚鬚磕回）。《周仁回府·悔路》中周仁便有純熟精到的帽翅表演。



吹火絕技掀表演高潮  
The skill of blowing fire excites the audience

## The Art of Qinqiang

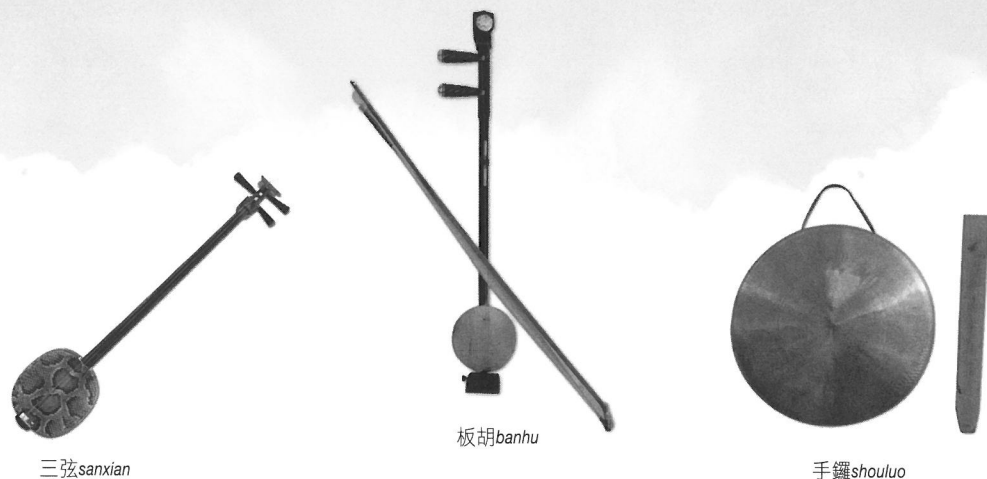
*Qinqiang* originated in Shaanxi and Gansu Provinces no later than the Ming Dynasty, and won unparalleled popularity during the reign of Emperor Kangxi and Emperor Qianlong in Qing Dynasty. There were four branches of *Qinqiang*: *Tongzhou Bangzi* which thrived in the eastern area of Shaanxi Province, *Xi'an Luantan* which flourished in the central area of Shaanxi Province, *Xifu Qinqiang* which evolved in the western area, and *Handiao Guangguang* which developed in the southern area. By incorporating other branches' styles and elements, *Xi'an Luantan* gradually became predominant on the stage of *Qinqiang*. In 2006, the invaluable operatic genre has been inscribed onto the first National List of Intangible Cultural Heritage in China.

As the oldest theatrical form of *banqiang* vocal system, *Qinqiang* has made significant impact on the birth of other *bangzi* tunes popular in northern China which share similarities with *Qinqiang* in terms of tune and music. Yuan Haowen, the renowned poet in Jin and Yuan Dynasty has made a famous comment on Shaanxi people and Shaanxi local operas, 'The traditional and rustic culture of Shaanxi has shaped local people's characters – unsophisticated, upright and frank, which has impacted local operas' robust style'. The same is true with *Qinqiang*. Typified by its sonorous, open yet exquisite tone, the operatic form is in consonance with Shaanxi people's vocal style. Nurtured by local culture, *Qinqiang*'s performance is characterized by a simple, bold and flamboyant style which has also come from the rustic, forthright character of the Shaanxi people, and *Qinqiang*'s 'roaring-like singing' is recognized as one of the eighth distinctive wonders of Shaanxi Province.

### Qinqiang Music

*Qinqiang*'s arias belong to the *banqiang* vocal system (also called the system of *banshi* variation). A series of *banshi* form as the basic tune's tempo is changed in different degrees. Those *banshi*, although having different names and features, all consist of couplets of seven or ten Chinese characters which allow for much more flexibility for music patterns. The basic *banshi* of *Qinqiang* is *erliuban*, and other *banshi* like *manban*, *daiban*, *erdaoban*, *dianban* and *gunban*, to a large extent, evolve through lengthening or shortening the basic one. *Banshi* is sung by actors usually in real voice, but extreme sorrow and joy is conveyed by *caiqiang* (colorful tone), a kind of tone pitched an octave higher and sung in falsetto. In terms of tonality, *Qinqiang*'s arias can be categorized into *kuyin* and *huayin*, both contributing to the bold, robust and touching style.

Apart from arias, *Qinqiang* has accumulated a rich collection of set-tune music, two or three hundred of which still exist today. *Qinqiang*'s set-tune music can be divided into five kinds: *xiansuo qupai*, *suonaqu qupai*, *haidi qupai*, *shengguan qupai* and *kunqu qupai*, among which *suona qupai* boasts the largest amount and most frequent use. The set-tune music pieces which belong to the same *gongdiao* (key) can form a *taoqu* (song sets), which numbers twenty-four in *Qinqiang* today.



Music ensembles in *Qinqiang* fall into two categories: 'civil' category usually features winds and strings and 'military' category which is dominated by percussive instruments. The civil category is used to accompany actors' singing, and the musical instruments include *banhu*, *yueqin*, *ruan*, *qinzheng*, *pipa*, *sanxian*, *suona*, *haidi*, *sheng*, *dizi*, *erhu*, *yangqin* and *tiqin*. The military category is used to conjure up animated or combat scenes, and the major instruments include *bangzi* (also called *guangguang*), *bangu*, *baogu*, *tanggu*, *zhangu*, *yazi*, *dalu*, *maluo*, *yunluo*, *shouluo*, *dabo*, *xiaobo*. Trumpet is not regarded as part of the ensembles as it is played to make a verbal command in certain scenes.

The percussion music in *Qinqiang*, also called gong and drum music, gong and drum *zhazi*, or gong and drum *jing*, falls into three types: *kaichang* which shows the talent of the ensembles and attracts audience's attention before the main opera is staged, *bantou* which determines the tempo of interludes, accompanies actors' performance and conjures up ambience of different scenes and settings, and *dongzuo* which conjures up combat scenes. *Qinqiang*'s percussion music boasts a rich accumulation and variation, and is distinctive for the use of *bangzi*, a wooden percussive instrument beating the time sharply and loudly. As is described by a literati in Qing Dynasty, 'Bangzi made *Qinqiang* music strike my heart and ears in such a powerful manner that it sounds like to be endowed with the energy of stirring the torrents, shaking the roof beam, quivering the forest, blocking the clouds, and outshining the stars'.

### The Repertoire

*Qinqiang*'s repertoire is famous for its extensive portrayal of historical legends which lauds righteousness and loyalty, while the main characters are usually depicted by the role types of *xusheng*, *zhengdan* and *jing* in an integrative performing mode and flamboyant style.

*Qinqiang*'s repertoire was mainly composed in late Qing Dynasty, many of which feature anti-aggression wars, such as story of General Yang Jiye and his family in North Song Dynasty and of General Yue Fei and his troupe in South Song Dynasty. The loyal courtiers and righteous men were also popular figures on the stage, like Han Xin in *Killing Han Xin*, *Zhou Ren* in *Zhou Ren on His Way Home*, Justice Bao and Guan Yu. There are also many plays eulogizing women's virtue, among which *Wudian Hill* is the most famous one, centering on the tragic experience of Wang Baochuan, who marries Xue Pinggui in defiance of her father, the Prime Minister, and waits for Xue Pinggui's return for eighteen years after he is made a captive during the war.

Among the *Qinqiang* troupes, the most well-acclaimed repertoires were called *Dabun*, all of which portray historical events and figures and aim to fill the audience's heart with historical knowledge and moral standards. During their long history of development, these plays have come to encompass different role types and diverse arts, and have allowed generations of performers to perfect the core scenes. The scenes of *Hesitating*, *Returning*, *Fleeing*, and *Lamenting* in *Zhou Ren on His Way Home* are typical examples.



《水潑紅袍》  
Dousing the Top Scholar's Red Robe

## Qinqiang Performance

Generations of *Qinqiang* actors have accumulated abundant skills of singing, recitation, acting and acrobatic fighting by assimilating folklores, dances, farces, martial arts and acrobatics.

The roles of *Qinqiang* are categorized into thirteen types, namely, four types of *sheng* (male roles, including *laosheng*, *xusheng*, *xiaosheng* and *yousheng*), six types of *dan* (female roles, including *laodan*, *zhengdan*, *xiaodan*, *huadan*, *wudan* and *meidan*), two types of *jing* (painted face, including *dajing* and *maojing*), and one type of *chou* (comic role). The flamboyant characters portrayed by *xusheng* and *zhengdan* are most-acclaimed as they fully typify the local style. In accordance with its music, *Qinqiang*'s performance also features robust and flamboyant styles. The exaggerated movement portrayed by *Qinqiang* actors, especially those playing the role types of *xusheng* and *jing*, greatly enhances the dramatic effect and distinguishes *Qinqiang* from other operas although they share many similarities in terms of the actors' gestures and steps on the stage.

Masterly skills in Chinese operas have been developed to fully convey the dramatic effect and to conjure up certain ambience. *Qinqiang* is renowned for its abundance and variety of masterly skills like high-heeled shoes, blowing fire, flinging hair, playing with *lingzi*, quivering hat wings, playing with teeth, and playing with *huozhezi*, all of which actors cannot acquire until receiving intensive training.

'Blowing fire' and 'blowing sparks' are both *Qinqiang*'s fire skills. Before their performances, actors put the walnut-like paper bag filled with rosin powder in their mouths. During their performances, they blow the powder onto the torch and cause the flame. The skill is used by actors playing the role of ghosts or demons. *Touring the West Lake* is the very opera which shows the superb charm of this skill. To show the valor and anger of Li Huiniang when fighting with the assassinator, the actors use different types of 'blowing fire' skills like 'spitting fire', 'blowing fire when bending', 'blowing fire among flowers', 'blowing fire when turning back' and 'blowing fire continuously'.

As the mandarin hat is decorated with two wings on both sides, *Qinqiang* actors succeed in externalizing the characters' anxiety, meditation, upset and annoyance by manipulating the wings fixed on the hat by springs. There are four types of quivering-hat-wing skills: *shuangshanchi* (quivering two wings at the same time or alternatively), *gunchi* (quivering one wing forward and the other backward), *danshanchi* (quivering only one wing), and *maochi kexu* (kicking flinging beard back with wings). All of the skills mentioned above will be performed in *Zhou Ren on His Way Home*.



《趕坡》丁良生以鬚生應工  
Ding Liangsheng, a performer of *xusheng* (bearded male) role, in *The Chase on the Hill*



《鬼怨、殺生》  
Li Mei performing in *The Revenge of the Female Ghost*

13.7.2012 (星期五)

## 《周仁回府》

秦腔八大本戲之一，是唱做工並重的傳統秦腔生旦戲。早期劇名為《忠義俠》，民國初年由秦腔大家李雲亭搬上舞台，經過眾多「周仁」和王紹猷、袁多壽等老先生的改編，成了秦腔的招牌戲，也是最能讓演員展示做工、唱腔功底及帽翅、甩髮等技巧的看家戲。近百年來，幾代演員憑演出《周仁回府》紅遍大西北。此次飾演周仁的著名秦腔演員李小鋒，便有秦腔「周仁」第八代傳人之譽。其中〈悔路〉一節是獨角戲，此時周仁若不送嫂嫂給嚴府則全家有殺身之禍，若送則有負哥哥託嫂之義，演員通過甩袖、彈髮、耍帽翅、踢帽、踏三錘等多種手段表現人物的激烈思考，偌大舞台上劇力凝聚，牽動人心。

### 分場本事

#### 第一場 抄家

明代，嚴嵩專權，陷害朝臣杜鸞。嚴嵩之大管家嚴年帶領錦衣衛抄杜家，杜鸞之子杜文學避禍遠逃，將其妻胡秀英托與義弟周仁。

#### 第二場 賣友

杜文學門客奉承東貪圖封賞，見利忘義，將杜文學獻與嚴年。

#### 第三場 陷周

嚴年欲霸佔杜文學之妻，奉承東為討嚴年歡心，將周仁騙至嚴府強授官職，逼其獻出杜妻。周仁為救杜文學，無奈假裝應允。

#### 第四場 悔路

周仁捧冠回府，進退兩難，為救胡秀英，周仁暗中計議，欲將己妻獻與嚴年。

#### 第五場 回府

周仁歸告己妻李蘭英，為救胡秀英，深明大義的李蘭英毅然喬裝下嫁嚴府。

#### 第六場 刺嚴

李蘭英至嚴府，刺殺嚴年未果，自刎而死。

- 中場休息15分鐘 -

#### 第七場 起解

杜文學被誣發配嶺南，途中聽聞其妻胡秀英已死，傷心不已。

#### 第八場 夜逃

周仁保護嫂嫂夜行，忠義之舉卻遭人指罵，心中委屈，滿腹悲痛。

#### 第九場 屈打

嚴嵩被參倒，杜文學冤雪釋歸，見周仁，怒打之。

#### 第十場 哭墓

周仁奔至己妻墳頭哭訴，胡秀英出面痛說原委，真相始明，杜文學十分悔恨，追至墳前向周仁謝罪。

13.7.2012 (Fri)

### ***Zhou Ren on His Way Home***

This opera is one of the most famous eight full-length masterpieces of *Qinqiang*. Also called *A Loyal and Righteous Man*, it was first staged by the famous *Qinqiang* actor Li Yunting during early Republican Period. Enriched by experienced artists like Wang Shaoyou and Yuan Duoshou, it has become one of the masterpieces of *Qinqiang*, and a demanding performance for the male lead actors in terms of acting, singing and masterly skills like 'quivering hat wings' and 'flinging hair'. In the past one hundred years, generations of actors achieved their fame by portraying Zhou Ren. The upcoming version will be performed by Li Xiaofeng, who has the reputation of the eighth generation of Zhou Ren. In the scene of *Zhou Ren in Dilemma*, Zhou Ren is facing the situation: if he refuses to send his friend's wife to the villain's residence, his family will be killed; if he does not refuse, he will betray his friend. To externalize the inner turmoil of the character, the actor has to perform masterly skills like 'blowing sleeves', 'flinging hair', 'quivering hat wings' and 'kicking the hat' which enhance the dramatic effect and grasp audiences attention.

#### **Synopsis by Scenes**

##### **Scene One *Confiscating the Royal Courtier's Property***

During the reign of Jiajing Emperor of Ming Dynasty, the corrupt practices of the prime minister, Yan Song, lead to the demise of many loyal courtiers and Du Luan is one of the victims. As Yan Nian, Yan Song's imperious butler, leads a legion to confiscate Du Luan's property and arrest his family members, his son, Du Wenxue has to seek shelter in remote areas. Before setting off, Du Wenxue seeks his best friend, Zhou Ren's help to take care of his wife, Hu Xiuying.

##### **Scene Two *Betraying His Friend***

Lured by Yan Nian's promise of high rewards, Feng Chengdong, one of Du Wenxue's friends, betrays him and helps Yan Nian arrest him.

##### **Scene Three *Trapping Zhou Ren***

Yan Nian has long coveted Du Wenxue's wife, Hu Xiuying's beauty. To please Yan Nian, Feng Chengdong plots to bring Zhou Ren to Yan's residence and forces him to help Yan Nian occupy Hu Xiuying after endowing him with an official position. To save Du Wenxue's life, Zhou Ren pretends to agree.

##### **Scene Four *Zhou Ren in Dilemma***

On his way home, Zhou Ren feels extremely upset. To protect his friend's wife, Zhou Ren decides to disguise his own wife as Hu Xiuying and sends her to Yan's residence.

##### **Scene Five *Returning Home***

After returning home, Zhou Ren informs his wife of his decision. Li Lanying, a righteous woman, accepts it and goes to Yan Nian's residence by disguising herself as Hu Xiuying without hesitation.

##### **Scene Six *Assassinating Yan Nian***

Li Lanying enters Yan's residence and attempts to assassinate Yan Nian. As her plot fails, she commits suicide.

- Intermission of 15 minutes -

##### **Scene Seven *Du Wenxue Being Exiled***

On Du Wenxue's way to Guangdong, the destination of his exile, the news comes to him that his wife was sent to Yan Nian's residence and committed suicide, which brings him deep sorrow.

##### **Scene Eight *Escorting His Friend's Wife at Night***

On his way of escorting Hu Xiuying to a safe place, Zhou Ren suffers from a friend's abuse and feels wronged and sorrowful.

##### **Scene Nine *Beating Zhou Ren***

After Yan Song's fall from power, the court condones Du Wenxue and allows him to go home. When seeing Zhou Ren, Du cannot help beating him indignantly.

##### **Scene Ten *Lamenting Himself at the Tomb***

Zhou Ren goes to his wife's tomb, lamenting himself. Hu Xiuying rushes to meet her husband and informs him of the whole story. Du realizes his fault and hurries to the tomb of Li Lanying to show his repentance and comfort Zhou Ren.

原著：王紹猷  
改編：袁多壽  
導演：張全仁  
音樂：肖炳、鄧增奇

Original Playwright : Wang Shaoyou  
Libretto Adaptation : Yuan Duoshou  
Director : Zhang Quanren  
Music : Xiao Bing, Deng Zengqi

主演：  
周仁：李小鋒  
李蘭英：李娟  
杜文學：王小平  
胡秀英：李青  
嚴年：曹普超  
呂忠：陳魁  
奉承東：張波

Cast:  
Zhou Ren : Li Xiaofeng  
Li Lanying : Li Juan  
Du Wenxue : Wang Xiaoping  
Hu Xiuying : Li Qing  
Yan Nian : Cao Puchao  
Lu Zhong : Chen Kui  
Feng Chengdong : Zhang Bo



折子戲 Excerpts

《伍員拆書》 *Wu Yuan Reading the Farewell Letter*

此劇為秦腔傳統本戲《出棠邑》中的一折，乃鬚生行著名應工戲。劇中伍員紮白靠掩白蟒、戴信子盔、挎寶劍、掛「黑三絡」，動作幅度大，尤其是拆信、唸信及看信之後的一段表演，粗獷而火爆，極具秦腔特色。

春秋時，楚平王無道，父納子妻。伍員之父伍奢諍諫，反被下獄。平王恐奢子伍尚、伍員為患，乃命奢下書棠邑，召二子進京同戮。尚、員得書疑之，追問下書人方知京中情由。兄弟商定一人奉命回朝盡忠，一人逃國留根盡孝。

This is an excerpt from the full-length masterpiece of *Qinqiang Leaving Tangyi*, and is a demanding performance for actors specializing in the role type of *xusheng* (bearded male). Although wearing the martial robe, the helmet and the sword, the actor has to perform in an open and robust way, especially when opening and reading the letter. The exaggerated movement embodies Wu Yuan's fiery character and shows the distinctive features of *Qinqiang*.

Based on the real history of the Spring and Autumn Period, the story centers on the famous avenger, Wu Yuan. As the king of Chu violates moral principles by marrying his son's wife, Wu She, the teacher of the prince, counsels to the king at the risk of his life, and is sent to prison. Fearing the revenge of Wu She's sons, Wu Shang and Wu Yuan, the king forces Wu She to ask them to leave Tangyi for the capital in hopes of killing the three together. After reading their father's letter, Wu Shang and Wu Yuan feel puzzled about the content and make clear what has happened by inquiring the messenger. Wu Shang then decides to show his loyalty to the kingdom by obeying his father's 'order', and Wu Yuan attempts to seek shelter in other kingdoms to preserve their family's bloodline.

導演：薛德法 Director: **Xue Defa**

主演：Cast:  
伍員：李東橋 Wu Yuan: **Li Dongqiao**  
伍尚：劉照亮 Wu Shang: **Liu Zhaoliang**  
鄢大人：陳魁 Officer Yan: **Chen Kui**

《晴雯撕扇》 *Qingwen the Maid Tearing the Fan*

此折充分運用傳統戲曲唱唸做舞的表演手段，以各種扇子技巧邊唱邊舞表現晴雯為奴不屈的倔強個性。

晴雯給寶玉換衣時，不慎將他的扇子跌折，寶玉便訓斥了她數句。晴雯還擊，把寶玉氣得渾身亂顫。其後寶玉為求晴雯消氣，任憑她將名扇痛快撕盡，最後晴雯將寶玉手中的扇子以及麝月的扇子都撕了方才作罷。

This excerpt is distinctive for the actress' singing, acting and dancing with fans, which shows the unyielding character of the maid.

Based on the plot of the classical novel, *The Dream of Red Mansions*, the excerpt depicts the character of Qingwen, a beautiful and unyielding maid. One day, Qingwen breaks her master, Baoyu's fan incautiously when helping him change the coat. Baoyu scolds her for her carelessness. Qingwen retorts sharply and enrages him. Later Baoyu shows his apology by letting Qingwen do what she likes to do, and the maid triumphantly tears not only her master's fans but also those of other maids.

導演：徐小強 Director: **Xu Xiaoqiang**

主演：Cast:  
晴雯：李軍梅 Qingwen: **Li Junmei**  
寶玉：官小良 Baoyu: **Guan Xiaoliang**

《水潑紅袍》 *Dousing the Top Scholar's Red Robe*

劇中的「飄綢」技巧別具新意，其與一般戲曲長綢不同之處在於此綢無柄，因而更顯飄逸，有力的渲染丁香悲憤難抑的心情。

酸秀才盧廷義終日所思所想只為功名利祿，一日他赴京應試後回家，聞知自己中了狀元，即對髮妻丁香擺出一付官架子，恃勢凌人。丁香端水給他洗臉，不慎將幾滴水潑在紅袍上，盧竟大發雷霆，當場寫下休書。丁香忍無可忍，一怒之下水潑紅袍。後中軍來報盧考場作弊，削職為民，丁香悲憤離去，盧悔恨莫及。

The excerpt is famous for the female lead actor's skill of 'flying the silk' which externalizes Dingxiang's sorrow and indignation when she suffers humiliation from her husband. Compared with similar skills used by actors of other operatic forms, *Qinqiang* actors' technique of 'flying the silk' is more elegant as the handle is not used.

The poor pedant, Lu Tingyi dreams of his fame and wealth from dawn to dark. One day, when he returns home from the capital, the news comes that he has passed the imperial examination and won the title of Top Scholar. Lu immediately shows his pride and authority to his wife, Dingxiang. As she damps his robe when bringing him water to wash his face, Lu gets indignant and threatens to divorce her. Dingxiang cannot bear his haughtiness and pulls the water on his robe. At the moment, the messenger comes to inform that Lu's title is nullified as he has plagiarized in the examination. Dingxiang leaves him, and Lu can do nothing but to regret.

導演：徐小強 Director: **Xu Xiaoqiang**

主演：Cast:  
丁香：任小蕾 Dingxiang: **Ren Xiaolei**  
盧廷義：李小青 Lu Tingyi: **Li Xiaoqing**

- 中場休息十五分鐘 Intermission of 15 minutes -

《趕坡》 *The Chase on the Hill*

此劇為秦腔傳統戲《五典坡》中的一折，乃秦腔中典型的正旦戲，最能體現正旦唱腔、身段、做工之魅力。

後唐丞相王允之三女王寶釧不顧父親反對，下嫁薛平貴。薛平貴征戰西涼，遭魏虎陷害被俘，代戰公主招其為駙馬，王寶釧苦守寒窯十八載。後平貴得寶釧血書，灌醉公主後逃出三關，五典坡前兩人相遇，似曾相識又不相識。平貴假意調戲，遭寶釧怒斥，平貴追到寒窯，夫妻始得相認團聚。

The excerpt is from the masterpiece of *Qinqiang Wudian Hill*, and is a demanding performance for actors specializing in the role type of *zhengdan* (married woman) in terms of singing, dancing and acting.

Wang Baochuan, the daughter of the Prime Minister of Later Tang Dynasty, married Xue Pinggui in defiance of her father's opposition. After their marriage, Xue Pinggui is sent to fight with the troupe of West Liang Kingdom. Because of the trick of Wei Hu, Xue becomes a captive and is forced to marry the princess of the enemy country. After eighteen years, after receiving the letter written in blood from Wang Baochuan who has been waiting for Xue's return, Xue Pinggui gets the princess drunken and flees to his hometown. At Wudian Hill, Wang meets her husband but fails to recognize him at the first sight. To test her chastity, Xue Pinggui coaxes Wang Baochuan and is rebuked by her. He follows her to their humble house and declares his identity. The couple reunite at last.

導演：何尚達、張全仁 Director: **He Shangda, Zhang Quanren**

主演：Cast:  
王寶釧：李娟 Wang Baochuan: **Li Juan**  
薛平貴：丁良生 Xue Pinggui: **Ding Liangsheng**

## 《鬼怨、殺生》 *The Revenge of the Female Ghost*

此折為改編自秦腔優秀傳統劇目《遊西湖》中的兩場。「吹火」是秦腔演出中表現神鬼法力的表演特技，演員李梅在本折中運用此技法到了極致，並通過豐富身段和「鬼步」等，表現慧娘與廖寅周旋時的緊張情景。另李小鋒於演出中所用的「梢子功」亦見精彩。

李慧娘被南宋奸臣賈似道霸佔為妾，又慘遭殺害。因她對太學生裴瑞卿的愛情堅貞不泯，故冤魂不散，幸有土地神相助賜予陰陽扇，方得以與裴生幽會。賈派家將廖寅趁夜殺裴，慧娘憑陰陽扇掩護裴生，奮力搏鬥擊退廖寅。

The two excerpts are from the masterpiece of *Qinqiang, Touring the West Lake*, which is renowned for the highly demanding skills. Li Mei will perform 'the ghost's gait in walking' and 'blowing fire' to show the valor and anger of Li Huiniang when fighting with the assassin. Li Xiaofeng will show his acclaimed technique of 'hair flinging'.

Li Huiniang, a beautiful young girl of humble origin, is forced to become the concubine of Jia Sidao, a notorious prime minister of South Song Dynasty. By occasion, Li sees Pei Ruiqing, a handsome young scholar and falls in love with him. Hearing the news, Jia Sidao kills her cruelly. It is thanks to the Earth God's help, Li's spirit gains a magic fan, with which she manages to meet Pei Ruiqing. At the moment, the couple encounters the assassin sent by Jia Sidao. By using her valor and the magic fan, Li defeats the attack and saves the life of Pei Ruiqing.

導演	: 霍慧君	Director	: Huo Huijun
主演:		Cast:	
李慧娘	: 李梅	Li Huiniang	: Li Mei
裴瑞卿	: 李小鋒	Pei Ruiqing	: Li Xiaofeng
土地	: 張波	God of Earth	: Zhang Bo
廖寅	: 趙丹紅	Liao Yin	: Zhao Danhong

## 主要演員 Performers



### 李小鋒 Li Xiaofeng

國家一級演員，主工文武小生。第二十一屆中國戲劇梅花獎得主、陝西省戲曲研究院青年實驗團書記。代表劇目有《周仁回府》、《白逼宮》、《劈山救母》、《打柴勸弟》、《花亭相會》、《遲開的玫瑰》等。著名作家賈平凹曾評論其表演為「以現代人的理念和意識，詮釋古典戲劇人物，唱念做打，皆有新意，誠為可貴」。

Li Xiaofeng is a National Class One performer specializing in the role type of *wenwu xiaosheng* (civil and military young man). He is a winner of the 21<sup>st</sup> National Plum Blossom Award for Chinese Theatre. He currently holds the position of Secretary of the Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute. Li is known for his outstanding performances in the traditional repertoire, including *Zhou Ren on His Way Home*, *An Emperor Failing to Protect His Wife and Children*, *Chenxiang Splitting the Mountain to Save His Mother*, *A Woodman Encouraging His Brother to Study*, *A Rendezvous at the Flower Pavilion* and *The Rose Blossoming Late*. The renowned Chinese writer, Jia Ping'ao has commented on him, 'Li is good at interpreting ancient characters through his own understanding as a modern man. It is praiseworthy that he could infuse his singing, recitation, acting and acrobatic fighting with new ideas.'



### 李東橋 Li Dongqiao

國家一級演員，主工文武小生。第三屆中國戲劇梅花獎得主、陝西省戲曲研究院藝術總監、陝西省劇協副主席、秦腔「十佳演員」。代表劇目有《太尉楊震》、《杜甫》、《千古一帝》、《西京故事》等。

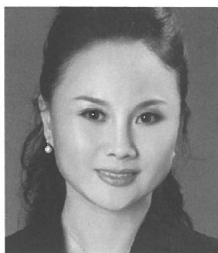
Li Dongqiao is a National Class One performer specializing in the role type of *wenwu xiaosheng* (civil and military young man). He is a winner of the 3<sup>rd</sup> National Plum Blossom Award for Chinese Theatre. He is currently the Chief Artistic Director of Shaanxi Traditional Opera Research Institute and Vice Chairman of Shaanxi Dramatists' Association. Recognized as one of the best ten actors of *Qinqiang*, Li has been widely acclaimed for his performances in the traditional repertoire, including *Yan Zhen the Clean-handed Officer*, *Du Fu the Poet*, *The First Emperor of Qin Dynasty*, and *A Tale of Xi'an*.



### 李梅 Li Mei

國家一級演員，主工正、小旦。陝西省戲曲研究院藝術總監、兩屆中國戲劇梅花獎、文華表演獎、上海戲劇「白玉蘭主角獎」得主；陝西省劇協副主席、秦腔「十佳演員」，被譽為秦腔「四大名旦」之首。代表劇目有《遲開的玫瑰》、《大樹西遷》、《留下真情》等。

Li Mei is a National Class One performer specializing in the role type of *zhengdan* (married woman) and *xiaodan* (young woman). She is currently the Chief Artistic Director of Shaanxi Traditional Opera Research Institute, and Vice Chairman of the Shaanxi Provincial Dramatists' Association. She has won twice the National Plum Blossom Award for Chinese Theatre, the National Wenhua Performance Award presented by the Ministry of Culture and the Lead Actor Award at Shanghai 'Magnolia' Award for Chinese Theatre. Recognized as one of the best ten actors of *Qinqiang* and ranked first in the best four divas of *Qinqiang*, she is renowned for her outstanding performances in *The Rose Blossoming Late*, *The Westward Migration of a University*, and *True Love Preserved*.



### 李娟 Li Juan

國家一級演員。主工刀馬旦、正旦。第十八屆中國戲劇梅花獎得主、陝西省戲曲研究院青年實驗團副團長、秦腔「十佳」演員、秦腔「四大名旦」之一。先後在《楊七娘》、《王寶釧》、《遲開的玫瑰》、《鏢美案》等戲中擔任主演。

Li Juan is a National Class One performer specializing in the role type of *daomadan* (military young woman) and *zhengdan* (married woman). She is a winner of the 18<sup>th</sup> National Plum Blossom Award for Chinese Theatre. Currently she holds the position of Vice Director of the Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute. She is recognized as one of the best ten actors of *Qinqiang* and one of the best four divas of *Qinqiang*. Li's stock repertoire includes *The Seventh Daughter of the Yang Family*, *Wang Baochuan*, *The Rose Blossoming Late* and *Executing Chen Shimei*.



### 任小蕾 Ren Xiaolei

國家一級演員，主工正、小旦，第二十三屆中國戲劇梅花獎得主、陝西省戲曲研究院青年實驗團藝術指導、秦腔「百佳演員」。主要演出劇目有《雀台歌女》、《遲開的玫瑰》、《竇娥冤》等數十部。

Ren Xiaolei is a National Class One performer specializing in the role type of *zhengdan* (married woman) and *xiaodan* (young woman). She is a winner of the 23<sup>rd</sup> National Plum Blossom Award for Chinese Theatre. She holds the position of Artistic Director of the Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute. Recognized as one of the best one hundred *Qinqiang* actors in Shaanxi Province, Ren is known for her outstanding performances in *A Sing-song Girl at Court*, *The Rose Blossoming Late* and *The Injustice Done to Dou'e*.



### 丁良生 Ding Liangsheng

國家一級演員，主工鬚生。陝西省戲曲研究院青年實驗團藝術指導。主演劇目《打鎮台》、《龍鳳呈祥》、《蘇武牧羊》、《八件衣》等數十部。曾獲首屆秦腔藝術節一等獎、西北五省區《太陽杯》大賽一等獎等獎項。

Ding Liangsheng is a National Class One performer specializing in the role type of *xusheng* (bearded man). Currently he holds the position of Artistic Director of the Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute. Li has performed the lead role in such classical operas as *Punishing the Villain*, *A Honey Trap*, *Su Wu the Loyal Envoy* and *Eight Clothes*. He has won many renowned awards such the First Class Award at the First *Qinqiang* Festival, and the First Class Award at the Sun Cup Competition for Theatre.



### 李軍梅 Li Junmei

國家二級演員，主工小旦。第二十五屆中國戲劇梅花獎得主、陝西「戲曲百佳演員」。先後主演《梨花情》、《遲開的玫瑰》、《留下真情》、《大樹西遷》等劇目。

Li Junmei is a National Class Two performer specializing in the role type of *xiaodan* (young woman). She is a winner of the 25<sup>th</sup> National Plum Blossom Award for Chinese Theatre and is recognized as one of the best one hundred opera actors in Shaanxi Province. Li's stock repertoire includes *A Romance of Pear Flower*, *The Rose Blossoming Late*, *True Love Preserved*, and *The Westward Migration of a University*.

## 陝西省戲曲研究院青年實驗團赴港演出人員

### The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute – Production Team

藝術總監 / 出品人：陳彥  
策劃：陸相林、李東橋、李梅  
董利森、郝衛  
舞台監督：趙丹紅、趙振峰  
舞美：王軍  
燈光：張勃  
服裝：代剛  
頭帽道具：孫建民

#### 演員：

李小鋒、李娟、任小蕾、李軍梅  
馮豔麗、李青、張凌雲、王小平  
官小良、丁良生、曹普超、張波  
陳魁、曹治中、雷長安、張玉琴  
李建信、侯東、袁紅星、劉照亮  
李彤、李小青、李軍、張葉

#### 樂團：

劉璐、趙軍、李鑫、歐傑  
張宗讓、於彬、劉磊、鄧增奇  
羅新昌、姚泓、侯小琴、毋蘭  
郭紅霞、李崗、劉朕

統籌：中華文化城有限公司

Artistic Director / Producer: Chen Yan  
Planning: Lu Xianglin, Li Dongqiao, Li Mei,  
Dong Lisen, Hau Wei  
Stage Manager: Zhao Danhong, Zhao Zhenfeng  
Stage Art: Wang Jun  
Lighting Design: Zhang Bo  
Costume: Dai Gang  
Headdress and Props: Suan Jianmin

#### Cast:

Li Xiaofeng, Li Juan, Ren Xiaolei, Li Junmei,  
Feng Yanli, Li Qing, Zhang Lingyun, Wang Xiaoping,  
Guan Xiaoliang, Ding Liangsheng, Cao Puchao, Zhang Bo,  
Chen Kui, Cao Zhizhong, Lei Changan, Zhang Yuqin,  
Li Jiangxin, Hou Dong, Yuan Hongxing, Liu Zhaoliang,  
Li Tong, Li Xiaoqing, Li Jun, Zhang Ye

#### Musicians:

Liu Lu, Zhao Jun, Li Xin, Ou Jie,  
Zhang Zongrang, Yu Bin, Liu Lei, Deng Zengqi,  
Luo Xinchang, Yao Hong, Hou Xiaoqin, Wu Lan,  
Guo Hongxia, Li Gang, Liu Zhen

Co-ordinator: China Cultural City Limited

