

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

# 杭州越劇院 小百花團



Xiaobaihua Troupe of Hangzhou Yue Opera Theatre

15.7.2012

荃灣大會堂演奏廳  
Auditorium, Tsuen Wan Town Hall

16-18.7.2012

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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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

杭州越劇院  
小百花團  
Xiaobaihua Troupe of Hangzhou Yue Opera Theatre

15.7.2012 (星期日 Sun) 7:30pm  
《孟麗君》Meng Lijun

荃灣大會堂演奏廳  
Auditorium, Tsuen Wan Town Hall

16.7.2012 (星期一 Mon) 7:30pm  
《盤夫索夫》Interrogating the Husband

17.7.2012 (星期二 Tue) 7:30pm  
《玉蜻蜓》The Jade Dragonfly

18.7.2012 (星期三 Wed) 7:30pm  
折子戲 Excerpts

《梁山伯與祝英台·回十八、臨終》  
《紅樓夢·葬花、哭靈》、《碧玉簪·三蓋衣、送鳳冠》

Sweet Memories at the Eighteen Spots During the Long Farewell and Shanbo Dying from The Butterfly Lovers,  
Burying the Petals and Mourning Daiyu from The Dream of the Red Chamber, The Neglected Bride Watching Over  
Her Husband in Sleep and The Top Scholar's Apology to His Wife from The Jade Hairpin

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

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

**其他延伸活動**  
Extension Activities

**藝人談：淺談越劇流派**

Artists on Their Art: The Stylistic Schools of Yue Opera  
(普通話主講 In Putonghua)

14.7.2012 (星期六 Sat) 7:30pm

香港文化中心行政大樓四樓一號會議室  
AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者：侯軍、謝群英、陳曉紅、鄭國鳳、陳雪萍、徐銘  
Speakers: Hou Jun, Xie Qunying, Chen Xiaohong, Zheng Guofeng, Chen Xueping, Xu Ming

## 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

## 杭州越劇院小百花團 Xiaobaihua Troupe of Hangzhou Yue Opera Theatre

杭州越劇院小百花團成立五十多年以來，創作演出了一百多部優秀劇目，培養了一批批傑出人才。劇院演員陣容整齊，流派紛呈，不少演員在國內外的戲劇節獲得多項大獎，包括白玉蘭獎、中國戲劇節優秀演員獎等。二〇一一年，劇院排演杭州版越劇經典劇目《紅樓夢》，在越劇界內引起轟動。劇院上演劇目，大都洋溢著杭州的地域文化色彩，藝術上獨具風貌。劇院經常於內地各城市演出，並多次於東南亞、歐美等地的國際賽中獲獎，受到海內外觀眾的普遍讚賞。

The Xiaobaihua Troupe of Hangzhou Yue Opera Theatre has a history of over fifty years, during which the Troupe has created and staged over a hundred productions and groomed many outstanding talents. It has a cast that represents different artistic lineage and is capable of performing all stock roles. Many of them are winners of major awards in national and provincial competitions, including White Magnolia Award, the Outstanding Performer Award at the China Theatre Festival etc.. In 2011, the Troupe staged a localized (Hangzhou) version of the Yue Opera classic, *The Dream of the Red Chamber*. It was the first company in fifty years to have a cast strong enough to perform a production of such epic dimensions. As for other titles in its repertory, most are imbued with the regional and vernacular characteristics of the historical city of Hangzhou. The Troupe has such distinct characteristics that it has won popular acclaim in China and other parts of the world. It performs regularly in many cities in China, and has won in international competitions in Southeast Asia, Europe and the United States.

## 越劇

越劇發源於浙江嵊縣，即古越國所在地，故名越劇。越劇由說唱藝術「落地唱書」衍發而成，主要以篤鼓和檀板伴奏，故又稱為「的篤班」或「小歌班」，後加上幫腔及樂隊伴奏，逐漸創立了自己的唱腔特色。越劇音樂優美婉約，妝扮典雅華貴，表演接近歌舞劇。發展時期不斷吸收和借鑒京劇、崑曲、話劇等多種藝術精華，融會貫通形成了自己的表演風格。

## 越劇流派

越劇流派藝術各具特色，不同流派的唱腔各有特點，韻味各有不同，在曲調組織上，通過旋律、節奏以及板眼的變化形成各派的基本風格，在演唱方法上則通過發聲、音色以及潤腔裝飾的變化形成不同的韻味。越劇主要旦角流派有袁（雪芬）派、傅（全香）派、戚（雅仙）派、王（文娟）派、呂（瑞英）派、金（采風）派；小生流派則有尹（桂芳）派、范（瑞娟）派、徐（玉蘭）派、陸（錦花）派、畢（春芳）派；老生、老旦、丑角皆有各自的流派。

越劇流派的魅力在於藝術上的獨創性和鮮明的個性，而今次來港的主要演員乃師承其中四個流派：

王文娟的「王派」：唱腔師承竺素娥，因初習生行，後改旦行，遂形成其唱腔亦剛亦柔的特點，中低音音色渾厚柔美，注重音調節奏與語勢感情的結合。唱腔清雅質樸，自然流暢，運腔平緩委婉，具「四工調」的越聲原調。王派的表演特色情真意切，細膩傳神，能精確塑造人物的性格及形象。

金采風的「金派」：唱腔在師承袁派委婉流暢的基礎上，吸收范派的醇厚舒展和傅派的婉轉華彩，剛柔相濟，韻味濃厚，唸白講究抑揚頓挫，富有音樂性，例如她借用了施銀花的鼻音與滑音，把委婉的「尺調」糅進剛健的「四工調」。金派的表演特色細膩雋永，善於刻劃人物內在感情深處的波瀾。

范瑞娟的「范派」：唱腔師承竺素娥，並吸收了京劇老生高慶奎、馬連良等的唱腔音調和潤腔處理，音調寬厚響亮、咬字堅實穩重，例如她借鑑京劇老生的拖腔技巧，在句首、中、尾各部分營造更大的起伏以及更強的旋律。范派的表演特色穩健大方，質樸醇厚，富有生活氣息，擅演耿直憨厚的男子。

徐玉蘭的「徐派」：唱腔除繼承越劇傳統老調外，廣泛吸收紹興大班、京劇等高昂激越的聲腔及潤腔手段，聲腔剛陽，音域寬廣，優雅跌宕，她的「弦下腔」突破了原來的唱腔功能，在悲傷痛楚之外，更能表現激昂奔放的情緒。徐派的表演特色饒富激情，俊逸瀟灑，神采奪人，擅演風流倜儻的角色。

## Yue Opera

Yue Opera originated in the Sheng County of Zhejiang, which in ancient Chinese history, was the State of Yue; hence the name. Yue Opera, or Shaoxing Opera, originated as a type of indigenous narrative singing called *Luodi Changhsu*. It was accompanied by two percussive instruments, a drum-on-stand, *dugu*, and a clapper, *tanban*, which would dictate the pace of singing with the sounds of *di* and *du*, and provide hint for action. That was why the operatic form was called *didu* troupe or *xiaoge* troupe. Later chorus and ensemble accompaniment were added, and a vocal style was established. With its dulcet tone, the music of Yue Opera has a sweet, lyrical appeal. The costume and make-up emphasize a naturalistic elegance that is closer to song-and-dance drama than to opera. In the course of its development, it has continued to assimilate the merits of other Chinese theatrical genres such as Peking Opera, *Kunqu* and theatrical drama until it finally came into its own.

### The Stylistic Schools of Yue Opera

Yue Opera has many stylistic and vocal schools, each attractive in a different way. In terms of the music, different uses of the melody, rhythm, phrasing and beat would yield a different appeal. Through their respective use of melody, tempo and percussive points, each stylistic school forms its own system; then in singing, through voicing, tone colour and embellishments, each would create an aesthetically distinct character. Famous actresses who were so exemplary that stylistic schools were formed after them include: for *dan* (female roles) - Yuan Xuefen, Fu Chuanxiang, Chi Yaxian, Wang Wenjuan, Lu Ruiying and Jin Caifeng; for *sheng* (male roles) - Yin Guifang, Fan Ruijuan, Xu Yulan, Lu Jinhua and Bi Chunfang. Other respective schools were formed for *laosheng* (old man), *laodan* (old woman) and *chou* (comic) roles.

The charm of the stylistic lineage of various schools of Yue Opera comes from their respective traits and distinctive character. The principal actors on this Hong Kong tour come from the following four schools:

The Wang Wenjuan school: Wang trained under Zhu Su'e. She first started her training in the *sheng* (male) roles, but later changed to the *dan* (female) roles. Her vocal style therefore is distinguished by this flexible shift between the solid and the mellifluous. In particular, the tone colour of the notes in the lower registers is rich and sweet. Special attention is paid to the tempo and the pacing in order that the voice projection would aptly express the emotions intended. There is a natural, refreshing fluidity in the delivery and the vocal techniques show subtle control. In short, the Wang school of performance is distinguished by expression of feelings that seem to come from the heart, with convincing insight and characterization.

The Jin Caifeng school: This is a vocal style that assimilates the fluidity of the Yuan (Xuefen) school, the openness and rich tones of the Fan (Ruijuan) school and the highflung brilliance of the Fu (Quanxiang) school. The poignancy in tone and clearly enunciated delivery of spoken lines add to the musicality. Jin was able to use the nasal tones and sliding tones made famous by Shi Yinhua and create a style that is a mixture of feminine charm and strength. The Jin school is characterized by its delicate and heartwarming portrayals of internal strife.

The Fan Ruijuan school: The lineage of the Fan vocal style can be traced to that of Zhu Su'e, with a mixture of the delivery and embellished tones of Gao Qingkui and Ma Lianliang of Peking Opera. The tones are expansive and sonorous, and the enunciation firm and solid. Fan borrowed the technique of extended notes used by the *laosheng* of Peking Opera, so as to create more undulation and stronger melodic character to highlight different parts of each phrase. The Fan school is characterized by its confident flair and plebeian charm. Actors of this school are noted for their interpretation of honest, rather simple-minded men.

The Xu Yulan school: This vocal style uses the traditional school of Yue Opera as the basis, and with the flamboyant tones and embellishments of the major artistic troupes of Shaoxing Opera and Peking Opera. It is characterized by its robust strength, broad range, and elegant undulations in delivery. Xu is famous for being able to convey high-flung emotions while singing of deep sadness. Her stylistic school conveys passion with handsome charm. The male characters are therefore particularly captivating.

15.7.2012 (星期日 Sun)

## 《孟麗君》

《孟麗君·遊上林》一折是著名的王派唱段。為掩飾女性身份，增強陽剛之氣，王文娟在唱腔中吸收了越劇著名老生吳小樓的技巧，唱法上也特別注重胸腔共鳴，噴口有力，吐字堅實，使音色變粗，音質變厚，以符合具體情境和人物身份。

### 分場本事

#### 第一場 班師重逢

改名酈君玉的丞相孟麗君，迎接班師回朝的皇甫少華。金殿上，少華拒封官、拒賜婚，表明誓為孟家雪冤和非孟麗君不娶的決心。孟深為其打動。在她機智周旋下，終使延婚百日。

#### 第二場 裝病探病

金殿重逢後，少華深知丞相即孟麗君，故裝病請她過府看望。孟借探病暗示少華，須待太后壽誕，才能借太后之力披露真相，安全地功成身退。可是少華情癡，不明其意，執意要與她相認，終遭拒絕。

#### 第三場 獻圖起禍

百日期滿之日，急性的少華怕國丈逼婚，在金殿獻上孟麗君的贈畫，致使皇帝也愛上了畫中人，且疑丞相即孟麗君。雖在孟安排下，榮蘭上殿以假亂真，挽回危局，但一場君奪臣妻之波瀾，已逼在眉睫。

- 中場休息15分鐘 -

#### 第四場 御苑脫險

為了證實丞相即才女，並得到這位才貌雙全的絕色佳人，皇帝設計邀其同遊御苑，百般試探挑逗，恩威並施。在險峻較量中，早作安排的孟麗君，不但巧妙應對，且引來皇后攬局，再報相府失火，終於機智挫敗風流皇帝。

#### 第五場 後宮陳情

在皇帝已動邪念的危急情況下，孟麗君以為太后送壽禮為名，進宮與太后、太師進行了一場既沉著委婉又爭鋒相對的談判，終使太后作出「不能為小可失大道」的決斷。

#### 第六場 金殿會審

會審中，面對回復女裝的孟麗君，權奸欲置她於死地；皇帝則愛念頻露，決定收孟進內宮，以圖再下金鉤。孟麗君以花木蘭為例證作有力申辯，並呈上查實奸臣陷害忠良的結案公文，挫敗了權奸陰謀。關鍵時刻，太后上殿以「江山為重、人心為高」說服皇帝。孟與皇甫也終成眷屬。



## Meng Lijun

*Walking in the Imperial Garden* from *Meng Lijun* is a famous aria in the Wang Wenjuan school. The story tells of the beautiful and talented Meng Lijun who has to disguise herself as a man, and gets appointed as Prime Minister. To play this role assuming dual gender, Wang adopted the vocal techniques of the famous actor of *laosheng* (old man) roles, Wu Xiaolou. The vocalization requires singing with chest tones, forceful mouth shape and clear enunciation in order to create a manly feel and to make the character come alive.

### Synopsis by Scenes

#### Scene One *Reunion after a victorious return*

Meng Lijun has to disguise herself as a man by the name of Li Junyu out of forced circumstances. With her born gift and scholarship, she becomes the Prime Minister. She is responsible for meeting Huangpu Shaohua – who is none other than her fiancée - on his victorious return from the battlefield. At the imperial court, Huangpu refuses the Emperor's award of officialdom and a wife, as a gesture of his determination to reinstate Meng's family name and to marry no one except Meng Lijun. Meng is deeply touched by this. With her quick wit, she manages to postpone the wedding by a hundred days.

#### Scene Two *Feigning sickness for a rendezvous*

After seeing Meng again at the imperial court, Huangpu knows that the Prime Minister is actually his love in disguise. He feigns to be sick and invites her to visit him. Meng does come, but she cannot reveal her true identity yet. So she drops a hint that he has to wait until the Empress Dowager's birthday party, because that would be the opportunity to reveal the truth under the protection of Her Majesty. But Huangpu is too eager to have his lover returning to his arms, and misses her hint. He forces Meng to admit that she is Meng Lijun, his lover. To this, he suffers a flat rebuttal.

#### Scene Three *Disasters brought by a portrait*

When one hundred days have passed, Huangpu is too anxious that he would be forced into marriage, and presents the portrait of Meng Lijun, given by Meng before they parted, to the Emperor to prove that he is already betrothed. The Emperor is immediately enamoured of the beautiful face, and its likeness to the Prime Minister makes him suspect that it is one and the same person. Meng has already arranged Ronglan to appear in her place and claim she is the woman in the picture, but the Emperor's lascivious intent would not be pacified so easily, and a storm is brewing.

- Intermission of 15 minutes -

#### Scene Four *A narrow escape from the imperial garden*

In order to prove that the Prime Minister is the gifted and beautiful lady whom he decides to keep for himself, the Emperor invites Li Junyu to take a walk with him in the imperial garden. There he uses all his wiles to make her yield to his wishes, seducing and threatening her at the same time. In the battle of wit, Meng gains the upper hand. She also brings the Empress in to thwart the Emperor's advances. The report of a 'fire alarm' at the Prime Minister's Residence allows her to withdraw safe and sound.

#### Scene Five *Seeking help from the Empress Dowager*

Knowing how the situation can easily get out of hand with the Emperor intent on his amorous pursuit, Meng seeks audience with the Empress Dowager in the palace, on the pretext that she needs to present a birthday gift to her. On seeing the Empress Dowager, who has the Imperial Tutor with her, Meng begins a debate with the two. By persuading them with sound reasoning and on indisputable grounds, Meng is able to induce the Empress Dowager to arrive at the conclusion that 'a sage ruler should not lose sight of the major issues simply because of minor considerations.'

#### Scene Six *Trial at the Imperial Court*

Meng appears before a panel of the highest authority at the Imperial Court in her true self as a woman. The wicked ministers want to take this pretext to have her removed permanently, while the Emperor still has not given up on his amorous pursuit. Meng defends herself by making reference to the story of Hua Mulan. She also presents to the Emperor proof of the treachery of the wicked ministers who framed her father. Their conspiracy is also revealed. The Empress Dowager arrives, in the nick of time, to convince the Emperor that he should 'put duty to his country and his people first'. Meng and Huangpu are finally able to get married.

### 製作人員 Production

藝術指導：王文娟  
編劇：吳兆芬  
導演：陳偉龍  
技導：王佩珍

Artistic Advisor: Wang Wenjuan  
Libretto: Wu Zhaofen  
Director: Chen Weilong  
Technical Director: Wang Peizhen

### 主演 Cast

孟麗君：陳曉紅  
皇帝：鄭國鳳  
皇甫少華：陳雪萍  
皇后：謝群英  
榮蘭：繆海潔  
魏瑾：石惠蘭  
皇太后：吳玲珠  
劉捷：黃榮娟  
孟士元：葉惠萍  
梁鑒：王路路

Meng Lijun: Chen Xiaohong  
The Emperor: Zheng Guofeng  
Huangpu Shaohua: Chen Xueping  
The Empress: Xie Qunying  
Ronglan: Miao Haijie  
Wei Jin: Shi Huilan  
The Empress Dowager: Wu Lingzhu  
Liu Jie: Huang Rongjuan  
Meng Shiyuan: Ye Huiping  
Liang Jian: Wang Lulu

主胡：黃衛紅  
司鼓：童方淼

Lead Huqin: Huang Weihong  
Drum: Tong Fangmiao

16.7.2012 (星期一 Mon)

## 《盤夫索夫》

金采風與陸錦花是長年拍擋，她們合演的代表劇目《盤夫索夫》，小生角色一直沿用陸派。陸派唱腔委婉柔和，與徐派的奔放流暢，截然不同。是次由金派配搭徐派演出，打破傳統模式，定會給觀眾耳目一新的感覺。

### 分場本事

#### 第一場 自述

嚴蘭貞與曾榮新婚二十餘天，曾榮留守書房，不肯登樓夫妻相聚。嚴蘭貞派飄香相請曾榮上樓，欲問明底蘊。曾榮在書房內回憶往事，滿門遭逢奸賊陷害，如今逼他與奸賊孫女成親，無限憤慨。飄香前來相請，曾榮無奈上樓。

#### 第二場 盤夫

書房內，嚴蘭貞一番「官人好比天上月」的真情表白，打動了曾榮的心，曾榮對這位淑德賢良、善解人意的「奸賊之孫女」產生了好感。但一談到身世時，曾以攻書為由，匆匆下樓而去。蘭貞決意下樓追問究竟。

#### 第三場 露真

曾榮回書房後，自己痛訴身世，痛罵奸賊，被隨後到來的嚴蘭貞聽到，曾榮大驚，怕真相被識破，將會大禍臨頭。嚴蘭貞卻對他曉之以理，夫妻倆冰釋前嫌，一同上樓。

- 中場休息15分鐘 -

#### 第四場 邀宴

岳母壽誕，嚴蘭貞因出嫁未滿月，不能回娘家，曾榮也想以此為由，不去給岳母祝壽，最後在妻子的大義勸說和再三叮嚀下，過府賀壽。

#### 第五場 拜壽

曾榮謹記妻子囑咐，處處謹慎的給岳母拜壽。席間，趙老爺和趙小姐送來曾榮世代家傳珍寶羊脂白玉瓶為賀禮。這引起曾榮百感交集，卻只能強抑滿腔憤怒。

#### 第六場 表本樓

曾榮為防酒落愁腸，洩露行藏，招惹禍端，於是悄悄從後門離開。誰知卻誤入嚴府軍機重地表本樓，危急之際。幸得趙小姐及時相救。

#### 第七場 繡樓

曾榮過府祝壽深夜未歸，嚴蘭貞擔心他貪杯洩露真相，忙使喚飄香與家人去接曾榮。但飄香回報，嚴府人說曾榮早已回府。嚴蘭貞頓感事態嚴重，連忙掌燈嚴府往。

#### 第八場 打燈彩

嚴蘭貞在嚴府找不到曾榮，以為父母已將曾榮陷害，故大鬧嚴府，怒打燈彩，摔碎白玉寶瓶，更要前往趙文華府問罪。

#### 第九場 團圓

嚴蘭貞在趙府見到曾榮平安無事，嗔怒平息。趙小姐講明真相，夫妻謝過趙小姐，雙雙回府。

## Interrogating the Husband

Jin Caifeng and Lu Jinhua were long-term partners on the stage. One of their most famous repertoires was *Interrogating the Husband*. The interpretation of the *xiaosheng* (young civil male) role would by tradition, take the Lu Jinhua stylistic school, which has a softer, more gentle way of singing. It is distinctly different from the Xu Yulan school, which is more open and fluid. In presenting this operatic excerpt, the lead male and female partnership is made up of the Jin and Xu schools, rather than the usual Jin and Lu pairing. It is therefore a refreshing change for seasoned fans of this playlet.

### Synopsis by Scenes

#### Scene One *Telling His Story*

Yan Lanzhen is the granddaughter of Yan Song, a corrupt official at the Ming Court. She has just married Zeng Rong. But for more than twenty days, the bridegroom stayed in the study and refuses to go upstairs to see his bride. Lanzhen sends her maid, Piaoxiang, to ask Rong to go to the bridal chamber so that she can ask for the reason of his behaviour. In the study, Zeng Rong recalls how his whole family was incriminated for false charges by the treacherous Yan Song. Now that he is forced to marry Yan's daughter, his heart is filled with anger. With Piaoxiang's insistent urge, he finally rises and goes upstairs to meet his bride.

#### Scene Two *Interrogating Her Husband*

Lanzhen declares her heart with the analogy that 'my husband is like the moon in the sky', and Rong is touched by her genuine concern. He sees what a good wife she is and how sensitive she is to others around her. But just as he is going to tell her the story of his life, he suddenly remembers that she is the daughter of a treacherous official and his prime enemy. He quickly withdraws downstairs. Lanzhen is perplexed, and follows him down to ask him.

#### Scene Three *The Truth Revealed*

Outside the study, she hears Rong talking to himself, lamenting his sad fate and the pain and vengeful hatred in his heart. When he discovers that all these are overheard by Lanzhen, he is crestfallen and thinks he is going to face death after all. But Lanzhen reasons it out with him, and the two reconciles with each other and they enter the bridal chamber together.

- Intermission of 15 minutes -

#### Scene Four *To the Birthday Banquet*

It is the birthday of Lanzhen's mother, but as a new bride, Lanzhen is not supposed to return to her maternal home until the first month is over. Rong wants to take this as an excuse and be absent from the party. Lanzhen persuades him to do his duty as a son-in-law and advises Rong time and again what he should do to avoid exposing himself. Then Rong sets off to the Yan Residence.

#### Scene Five *The Birthday Gift*

Rong follows his wife's advice and behaves accordingly at the party. When Zhao Wenhua and his daughter send over a birthday gift, a white jade vase, Rong discovers that it is none other than the heirloom of his own family. His heart churning with mixed emotions, he cannot but maintain his outward calm and act cordially.

#### Scene Six *Entering the Zhao's Residence*

Rong is afraid that if he drinks, he stands the danger of revealing his true identity. He wants to leave by the back door, only to enter by mistake the Zhao's residence, which is also the secret headquarters of Yan's treacherous scheme. Fortunately, he is saved by Miss Zhao in the nick of time.

#### Scene Seven *In the Boudoir*

When Lanzhen does not see her husband returning as it gets late, she fears that he has revealed himself after taking a few drinks. She sends her maid, Piaoxiang, and some servants to go to the party to take Rong back. But Piaoxiang returns without Rong, saying that the people at the Yan's Residence said Rong has returned home earlier. Lanzhen has a foreboding, and immediately orders servants to bring lanterns to light the way so that she can go straight to the Yan Residence.

Scene Eight *On a Rampage*

She cannot find Rong in her maternal home, and thinks her husband has fallen into the treacherous hands of her parents. She goes into a rampage, breaks the lamps and decorations in the hall as well as the precious jade vase before she goes to Zhao Wenhua's home to seek Zhao out.

Scene Nine *Appeased and Reunited*

Lanzhen finds Rong unharmed at the Zhao Residence. Miss Zhao appears and explains it to Lanzhen. The couple thanks Miss Zhao

製作人員 Production

原劇導演：黃沙  
音樂整理：李子川  
藝術指導：金采風  
舞台監督：曾國平

Director of the Original Version: Huang Sha  
Music Arrangement: Li Zichuan  
Artistic Advisor: Jin Caifeng  
Stage Manager: Zeng Guoping

主演 Cast

嚴蘭貞：謝群英  
曾榮：鄭國鳳  
飄香：竺歡歡  
趙婉貞：謝莉莉  
趙文華：黃榮娟  
玲珠：沈建宏  
嚴老爺：葉惠萍  
嚴夫人：吳玲珠  
嚴二：王路路

Yan Lanzhen: Xie Qunying  
Zeng Rong: Zheng Guofeng  
Piaoxiang: Zhu Huanhuan  
Zhao Wanzhen: Xie Lili  
Zhao Wenhua: Huang Rongjuan  
Linzhu: Shen Jianhong  
Yan Shifan: Ye Huiping  
Madam Yan: Wu Lingzhu  
Yan Er: Wang Lulu

司鼓：童方淼  
主胡：趙光挺

Drum: Tong Fangmiao  
Lead Huqin: Zhao Guangting

17.7.2012 (星期二 Tue)

《玉蜻蜓》

越劇傳統劇目，原為「落地唱書」長本曲目。是次以王派演繹拒絕認子的志貞，充份表現其委婉情深；以范派演繹追尋親母的元宰，盡展其沉郁淒苦之情。

分場本事

第一場 青梅竹馬

申貴升與其師之女青梅，幼年共讀，兩情契合。事為舅父張國勳察知，藉故逐出乃師，脅逼青梅入庵為尼（改名志貞）。

第二場 洞房出走

張國勳以其女雅雲配與貴升為妻，貴升厭惡強合的婚姻，洞房之夜負氣出走。

第三場 庵堂相會

貴升四處尋找青梅，終於法華庵相會，重敘前情，並以玉蜻蜓為信物，結成良緣。

第四場 責問文旦

雅雲尋夫貴升數月無下落，責問下人，得知貴升藏於法華庵，遂前往庵堂。

第五場 尋夫搜庵

在庵堂雅雲見志貞品貌不凡，產生疑團，幾次搜庵，誘迫吐實，貴升為此憂急成病，又遭老尼普禪逼迫，吐血而亡。

- 中場休息15分鐘 -

第六場 送子得子

志貞雲房產子，有犯戒律，只得忍痛拋棄。其子幸被徐夫人拾得收養，取名徐元宰。八年後雅雲偶遇元宰，見其風貌與貴升相似，過繼為子，借此自慰。

第七場 庵堂認母

十八年後，徐元宰高中解員，偶得血書詳解，不顧功名利祿，尋至法華庵，母子相認。

第八場 雅雲驚噩

元宰將父貴升的靈牌請回家，家人王定誤作喜訊傳，雅雲見狀樂極生悲。

第九場 辨理團圓

張氏父女設計將志貞誑到申家，志貞辨析了原委，雅雲盡釋前嫌，元宰終於復姓歸宗，母子相聚。





## *The Jade Dragonfly*

*The Jade Dragonfly* is a traditional number in the Yue Opera repertoire. It was originally a full-length play in the narrative singing genre of *Luodi Changshu*. This interpretation features the lead actress singing in the Wang Wenjuan style to highlight the predicaments, sadness and good intentions of the mother who refuses to recognize her natural son. The actor playing the son who tracks down his mother at the nunnery sings in the Fan Ruijuan school, with its deep-seated sadness and loneliness.

### Synopsis by Scenes

#### Scene One *Growing up together*

Shen Guisheng and Wang Qingmei, the daughter of his tutor, have been studying together since they were young. As they grow up, the two fall in love. But when Guisheng's uncle Zhang Guoxun learns of this, he creates an excuse to expel her father and forces her to become a nun. There she is given a monastic name of Zhizhen.

#### Scene Two *Leaving home on his wedding night*

Zhang Guoxun makes Guisheng marry his daughter, Yayun. Disgusted with an arranged marriage like this, Guisheng leaves home on his wedding night.

#### Scene Three *Reunion at the nunnery*

Guisheng goes in search of Qingmei, and finally finds her at the Fahua Nunnery. As they are still very much in love with each other, with a jade dragonfly as a token of love, they become husband and wife.

#### Scene Four *The interrogation*

Yayun has been trying to find her husband for months but to no avail. She interrogates the servants and finds out that Guisheng is hiding in the Fahua Nunnery. So she sets off to find him.

#### Scene Five *Searching the nunnery*

Yayun meets Zhizhen at the nunnery. On seeing her distinguished airs and looks, she becomes suspicious and orders to search the place, not just once but several times. She also coerces the nuns there to tell the truth and give him up. Under the anxiety of being found and also being forced by the old nun to reveal himself, Guisheng falls ill, spits blood and finally dies.

- Intermission of 15 minutes -

#### Scene Six *A son with three mothers*

Zhizhen gives birth to a baby boy. Knowing that it would be considered a sin, she cannot but give it up. Fortunately, the baby is found and adopted by Madam Xu. She names him Xu Yuanzai. Eight years later, Yayun chances to meet the young boy and finds that he looks very much like Guisheng. She offers to take him as her adopted son in order to ease her pain of loss.

#### Scene Seven *Mother and son reunion at the nunnery*

Eighteen years later, Yuanzai becomes a top scholar at the national civil examination. He chances to find a blood-stained note, which gives him details of his birth. On knowing the story of his life, he goes in search of his natural mother, even though it means he has to give up his new found success. He finally finds her at the Fahua Nunnery. There the mother and son are reunited.

#### Scene Eight *Yayun is shocked*

Yuanzai brings the spirit tablet of his father, Guisheng, home. The servant, Wang Ding, mistakes this to be a joyous occasion, and conveys the message to Yayun. Her joy of her son's success is replaced by tears of sadness.

#### Scene Nine *The confrontation and the final reunion*

Yayun and her father trick Zhizhen to come to meet at the former home of Guisheng. There, a confrontation takes place. Zhizhen states her cause and Yayun is finally appeased. Yuanzai is now able to add his father's surname to the 'Xu' surname, in a bid to identify his birth with the Shen's. He is also officially reunited with his birth mother.

### 製作人員 Production

導演：王頤玲  
作曲：何占永、劉建寬  
舞台監督：曾國平  
舞台設計：陳天問  
燈光設計：周學明

Director: Wang Yiling  
Original Music: He Zhanyong, Liu Jiankuan  
Stage Manager: Zeng Guoping  
Set Designer: Chen Tianwen  
Lighting Designer: Zhou Xueming

### 主演 Cast

王志貞：陳曉紅  
王志貞（幼年）：沈建宏  
徐元宰：徐銘  
申貴升：陳雪萍  
申貴升（幼年）：徐迪  
張雅雲：謝群英  
張國勳：葉惠萍  
王致遠：石蕙蘭  
徐夫人：王春燕  
普禪：吳玲珠  
佛婆：黃榮娟  
文旦：袁繡綠  
王定：王路路  
芳蘭：鄭冬晴

Wang Zhizhen: Chen Xiaohong  
Wang Zhizhen (Young): Shen Jianhong  
Xu Yuanzai: Xu Ming  
Shen Guisheng: Chen Xueping  
Shen Guisheng (Young): Xu Di  
Zhang Yayun: Xie Qunying  
Zhang Guoxun: Ye Huiping  
Wang Zhiyuan: Shi Huilan  
Madam Xu: Wang Chunyan  
The Old Nun Puchan: Wu Lingzhu  
Maid at the Nunnery: Huang Rongjuan  
Wendan: Yuan Xiulu  
Wang Ding: Wang Lulu  
Fanglan: Zheng Dongqing

司鼓：阮明奇  
主胡：趙光挺

Drum: Ruan Mingqi  
Lead Huqin: Zhao Guangting

18.7.2012 (星期三 Wed)

折子戲 Excerpts

《梁山伯與祝英台·回十八》*Sweet Memories at the Eighteen Spots During the Long Farewell from The Butterfly Lovers*

祝英台女扮男裝到杭城求學，與梁山伯義結金蘭，同窗三載，後祝父催歸。山伯在赴祝家莊途中，回想起十八相送時情景，長亭英台親口許九妹，喜得他恨不得插翅飛奔，迎娶英台。

此折展現典型的范派甩腔，音調由高而低，音量由輕而響，利用越劇過門中同韻加花的手法，使唱腔連綿不斷，生動表現梁山伯抑制不住的內心喜悅。

Zhu Yingtai disguises herself as a man to attend school in Hangzhou. She spends three years studying with Liang Shanbo, her classmate and sworn brother, before her father summons her home. On the way to the Zhu Manor, Shanbo realizes that his 'sworn brother' is actually the 'younger sister' that Yingtai has promised him to marry. As he walks, Shanbo reflects on the numerous hints Yingtai dropped at their previous farewell, and is so elated that he wishes to have wings to fly to her side so they can be married soon.

This is a typical example of a special vocal technique in the Fan Ruijuan stylistic school – the descending notes, crescendo volume and ornamentations in the rhyming notes combine to give an extended passage of singing by the agitated and ecstatic Liang Shanbo on learning that Yingtai is a girl.

主演 Cast

梁山伯：陳雪萍  
四九：袁繡綠

Liang Shanbo: Chen Xueping  
Sijiu: Yuan Xiulu

《梁山伯與祝英台·臨終》*Shanbo Dying from The Butterfly Lovers*

山伯喜悉九妹就是祝英台，應約來到祝家。樓台相會悲聞英台已許馬家。兩人生死別離，肝腸寸斷。山伯臥病不起，終於抱恨而終。

當年演出此折時，范瑞娟與琴師周寶才合作，在傳統「六字調」的基礎上，吸收京劇的「反二簧」，首創了越劇的「弦下調」，為越劇音樂發展作出巨大貢獻。

When Liang Shanbo learns that the supposed 'younger sister' of Zhu Yingtai is but Yingtai herself, he comes to her home at her invitation, full of happy expectation. But on seeing each other again, he learns the devastating news that she is betrothed to Ma. The two lovers cannot but bid each other farewell forever. After that, Shanbo falls seriously ill and dies.

This excerpt was created by Fan Ruijuan and her *huqin* accompanist, Zhou Baocai, based on the traditional *liuzi* tune. This becomes a unique tune in Yue Opera, and is a tremendous contribution to the music of this operatic genre.

主演 Cast

梁山伯：徐銘  
梁母：王春燕  
四九：徐迪

Liang Shanbo: Xu Ming  
Shanbo's Mother: Wang Chunyan  
Sijiu: Xu Di

《紅樓夢·葬花、哭靈》*Burying the Petals and Mourning Daiyu from The Dream of the Red Chamber*

黛玉和寶玉是一對歡喜冤家。兩人都不敢表白自己的內心感受，黛玉觸景傷情，葬花賦詞，抒發精神上的壓抑。寶玉見此情景後，向她吐露心曲，兩人不僅前嫌盡釋，而且私訂終生。後黛玉驚聞寶玉要娶寶釵，受到打擊，一病沉疴，溘然而逝。寶玉在黛玉靈前放聲慟哭後，從婢女口中知道黛玉臨終前種種，萬念俱灰，頭也不回地出走了。

〈葬花〉一折是體現王派特色的典型唱段，唱腔隨著人物感情的變化轉折，運用旋律高低起伏、節奏頓挫，賦予人物鮮明的音樂形象。〈哭靈〉一折則是經典的徐派唱段，尤其在長腔中吸收了紹劇高昂的音調，在悲傷痛楚之外，充份表現激昂奔放的情緒。

Lin Daiyu and Jia Baoyu are in love, but because of the circumstances they cannot reveal their heart and often quarrel. Daiyu expresses the pain in her heart through poetry and burying fallen petals. On seeing her doing this, Baoyu pours his heart out. The two not only make up but also firmly pledge to each other of their love. When later Daiyu learns that Baoyu is going to marry Baochai, she is so devastated that she falls seriously ill and dies. Baoyu pays her his final respects, and learns from her maid what she did and said on her deathbed, he is so heartbroken that he decides to leave home to become a monk.

*Burying the Petals* is an excerpt that is typically sung in the Wang Wenjuan style. The singing needs to convey the many changes in the character's emotions. The undulating melodic line and rhythms highlight the musical image of the character portrayed. The excerpt, *Mourning Daiyu*, is typical of the Xu Yulan style. In particular, the drawn out notes remind one of the sonorous characteristic of Shao Opera. The mingling of deep sorrow and exuberant expression of emotions are typical of the Xu school.

主演 Cast

賈寶玉：鄭國鳳  
林黛玉：陳曉紅  
紫鵲：竺歡歡

Jia Baoyu: Zheng Guofeng  
Lin Daiyu: Chen Xiaohong  
Zijuan: Zhu Huanhuan

司鼓：季春  
主胡：趙光挺

Drum: Ji Chun  
Lead *Huqin*: Zhao Guangting



- 中場休息15分鐘 Intermission of 15 minutes -

《碧玉簪·三蓋衣·送鳳冠》*The Neglected Bride Watching Over Her Husband in Sleep and The Top Scholar's Apology to His Wife from The Jade Hairpin*

吏部尚書李廷甫賞識王玉林文才出眾，將愛女秀英許配給他為妻。新婚之夜，王玉林拾得情書一封，內附碧玉簪，懷疑秀英有苟且之事，從此冷落妻子。秀英忍受委屈，仍對丈夫關懷備至。及至李廷甫查清楚秀英乃受人誣陷，玉林悔恨不已。王玉林及後考中狀元，捧鳳冠霞帔向秀英賠禮，夫妻終歸和好。

〈三蓋衣〉一折是經典的金派唱段。整段唱段由慢而快，由快轉散，充份展現金派唱腔結構嚴謹，善於運用不同板式和節奏、音調潤腔的處理，生動刻劃李秀英善良的性格，表演動作和唱腔音樂緊緊相扣，具強烈的藝術感染力。

Li Xiuying, daughter of the Secretary of the Board of Civil Office, Li Tingfu, is betrothed to the scholar Wang Yulin. On their wedding night, Yulin discovers a love letter in the newly-wed's chamber with Xiuying's jade hairpin inside. Yulin is enraged and suspects Xiuying of infidelity. He treats her coldly from then on. However, Xiuying gives him the loving care of a good wife. Her father conducts an investigation in a bid to clear her name. When the truth is revealed, Yulin is struck with remorse. When he comes first in the Imperial Civil Service Examination, he comes to seek Xiuying's forgiveness. The young couple is finally reconciled.

*The Neglected Bride Watching Over Her Husband in Sleep is a classic in the Jin Caifeng school. The entire sung passage is delivered in accelerated tempi, ending in quick, short phrases. Such remarkable control and virtuosity demonstrate the Jin vocal style. Such a combination of phrasing patterns and tempi, as well as vocal embellishments, reveals the kind heart and inborn goodness in the protagonist, Li Xiuying. The movements and the singing need to be in tandem and make for a highly touching performance.*

主演 Cast

李秀英：謝群英  
王玉林：鄭國鳳  
玉林娘：吳玲珠  
李廷甫：葉惠萍  
李夫人：王春燕  
王裕：王路路

Li Xiuying: Xie Qunying  
Wang Yulin: Zheng Guofeng  
Yulin's Mother: Wu Lingzhu  
Li Tingfu: Ye Huiping  
Lady Li: Wang Chunyan  
Wang Yu: Wang Lulu

司鼓：童方淼  
主胡：王建軍

Drum: Tong Fangmiao  
Lead *Huqin*: Wang Jianjun



演員介紹 Performers



謝群英 Xie Qunying

國家一級演員，師承金采風，擅演金派。現任杭州越劇院院長助理。榮獲中國戲劇梅花獎、文化部文華獎、中國小百花越劇節金獎、浙江首屆戲曲明星獎、浙江省戲劇節優秀表演獎和演員一等獎。二〇〇四年獲第七屆中國藝術節觀眾最喜愛演員獎。

Xie Qunying is a National Class One Performer trained in the artistic lineage of Jin Caifeng. She is currently Assistant to the Director of the Hangzhou Yue Opera Theatre. Her accolades include the Plum Blossom Award for Chinese Theatre, the Wenhua Award presented by the Ministry of Culture, the Gold Award at the China Xiaobaihua Yue Opera Festival, the 1st Chinese Opera Performers Star Award of Zhejiang Province, an Outstanding Performer Award and a Class One Performer Award at the Zhejiang Theatre Festival. She won the Audience Favourite Performer Award at the 7th China Arts Festival in 2004.



陳曉紅 Chen Xiaohong

國家一級演員，師承王文娟，工王派旦角。現任杭州越劇院副院長。榮獲全國第十九屆戲劇梅花獎，第十一屆文華表演獎、浙江省第九屆戲劇節優秀表演獎、杭州市文藝突出貢獻獎、浙江省一九九八年越劇新十姐妹大賽之新十姐妹獎。

Chen Xiaohong is a National Class One Performer trained in the artistic lineage of Wang Wenjuan, and specializes in *dan* (female) roles after Wang. She is currently Associate Director of the Hangzhou Yue Opera Theatre. Her accolades include the 19th Plum Blossom Award for Chinese Theatre, the 11th Wenhua Award for Performance, a Distinguished Performance Award in the 9th Zhejiang Theatre Festival, an Outstanding Contribution to Culture and the Arts Award of Hangzhou City, and the New Ten Sisters Award of the 1998 Yue Opera New Ten Sisters Competition.



鄭國鳳 Zheng Guofeng

國家一級演員，師承徐玉蘭。當今越劇舞台上最著名的徐派小生之一，榮獲全國青年越劇演員最佳演員獎和十佳演員獎、上海白玉蘭戲劇主角提名獎。

Zheng Guofeng is a National Class One Performer trained in the artistic lineage of Xu Yulan. She is one of the most famous exponents of *xiaosheng* (civil male) roles in the Xu Yulan stylistic school today, and winner of the Best Performer Award and Ten Best Performer Award among Young Actors in Yue Opera in China, and a nomination for the White Magnolia Theatre Award for Lead Actors.



陳雪萍 Chen Xueping

國家一級演員，師承范瑞娟，工范派小生。榮獲中國戲劇梅花獎、中國戲劇節優秀表演主角獎、浙江省戲劇節演員一等獎和優秀表演獎、浙江省一九九八年越劇新十姐妹大賽之新十姐妹獎。

Chen Xueping is a National Class One Performer trained in the artistic lineage of Fan Ruijuan. Her accolades include Plum Blossom Award for Chinese Theatre, an Outstanding Lead Actress Award at the Chinese Theatre Festival, an Outstanding Performer Award, a Class One Performer Award at the Zhejiang Theatre Festival, and the New Ten Sisters Award of the 1998 Yue Opera New Ten Sisters Competition.



徐銘 Xu Ming

國家一級演員，工范派小生，師承范瑞娟，第二十五屆戲劇梅花獎得主。榮獲上海白玉蘭提名獎、浙江省十佳青年演員稱號、浙江省第九屆戲劇節優秀表演獎、杭州市新劇節目匯演劇目類（專業）演員一等獎。

Xu Ming is a National Class One Performer trained in the artistic lineage of Fan Ruijuan. She is a recipient of the 25th Plum Blossom Award for Chinese Theatre. Her accolades include a nomination for the White Magnolia Awards of Shanghai, the title of Ten Best Young Performers of Zhejiang Province, an Outstanding Performance Award in the 9th Zhejiang Theatre Festival and a Class One Award for Professional Performers at the Hangzhou New Repertory Showcase.

