

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	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
	21/7	2:30pm	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
	29/7	1:30pm	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

查詢 Enquiries: 2268 7325 (節目 Programme) 2734 9009 (票務 Ticketing)
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江西省

Gan Opera Theatre of
Jiangxi Province



劇院

3-5.8.2012
香港大會堂劇院
Theatre, Hong Kong City Hall



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文化節目組

節目統籌

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劉淑賢 (經理)

魏紫燕 (經理)

康 迪 (助理編輯)

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

江西省贛劇院
Gan Opera Theatre of Jiangxi Province

3.8.2012 (星期五 Fri) 7:30pm

《荊釵記》

The Story of the Wooden Hairpin

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

4.8.2012 (星期六 Sat) 7:30pm

折子戲《夜夢冠帶》、《書館夜讀》、《孟良搬兵》、《遊園驚夢》

Excerpts: *A Glorious But Elusive Dream, Studying Together at Night, Meng Liang Seeks Military Aid, Wandering in the Garden and Waking from a Dream*

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

5.8.2012 (星期日 Sun) 7:30pm

《竇娥冤》

The Injustice Done to Dou E

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

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

其他延伸活動

Extension Activities

藝人談：贛劇的前因後果

Artists on Their Art: Tracing the Provenance of Gan Opera

(普通話主講 In Putonghua)

2.8.2012 (星期四 Thu) 7:30pm

香港大會堂高座 8 樓演奏廳

Recital Hall, 8/F, High Block, Hong Kong City Hall

講者：萬葉 (江西省藝術研究院研究員)、涂玲慧

Speakers: Wan Ye (Researcher, Jiangxi Provincial Academy of Arts), Tu Linghui

大堂示範演出 Foyer Performance

(附中文字幕 With Chinese surtitles)

4.8.2012 (星期六 Sat) 2:30pm

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

折子戲《張三借靴》(弋陽腔)

Excerpt: *Zhang San Borrowing Boots* (yiyangqiang)

導賞 Docent: 萬葉 Wan Ye

主演 Main Cast: 李鵬、占齊 Li Peng, Zhan Qi

多聲腔贛劇展覽

Exhibition on The Art of Gan Opera

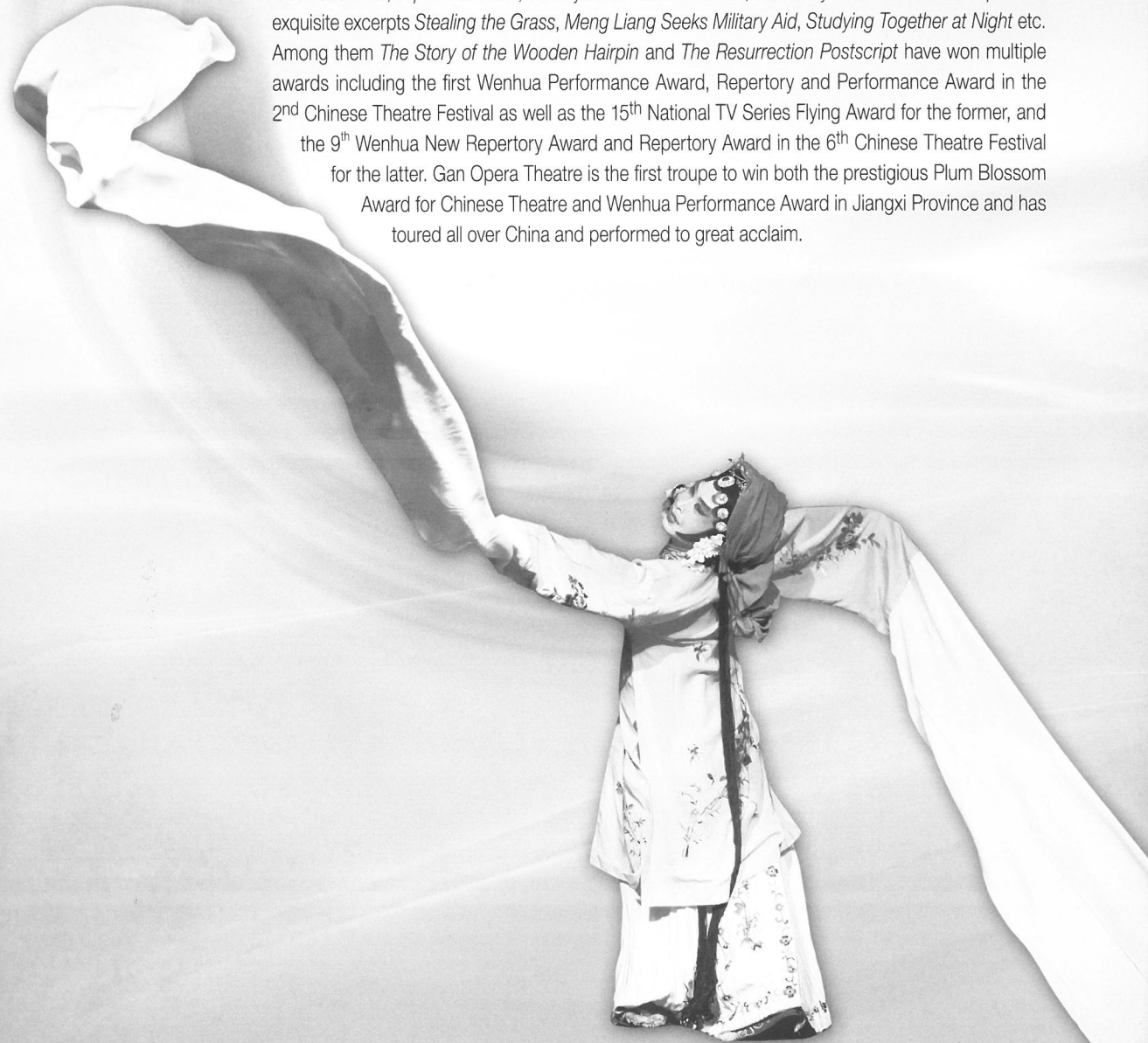
26.6-15.7.2012 高山劇場大堂 Foyer, Ko Shan Theatre

18.7-5.8.2012 香港大會堂大堂 Foyer, Hong Kong City Hall

江西省贛劇院 Gan Opera Theatre of Jiangxi Province

江西省贛劇院成立於一九五三年，由保存高腔劇碼的饒河班與長於亂彈的廣信班合併而成。劇院在成立初期改編排演《梁祝姻緣》並一炮而紅，多年來致力承習弋陽腔與青陽腔，挖掘和保存傳統劇目，並創作新劇目及對音樂進行改革，變弋陽高腔鑼鼓乾唱為絲竹伴奏的新腔，歷演《還魂記》、《珍珠記》、《紫釵記》、《邯鄲夢記》、《南柯記》、《西廂記》、《西域行》、《竇娥冤》、《荆釵記》等名劇及《盜草》、《孟良搬兵》、《書館夜讀》等傳統折子戲。其中《荆釵記》榮獲首屆文華大獎、第二屆中國戲劇節優秀劇目獎、優秀演出獎和十五屆全國電視劇飛天獎，《還魂後記》獲第九屆文華新劇目獎、第六屆中國藝術節優秀劇目獎。劇院是江西省第一個獲中國戲劇梅花獎、文華獎的院團，演出足跡遍及大江南北，深受好評。

Gan Opera Theatre of Jiangxi Province was established in 1953 through the merging of the *Raohe* troupe, preserver of *gaoqiang* repertory and the *Guangxin* troupe which specializes in *tanqiang*. It soared to fame with the adaptation and performance of *The Butterfly Lovers* during the early years. Throughout the years, the troupe strives to dig out and maintain traditional repertory while sticking to the vocal styles of *yiyangqiang* and *qingyangqiang*. Meanwhile, it also creates new repertoires and revolutionizes the music by changing the gong and drum accompaniment for *yiyangqiang* to string and flute accompaniment. Its repertory include full-length play *The Resurrection*, *Reunion of the Pearl*, *The Purple Hairpin*, *A Dream in Handan*, *The Nanke Dream*, *The Story of the West Chamber*, *Trip to the West*, *The Injustice Done to Dou E*, *The Story of the Wooden Hairpin* and exquisite excerpts *Stealing the Grass*, *Meng Liang Seeks Military Aid*, *Studying Together at Night* etc. Among them *The Story of the Wooden Hairpin* and *The Resurrection Postscript* have won multiple awards including the first Wenhua Performance Award, Repertory and Performance Award in the 2nd Chinese Theatre Festival as well as the 15th National TV Series Flying Award for the former, and the 9th Wenhua New Repertory Award and Repertory Award in the 6th Chinese Theatre Festival for the latter. Gan Opera Theatre is the first troupe to win both the prestigious Plum Blossom Award for Chinese Theatre and Wenhua Performance Award in Jiangxi Province and has toured all over China and performed to great acclaim.



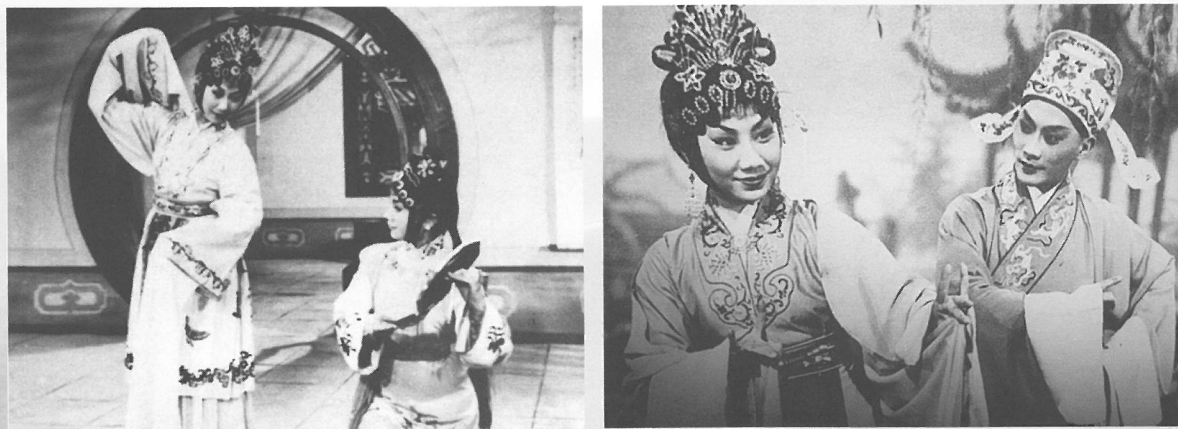
江西大戲 — 贛劇 Jiangxi Opera - Gan Opera

贛劇是明代南方四大聲腔之一弋陽腔的遺響，歷經五百多年衍變，先後融入崑腔戲及亂彈腔戲，成為多聲腔劇種，被列入國家級非物質文化遺產名錄。

上世紀五十年代，江西省贛劇院致力於傳統劇目的整理改編，先後製作多部優秀作品，如弋陽腔劇目《珍珠記》、《張三借靴》、《還魂記》（即《牡丹亭》）；青陽腔劇目《雙拜月》、《百花贈劍》、《西廂記》；亂彈腔劇目《梁祝姻緣》、《借女沖喜》、《白蛇傳》、《裝瘋罵殿》；崑腔劇目《悟空借扇》、《相梁刺梁》等。其中《張三借靴》及《借女沖喜》被上海戲劇美術出版社拍攝出版成連環畫冊；《珍珠記》及《還魂記》更被拍攝成電影作全國播放。當時紅極一時的贛劇表演藝術家有潘鳳霞、童慶初、祝月仙等。八十年代末，江西省贛劇院培養出新一代接班人涂玲慧、陳俐等，《荆釵記》、《竇娥冤》、《盜草》為當時的代表作。

Inscribed onto the National List of Intangible Cultural Heritage of China, Gan Opera is a genre with a wide variety of vocal styles, having gone through over five hundred years of evolution with its provenance attributable to *yiyangqiang*, one of the four major southern vocal styles in Ming dynasty and influences from *kunqiang* and *tanqiang* plays at different stages.

In the 1950s, the Gan Opera Theatre of Jiangxi Province has strived to rearrange and adapt traditional repertoires and has since produced a great number of topnotch works. Examples of *yiyangqiang* repertory include *Reunion of the Pearl*, *Zhang San Borrowing Boots*, *The Resurrection (The Peony Pavilion)*; *qingyangqiang* repertory include *The Moon Pavilion*, *The Gift of a Sword from Baihua* and *The Story of the West Chamber*; *tanqiang* repertory include *The Butterfly Lovers*, *The Bride and Groom in Disguise*, *Legend of the White Snake* and *Playing Mad to Curse the Emperor*; *kunqiang* repertory include *Monkey King Borrowing Fan*, *The Assassination of Minister Liang* and so on. Among them, *Zhang San Borrowing Boots* and *The Bride and Groom in Disguise* have been published as comic picture books by the Shanghai Drama Arts Publishing Society while *Reunion of the Pearl* and *The Resurrection* has been made into films and released nationwide. The most famous artists at that time include Pan Fengxia, Tong Qingreng and Zhu Yuexian etc. Towards the end of the 1980s, a new generation of artists has been nurtured by the Gan Opera Theatre of Jiangxi Province such as Tu Linghui, Chen Li and others. *The Story of the Wooden Hairpin*, *The Injustice Done to Dou E* and *Stealing the Grass* are some of their signature pieces.



電影《還魂記》由潘鳳霞（飾杜麗娘）、童慶初（飾柳夢梅）、鄒莉莉（飾春香）主演
Movie *The Resurrection* with main cast Pan Fengxia (as Du Liniang), Tong Qingreng (as Liu Mengmei) & Zou Lili (as Chunxiang)

源自江西的古老弋陽腔 Ancient *yiyangqiang* originates from Jiangxi

弋陽腔是溫州宋元南戲流傳到江西弋陽一帶後，結合當地的民間音樂、宗教音樂而形成的聲腔。最遲在元代後期已經出現，明清兩代風靡全國。

弋陽腔在清朝時俗名高腔，是相對崑山腔之俗名「低腔」而言。清康熙年間，弋陽腔曾一度與崑曲齊名，被奉為朝廷官腔「正音」。清康熙帝在其《聖祖諭旨》中評價道：「弋陽佳傳，其來久矣，自唐霓裳失傳之後，惟元人百種世所共喜。漸至有明，有院本北調不下數十種，今皆廢棄不問，只剩弋陽腔而已。近來弋陽亦被外邊俗曲亂道，所存十中無一二矣。獨大內因舊教習，口傳心授，故未失真。爾等益加溫習，朝夕誦讀，細察平上去入，因字而得腔，因腔而得理。」可見弋陽腔被奉為中原「正音」之道理所在。

弋陽腔不像崑山腔般「曲有定譜、腔有格範」，而是發展了宋元南戲「順口可歌」的特點，隨著演出地域方言的改變而「改調歌之」。在明清兩代的鼎盛時期，弋陽腔先後在十三省繁衍出青陽、四平、太平、京腔等四十七種支派，形成龐大的高腔系統。今保留高腔劇目較多的劇種有江西贛劇、四川川劇、湖南祁劇和湘劇、浙江婺劇、貴州地戲、常德漢劇等。

各地高腔的流變雖大，其同宗的關係仍可體現在演唱形式及風格上，即徒歌（乾唱）、幫腔、滾調。如贛劇高腔以唱弋陽、青陽為主，保留了高腔幫腔一人唱、眾人和的特點，發展後期才改鑼鼓乾唱為絲竹管弦伴奏。

Yiyangqiang was evolved from *nanxi* (southern plays) of Song and Yuan dynasties. It was formed when the *nanxi* of Wenzhou in Zhejiang province has spread to Yiyang in Jiangxi province and merged with the vernacular folk and religious music into a unique vocal style. It emerged towards the late Yuan dynasty at the latest and was widely popular nationwide during the Ming and Qing period.

Yiyangqiang was commonly known as *gaoqiang* (high vocal style) in Qing dynasty as a parallel to *diquang* (low vocal style), the common name for *kunqiang*. It has once enjoyed similar fame as *kunqiang* during the Kangxi and Qianlong reigns and been named by the imperial court as the 'official dialect'. The reason for its being highly regarded as the 'proper sound' of the Central Plains can be found in the comments of Emperor Kangxi in his *Ancestral Imperial Decree*. '*Yiyangqiang* has been passed down from a long time ago. Since the dying out of the Tang song and dance, the hundreds of *zaju* in Yuan have been favoured by the people and there were tens of theatre genres in Ming. All of them have been discarded now leaving behind only the *yiyangqiang*. Recently it has also been stained by cliché tunes and seemed to be dying out. Only the court picks up the old tune and passes it on with a mentoring system, thus preserving its true flavour. Study hard and recite it day and night, paying special attention to its intonation. From diction comes the vocalization, from vocalization comes the rationale.'

Unlike *kunqiang* which has 'fixed score for music and strict rules for vocalization', *yiyangqiang* has absorbed the 'casual singing' style in *nanxi* of Song and Yuan period and would 'alter the tunes' according to the changing dialect of the district where the performance takes place. As a result, a massive *gaoqiang* system has been formed during its peak in Ming and Qing period when some forty-seven sub-branches like *qingyang*, *siping*, *taiping*, *jingqiang* etc. were spawned in thirteen different provinces. Today, other than Gan Opera, Sichuan Opera, Hunan Qi Opera and Xiang Opera, Zhejiang Wu Opera, Guizhou Di Opera and Changde Han Opera have also preserved many *gaoqiang* repertoires.

Gaoqiang in different areas may be varied but they all share common features in the singing format and style like singing without music accompaniment, chorus backing and roll-on tunes. Gan Opera *gaoqiang* composes mainly of *yiyangqiang* and *qingyangqiang* and has maintained the feature of solo singing backed by chorus. The simple gong and drum accompaniment is changed to full orchestra in later period.



弋陽腔老藝人李福東 (1894-1962, 工大花, 師承余啟清)、李南水 (1894-1972, 工正生, 師承王裕發) 教授《江邊會友》
Yiyangqiang seasoned artists Li Fudong (1894-1962, *dahua* role, disciple of Yu Qiqing) & Li Nanshui (1894-1972, *zhengsheng* role, disciple of Wang Yufa) teaching *Meeting Friends by the Riverside*



弋陽腔老藝人俞六喜 (1889-1954, 工小旦, 師承劉廷金) 教授《思凡》
Yiyangqiang seasoned artist Yu Liuxi (1889-1954, *xiaodan* role, disciple of Liu Tingjin) teaching *Aspiring for the Secular World*



1953年，江西省文化局在江西省贛劇團開辦弋陽腔演員訓練班，集中十四位弋陽腔老藝人傳藝
Yiyangqiang actors training class in the Gan Opera Theatre of Jiangxi Province organized by Cultural Affairs Bureau of Jiangxi Province in 1953 with 14 seasoned yiyangqiang artists as mentors

贛劇裏的崑亂不措

The kunqiang & tanqiang in Gan Opera

崑腔於清乾隆年間從江蘇、浙江傳入贛東北地區。所演正崑劇目有《單刀赴會》、《瘋僧掃秦》、《悟空借扇》、《打獵回書》、《端午藏舟》、《相梁刺梁》、《醉打山門》等。源自浙江杭嘉湖弋陽腔武戲班的《盤腸大戰》、《扈家莊》、《戰金山》、《鬧天宮》等劇目，因其唱腔帶有崑腔的韻味，也被贛劇藝人稱之為「崑腔」。

贛劇彈腔有二黃、西皮、文南詞、秦腔、浙調、上江調、老拔子等多種，多為江西化了的外來聲腔。二黃、西皮古樸味醇，既保留了清代花部「其音慷慨，血氣為之動盪」的表演風格，又在悲劇中應用了大量丑角插科打諢及鄉音俗語的手法，使舞台效果更為突出。

贛劇的文南詞，是江西民間的說唱音樂，曲調柔美舒緩，分為文詞、南詞和灘簧三種。灘簧是來自蘇州的「蘇灘」，受崑曲影響，採用了崑曲的曲頭和尾聲，中段則保留自己的特點。文南詞劇目大多由崑曲和高腔改編，如《崔氏逼休》、《貂蟬拜月》、《尼姑思凡》、《蒙正辭灶》、《斷橋相會》、《安安送米》等。由於文南詞長期在亂彈班中演出，故被列入亂彈腔的系統。

最後，高腔、江西化了亂彈腔和崑腔三者合流，形成了贛劇。

Kunqiang was spread to northeast Jiangxi from Jiangsu and Zhejiang provinces during the reigns of Qianlong in Qing dynasty. Repertoires include *Attending the Banquet with a Sword*, *Mad Monk Exposing Qin's Conspiracy*, *Monkey King Borrowing Fan*, *The Hunt*, *Hiding in a Fishing Boat during Dragon Boat Festival*, *The Assassination of Minister Liang*, *The Fight at Er Long Mountain* and so on. The repertoires originated from the yiyangqiang troupe from Zhejiang Hangjia Lake focusing on military plays such as *The Battle at Jiepai Pass*, *The Hu Mansion*, *Battle at Jinshan* and *Wreaking Havoc in Heaven* are also classified by Gan Opera artists as kunqiang repertory as they carry the flavour of kunqiang.

Tanqiang composes of a wide variety of localized imported vocal styles like *erhuang*, *xipi*, *wennanci*, *qinqiang*, *zhediao*, *shangjiangdiao* and *laobazi* etc.

Among them, *erhuang* and *xipi* are simple and mellow, maintaining the sonorous and impassioned presentation style from Qing period while applying a large amount of local dialect and slang for comic relief in tragedies to achieve an outstanding stage effect.

The sweet and soothing *wennanci* is the folk narration music of Jiangxi, which can be divided into *wenci*, *nanci* and *tanhuang*. Originated from Suzhou with influences from *kunqu*, *tanhuang* has adopted *kunqu*'s opening and finale while preserving its own feature in the middle section. Most of the *wennanci* repertory is adapted from *kunqu* and *gaoqiang*, such as *Madame Cui Asking for Divorce*, *Diao Chan Adoring the Moon*, *The Nun Yearning for Secular World*, *Meng Zheng Bidding the God of Kitchen Farewell*, *Meeting on Broken Bridge* and *Anan Sending his Mother Rice*. Due to long-term performance by *tanqiang* troupes, *wennanci* has also been classified into the *tanqiang* system.

Gaoqiang, the localized *tanqiang* and *kunqiang* merged to become Gan Opera.

崑腔戲《悟空借扇》由
劉安琪 (飾孫悟空)、段日麗 (飾鐵扇公主) 主演
Kunqiang opera *Monkey King Borrowing Fan* with
main cast Liu Anqi (as Monkey King) & Duan Rili (as Princess Iron Fan)



贛劇的伴奏音樂

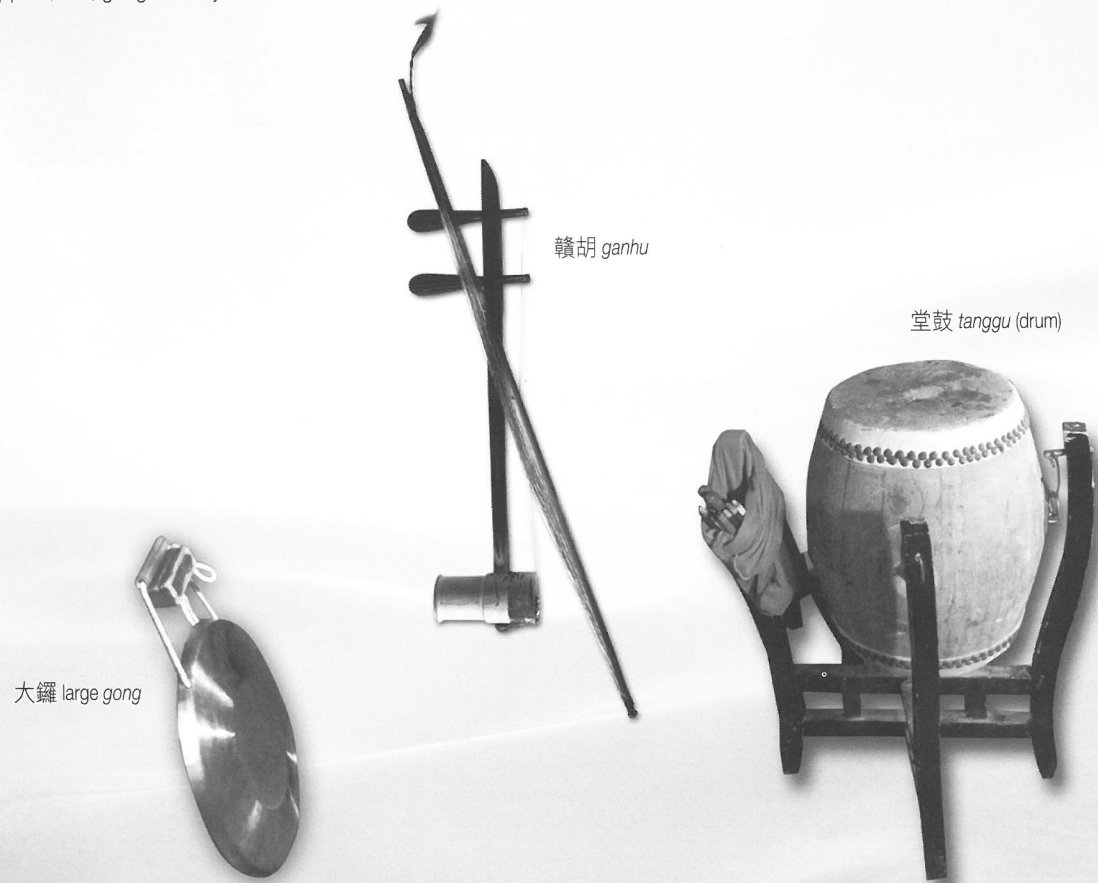
Music accompaniment in Gan Opera

贛劇弋陽高腔傳統為乾唱形式，樂隊只用大鼓、大鑼、大鈸、大鑔、小鑔、小鑼。

贛劇青陽高腔樂隊分置舞台的兩側，「東場」有嗩吶、笛子、馬鑼、小鈸、大鈸；「西場」有板、鼓、邊鼓、大鑼、小鑼等。

贛劇彈腔的「文場」樂器有贛胡、麻胡（廣信班之二胡）、提胡（饒河班之二胡）、板胡、三弦、月琴、曲笛、大嗩吶、小嗩吶、先鋒；「武場」有班鼓、堂鼓、板、吉子、梆板、竹班板、鈴、大鑼、小鑼、大鈸、小鈸、雲鑼等。

Different music instruments are employed for the different vocal styles in Gan Opera. *Yiyangqiang* is traditionally sung without music accompaniment with the orchestra composed only of percussions like drums, gongs and cymbals. The orchestra for *qingyangqiang* is seated on both stage wings: on the east are *suona*, *dizi*, *gong* and two cymbals whereas a clapper, two drums and two flat gongs are found on the west side. For *tanqiang* repertory, a lot more instruments are used. For civil scenes, three different *erhus* (*mahu*, *tihu* and *banhu*), *sanxian*, *yueqin*, *qudi*, *xianfeng*, a large and a small *suona* are used while instruments for military scenes include drums, clappers, bell, gongs and cymbals.



大鑼 large gong

贛胡 ganhu

堂鼓 tanggu (drum)

贛劇的表演特點

Performance Features of Gan Opera

弋陽腔的劇目主要移植自元雜劇，多演連台本戲，如《三國志》、《目連傳》、《觀音傳》、《岳飛傳》等，主題不離「忠、孝、節、義」，教化人心。青陽腔則柔和婉轉，多演傳奇本及宋元南戲《荆釵記》、《劉智遠》、《拜月亭》、《殺狗記》、《琵琶記》五大名劇。

贛劇的表演行當，乃襲明代弋陽腔的角色，分老生、正生（俗稱掛鬚）、小生、老旦、正旦、小旦（俗稱大樑旦）、大花、二花、三花（小丑），稱為「九角頭」。清末之後增加武生、二旦、茶旦、粉旦、四花，共十四種角色。贛劇淨行的臉譜多為紅黑白三色，保持了弋陽腔時期的傳統，只在表現神魔鬼怪人物時，添入了藍黃綠三種新色。

曲牌體的高腔、崑腔，和板腔體的亂彈，原為不同的兩大表演體系，一為載歌載舞；一為舞時不唱，唱時少做。贛劇高腔的表演古樸，富有生活情趣，其動作誇張，身段嚴謹，場面熱鬧。如《竇娥冤·斬娥》中竇娥的表演，運用頓步（青陽腔老藝人曹耀春所創女犯人的程式動作）、跪步圓場及跪步旋轉甩髮等技巧動作，把竇娥臨刑時悲怨情緒以及慘烈的場面表現得淋漓盡致。

彈腔戲火爆強烈，又在悲劇中應用了大量丑角插科打諢及鄉音俗語的手法，使舞台效果更為突出，皮黃戲《孟良搬兵》和文南詞《夜夢冠帶》皆是贛劇彈腔劇目的代表作。

Yiyangqiang repertoires are mainly transplanted from *zaju* of Yuan period with themes depicting loyalty, filial piety, dignity and honour to offer the audience a moral lesson. Examples include *Three Kingdoms*, *Tale of Monk Mulian*, *The Legend of Goddess of Mercy* and *The Story of Yue Fei*. *Qingyangqiang* is soothing and lilting, the most frequently performed repertoires are the five greatest *chuanqi* and *nanxi* of Song and Yuan periods, namely *The Story of the Wooden Hairpin*, *The Tale of Liu Zhiyuan*, *The Moon Pavilion*, *To Kill a Dog* and *The Story of the Lute*.

Following the role types of *yiyangqiang* in Ming dynasty, there are basically nine stock role types in Gan Opera: *laosheng* (old male), *zhengsheng* (nicknamed bearded male), *xiaosheng* (young male), *laodan* (old female), *zhengdan* (principal female), *xiaodan* (young female), *dahua* (first painted face), *erhua* (second painted face) and *sanhua* (clown). After late Qing dynasty five more roles are added: namely *wusheng* (military male), *erdan* (second female), *chadan*, *fendan* and *sihua* (fourth painted face) to make it a total of fourteen. The masks of the painted face roles are mainly in red, black and white, maintaining the *yiyangqiang* tradition while blue, yellow and green will only be added in the portrayal and demons and ghosts.

Gaoqiang, *kunqiang* and *tanqiang* fall under two different streams of performance style: the combination of song and dance, or dance without singing and singing with minimal acting. *Gaoqiang* performance is simple and lively with exaggerated gestures and stylized body movements. For instance, the female lead role in *The Injustice Done to Dou E* will employ masterly skills of 'stutter steps' (founded by *qingyangqiang* seasoned artist Cao Yaochun), 'kneeling away' and 'whirling long hair while kneeling and turning' to externalize the protagonist's intense grievance at the execution while conveying the tragic tone of the scene.

Tanqiang performance is sonorous and impassioned with applying a large amount of local dialect and slang for comic relief in tragedies to achieve an outstanding stage effect. Both *Meng Liang Seeks Military Aid (pihuang)* and *A Glorious But Elusive Dream (wennanci)* are highlights of Gan Opera *tanqiang* plays.

彈腔戲《夜夢冠帶》中崔氏的表演集生、旦、淨、丑於一身
In *A Glorious But Elusive Dream (tanqiang)*, Madam Cui's role is a combination of the *sheng*, *dan*, *jing* & *chou* roles



贛劇的古戲台

Gan Opera Ancient Theatrical Stage

贛劇舊時多於城鄉古戲台演出，台上無佈景，無幕布，只有一桌二椅，或二桌四椅。演出多與民俗活動相結合，大體有兩種，一為節慶習俗，如正月元宵戲、二月花朝戲、五月龍舟戲、七月中元戲等；二為宗教習俗，如真君戲、佞佛戲、太平戲、社公戲、修譜戲等。而每次開台搬演都須要有一定的儀式程式：

- (1) 打鬧台，鼓樂齊鳴；
- (2) 打八仙，扮演各種天神，祝福納吉；
- (3) 打浪台，表演武功特技；
- (4) 三跳，跳加官、跳財神、跳魁星；
- (5) 最後一夜，關公掃台，祝禱「禍滅災消，四季平安」。

江西古戲台為磚木建築，可分為宅院台、廟宇台、會館台、祠堂台和萬年台五大類，其中以祠堂台和萬年台最為常見。這些戲台在遊樑、隨枋、三架樑、搶頭樑、穿插枋上及牌樓各層之間，更雕刻了許多戲文，精美別致。今江西景德鎮樂平縣仍保留有412座古戲台，為全國之冠，其中明代2座，清代77座，民國59座，建國後274座，建築年代跨越五百餘年，主要用於演出贛劇。弋陽縣也保留有古戲台13座，其中明代弋陽腔台1座，清代弋陽腔台3座。

Gan Opera used to be performed on ancient theatrical stage in small towns with no proper sets or curtain, but only one table and two chairs or two tables and four chairs. The performance is usually held in conjunction with communal folk activities, either during traditional festivals like New Year Lantern Festival, Flower Festival in the second month, Dragon Boat Festival in the fifth month and Hungry Ghost Festival in the seventh month; or as religious ritual practice like celebrating a god's birthday, in remembrance of a Buddhist figure, wishing for peace and prosperity or revising the clan's genealogical table. A fixed ritual must be carried out before a production is to be staged which includes 'warming up' with drums and other musical instruments; 'blessing by the Immortals' where performers would dress up as legendary gods and pray for blessings; 'fighting on stage', a martial arts parade; 'three jumps' for wealth and advancement in career and study as well as 'sweeping the stage by Guan Yu' on the final night to wish for health and peace.

Built with bricks and wood, these stages can be divided into five categories, namely living-house stage, temple stage, guild stage, ancestral-hall stage and thousand-year stage, with the latter two being the most common. Carvings of libretto text can be found in the beams and pillars of these stages, as well as between different levels of archways. 412 ancient theatrical stages have been preserved in the city of Leping in Jingde County in Jiangxi Province, the most abundant nationwide. Among them, two are from Ming dynasty, 77 from Qing, 59 built during the Republic and 274 built in the post-1949 period. The construction period spans over five hundred years. They are mainly used for performance of Gan Opera. There are also 13 ancient theatrical stages in Yiyang County, one from Ming and three from Qing dynasty for *yiyangqiang* operas.



江西景德鎮樂平縣橫路村供演弋陽腔的萬年台，興建於明萬曆五年(1577)，左右共4個上場門，方便演出連台大戲
Thousand-year stage used for *yiyangqiang* performance at Leping in Jingde County, Jiangxi Province built in the 5th year of Wanli reign in Ming dynasty (1577), 2 entrances on each side of the stage to facilitate full length opera performance

資料由香港中國藝術推廣中心整理提供
江西省贛劇院、江西省藝術研究院研究員萬葉校閱
Provided and arranged by the Hong Kong Chinese Arts Promotion Centre

Proofread by the Gan Opera Theatre of Jiangxi Province, Wan Ye (Researcher, Jiangxi Provincial Academy of Arts)

3.8.2012 (星期五 Fri)

《荊釵記》(青陽腔)

為贛劇青陽腔傳統劇碼，以明刊本《王狀元荊釵記》作藍本，參照多種古本戲曲改編。其中〈雕窗投江〉一折於一九八九年重新打磨加工，唱做並重，是贛劇中極有代表性的獨角戲。戲中旦角運用「丈二水袖」、「椅子釣魚搶背」等技巧表達人物及劇情，難度較高。贛劇藝術家涂玲慧曾憑此劇中對水袖剛柔並濟、瀟灑自如的運用而獲「天下第一水袖」美譽。

分場本事

第一場 分釵

貢員之女錢玉蓮與窮書生王十朋青梅竹馬，二人以荆釵為聘，諧如意姻眷。萬俟宰相的遠房親戚孫汝權，因未娶到玉蓮負氣上京應試。同一時間，玉蓮也歡歡喜喜送別十朋，盼夫高中耀門楣，折荆釵為兩，各自珍藏為信。

第二場 套書

王十朋高中魁首，萬俟宰相欲招贅，十朋不從，被羈留，寫家書明志。在萬俟授意下，孫汝權篡改十朋家書為休書。

第三場 接書

玉蓮收到家書得知十朋高中，歡天喜地，待看到逼休內容，悲痛欲絕。

第四場 逼嫁

繼母收取孫汝權金釵聘禮，勸玉蓮改嫁，玉蓮不從，便棍棒相加並反鎖房門，迫其三日後改嫁。

第五場 雕窗

逼婚之期將近，玉蓮欲自盡房中，但顧及家聲，決心投江殉情，乃撬窗逃走。

第六場 投江

逃至荒郊，孤寂清冷，漫天繁星，滾滾江水，漣漣珠淚，玉蓮聲聲泣訴唱盡悲情人生，最終投江自盡。

—中場休息15分鐘—

第七場 見娘

王十朋拒贅遭貶潮陽，王母攜「休書」前往責問，母子相見，誤會冰消。得知玉蓮投江，十朋誓言終身不娶。

第八場 薦亡

彈指十年，生機重現。錢玉蓮投江被救，在饒州明月庵帶髮修行。王十朋亦調職饒州，至明月庵悼念亡妻。

第九場 圓釵

兩人於迴廊相見，荆釵勾起過往種種，誤會終於澄清。宰相罷黜十朋官職，十朋與玉蓮看破功名，闔家團聚。

The Story of the Wooden Hairpin (qingyangqiang)

The Story of the Wooden Hairpin is a traditional repertoire of Gan Opera in *qingyangqiang*. The story is based on the Ming published version, *The Story of Top Scholar Wang and the Wooden Hairpin* while taking reference to many ancient scripts. The scene *Escape and Plunging into the River* is retouched and further polished in 1989 to maintain equal importance in singing and acting. It is deeply moving and filled with delicate touch where the *dan* (female) role would employ masterly skills like 'twelve feet of flowing sleeves' and 'somersaulting from chair to land on one's back' to externalize her emotions. It is a highly representative solo scene in Gan Opera. Renowned artist Tu Linghui has been dubbed 'Number One Performer of the Flowing Sleeves Act' for her remarkably elegant performance in this opera.

Synopsis by Scenes

Scene One *The Departure*

Senior licentiate's daughter Qian Yulian and impoverished scholar Wang Shipeng are lovers since childhood. With a wooden hairpin as betrothal gift, Shipeng takes Yulian as his wife. After the marriage, Shipeng sets off for the capital to sit for the imperial examination. Meanwhile, the distant relative of Minister Moqi, Sun Ruquan whose proposal to Yulian has been turned down also sets off for the capital. In the hope Shipeng can earn the top honours in the examination, Yulian sees him off delightfully and breaks the wooden hairpin into two as a keepsake for each of them.

Scene Two *Interpolating the Letter*

Wang Shipeng gains the top honours in the imperial examination. Minister Moqi wants him to marry into his family as his son-in-law but Shipeng refuses determinedly and is thus detained in the capital. He writes home a letter to explain everything. Unknown to him, the letter has been interpolated by Sun Ruquan as a divorce notice under Minister Moqi's instruction.

Scene Three *The 'divorce notice'*

Yulian receives the letter from Shipeng and is overjoyed to learn that he has gained the top honours in the examination. However when she reads about the divorce notice, she is devastated.

Scene Four *Refusal to Remarry*

Having received a golden hairpin as betrothal gift from Sun Ruquan, Yulian's stepmother persuades Yulian to remarry. Yulian refuses. Her stepmother threatens her with beatings and locks her up in the room while announcing that she is to remarry Sun in three days.

Scene Five *The Escape*

The deadline is drawing near. Helplessly Yulian tries to commit suicide in the room but considering the family's reputation, she changes her mind and decides to run away to throw herself into the river. She breaks open the window and escapes.

Scene Six *Plunging into the River*

Yulian flees to the wild. Alone in the deserted countryside, she laments her tragic fate under the starry sky. Desperate and tearful, she plunges herself into the river.

- Intermission of 15 minutes -

Scene Seven *Mother's Visit*

Shipeng has offended Minister Moqi because of the marriage refusal and is demoted to Chaoyang. His mother arrives to blame him with the 'divorce notice'. The mother and son reunite and the misunderstanding cleared. Shipeng is devastated to learn of Yulian's death and vows to stay a widower the rest of his life.

Scene Eight *Mourning of the Dead Wife*

Ten years pass by. Hope arises. Yulian has been rescued by a fisherman and is practicing the Buddhist way with kept hair in a temple in Raozhou. Shipeng has been transferred to Raozhou too and goes to mourn for his dead wife in the temple.

Scene Nine *The Reunion*

The two meet in the corridor. The wooden hairpin brings back old memories. The misunderstanding is cleared and the two reconcile with one another. An official letter comes from Minister Moqi announcing the suspension of Shipeng's official title. Sick and tired of the corrupt official circle, Shipeng goes home happily with his beloved wife Yulian and the family.

編劇 : 黃文錫
導演 : 劉安琪、孫蓓君
表演指導 : 涂玲慧
作曲 : 程烈清
配器 : 陳汝陶、孔勇
舞美設計 : 鄭湘琪
燈光設計 : 肖勇強

Playwright : Huang Wenxi
Director : Liu Anqi, Sun Beijun
Performing Adviser : Tu Linghui
Composer : Cheng Lieqing
Orchestration : Chen Rutao, Kong Yong
Choreography : Zheng Xiangqi
Lighting : Xiao Yongqiang

主演

錢玉蓮 : 楊凱珍
王十朋 : 沈懷林
繼母 : 睦筱蓉
王母 : 陳曉霞
錢貢元 : 李維德
孫汝權 : 李鵬
漁夫 : 徐明
漁母 : 占紅
李成 : 胡江河
堂侯 : 占齊
師太 : 李佳
家院 : 邱青
四武鎧 : 屈泉偉、李鵬
邱青、周偉

Cast

Qian Yulian : Yang Kaizhen
Wang Shipeng : Shen Huailin
Stepmother : Sui Xiaorong
Wang's mother : Chen Xiaoxia
Licentiate Qian : Li Weide
Sun Ruquan : Li Peng
Fisherman : Xu Ming
Fisherman's wife : Zhan Hong
Li Cheng : Hu Jianghe
Minister's aide : Zhan Qi
Nun : Li Jia
Servant : Qiu Qing
Guards : Qu Quanwei, Li Peng
Qiu Qing, Zhou Wei



4.8.2012 (星期六 Sat)

折子戲 Excerpts

《夜夢冠帶》(文南詞) *A Glorious But Elusive Dream (wennanci)*

演出具有粗獷的民間風味，崔氏集生、旦、淨、丑於一身的表演，是贛劇彈腔表演藝術的精華。

崔氏逼窮儒朱買臣與之離異後，嫁與張適相，及後得知朱買臣高中，心感後悔，恍惚中見到朝廷送來鳳冠霞帔，狂喜而極盡威福之態，醒來方知是美夢一場。

This story has a rustic folk flavour. The performance of Madame Cui is a combination of the *sheng, dan, jing* and *chou* roles. It is a highlight of Gan Opera *tanqiang* plays.

Madame Cui forced his impoverished husband Zhu Maichen to divorce her and remarried Zhang Shixiang but when she learnt later Zhu has won the top scholar title in the imperial examination, she regretted deeply. One day, she had an elusive vision of receiving phoenix coronet and robes of aurora sent by the imperial court. She was overwhelmed with joy and put them on to show off her glory. She woke to find it only a dream.

編劇：黃文錫
導演：陳紹珊
作曲：楊瑞驊

Playwright : Huang Wenxi
Director : Chen Shaoshan
Composer : Yang Ruihua

主演

崔氏：黃海紅
張適相：占齊
四丫環：周霞、楊凱珍
朱瑩瑩、李海妹

Cast

Madame Cui : Huang Haihong
Zhang Shixiang : Zhan Qi
Maid servants : Zhou Xia, Yang Kaizhen,
Zhu Yingying, Li Haimei



《書館夜讀》(文南詞) *Studying Together at Night (wennanci)*

出自《梁祝姻緣》，為贛劇獨有的梁祝劇碼。《梁祝姻緣》是劇院創建後排演的第一齣大戲，採用柔美舒緩的南詞調，唱敘梁祝的篤情厚誼。

祝英台女扮男裝赴杭城讀書，與梁山伯同窗。春夜共讀，談到「女禍」史事，山伯見解偏狹，英台則坦誠機趣、為女子爭辯，使山伯欽服。

This excerpt is unique to the Gan Opera version of *The Butterfly Lovers*. *The Butterfly Lovers* is the first major production of Gan Opera Theatre of Jiangxi Province since its establishment, which adopts the sweet vocal delivery of *wennanci* to portray the warmth of friendship and love growing between the two protagonists.

Zhu Yingtai went to study in Hangzhou disguised as a man. She and Liang Shanbo became the best of friends. They studied together one spring night and discussed the topic on disasters caused by women in history. Shanbo held a narrow and one-sided view but Yingtai was candid and intelligent in her defence for women. Shanbo was deeply impressed by her eloquence.

編劇：石凌鶴、聿人
導演：鐘漢秋
作曲：劉震海、韓佩珍

Playwright : Shi Linghe, Yu Ren
Director : Zhong Hanqiu
Composer : Liu Zhenhai, Han Peizhen

主演

祝英台：占紅
梁山伯：沈懷林

Cast

Zhu Yingtai : Zhan Hong
Liang Shanbo : Shen Huailin



- 中場休息15分鐘 Intermission of 15 minutes -

《孟良搬兵》(皮黃) *Meng Liang Seeks Military Aid (pihuang)*

本戲源於楊家將故事，為劇院一九五四年移植自楚劇的彈腔戲。戲中通過武旦、花臉幽默開打，展現楊排風的機智和孟良的憨直，意趣盎然。

遼兵入侵，邊關告急，孟良奉命返天波府搬兵，燒火丫頭楊排鳳挺身而出，孟良頗為輕視，與其比武，較量之後，甘拜下風，二人同往邊疆抗敵。

Originates from the story of the *Yang Warriors*, this excerpt is a *tanqiang* repertoire transplanted from Chu Opera by the Gan Opera Theatre in 1954. Through the masterly skills of the *wudan* (martial female) role and humours of the *hualian* (painted face) role, the wits of Yang Paifeng and the sincerity of Meng Liang are presented in a vivid and fun-filled manner.

With the Liao invasion, the border was in imminent danger. Meng Liang was ordered to go back to Tian Bo Mansion to seek military aid. Yang Paifeng, the kitchen maid volunteered to help but Meng despised her and challenged her in a fight. Meng lost as a result and was deeply impressed. The two set off together to the border to resist the enemy invasion.

改編：黃文錫
導演：劉安琪
作曲：程烈清

Adaptation : Huang Wenxi
Director : Liu Anqi
Composer : Cheng Lieqing

主演

楊排風：黃海紅
孟良：李維德
佘太君：陳曉霞

Cast
Yang Paifeng : Huang Haihong
Meng Liang : Li Weide
Lady Dowager She : Chen Xiaoxia



《遊園驚夢》(弋陽腔) *Wandering in the Garden and Waking from a Dream (yiyangqiang)*

一九五七年，劇院為紀念出生於江西臨川（今撫州市）的明代劇作家湯顯祖逝世三百四十周年，由著名戲劇家石凌鶴將《牡丹亭》「改譯」為贛劇弋陽腔本《還魂記》。「改譯」以尊重原著、保護麗句為基礎，濃縮故事結構，將其中冷僻晦澀的文辭譯得通俗淺明又不失韻致，對照例如：

《牡丹亭》原著

〔步步嬌〕

裊晴絲吹來閒庭院，

搖漾春如線。

停半晌，整花鈿。

沒揣菱花，偷人半面，

迤逗的彩雲偏。

步香閣怎便把全身現！

〔醉扶歸〕

你道翠生生出落的裙衫兒茜，

豔晶晶花簪八寶填，

可知我一生兒愛好是天然。

恰三春好處無人見。

不提防沉魚落雁鳥驚喧，

則怕的羞花閉月花愁顫。

弋陽腔《還魂記》改譯本

〔桂枝香〕

嫵媚春光，吹進深閨庭院，

嫵娜柔如線。

理秀髮，整花鈿，

才對著菱花偷窺半面，

斜梳髮髻恰似彩雲偏。

小步出香閣，怎便把全身現。

〔前腔〕

你道我裙衫兒打扮得這般豔，

亮晶晶花簪八寶鈿；

可知我一生愛好是天然，

正好像美好春光無人見，

且由他沉魚落雁鳥驚喧，

只怕羞花閉月花愁顫。

對於本來易明的唱詞如曲牌〔皂羅袍〕，則改動甚少。《還魂記》推出後廣受歡迎，一九六〇年由長春電影製片廠拍攝成彩色舞台藝術片。〈遊園驚夢〉是其中最重要的一折，故事發生在今江西省大余縣，以作者湯顯祖的家鄉本腔弋陽腔演繹，別有風韻。

宋代南安太守杜寶的女兒杜麗娘久居深閨，寂寞無聊。一日偕同丫環春香私到花園遊賞春光，眼見姹紫嫣紅的景色，更感情懷難遣。倦遊回房，不覺朦朧入睡。夢中與書生柳夢梅相遇，兩情纏綿，幽會花間。夢醒後，麗娘悵然若失。

In 1957, the Gan Opera Theatre commissioned renowned librettist Shi Linghe to adapt *The Peony Pavilion* into a Gan Opera *yiyangqiang* version *The Resurrection* to commemorate the 340th anniversary of the death of the Ming librettist Tang Xianzu. The adaptation is true to the original in the preservation of the beautiful lyrics while condensing the story structure and making the ancient text affable without losing its melody. There is little alteration for set tunes which are easy to understand such as *zaoluopao*. *The Resurrection* became hugely popular after its premiere and was made into a coloured art film by the Changchun Film Studio in 1960. *Wandering in the Garden and Waking from a Dream* is the most important scene. The story took place in today's Dayu County in Jiangxi Province. It is sung in the Jiangxi style of *yiyangqiang*, harking back to the Jiangxi background of the original librettist, Tang Xianzu.

Du Liniang was the daughter of the Nanan prefect Du Bao in Song dynasty. Feeling bored and lonely from staying within her boudoir, she went out one day with her maid Chunxiang to tour the garden and enjoy the spring landscape. Seeing the beautiful scenery, she was overwhelmed with emotions. Retreating to her chamber tired, she dozed off and dreamed of meeting a young scholar named Liu Mengmei. The two fell in love and met secretly in the garden. When she woke, she felt lost and perplexed.

改編：石凌鶴
導演：高履平
作曲：李忠誠

Adaptation : Shi Linghe
Director : Gao Luping
Composer : Li Zhongcheng

主演

杜麗娘：涂玲慧 (特邀)
柳夢梅：沈懷林
春香：周霞
大花神：朱瑩瑩
眾花神：黃海紅、占紅、陳曉霞、楊凱珍
李海妹、李 佳、裘 雯、李豫萍

Cast
Du Liniang : Tu Linghui (Guest)
Liu Mengmei : Shen Huailin
Chunxiang : Zhou Xia
Flower goddess : Zhu Yingying
Flower fairies : Huang Haihong, Zhan Hong, Chen Xiaoxia,
Yang Kaizhen, Li Haimei, Li Jia, Qiu Wen, Li Yuping



5.8.2012 (星期日 Sun)

《竇娥冤》(青陽腔)

根據元關漢卿雜劇《感天動地竇娥冤》並參照明傳奇《金鎖記》改編，語言平實卻洗練精美。文戲武演，粗獷火爆，結合青陽腔的滾唱、幫腔，盡情宣示人物情感，為著名贛劇表演藝術家涂玲慧之首本戲。

分場本事

楔子 賣女抵債

貧儒竇天章為上京應考，將幼女端雲賣與蔡婆為童養媳，父女揮淚分別。端雲改名為竇娥。

第一場 拒婚風波

十數年後，竇娥因丈夫早死而守寡，與蔡婆兩人相依為命。蔡婆為報地痞張驢兒父子的救命之恩，容留他二人暫住家中，不想張驢兒起了歹意，欲強迫這對婆媳嫁與他父子，竇娥堅拒，張驢兒便設計欲毒死蔡婆。下了毒的羊肚湯被張父搶著喝下，一命嗚呼。張驢兒趁機逼婚不成，便到官府誣告蔡婆毒死其父。

第二場 救婆捨身

昏官桃机收了張驢兒的好處，不由分說就用刑逼供，竇娥決不認罪，桃机轉而刑拷蔡婆。孝順的竇娥眼見年邁婆婆要受刑，只有違心招認。

—中場休息15分鐘—

第三場 送飯斬娥

蔡婆探獄，告知已變賣所住瓦房，請人寫下訴狀，上告中書省。然而判決如故，六月初三，決斬竇娥。臨刑前，竇娥怨天咒地，預言屈死之證有三：血濺白練、伏天降雪、楚州大旱三年。天地為之動容，竇娥死後，誓願一一應驗。

第四場 鬼辯平獄

竇天章封官，來楚州審囚刷卷。竇娥冤魂夜見父親，訴說自己的冤情。天章查清真相，懲罰了張驢兒、桃机，使沉冤得雪。但消逝的生命卻不能挽回。



The Injustice Done to Dou E (qingyangqiang)

Gan Opera *The Injustice Done to Dou E* is adapted from the *zaju* *The Moving Story of Dou E* by Guan Hanqing in Yuan dynasty with reference from the *chuangqi* *Tale of the Golden Lock* in Ming dynasty. The dialogues and lyrics are affable yet refined. The protagonist's emotions are fully displayed through the various styles of vocal delivery in *qingyangqiang* where the civil drama is enacted in a passionate and robust manner. It is a unique signature piece by Gan Opera top artist Tu Linghui.

Synopsis by Scenes

Prelude *Selling Daughter*

In order to have money for the travelling expenses to go to the capital to sit for the imperial examination, impoverished scholar Dou Tianzhang has to sell his young daughter Duan Yun to Madam Cai as a child daughter-in-law. The father and daughter bid farewell in tears. Madam Cai changes the girl's name to Dou E.

Scene One *Refusal of Marriage*

More than ten years pass by. Dou E's husband dies young, leaving Dou E a widow to share her life with Madam Cai. Rogue Zhang Luer and his father have saved Madam Cai's life. To repay their favour, Cai lets them stay at her house. But the Zhangs have the vicious intention of forcing Dou E and Cai to marry the two of them. Dou E rejects adamantly. Zhang sets up a plan to poison Cai but his father takes the tainted soup by mistake and dies instead. Unable to threaten Dou E to marry him, Zhang goes to the magistrate to file a suit against Dou E and Cai.

Scene Two *The Trial*

Corrupt magistrate Tao Wu took Zhang Luer's bribe and uses tortures to force Dou E to confess but Dou E insists on her innocence. He then turns to torture Madam Cai. Unwilling to see her elderly mother-in-law being tortured, Dou E confesses helplessly.

- Intermission of 15 minutes -

Scene Three *The Visit and Execution*

Madam Cai pays Dou E a visit in the prison and tells her she has sold the house and uses the money to file an appeal to the Central Ministry. However, the appeal is rejected and the death sentence remains. Dou E is to be executed on the third day of the sixth month. Before the execution, Dou E curses heaven and earth and foretells three things to prove her innocence: blood splashing on white silk, snow in mid-summer and three years of drought in Chuzhou. Heaven and earth are indeed touched and all three things come true after her wrongful death.

Scene Four *The Retrieval*

Dou Tianzhang has succeeded in the examination and became an Inspector General. He comes to Chuzhou to review cases. Dou E's ghost appears one night to meet her father and explains to him the injustice done to her. Tianzhang retries the cases and finds out the truth. Zhang Luer and magistrate Tao Wu are punished accordingly. The injustice done to Dou E is redressed but the life that has been lost cannot be retrieved.



改編：黃文錫
導演：劉安琪、鄒莉莉
作曲：楊瑞驊
配器：楊瑞驊、陳汝陶、孔勇
舞美設計：鄭湘琪
燈光設計：肖勇強

Adaptation : Huang Wenxi
Director : Liu Anqi, Zou Lili
Composer : Yang Ruihua
Orchestration : Yang Ruihua, Chen Rutao, Kong Yong
Choreography : Zheng Xiangqi
Lighting : Xiao Yongqiang

主演

竇娥：涂玲慧 (特邀)
蔡婆：陳曉霞
竇天章：李維德
桃杌：李鵬
張驢兒：占齊
張父：徐明
禁子：沈懷林
端雲：李海妹
書吏：周偉
門子：朱瑩瑩
刀斧手：王爭遠、徐明、江明、胡江河
六皂隸：王爭遠、徐明、江明、胡江河、屈泉偉、邱青
二欵差：胡江河、江明

Cast

Dou E : Tu Linghui (Guest)
Madame Cai : Chen Xiaoxia
Dou Tianzhang : Li Weide
Magistrate Tao Wu : Li Peng
Zhang Luer : Zhan Qi
Zhang's father : Xu Ming
Jailer : Shen Huailin
Duan Yun : Li Haimei
Clerk : Zhou Wei
Doorman : Zhu Yingying
Lictors : Wang Zhengyuan, Xu Ming, Jiang Ming, Hu Jianghe
Yamen runners : Wang Zhengyuan, Xu Ming, Jiang Ming, Hu Jianghe, Qu Quanwei, Qiu Qing
Imperial envoys : Hu Jianghe, Jiang Ming

主要演員 Performers



涂玲慧 (特邀) Tu Linghui (Guest)

國家一級演員，憑《竇娥冤》榮獲第四屆中國戲劇梅花獎、憑《荆釵記》榮獲首屆文華表演獎。現任中國戲曲學院教授、戲曲藝術教育中心主任、繼續教育部主任，並任中國藝術研究院碩士生導師。演而優則導，導演作品包括曲劇《家住小浪底》、評劇《楚歌》、《姐妹拜月》；採茶戲《村民小組長》、《黃海懷》；崑曲《續琵琶》等。其中京劇《斷指記》獲遼寧藝術節演出一等獎、評劇《長孫皇后》獲瀋陽藝術節演出一等獎、潮劇《東吳郡主》（與謝平安導演合作）獲廣東

藝術節導演一等獎，並列入國家精品工程劇碼。

A National Class-one Performer, Tu has won the 4th Plum Blossom Award for Chinese Theatre and the 1st Wenhua Performance Award with the Gan Operas *The Injustice Done to Dou E* and *The Story of the Wooden Hairpin* respectively. She is currently the professor of the Chinese Opera Institute and the director of the Operatic Art Education Centre and Continuing Education Department. She also acts as a tutor for the master degree students at the Graduate School of Chinese National Academy of Arts. Besides being a fine performer, Tu also takes a stab at directing. Works directed include Henan Quju Opera *Living in Xiaolangdi*; Ping Opera *Impending War* and *Sisters Worshipping the Moon*; Tea-picking Opera *Village Team-leader* and *Huang Haihuai*; Kunqu Opera *The Sequel to The Story of the Lute* and many more. Among them, Peking Opera *Story of the Broken Finger* and Ping Opera *Empress Zhangsun* have been awarded the Class-one Performance Award at Liaoning Art Festival and Shenyang Art Festival respectively while Chiu Chow Opera *Princess of Dong Wu* (co-direct with Xie Pingan) has been listed as National Masterpiece Art Project apart from winning Class-one Direction Award at Guangdong Art Festival.



黃海紅 Huang Haihong

國家一級演員，畢業於江西省文藝學校贛劇班，工武旦，兼演花旦，扮相俏麗，表演靈敏，歷演《穆桂英大破洪州》、《楊八姐救兄》、《白蛇傳》、《情探》等劇中文武角色，深受觀眾歡迎。一九八九年憑《血灑汴梁》獲第二屆江西玉茗花戲劇節主演二等獎、九二年憑《釣魚記》獲第三屆江西省玉茗花戲劇節主演二等獎、九九年憑《還魂後記》獲首屆江西藝術節配演一等獎。

A graduate of Jiangxi Provincial Art Academy, Huang is a National Class-one Performer specializing in the *wudan* (martial female) and *huadan* (flirtatious female) roles. Huang delivers vivid portrayal of characters and performs agilely with her outstanding martial skills in various repertoires, playing both civil and military roles to great acclaim. She has won many performance awards including the Class-two Award in 2nd Jiangxi Yuming Flower Theatre Festival (1989), the Class-two Award at the 3rd Jiangxi Yuming Flower Theatre Festival (1992) and the Class-one Award in the 1st Jiangxi Art Festival (1999).



楊凱珍 Yang Kaizhen

優秀青年贛劇演員，畢業於江西省文藝學校，涂玲慧親授弟子。工青衣，功底扎實，嗓音清潤，台風優雅，常演劇目包括《繡花女》、《秦香蓮》、《白蛇傳》等。二〇一〇年參加上海世博會文藝演出，主演《還魂記·姹紫嫣紅》，表現出色。

A fine young Gan Opera actress and a disciple of Tu Linghui, Yang graduated from Jiangxi Provincial Art Academy specializing in the *qingyi* (virtuous and elite female) role. With solid foundation training and a clear round voice, she commands an elegant style on stage. *The Embroidery Girl*, *Qin Xianglian* and *White Snake* are some of the repertoires she plays frequently. In 2010, she participated in the cultural arts performance at the Shanghai Expo and had an outstanding performance playing the lead role in an excerpt from *The Resurrection*.



李維德 Li Weide

國家二級演員，工文武老生。一九八一年主演《孟良搬兵》獲江西省青年會演表演獎、八九年憑《拒詔撲火》獲第二屆江西玉茗花戲劇節主演一等獎、九五年演出《三灘血》獲第四屆江西玉茗花戲劇節主演一等獎。

A National Class-two Performer specializing in the civil and military *laosheng* (old male) role, Li has won the Performance Award in Jiangxi Province Youth Theatre Parade (1981) with his performance in *Meng Liang Seeks Military Aid*; the Class-one Performance Award in the 2nd Jiangxi Yuming Flower Theatre Festival (1989) with *Defying the Imperial Edict* and the Class-one Performance Award in the 4th Jiangxi Yuming Flower Theatre Festival (1995) with *Three Pools of Blood*.



沈懷林 Shen Huailin

國家二級演員，工小生。一九九二年演出《魂斷空門》獲第三屆江西玉茗花戲劇節主演一等獎、九九年演出《還魂後記》獲首屆江西藝術節主演一等獎、二〇〇二年以《玉蜻蜓》獲「四特杯」江西青年戲劇表演大賽表演一等獎。

A National Class-two Performer specializing in the *xiaosheng* (young male) role, Shen has won the Class-one Performance Award in the 3rd Jiangxi Yuming Flower Theatre Festival (1992) with *Death in Buddhism*, the Class-one Performance Award in the 1st Jiangxi Art Festival (1999) with *The Resurrection Postscript* and the Class-one Performance Award in Jiangxi Youth Theatre Competition (2002) with *Jade Dragonfly*.



陳曉霞 Chen Xiaoxia

國家二級演員，主工老旦。一九八九年主演《拒詔撲火》獲第二屆江西玉茗花戲劇節表演二等獎、九九年憑《還魂後記》獲首屆江西藝術節表演三等獎。

A National Class-two Performer specializing in the *laodan* (old female) role, Chen has won the Class-two Performance Award in the 2nd Jiangxi Yuming Flower Theatre Festival (1989) with *Defying the Imperial Edict* and the Class-three Performance Award in the 1st Jiangxi Art Festival (1999) with *The Resurrection Postscript*.



占紅 Zhan Hong

國家二級演員，畢業於江西省文藝學校，工花旦。扮相嬌甜，嗓音清圓，二〇〇二年憑《鄱湖人家》獲第二屆江西藝術節表演二等獎。

A National Class-two Performer, Zhan graduated from the Jiangxi Provincial Art Academy and specializes in the *huadan* role. With sweet countenance and a clear rich voice, she delivers subtle performances and has won the Class-two Performance Award in the 2nd Jiangxi Art Festival (2002) with *Living by the Poyang Lake*.

**眭筱蓉 Sui Xiaorong**

國家二級演員，工正旦。一九九二年憑《逼休》獲第三屆江西玉茗花戲劇節主演二等獎。

A National Class-two Performer, Sui specializes in *zhengdan* (principal female) role and has won the Class-two Performance Award in the 3rd Jiangxi Yuming Flower Theatre Festival (1992) with *Asking for Divorce*.

**周霞 Zhou Xia**

國家二級演員，畢業於江西省文藝學校，工花旦。嗓音脆亮，唱唸俱佳。二〇〇二年獲「四特杯」江西青年戲劇表演大賽表演二等獎、江西第二屆藝術節表演二等獎。

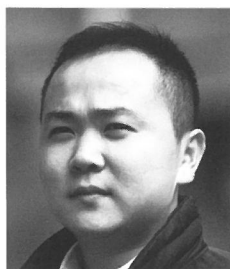
A National Class-two Performer, Zhou is a graduate of Jiangxi Provincial Art Academy specializing in the *huadan* role. With a sonorous voice, she excels in both singing and acting and has won the Class-two Performance Award in both the 2002 Jiangxi Youth Theatre Competition and the 2nd Jiangxi Art Festival.

**徐明 Xu Ming**

優秀青年演員，畢業於上海戲劇學院，工花臉。嗓音洪亮有腔音，吐字鏗鏘有力。二〇〇八年憑《孽海記》獲全國大學生戲劇節優秀劇碼獎，二〇一〇年於世博會演出獲創意團隊獎。

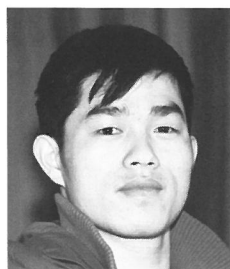
A fine young actor and a graduate of Shanghai Theatre Academy, Xu specializes in the painted face role. His voice is resonant and sonorous with sharp and forceful enunciation. He has won the Excellent Repertoire Award at the National College Student Theatre Festival with *The Sea of Desire* in 2008 and the Creative

Team Award at the Shanghai Expo performance in 2010.

**占齊 Zhan Qi**

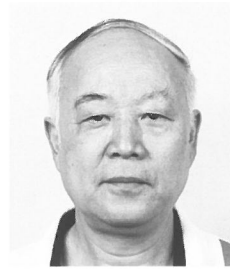
優秀青年演員，主工文丑。扮相大方，唸白爽利，表演幽默。二〇〇四年憑《活捉三郎》獲紅梅大賽江西賽區表演二等獎。

A fine young actor specializing in the civil *chou* role, Zhan has a generous stage appearance and can deliver his lines in a remarkably eloquent and humorous manner. In 2004, he has won the Class-two Performance Award at the Jiangxi Red Plum Contest with *The Capture of Zhang Wenyan*.

**李鵬 Li Peng**

優秀青年演員，工武丑。嗓音透亮，亦文亦武。主演《擋馬》、《盜王墳》等劇碼均獲好評。

A fine young actor specializing in the military *chou* role, Li has a clear powerful voice and is capable of playing both the civil and military roles. His performance in repertoires like *Stopping the Yang Lady Warrior* and *Raiding the Imperial Tomb* are all highly acclaimed.

**洪琳 Hong Lin**

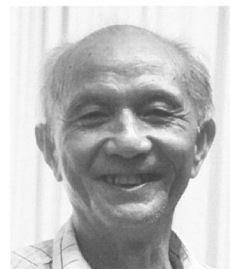
國家一級演奏員。一九五八年考入江西省文藝學校贛劇班學習贛劇音樂，得弋陽腔樂師王仕仁真傳。功底扎實，高腔、崑腔、彈腔皆精。從藝五十餘年，先後為楊桂仙、潘鳳霞、段日麗、涂玲慧等幾代贛劇名家操琴。劇碼包括《荆釵記》、《還魂後記》、《邯鄲夢》、《紫釵記》、《南柯夢》、《竇娥冤》等，先後獲得第三屆、第四屆江西省玉茗花戲劇節主胡獎。

A National Class-one Player, Hong entered the Jiangxi Provincial Art Academy in 1958 to study Gan Opera music under *yiyangqiang* musician Wang Shiren. With solid training, he is well-versed in all the three vocal styles of Gan Opera: *gaoqiang*, *kunqiang* and *tanqiang*. In over fifty years, he has worked with several generations of renowned Gan Opera performers including Yang Guixian, Pan Fengxia, Duan Rili and Tu Linghui. His signature pieces include *The Story of the Wooden Hairpin*, *The Resurrection Postscript*, *A Dream in Handan*, *The Purple Hairpin*, *The Dream of Nanke* and *The Injustice Done to Dou E*. And he has won the Principal Erhu Award at both the 3rd and 4th Jiangxi Yuminghua Theatre Festival.

**姜新月 Jiang Xinyue**

國家二級演奏員。一九八〇年考入江西省文藝學校贛劇班學習，曾受教於贛劇知名鼓師劉炳炎，後師承知名贛劇鼓師萬松泉、黎明良。先後參與大小五十個贛劇劇碼演出，多次獲得江西省玉茗花戲劇節伴奏獎。

A National Class-two Player, Jiang entered the Jiangxi Provincial Art Academy Gan Opera class in 1980 and studied under Gan Opera renowned drummer Liu Bingyan, Wan Songquan and Li Mingliang. He has since participated in performances of over fifty repertoires and won the accompaniment award many times at the Jiangxi Yuminghua Theatre Festival.

**萬葉 Wan Ye****特邀學者 Researcher**

江西省藝術研究院研究員、《江西戲曲大典》副主編、江西省文化廳非物質文化遺產專家組成員。一九五七年加入江西省贛劇團（院），從事戲劇評論及戲曲史研究。歷任江西省文藝研究所戲劇研究室主任，《中國戲曲志·江西卷》副主編、《中國曲藝志·江西卷》常務副主編等職務。主要學術著作及論文有《中央蘇區戲劇史》、《中央蘇區舞蹈史》、《弋陽腔概論》、《青陽腔研究》、《江西非物質文化遺產寶典》、《江西贛劇》、《江西宜黃腔劇碼考》及《弋陽腔資料彙編》（一、二、三集）等。

A researcher at Jiangxi Provincial Academy of Arts, Wan Ye is also the deputy editor of *Encyclopaedia of Jiangxi Opera* and member of the expert team for intangible cultural heritage for the Jiangxi Province Department of Culture. Wan joined the Gan Opera Theatre of Jiangxi Province in 1957 to work on theatre reviews and historical research. He used to be a research officer on theatre at the Jiangxi Provincial Art Research Institute and deputy editor for *History of Chinese Opera: Jiangxi chapters* as well as *History of Chinese Operatic Art: Jiangxi chapters*. He is also a prolific writer, his major academic works include *History of Theatre in Central Soviet Area*, *History of Dance in Central Soviet Area*, *A Study on Yiyangqiang*, *A Study on Qingyangqiang*, *Collection of Jiangxi's Intangible Cultural Heritage*, *Gan Opera of Jiangxi*, *Study on Yihuangqiang Repertory*, *Facts on Yiyangqiang* (Part 1, 2 & 3) etc.

