

江西省

Gan Opera Theatre of  
Jiangxi Province

贛

中國戲曲節  
2012

CHINESE OPERA FESTIVAL

15.6-5.8

劇院

3 - 5.8.2012 (星期五至日 Fri - Sun)

香港大會堂劇院

Theatre, Hong Kong City Hall

\$240, 160, 100 | 7:30pm

涂玲慧  
Tu Linghui



楊凱珍  
Yang Kaizhen



黃海紅  
Huang Haihong



唱詞、唸白均有中文及英文字幕  
Lyrics and dialogue with Chinese and English subtitles

觀眾務請準時入場，遲到人士須待節目適當時間方可進場  
Audiences are strongly advised to arrive punctually.  
Latecomers will only be admitted until a suitable break in the programme.

中華人民共和國香港特別行政區  
Hong Kong Special Administrative Region  
of the People's Republic of China

康樂及文化事務署主辦  
Presented by the Leisure and  
Cultural Services Department

15th 周年紀念  
ANNIVERSARY

3.8.2012 (星期五 Fri)

## 《荊釵記》(青陽腔) *The Story of the Wooden Hairpin (qingyangqiang)*

南戲四大名劇之一的《荊釵記》為贛劇青陽腔傳統劇碼，〈雕窗投江〉一節唱功及做工並重，內心刻畫細緻、動情感人，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」等做工技巧表達人物及劇情，難度相當高。

貢員之女錢玉蓮與窮書生王十朋青梅竹馬，二人以荊釵為聘，諧如意姻眷。婚後十朋赴考，高中魁首。宰相萬俟卨欲招贅，十朋不從，被羈留不得歸家。富豪孫汝權覬覦玉蓮，偷將十朋家書改為休書。玉蓮繼母貪慕富貴，見信逼女改嫁孫汝權。玉蓮憤而投江，遇救。歷盡曲折，直至垂垂將老，玉蓮方與十朋重聚。

Hailed as one of the 'Great Four' works in Southern Opera, *The Story of the Wooden Hairpin* is a traditional repertoire of Gan Opera in *qingyangqiang*. The scene *Plunging into the River* is deeply moving and filled with delicate touch where the *dan* (female lead) 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. With demanding performance for the female actor in terms of singing and acting, it is a highly representative solo scene in Gan Opera.

Senior licentiate's daughter Qian Yulian and impoverished scholar Wang Shipeng were lovers since childhood. With a wooden hairpin as betrothal gift, Shipeng asked for Yulian's hand in marriage. After they were married, Shipeng went to sit for the imperial civil examination and came out first. Prime Minister Moqi wanted Shipeng to marry into his family as his son-in-law but Shipeng refused. He was detained as a result. Meanwhile, wealthy man Sun Ruquan coveted Yulian for her beauty and secretly distorted Shipeng's letter as divorce notice. Seeing this, Yulian's stepmother forced Yulian to remarry Sun. In defiance, Yulian threw herself into the river but was fortunately saved. After going through trials and tribulations, the couple was finally reunited after many years.

主演：楊凱珍、沈懷林、睦筱蓉、陳曉霞、李維德

Cast: Yang Kaizhen, Shen Huailin, Sui Xiaorong, Chen Xiaoxia, Li Weide



4.8.2012 (星期六 Sat)

折子戲 Excerpts

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

本折中崔氏集生、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，夜間恍惚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。



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 night, 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.

主演：黃海紅、占齊

Cast: Huang Haihong, Zhan Qi

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

《書館夜讀》出自《梁祝姻緣》，為贛劇獨有的梁祝劇碼，以柔美文南詞唱敘梁祝的篤情厚誼，曼妙動人。

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。辭別後，祝英台於夢境中亦歌亦舞，傾訴衷情。

This excerpt is unique to the Gan Opera version of *The Butterfly Lovers*, portraying the warmth of friendship and love growing between the two through the sweet vocal delivery in *wennanci*.

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. After they departed, Yingtai appeared in a dream singing and dancing to pour out her innermost feelings.

主演：占紅、沈懷林

Cast: Zhan Hong, Shen Huailin



## 《孟良搬兵》(彈腔) *Meng Liang Seeks Military Aid (tanqiang)*

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。戲中通過刀馬旦、花臉幽默開打，展現楊排風的機智和孟良的憨直，惟妙惟肖，意趣盎然。

話說遼兵入侵，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 *daomadan* (female warrior) 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.



主演：黃海紅、李維德

Cast: Huang Haihong, Li Weide

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

故事改編自《牡丹亭》，發生地為今江西省大余縣，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，兩情繾綣，幽會花間。夢醒後，麗娘悵然若失，她的神情引起母親不安，一番訓誡，禁止她再去花園遊玩。然而情懷難鎖，麗娘要把失去的夢境尋回來。

Adapted from *The Peony Pavilion*, 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. Her condition upset her mother who reprimanded her and forbid her to go to the garden again. However, she could not suppress her emotions and sought to retrieve the lost dream.



主演：涂玲慧(特邀)、沈懷林

Cast: Tu Linghui (Guest), Shen Huailin

5.8.2012 (星期日 Sun)

## 《竇娥冤》(青陽腔) *The Injustice Done to Dou E (qingyangqiang)*

贛劇《竇娥冤》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。文戲武演，粗獷火爆，別具一格，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。

惡棍張驢兒意欲毒殺蔡婆，霸佔其守寡兒媳竇娥，不料毒死親爹。為開脫罪責，他反誣竇娥為兇手，致其被貪官桃杌判處死刑。竇娥臨刑發出六月飛雪、大旱三年、血濺白練三樁誓願，一一靈驗。其後，娥父竇天章官封楚州刷卷，竇娥鬼魂前去伸訴冤情，終得昭雪。

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 *chuanqi* *Tale of the Golden Lock* in Ming dynasty. 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.

Rogue Zhang Luer intended to poison Madam Cai in order to force her widow daughter-in-law Dou E to remarry him but his father took the tainted soup by mistake and died as a result. To wash off his guilt, Zhang accused Dou E of murdering his father and bribed the magistrate Tao Wu into sentencing Dou E to death. Before the execution, Dou E foretold snow in mid-summer, three years of drought and blood splashing on white silk to prove her innocence. All the three things came true. Dou E's father Dou Tianzhang later became the Inspector General in Chuzhou. Dou E's spirit appeared to ask for redress of the injustice and finally the wrong done to her was avenged.

主演：涂玲慧(特邀)、李維德、陳曉霞、占齊、李鵬

Cast: Tu Linghui (Guest), Li Weide, Chen Xiaoxia, Zhan Qi, Li Peng



演出長約2小時45分鐘(包括中場休息)  
Running Time: Approx. 2 hrs 45 mins with an intermission

## 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相合而成。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、創作新劇目，並對音樂進行改革，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》、《荊釵記》等大戲及《盜草》、《孟良搬兵》、《書館夜讀》等傳統折子戲，造就了潘鳳霞、童慶祜、楊桂仙、段日麗、楊鳳英、涂玲慧、陳俐等表演藝術家。《荊釵記》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*, *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* have won multiple awards including the first Wenhua Performance Award, Repertory and Performance Award in the 2<sup>nd</sup> Chinese Theatre Festival as well as the 15<sup>th</sup> National TV Series Flying Award for the former, and the 9<sup>th</sup> Wenhua New Repertory Award and Repertory Award in the 6<sup>th</sup> 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. Commanding a strong cast of fine artists such as Pan Fengxia, Tong Qingreng, Yang Guixian, Duan Rili, Yang Fengying, Tu Linghui and Chen Li, the troupe has toured all over China and performed to great acclaim.



### 演員介紹 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《荊釵記》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《東吳郡王》（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。

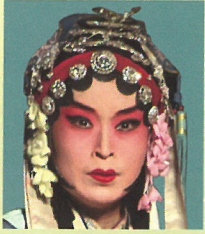
A National Class-one Performer, Tu has won the 4<sup>th</sup> Plum Blossom Award for Chinese Theatre and the 1<sup>st</sup> Wenhua Performance Award with the Gan Operas *The Injustice Done to Dou E* and *The Story of the Wooden Hairpin* respectively. She is currently the professor of the Chinese Opera 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*; Pingju Opera *Impending War* and *Sisters Worshipping the Moon*; Tea-picking Opera *Village Team-leader* and *Huang Haihui*; Kunqu Opera *The Sequel to Story of the Lute* and many more. Among them, Peking Opera *Story of the Broken Finger* and Pingju 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。

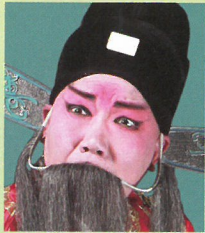
A graduate of Jiangxi Provincial Art Academy, Huang is a National Class-one Performer specializing in the *wudan* (martial female) and *huadan* (flirtatious female) roles. Huang delivers vivid portrayal of characters and performs agilely with her outstanding martial skills in various repertoires, playing both civil and military roles to great acclaim. She has won many performance awards including the Class-two Award in 2<sup>nd</sup> Jiangxi Yuming Flower Theatre Festival (1989), the Class-two Award at the 3<sup>rd</sup> Jiangxi Yuming Flower Theatre Festival (1992) and the Class-one Award in the 1<sup>st</sup> 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 women) 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 2<sup>nd</sup> Jiangxi Yuming Flower Theatre Festival (1989) with *Defying the Imperial Edict* and the Class-one Performance Award in the 4<sup>th</sup> Jiangxi Yuming Flower Theatre Festival (1995) with *Three Pools of Blood*.



### 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 2<sup>nd</sup> Jiangxi Yuming Flower Theatre Festival (1989) with *Defying the Imperial Edict* and the Class-three Performance Award in the 1<sup>st</sup> Jiangxi Art Festival (1999) with *The Resurrection Postscript*.



### 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 *sheng* (male lead) role, Shen has won the Class-one Performance Award in the 3<sup>rd</sup> Jiangxi Yuming Flower Theatre Festival (1992) with *Death in Buddhism*, the Class-one Performance Award in the 1<sup>st</sup> Jiangxi Art Festival (1999) with *The Resurrection Postscript* and the Class-one Performance Award in Jiangxi Youth Theatre Competition (2002) with *Jade Dragonfly*.



### 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 *dan* (female lead) role. With sweet countenance and a clear rich voice, she delivers subtle performances and has won the Class-two Performance Award in the 2<sup>nd</sup> Jiangxi Art Festival (2002) with *Living by the Poyang Lake*.

## 贛劇 Gan Opera

贛劇是明代四大聲腔之一——江西弋陽腔的遺響，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，現已列入國家級非物質文化遺產名錄。贛劇聲腔主要有高腔、崑腔及彈腔。高腔以弋陽腔和青陽腔為主，劇詞皆通俗易懂，曲體為長短句的曲牌聯綴，並發展出「滾唱」，更利解釋劇詞、反復抒情。弋陽腔多演《三國志》、《目連傳》等連台本戲，主題旨在教化人心；青陽腔婉轉柔和，多演明傳奇。贛劇崑腔唱腔大致與崑曲相同，惟帶鄉土特色。彈腔有二黃、西皮、文南詞、秦腔、浙調、上江調、老拔子等多種，其中二黃、西皮古樸味醇，文南詞柔美舒緩。

贛劇的表演行當，乃襲明代弋陽腔的角色，稱「九角頭」，清末之後增加至十四種角色。曲牌體的高腔、崑腔及板腔體的亂彈，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。高腔的表演淳樸，富有生活情趣，其動作誇張，身段嚴謹，場面熱鬧，如《荊釵記·雕窗投江》中錢玉蓮、《竇娥冤·斬娥》中竇娥的表演。彈腔戲則保留了清代花部「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，如皮黃戲《孟良搬兵》、文南詞《夜夢冠帶》。

As an offspring of *yiyangqiang* of Ming dynasty, Gan Opera has gone through over five hundred years of evolution to become a genre with a wide variety of vocal styles, having absorbed influences from *kunqiang* and *tanqiang*. It is now inscribed onto the National List of Intangible Cultural Heritage of China. The three main types of vocal styles are *gaoqiang*, *kunqiang*, and *tanqiang*. The two components of *gaoqiang* are *yiyangqiang* and *qingyangqiang*. The libretti are affable and easy to understand while the tone patterns are in the format of long-short-lines melody which can be sung in a 'roll-on' manner to facilitate the audience to understand the libretto and feel the sentiments. *Yiyangqiang* repertoires are usually full-length plays like *Three Kingdoms*, *Tale of Monk Mulian* with themes on teaching the audience moral lessons. *Qingyangqiang* is soothing and lilting, the frequently performed repertoires are *chuanqi* from Ming period. *Kunqiang* is more or less the same as in *Kunqu* but with a rustic flavour. *Tanqiang* composes of a wide variety of localized imported vocal styles like *erhuang*, *xipi*, *wennanci*, *qingqiang*, *zhediao*, *shangjiangdiao* and *laobazi* etc. Among them, *erhuang* and *xipi* are simple and mellow while *wennanci* is sweet and soothing.

Following the role types of *yiyangqiang* in Ming dynasty, there were basically nine stock role types in Gan Opera. After late Qing dynasty five more roles are added to make it a total of fourteen. *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, like the performance of the female lead role in *Plunging into River* scene in *The Story of the Wooden Hairpin* and the execution scene in *The Injustice Done to Dou E* respectively. *Tanqiang* performance has maintained the sonorous and impassioned presentation style of mid-Qing period while applying a large amount of local dialect and slang for comic relief in tragedies to achieve an outstanding stage effect such as *Meng Liang Seeks Military Aid* (*pihuang*) and *A Glorious But Elusive Dream* (*wennanci*).

## 藝人談：贛劇的前因後果

Artists on Their Art : Tracing the Provenance of Gan Opera

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 Speakers : 萬葉 Wan Ye

(江西省藝術研究院研究員 Researcher, Jiangxi Provincial Academy of Arts)

涂玲慧 Tu Linghui

普通話主講 In Putonghua

免費入場，座位有限，先到先得，額滿即止。

Free admission. Limited seats available on a first-come-first-served basis.

## 大堂示範演出：折子戲《張三借靴》(弋陽腔)

Foyer Performance : Excerpt Zhang San Borrowing Boots

4.8.2012 (星期六 Sat) 2:30-3:30pm

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

《張三借靴》為弋陽腔傳統劇目，故事源於明清民間台本，淳樸諧趣。

*Zhang San Borrowing Boots* is a traditional repertory in *yiyangqiang* originated from folklore play in Ming and Qing dynasties. The story is simple and satirically funny.

主持 Moderator : 萬葉 Wan Ye

主演 Main Cast : 占齊、李鵬 Zhan Qi, Li Peng

免費入場 Free admission

附中文字幕 With Chinese surtitles

## 展覽：多聲腔贛劇 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

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