



節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme 新編粵劇《戰宛城》 A New Cantonese Opera <i>Battle at Wancheng</i>	19-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
上海崑劇團 Shanghai Kunqu Opera Troupe	24-26/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
天津京劇院 Tianjin Peking Opera Theatre	28-30/6 29/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
浙江婺劇藝術研究院 Zhejiang Wu Opera Research Centre	5-6/7 6/7	7:30pm 2:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
戲曲小劇場－江蘇省崑劇院 Studio Theatre Productions – Jiangsu Kunqu Opera Theatre	12-14/7 13-14/7	7:30pm 2:30pm	香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre
河北省石家莊市絲弦劇團 Shijiazhuang Sixian Opera Troupe of Hebei	16-18/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
湖南省湘劇院 Xiang Opera Theatre of Hunan	19-21/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
浙江新昌調腔劇團 Xinchang Diaoliang Troupe of Zhejiang	26-28/7 27-28/7	7:30pm 2:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre



湖南省湘劇院

Xiang Opera Theatre of Hunan

19-21.7.2013
香港大會堂劇院
Theatre, Hong Kong City Hall



查詢 Enquiries

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Cultural Presentations Section 文化節目組

湖南省湘劇院

Xiang Opera Theatre of Hunan

19.7.2013 (星期五 Fri) 7:30pm

折子戲 Excerpts

《十三福》、《白兔記·打獵》、《何乙保寫狀》、《生死牌·三女搶板》、《拜月記·搶傘》

Thirteen Blessings, The Hunt from Liu Zhiyuan, He Yibao Writes Petitions, Three Girls Seizing the Stake of Death from The Life and Death Stake, Under the Umbrella from Worshipping the Moon

20.7.2013 (星期六 Sat) 7:30pm

《琵琶記》 *The Story of the Lute*

21.7.2013 (星期日 Sun) 7:30pm

折子戲 Excerpts

《金印記·打機投水》、《潘葛思妻》、《碰媒逼婚》、《百花記·贈劍》、《百花記·斬巴》

Su Qin's Retribution from Tale of the Golden Seal, Pan Ge Mourns for His Wife, Meeting a Matchmaker and Being Forced into Marriage, The Gift of a Sword from Princess Baihua, Removing Bala from Princess Baihua

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

延伸活動 Extension Activities

藝人談：湘韻湘情—湘劇魅力及其特色

Artists on Their Art: The Charm of Hunan as Seen in Xiang Opera

20.7.2013 (星期六 Sat) 2:30pm

香港大會堂高座8樓演奏廳
Recital Hall, 8/F, High Block, Hong Kong City Hall

講者：葉明耀、左大玢、王永光、王陽娟、陳愛珠

Speakers: Ye Mingyao, Zuo Dabin, Wang Yongguang, Wang Yangjuan, Chen Aizhu
(普通話主講 In Putonghua)

展覽：湖南湘劇—濃郁淳樸的古楚文化

Exhibition: Wu Opera – Xiang Opera of Hunan – The Legacy of Ancient Chu

28-31.5.2013

香港文化中心展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

5.6-22.7.2013

香港大會堂大堂 Foyer, Hong Kong City Hall

3-28.7.2013

高山劇場大堂 Foyer, Ko Shan Theatre

22-28.7.2013

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

獻辭



中國傳統文化藝術著重「以藝傳情」。戲曲舞台上聲情並茂的演出，既包含了中國文化的精緻藝術，也是人文精神和情感的寶貴交流。康樂及文化事務署主辦的「中國戲曲節」今年踏入第四屆，舉辦以來得到廣大戲迷及藝術界的認同和肯定，推動着戲曲節穩步向前，實在令我們十分鼓舞。

今年戲曲節精選了八台演出，既有香港觀眾喜愛的粵劇、崑劇及京劇，還有較少甚至從未在港演出的地方劇種，包括浙江婺劇、河北絲弦戲、湖南湘劇及浙江新昌調腔；各劇種展示其獨有的地方藝術特色，為戲曲節呈獻最佳演出陣容和最具代表性的戲碼，實在是難得的舞台盛會。

康文署邀請了香港粵劇名伶羅家英聯同殿堂級粵劇藝術家尤聲普、陳好逑演出新編粵劇《戰宛城》，為今屆戲曲節揭開序幕，幾位名伶充分表現粵劇「以人包戲」的魅力。此外，今年戲曲節更邀請到多位著名國寶級藝術家來港，精湛的演出令人十分期待。除了三十場舞台演出外，戲曲節亦安排了四十多項具豐富內涵的藝術教育及導賞活動，包括研討會、藝術欣賞講座、藝人談、戲曲電影欣賞及展覽等。戲曲節的整體設計務求於演、觀、研三方面，都能與觀眾共享進益。

我衷心感謝來自各地的戲曲大師及優秀藝術家支持和參與「中國戲曲節」的演出。期望戲曲節不斷茁壯成長，繼續為廣大戲迷呈獻優秀卓越的演出。

祝願本屆戲曲節圓滿成功，各位有一個愉快的晚上！

康樂及文化事務署署長馮程淑儀

Message

Traditional Chinese arts lay emphasis on "passing passion through art". Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this year, the Chinese Opera Festival presented by the Leisure and Cultural Services Department has been making steady and encouraging strides with the wide support and recognition from opera fans, practitioners and artists alike.

This year's Festival features eight productions. Apart from Cantonese Opera, Kunqu Opera and Peking Opera that are well-loved by the Hong Kong audience, there will also be regional operas such as the Wu Opera of Zhejiang, Sixian Opera of Hebei, Xiang Opera of Hunan and *Diaoqiang* of Xinchang in Zhejiang, which have rarely or never been performed in Hong Kong. The participating opera troupes, each with its indigenous specialties, will present their strongest cast and best repertoires in this theatrical gala.

The opening performance is a new adaptation of the Cantonese Opera *Battle at Wancheng* by the renowned local artiste Law Kar-ying and his stellar partners Yau Sing-po and Chan Ho-kau, who fully demonstrate their consummate artistry and charisma on stage. The Festival also features some of the top-notch artists from the Mainland whose legendary performances are certainly looked forward to. In addition to 30 stage performances, there will be more than 40 arts education and guided appreciation activities, including a symposium, theme talks, meet-the-artist sessions, film screenings and exhibitions. The Festival is designed to enhance the audience's appreciation, interest and knowledge of Chinese opera.

I would like to express my heartfelt thanks to the maestros and virtuosi for their participation in this year's Festival. I look forward to the continued success of the Festival as a platform for presenting excellent performances to Chinese opera enthusiasts.

My best wishes for a successful Festival and an enjoyable evening to you all!

Mrs Betty Fung
Director of Leisure and Cultural Services

湖南省湘劇院 Xiang Opera Theatre of Hunan

湖南省湘劇院是湖南省重點藝術表演團體，前身為中興湘劇團，曾創演《江漢漁歌》、《土橋之戰》等劇目。其後《拜月記》、《生死牌》、《園丁之歌》被相繼拍成電影；《琵琶記》、《子血》獲得文華新劇目獎；《馬陵道》獲文華大獎。近年劇院新作不斷，《李貞回鄉》獲二〇一二年度「五個一工程獎」。劇院擁有多位獲中國戲劇梅花獎及文華獎的演員，老中青三代齊全，行當完整。

Xiang Opera Theatre of Hunan is a major performing arts group in Hunan. Previously known as Zhong Xing Xiang Opera Theatre, the troupe has created and performed repertoires like *The Song of Patriotic Fishermen*, *Battle of Tu Giao* and others. Its other repertoires *Worshipping the Moon*, *The Life and Death Stake* and *Song of the Gardener* have been adapted into films while *The Story of the Lute* and *The Tragic Tale of Xia Ji* have been awarded with the Wenhua New Repertoire Award and *The Battle at Ma Ling Dao* the Wenhua Grand Award. The troupe has produced many new works in recent years; *The Homecoming of Li Zhen* has been awarded the Quintuple First Award in 2012. At present, the troupe commands a cast of remarkable performers of all three generations and every stock role types, many of whom are recipients of the Plum Blossom Award for Chinese Theatre and Wenhua Award.

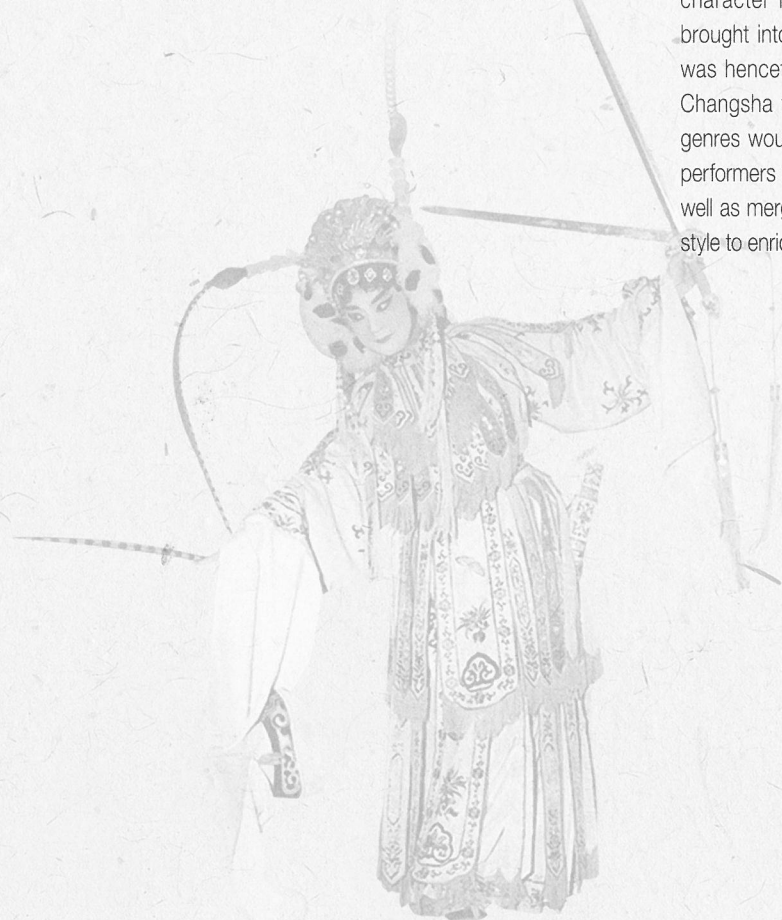


湖南湘劇—濃郁淳樸的古楚文化 Xiang Opera of Hunan – The Legacy of Ancient Chu

湖南為湘，湘劇以省會長沙為中心，流行於湘、資二水中下游及贛西等廣闊地帶，是湖南的代表劇種。二〇〇七年被列入第一批國家級非物質文化遺產名錄。

湘劇藝術在長期的演出活動中，與民間藝術、地方語言結合，逐漸成為一種包含高腔、低牌子、崑腔和彈腔四大聲腔的多種聲腔劇種。湘劇有傳統劇目約六百多個，以高腔及亂彈聲腔劇目為主。早期的高腔連台大本戲中，湘劇表演較重功架和特技，並有把百戲、雜技、武術融入其中。後來青陽腔傳入，湘劇表演變得唱重於做，做工生活氣息濃厚。至崑腔傳入後，湘劇又吸收其載歌載舞的特點，表演趨向唱做並重。

自彈腔傳入，湘劇藝術出現了一批以造型和功架著稱的劇目，並增設了「紫臉」這個行當。清末京劇傳入長沙，有京劇演員與湘劇演員同台演出，湘劇演員向京劇演員學習武功，並在彈腔演唱中吸收了京劇的花腔，豐富了湘劇的表演藝術。



Xiang in Chinese refers to the Province of Hunan. Xiang Opera development centres round the provincial capital, Changsha. It is the predominant opera genre of the region, popular in the widespread area around the middle lower stretch of River Xiang and Zi and West Jiangxi Province. In 2007, Xiang Opera was inscribed onto the first National List of Intangible Cultural Heritage.

Over the long years of performing activities, Xiang Opera has become closely entangled with folklore art and local dialects and gradually emerged as an opera genre with four vocal styles, namely *gaoqiang*, *dipaizi*, *kunqiang* (from *kunqu*) and *tanqiang* (from *luantan*). There are over six hundred traditional Xiang Opera repertoires, of which most of them are *gaoqiang* and *luantan* ones. The early *gaoqiang* repertoires focused on stylized moves and special feats with elements of variety plays, acrobatics and martial arts merged in them. After *qingyangqiang* had been adopted, emphasis was paid more on the singing rather than the moves. For instance, *The Story of the Lute* and *Tale of the Golden Seal* still retain an untarnished and dignified presentation style. When *kunqiang* was later introduced, Xiang Opera was further influenced by its song and dance feature and struck a balance between the singing and the moves.

A number of repertoires famous for its stylized moves and character images began to emerge after *luantan* had been brought into Xiang Opera. The stock role of *zilian* (purple face) was henceforth added. When Peking Opera was brought into Changsha towards the late Qing dynasty, performers of both genres would appear on the same stage together. Xiang Opera performers took in the martial arts display from Peking Opera as well as merging the *huaqiang* of Peking Opera with *luantan* vocal style to enrich the presentation style of Xiang Opera.

劇目及行當

Repertoires and Role Types

由於湘劇長期在省會長沙演出，視野比較開闊，特別在晚清和民國期間，長沙的湘劇藝人受新文化思潮的影響，一批經常上演的折子戲藝術水平達到了精雕細刻的程度。

湘劇劇目以高腔和亂彈劇目佔大多數，甚少低牌子和崑腔劇目。傳統劇目不少出自宋末南戲、元代雜劇和明清傳奇，有些取材於歷史演義和章回小說，也有少數藝人創作和改編的劇目。高腔的「四大連台」和「四大記」是演出時間最早、保留時間最長的代表性劇目。「四大連台」為《封神榜》、《目連傳》、《西遊記》及《精忠傳》，而「四大記」則為《金印記》、《白兔記》、《投筆記》及《琵琶記》。

湘劇主要分生、旦、淨、丑四大行當，各行當又各有分支，其中「紫臉」和「大腳婆旦」為湘劇獨有的行當。「紫臉」屬淨行，多扮演包拯、徐彥昭等忠臣人物，其唱用假嗓，高亢寬厚。「大腳婆旦」講求「粗中有美、潑中帶俏」，唱唸爽朗，身法靈活，表演及唱腔皆見特色，《碰媒逼婚》中的龔媒婆就是由大腳婆旦扮演。

With performances centred round provincial capital Changsha, Xiang Opera was able to enjoy wider perspective than other opera genres of the province. During the late Qing and early Republic period, the Xiang Opera artists were influenced by new cultural ideas, thus a number of frequently performed excerpts became highly sophisticated.

The majority of Xiang Opera repertoires are *gaoqiang* and *luan-tan* ones with only a few *dipaizi* and *kunqiang* repertoires. Quite a number of traditional repertoires are originated from *nanxi* (southern plays) of late Song dynasty, *zaju* (variety plays) of Yuan dynasty and *chuanqi* (legend) of Ming and Qing dynasties. Some are inspired by historical stories and novels in chapters while there are also a few newly created or adapted repertoires. The most historical repertoires with performances dating back to the oldest time are the four great legends; namely, *Romance of Heroes and Gods*, *Legend of Monk Mulian*, *Journey to the West* and *Story of Yue Fei* and the four great tales which include *Tale of the Golden Seal*, *The Tale of Liu Zhiyuan*, *The Tale of Ban Chao* and *The Story of the Lute*.

There are four major role types in Xiang Opera; *sheng*, *dan*, *jing* and *chou* with further sub-categories in each role types among which the *zilian* (purple face) and *dajiao podan* (old female with unbound feet) are unique role types in Xiang Opera. A sub-category of the *jing* role type, *zilian* usually portrays loyal officials like Judge Bao and Xu Yanzhao and employs falsetto voice in reverberating singing. *Dajiao podan* refers to the *laodan* (old female roles) and requires contrasting traits such as robust femininity and cute sassiness. The singing and delivery of lines need to be crisp, the stylized movements agile and lively. Both the singing and vocal style have unique characteristics. Madame Gong in *Meeting a Matchmaker and Forced into Marriage* is a role played by *dajiao podan*.

四大聲腔

Four Vocal Styles

湘劇融高腔、低牌子、崑腔和亂彈四大聲腔於一爐，並吸收了青陽腔、四平腔及吹腔等雜曲小調，但在長期衍變中，高腔和亂彈成為了現今湘劇藝術中的主要聲腔。

高腔

高腔是湘劇四大聲腔的代表，源於江西弋陽腔。弋陽腔傳入長沙地區後，經過藝人「錯用鄉語」、「只沿土俗」，融合「打鑼腔」等地方音樂，並在弋陽腔滾唱的基礎上，吸收了青陽腔的滾調而發展成為長段放流，衍變成為今天具有地方特色的湘劇高腔。

低牌子

低牌子是一種字少聲多，以嗩吶、笛子伴奏的聲腔。曲牌與高腔同名，旋律卻完全兩樣，故藝人稱之為低牌子，以示與高腔有別。從高、低合演的古老連台本戲《精忠傳》來看，低牌子的產生約與高腔同一時期。低牌子雖有三百多支曲牌，現今湘劇聲腔中已很少採用，僅吸收了部分曲牌作為某些劇碼的過場音樂。

崑腔

崑腔稍晚於弋陽腔傳入長沙地區，當時既唱高腔，也唱崑曲，高崑同台演出。崑曲許多優美細膩的形式，對高腔音樂和表演藝術的發展起了很大作用，許多劇碼相沿傳演至今，例如高腔戲《打獵回書》便吸收了崑曲表演中許多優美細膩的做工和舞蹈。

亂彈

亂彈也叫「南北路」，即南路二黃、北路西皮的總稱。亂彈成為湘劇的一種聲腔，不晚於清乾隆年間。南北路的傳入，使得高、彈可以同台，並得以互相借鑒，高腔吸收了亂彈所長的做工和武打，亂彈則受高腔滾唱的影響，發展了長段流水，使湘劇的聲腔藝術和表演藝術又前進了一步。

Xiang Opera consists of four major vocal styles; *gaoqiang*, *dipaizi*, *kunqiang* and *luan-tan* while assimilating other *zaju* ditties like *qingyangqiang*, *xipingqiang* and *chuiqiang* as well. However throughout the long years of evolution, *gaoqiang* and *luan-tan* have emerged as the most predominant styles.

Gaoqiang

Gaoqiang, the representative vocal style of Xiang Opera, originates from the *yi-yang-qiang* of Jiangxi. After *yi-yang-qiang* was brought into the Changsha area, it merged with local dialects, customs and folk ditties and combined the 'roll-on' tunes of *qingyangqiang* with its 'roll-on' singing to form into a new singing pattern and henceforth evolved into the unique Xiang Opera *gaoqiang* of today.

Dipaizi

Dipaizi is a style with more voice and less words, usually accompanied by *suona* and *dizi*. The set tunes are the same as *gaoqiang* but the melodies are entirely different, henceforth they are called *dipaizi* to indicate the difference. Judging from the ancient repertoire of *Story of Yue Fei* which combines both styles, *dipaizi* should be founded at more or less the same time as *gaoqiang*. Despite there are over three hundred *dipaizi* set tunes, they are rarely used in Xiang Opera nowadays except for some repertoires as in-between scenes music.

Kunqiang

Kunqiang was brought into Changsha at a later date than *yi-yang-qiang*. Since then, both *gaoqiang* and *kunqiang* were employed during performances. Its refined and dainty presentation style has made a great impact on the music and art of *gaoqiang*. Many repertoires are still in use today such as *The Hunt* which has absorbed many refined and dainty moves and dances from *kunqu*.

Luantan

Also known as the 'northern and southern style', *luan-tan* is the combined name for *erhuang* of the southern style and *xipi* of the northern style. It became one of the vocal styles of Xiang Opera at around the years of Emperor Qianlong in Qing dynasty. Since then, *gaoqiang* and *luan-tan* were both employed during performances to borrow and learn from one another with *gaoqiang* taking in the acrobatics in martial arts from *luan-tan* and *luan-tan* absorbing the 'roll-on' singing of *gaoqiang* to develop into a new singing pattern. The presentation art of Xiang Opera is henceforth further enriched.

照片及部份資料由湖南省湘劇院提供
Photos and partial information provided by Xiang Opera Theatre of Hunan

19.7.2013 (星期五 Fri)

折子戲 Excerpts

《十三福》(低牌子) *Thirteen Blessings (Dipaizi)*

此劇過去屬轉場必唱的開台戲，已流傳四百餘年，幾近失傳，是劇團藉以亮陣容、亮服飾、亮功夫的喜慶戲。全劇以低牌子演唱，由【醉花蔭】、【喜遷鶯】、【十二紅】、【刮地風】、【水仙子】、【尾聲】六隻曲牌組成，詞意為勸惡從善，祈求國泰民安。

With a history of over four hundred years, *Thirteen Blessings* that has almost become extinct is a rousing and joyous opening number which used to be a must-play in between performances. It is used to parade the troupe's cast; costume and stage skills and sung in the *dipaizi* style. The playlet is made up of six set tunes with lyrics on persuading the bad to repent and wishing for peace and prosperity of the nation.

劇本整理	: 曾金貴	Screenplay Arrangement	: Zeng Jingui
復排導演	: 曾金貴	Rehearsal Director	: Zeng Jingui
音樂整理	: 陳明	Music Arrangement	: Chen Ming
主演		Cast	
天官	: 吳偉成	God of Heaven	: Wu Weicheng
祿星	: 馮伏強	God of Prosperity	: Feng Fuqiang
壽星	: 唐伯華	God of Longevity	: Tang Bohua
張星	: 陳曉紅	God of Honour	: Chen Xiaohong
喜星	: 邵展寰	God of Happiness	: Zhao Zhanhuan
文昌	: 曹陽	God of Study	: Cao Yang
財神	: 鄒俊雄	God of Fortune	: Zou Junxiong
魁星	: 徐軍	God of Literature	: Xu Jun
麻姑	: 蔣青青	Pockmarked woman	: Jiang Qingqing
牛郎	: 孫登	Cowboy	: Sun Deng
劉海	: 王豔軍	Liu Hai	: Wang Yanjun
織女	: 張麗華	Spinning Maid	: Zhang Lihua
和仙	: 黃顯峻	Fairy Huo	: Huang Xianjun
合仙	: 李文科	Fairy He	: Li Wenke
神虎	: 胡義林	Sacred Tiger	: Hu Yilin
金蟾	: 羅小平	Golden Toad	: Luo Xiaoping
年月日時四公曹	: 吳敏、羅泳洪、 王雲、鄭聲宏	The Four Gods of Time	: Wu Min, Luo Yonghong, Wang Yun, Zheng Shenghong

《白兔記·打獵》(高腔) *The Hunt from Liu Zhiyuan (Gaoqiang)*

湘劇代表劇目，塑造賢淑良德、含辛茹苦的古代婦女形象，感人肺腑。娃娃生舞蹈舒眉亮眼，抬腿過額，表現出少年將軍的颯爽英姿。

五代，劉智遠別妻投軍，其妻李三娘在家含辛茹苦十六載，盼望劉及兒子回來。一日，三娘井邊挑水，遇見打獵的小將軍劉承佑，訴說離情別苦。

This is a representative Xiang Opera number which exemplifies the portrayal of the ancient woman image as refined, capable and persevering. The touching story also offers a chance for the *wawasheng* (young male roles) to show his skillful dance-like moves such as lifting his leg up above his forehead to express the heroic spirit of a young general.

The story takes places in the Five Dynasties. Liu Zhiyuan leaves his wife to join the army. His wife Li Sanniang stays at home leading a destitute life for sixteen years to wait for his return with their son. One day while Sanniang is getting water from the well, she meets a young general Liu Chengyou out on a hunt and confides in him her grief of parting.

編劇	: 范舟、謝讓堯	Screenplay	: Fan Zhou, Xie Rangyao
作曲	: 陳飛虹	Composer	: Chen Feihong

主演		Cast	
李三娘	: 龐煥勳	Li Sanniang	: Pang Huanli
劉承佑	: 廖靜虹	Liu Chengyou	: Liu Jinghong
小軍	: 王雲、李文科	Attendants	: Wang Yun, Li Wenke

《何乙保寫狀》(彈腔) *He Yibao Writes Petitions (Tanqiang)*

湘劇丑行有謂「看不出功夫的功夫戲」，唱、做、唸、舞俱涵蓋戲中，生動有趣。

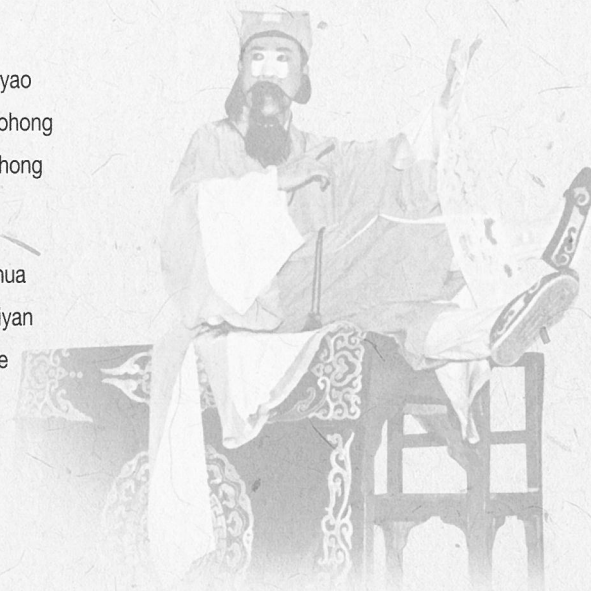
何乙保曾因為人寫狀，遭按院牛大人痛責，決心再不為人寫狀。誰知王氏、金氏找上門，泣訴丈夫被冤屈情由，何乙保激於義憤，毅然為他們寫下狀紙，並與她們同去按院。

This excerpt is written for the Xiang Opera *chou* (comic role) with singing, acting, narrating and dance elements within the drama presented in a vivid and funny manner, exemplifying the stylized techniques of the role with subtlety.

He Yibao used to write petitions for others, and because of this was harshly punished by Commissioner Niu. He therefore declares that he would never help write petitions again. But two women, née Wang and Jin, seek him out and ask him to help their husbands who have been wrongly incriminated. Out of a sense of justice, He breaks his own vow and writes the petition for them before accompanying them to the Commissioner's Office.

編劇	: 謝讓堯	Screenplay	: Xie Rangyao
導演	: 姜豹洪	Director	: Jiang Baohong
作曲	: 陳飛虹	Composer	: Chen Feihong

主演		Cast	
何乙保	: 唐伯華	He Yibao	: Tang Bohua
王氏	: 鄧海燕	Woman née Wang	: Deng Haiyan
金氏	: 鍾革	Woman née Jin	: Zhong Ge



- 中場休息15分鐘 Intermission of 15 minutes -

Synopsis by Scenes

Scene One *Amiring Lilies*

Cai Bojie goes to the capital to sit for the imperial examination not knowing his parents have died from starvation in his famine-stricken hometown. His wife Zhao Wuniang has to sell her hair to bury her in-laws. Bojie is named top scholar in the examination and is forced by Prime Minister Niu to marry his daughter and become his son-in-law. This scene depicts the newly-weds, Cai and Niu admiring the lilies in their mansion after Cai has been named top scholar in the examination.

Scene Two *Setting Off*

Cai is forced to become Prime Minister Niu's son-in-law and cut off the communication with his home after he is named top scholar in the imperial examination. During this time his hometown Chenliu County is plagued by famine and his parents die from starvation. After his wife Zhao Wuniang has sold her hair to bury her in-laws, she decides to set off for the capital to find her husband. Wuniang draws a picture of her in-laws from memory under the moonlight and brings it with her as a token. Knowing Wuniang plans to go find her husband in the capital, neighbour Zhang Guangcai comes to send her a lute and some money. On departure, he offers repeated advice to Wuniang and promises to take care of her in-laws'grave. The two part in tears.

- Intermission of 15 minutes -

Scene Three *Meeting at the Study*

With the assistance of the Prime Minister's daughter Niu, Wuniang is to meet Bojie at the study. Not sure of Bojie's heart, Wuniang puts up the portrait of his late parents on the wall and writes a poem on it. Bojie is deeply touched by it. The couple finally reunites with mixed feelings. The help of Niu further complicates their feelings.

Scene Four *Beating the Ungrateful Son*

Bojie returns to his hometown with Wuniang, the Prime Minister and his daughter to pay respects to his late parents. Zhang Guangcai acts according to advice and beats the ungrateful son thrice as a sacrificial gesture to the departed.

編劇	: 徐紹清、彭俐儂	Screenplay	: Xu Shaoqing, Peng Linong
劇本整理	: 天博	Screenplay Arrangement	: Tianbo
復排導演	: 周亞男	Rehearsal Director	: Zhou Yanan
音樂整理	: 陳明	Music Arrangement	: Chen Ming
舞美設計	: 毓曦磚	Stage Art	: Guo Shaizhuan
配器	: 柳俊	Orchestration	: Liu Jun

主演		Cast	
張廣才	: 王永光	Zhang Guangcai	: Wang Yongguang
趙五娘	: 陳愛珠	Zhao Wuniang	: Chen Aizhu
蔡伯喈	: 李開國	Cai Bojie	: Li Kaiguo
牛氏	: 朱米	Woman née Niu	: Zhu Mi
牛卓	: 徐軍	Niu Zhuo	: Xu Jun
乳母	: 鍾革	Wet nurse	: Zhong Ge
惜春	: 蔣青青	Xi Chun	: Jiang Qingqing
愛春	: 張麗華	Ai Chun	: Zhang Lihua
琴童	: 李文科	Boy Servant	: Li Wenke
學童	: 胡義林	Page boy	: Hu Yilin
幫腔	: 龐煥勵、陳曉紅、鍾革、 鄧海燕、吳偉成、馮伏強、 曹陽、吳敏	Chorus	: Pang Huanli, Chen Xiaohong, Zhong Ge, Deng Haiyan, Wu Weicheng, Feng Fuqiang, Cao Yang, Wu Min

21.7.2013 (星期六 Sat)

折子戲 Excerpts

《金印記·打機投水》(高腔) *Su Qin's Retribution from Tale of the Golden Seal (Gaoqiang)*

湘劇傳統劇目，其中蘇秦的窮生戲，以聳肩屈膝表現出落魄年輕文人的特點，很有生活氣息。

戰國時，洛陽才子蘇秦，在父母兄嫂反對之下，去秦國求官，不料落第，素手而歸，受到一家包括妻子的冷落。蘇秦憤而投水，幸被三叔蘇有義救起，安排在南樓攻書。蘇秦懸樑刺股，發奮攻讀，在蘇有義的支持下，前去游說六國，合縱抗秦。

This is a traditional Xiang Opera repertoire where the actor playing the *qionghsheng* (impoverished scholar roles) shrugs shoulders and bends knees to show the down-and-out feature of the character in a natural and lively manner.

The story takes place during the Warring Period. Luoyang scholar Su Qin goes to apply for an official post in the State of Qin against the objection of his parents, brother and his wife. He fails and returns empty-handed to the scornful despise of his family including his wife. In frustration he plunges into the river trying to commit suicide but is saved by his uncle Su Youyi fortunately. Youyi arranges him to study in the south tower where he exercises extreme diligence to focus on his study. With the support of his uncle, he goes to persuade the six states to cooperate and fight against Qin together.

劇本改編	: 譚君實	Adapted Screenplay	: Tan Junshi
音樂整理	: 肖年水、劉春泉	Music Arrangement	: Xiao Nianshui, Liu Chunquan

主演		Cast	
蘇秦	: 陳曉紅	Su Qin	: Chen Xiaohong
周氏	: 龐煥勵	Woman née Zhou	: Pang Huanli
蘇母	: 鍾革	Su's Mother	: Zhong Ge
蘇父	: 羅泳洪	Su's Father	: Luo Yonghong

《潘葛思妻》(高腔) *Pan Ge Mourns for His Wife (Gaoqiang)*

演員通過臉部表情、鬚口抖動及聲音變化，表現喪妻之痛，使人愴然淚下。

周朝，周禧王聽信西宮梅妃與其兄梅倫讒言，將正宮蘇后處以絞刑。宰相潘葛得知，回府與妻李氏計議相救，「夫忠婦順成綱紀」，乃以李氏潛往祭台替死。十三年後，潘葛壽辰，慟念李氏，悲從中來。

This is a touching piece where the performer expresses the pain of mourning for his wife through his facial expressions, shaking of beard and change in voice.

The story takes place during the reign of King Xi (r. BCE681-677) of the Zhou period. Misled by the calumny of Royal Concubine, Lady Mei and her elder brother, Mei Lun, the King sentences his queen to be hanged. The Prime Minister, Pan Ge, hears of this, and on returning home, discusses with his wife, née Li, ways to save the Queen. Out of loyalty to the King on Pan's part, and obedience to her husband on Li's, they come to the conclusion that Li would sneak into the execution ground and take the Queen's place to die on the gallows. Thirteen years later, on his own birthday, Pan remembers the sacrifice his wife made and mourns for her.

劇本改編	: 彭俐儂、范舟	Adapted Screenplay	: Peng Linong, Fan Zhou
復排導演	: 天博	Rehearsal Director	: Tian Bo
音樂整理	: 汪能中	Music Arrangement	: Wang Nengzhong

主演		Cast	
潘葛	: 王永光	Pan Ge	: Wang Yongguang
潘有為	: 唐伯華	Pan Youwei	: Tang Bohua
許贊	: 馮伏強	Xu Zan	: Feng Fuqiang

《碰媒逼婚》(彈腔) *Meeting a Matchmaker and Being Forced into Marriage (Tanqiang)*

劇中龔媒婆由湘劇獨有行當「大腳婆旦」扮演，講求「粗中有美、潑中帶俏」，唱唸爽朗，身法靈活，別具意趣。

取《蝴蝶媒》中〈碰媒、殺舟〉兩折，並參照楊善智《騙婚》改編而成。演龔媒婆為上任官員楊昌娶親而騙逼柳碧嫣上舟成婚之故事。

Main character of this excerpts, Matchmaker Gong, is a unique role type in Hunan Opera played by a *dajiao podan* (old woman with unbound feet). This role needs to show contrasting traits through nuanced expressions, such as robust femininity and cute sassiness. The singing and delivery of lines need to be crisp, the stylized movements agile and lively.

This is a composite story made up of two excerpts from *The Butterfly as Matchmaker* and a modern playlet by Yang Shanzhi, *Being Tricked into Marriage*. A matchmaker, Madam Gong, wants to find a wife for the government official, Yang Chang, who is new to his position. So she tricks a girl, Liu Biyan, to board the boat and sends her to Yang.

劇本整理：天博

Screenplay Arrangement：Tian Bo

復排導演：天博、陳愛珠

Rehearsal Directors：Tian Bo, Chen Aizhu

音樂整理：李冬林

Music Arrangement：Li Donglin

主演

Cast

龔媒婆：王陽娟

Madame Gong：Wang Yangjuan

楊昌：吳敏

Yang Chang：Wu Min

柳碧煙：鄧海燕

Liu Biyan：Deng Haiyan

柳媽媽：鍾革

Liu's Mother：Zhong Ge

家院：曹陽

Servant：Cao Yang

四家丁：王豔軍、李文科、黃顯峻、胡義林

Attendants：Wang Yanjun, Li Wenke, Huang Xianjun, Hu Yilin

- 中場休息15分鐘 Intermission of 15 minutes -



《百花記·贈劍》(高腔) *The Gift of a Sword from Princess Baihua (Gaoqiang)*

《百花記》為湘劇傳統經典劇目，〈贈劍〉一折載歌載舞，以聲傳情。

元朝御史江六雲，化名海俊潛入安西王府，總管巴喇疑其為朝廷派來奸細，用酒將海灌醉。引入百花亭內，想借百花公主之手劍刃海俊。百花公主見海俊儀表非凡，遂起愛慕之心。兩人一見鍾情，對月盟誓，永定終身，並以佩劍相贈。

The excerpt *The Gift of a Sword* from the traditional Xiang Opera repertoire *Princess Baihua* is filled with song and dance numbers to convey the message of love.

Jiang Luyun is an Imperial Commissioner at the Yuan Court. He is armed with a mission to find his way into the High Residence of Prince Anxi who is suspected of planning a revolt. Jiang succeeds to get in under the name of Hai Jun, but arouses the suspicion of the chief attendant, Bala. Bala makes him drunk, then takes him to the forbidden grounds of Princess Baihua, in the hope that this would see the end of him by the Princess's hand. But when she meets Hai Jun, she is struck by his handsome looks and airs. It is love at first sight for the two, and they make a lovers' pledge under the moon. She gives him her sword as a token of love, not knowing that this would lead to dire consequences later.

劇本改編：劉春泉

Adapted Screenplay：Liu Chunquan

音樂整理：朱德明

Music Arrangement：Zhu Deming

主演

Cast

百花公主：左大玢

Princess Baihua：Zuo Dabin

海俊：李開國

Hai Jun：Li Kaiguo

江花佑：廖靜虹

Jiang Huayou：Liu Jinghong

《百花記·斬巴》(低牌子) *Removing Bala from Princess Baihua (Dipaizi)*

此折子戲唱腔包含高低吟唱，南北曲並存。

百花公主與海俊二人一見鍾情，以佩劍相贈，締結百年。海俊遂乘機在百花公主掛帥興兵之日，智借百花之手除卻巴喇。

The singing style in this excerpt contains the high and low pitch as well as the north and south style.

Princess Baihua falls in love with Hai Jun at first sight and offers him her sword as a token of love. When Baihua later takes up the role of the army commander to rise, Hai Jun makes use of the chance and removes Bala at the borrowed hands of the princess.

劇本整理：陳明

Screenplay Arrangement：Chen Ming

導演：王伯安、項漢

Directors：Wang Boan, Xiang Han

音樂整理：陳明

Music Arrangement：Chen Ming

主演

Cast

百花公主：朱米

Princess Baihua：Zhu Mi

巴喇：徐軍

Bala：Xu Jun

江花佑：廖靜虹

Jiang Huayou：Liu Jinghong

那花佐：蔣青青

Na Huazuo：Jiang Qingqing

海俊：鄭聲宏

Hai Jun：Zheng Shenghong

將士：吳敏、曹陽、邵展寰、馮伏強、

Soldiers：Wu Min, Cao Yang, Shao Zhanhuan, Feng Fuqiang

校衛：羅小平、李文科、孫登、王豔軍、

Guards：Luo Xiaoping, Li Wenke, Sun Deng, Wang Yanjun,

黃顯峻、胡義林、王雲、吳偉成

Huang Xianjun, Hu Yilin, Wang Yun, Wu Weicheng

主要演員 Performers



左大玢 Zuo Dabin

著名湘劇表演藝術家、國家一級演員，第六屆中國戲劇梅花獎及第八屆文華表演獎得主。十一歲學藝，工花旦，畢業於湖南省藝術學校，深得老一輩名師指點，行腔圓潤，表演性格鮮明，是目前湘劇舞台上旦行藝術家中的佼佼者。

Zuo Dabin is one of the most famous names in Hunan Opera today. A National Class One Performer, Zuo is also a winner of the 6th Plum Blossom Award for Chinese Theatre and the 8th Wenhua Performance Award of China. She began her training at the age of eleven, specialising in *huadan* (flirtatious female roles). She completed her training at the Hunan Arts School where she benefitted from the coaching of many veterans in the genre. She sings with rich, rounded tones, and is able to portray different characters with insight and vividness.



王永光 Wang Yongguang

著名湘劇表演藝術家、國家一級演員，第八屆中國戲劇梅花獎及首屆文華表演獎得主。九歲學藝，工靠把老生，畢業於湖南省藝術學校，為著名湘劇表演藝術家徐紹清(徐派)的主要傳人。其吐字爽朗清晰，唱腔蒼勁有力，盡得徐老真傳。

Wang Yongguang is a famous artist in Hunan Opera, a National Class One Performer and winner of the 8th Plum Blossom Award for Chinese Theatre and the 1st Wenhua Performance Award of China. He began his training at the age of nine, specializing in *kaoba laosheng* (old man in full armour roles). He completed his training at the Hunan Arts School. With his crisp delivery and robust tone of singing, he is considered a major exponent of Xu Shaoqing's stylistic school.



唐伯華 Tang Bohua

著名湘劇表演藝術家、國家一級演員、第八屆文華表演獎得主。十一歲學藝，工文武丑行，畢業於湖南省藝術學校。其功底深厚，技藝全面，曾扮演《何乙保寫狀》中的何乙保、《雙下山》中的小和尚、《徐九經升官記》中的徐九經等人物，均深受歡迎。

Tang Bohua is a famous artist in Hunan Opera, a National Class One Performer as well as a winner of the 8th Wenhua Performance Award. He began his training at the age of eleven, specializing in *wenwu chou* (civil, military comic roles). He completed his training at the Hunan Arts School. An actor with solid groundwork and comprehensive performing techniques, Tang has won a popular following for his vivid interpretations of many different comic roles.



王陽娟 Wang Yangjuan

國家一級演員，第十七屆中國戲劇梅花獎得主。出身自梨園世家，自幼學藝，工文武花旦，深得家傳。其嗓音甜美，基本功扎實，代表劇目包括《馬陵道》、《李貞回鄉》、《思凡》、《碰媒逼婚》等。

Wang Yangjuan is a National Class One Performer and winner of the 17th Plum Blossom Award for Chinese Theatre. Born into a family of Chinese opera artists and now considered a major exponent of their style, she was initiated into the art form at a very young age, with a specialism in *wenwu huadan* (civil, military flirtatious female roles). Wang has a sweet voice and a solid groundwork in performing techniques.



陳愛珠 Chen Aizhu

國家一級演員，湖南省戲劇芙蓉獎得主。十四歲學藝，工正旦，演唱華麗委婉，表演穩重樸實，講究人物內心刻劃。代表作包括《琵琶記》之趙五娘、《李三娘》之李三娘、《金印記》之周氏等。

A National Class One Performer and a recipient of the Hibiscus Award - Performance for Theatre, Chen Aizhu began her training at the age of fourteen specializing in *zhengdan* (virtuous woman roles). Her singing is soft and rich, her acting solid and direct, she is noted for her in-depth interpretation of roles. Her representative roles include *The Story of the Lute*, *The Story of Li Sanniang* and *Tale of the Golden Seal*.



李開國 Li Kaiguo

國家一級演員，湖南省戲劇芙蓉獎得主。十一歲學藝，工小生，兼工老生。畢業於湖南省藝術學校，曾得崑曲大師俞振飛指教。他扮相清俊，嗓音清亮，尤其注重發音和唱腔的演唱技巧，表演層次清楚。代表作有《拜月記》之蔣世隆、《琵琶記》之蔡伯喈、《金印記》之蘇秦等。

A National Class One Performer and a recipient of the Hibiscus Award (Performance for Theatre), Li Kaiguo began learning this arts at the age of eleven specializing in *xiaosheng* (civil male) and *laosheng* (old male) roles. He is a graduate of Hunan Arts School and has been coached by *kunqu* maestro Yu Zhenfei. With handsome stage persona and crisp voice, he is noted for his enunciation and singing skills as well as defined levels of performance. His representative works include *Worshipping the Moon*, *The Story of the Lute* and *Tale of the Golden Seal*.



龐煥勵 Pang Huanli

國家一級演員。十二歲學藝，工正旦，深得湘劇表演藝術家彭俐儂真傳。其表演細膩，尤以唱功見長。代表劇目有《描容上路》、《白兔記》、《金印記》等。曾獲第四屆湖南省戲劇芙蓉表演獎。

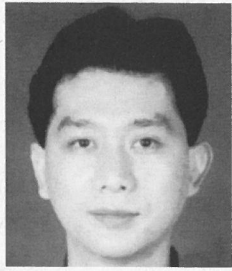
Pang Huanli is a National Class One Performer. She began her training in *zhengdan* (virtuous female roles) at the age of twelve, and is a true exponent of the Hunan Opera virtuoso, Pang Linong's stylistic school. She is noted for her insightful interpretations of roles and in particular, her vocal skills. She was the winner of the 4th Hibiscus Award - Performance for Theatre.



朱 米 Zhu Mi

國家一級演員。十一歲學藝，工花旦，畢業於湖南省藝術學校，先後得眾多名家指教。其扮相秀麗，表演大方，代表劇目有《太平公主》、《大決堤》、《山鬼》等。曾獲第九屆湖南省戲劇芙蓉表演獎。

Zhu Mi is a National Class One Performer of Hunan Arts School. She began her training in *huadan* (flirtatious female roles) at the age of eleven, and later completed her training at the Hunan Arts School. She has benefitted from the coaching of various virtuosi and veteran actors. Zhu is noted for her pretty stage persona and graceful acting. Some of her best known works include *Princess Taiping*, *The Dyke Breach Disaster*, *Mountain Demon*, etc. She was the winner of the 9th Hibiscus Award - Performance for Theatre.



馮伏強 Feng Fuqiang

國家一級演員。十二歲學藝，工老生兼演小生，畢業於湖南省藝術學校，為著名湘劇老生表演藝術家吳淑岩的嫡傳弟子。其代表劇目包括《譚嗣同》、《金印記》等。曾獲第三屆湖南省新劇目匯演優秀表演獎。

Feng Fuqiang is a National Class One Performer. He began his training at the age of twelve, specializing in *laosheng* (old man) and *xiaosheng* (young civil male) roles. He completed his training at the Hunan Arts School, where he was a mentee of Wu Shuyan, a virtuoso in *laosheng* in Hunan Opera. Feng won an Award for Outstanding Performance at the 3rd New Repertory Showcase in Hunan Province.



廖靜虹 Liao Jinghong

國家二級演員，工武旦，曾獲湖南省藝術節表演金獎。九歲學藝，擅演娃娃生，文武兼備，表演細膩。代表作有《白兔記·打獵》之劉承佑、《攔馬》之楊八姐等。Liao Jinghong is a National Class Two performer specializing in *wudan* (military female roles) and a recipient of the Gold Performance Award at the Hunan Arts Festival. She began her training at the early age of nine and is skilful at playing both the civil and military roles. She is noted for her refined performance and very good at playing the *wawasheng* (junior male roles). Her representative works include *The Hunt* (Liu Chengyou) and *Incepting the Army* (Yang Bajie).



陳曉紅 Chen Xiaohong

國家二級演員，工文小生，曾獲第二屆湖南省藝術節表演金獎。十三歲學藝，嗓音優美，行腔圓潤。代表作有《金印記》之蘇秦、《轅門斬子》之楊六郎。

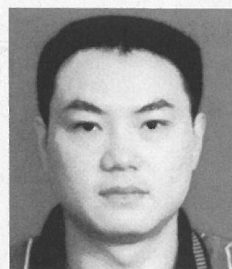
Chen Xiaohong is a National Class Two performer specializing in *wensheng* (civil male roles) and a recipient of the Gold Performance Award at the 2nd Hunan Arts Festival. She began her training at the age of thirteen and has a rich round voice. Her representative works include *Tale of the Golden Seal* (Su Qin) and *Executing the Son at the Magistracy* (Yang Liulang).



邵展寰 Shao Zhanhuan

國家二級演員，工文武小生。十一歲學藝，師從湘劇表演藝術家廖建華。其扮相俊朗，表演瀟灑自然，代表作包括《大破天門陣》之楊宗保、《拜月記》之蔣世隆等。

Shao Zhanhuan is a National Class Two performer specializing in both the civil and military *sheng* (male roles). He started his training at the age of eleven and is a disciple of Xiang Opera artist Liu Jianhua. He is noted for his handsome stage persona and elegant natural performance. Representative works include *Breaking the Tianmen Formation* (Yang Zongbao) and *Worshipping the Moon* (Jiang Shilong).



徐君 Xu Jun

國家二級演員，工花臉，湖南省戲劇芙蓉獎得主。十歲學藝，師從湘劇表演藝術家董武炎。其嗓音寬亮，吐字清晰，代表作有《山鬼》之高陽、《鍾馗戲蝶》之鍾馗等。

Xu Jun is a National Class Two performer specializing in *hualian* (painted face roles) and a recipient of the Hibiscus Award - Performance for Theatre. He started his training at the age of ten and is a disciple of famous Xiang Opera artist Dong Wuyan. He is noted for his robust voice and clear diction, representative works include *Mountain Demon* (Gao Yang) and *Zhong Kui Playing with Butterflies* (Zhong Kui).

統籌及樂師 Coordinators and Musicians



周亞男 Zhou Yanan

排練統籌 Rehearsal Coordinator

國家二級演員。其導演及副導演作品包括《李貞回鄉》獲「五個一工程獎」、《馬陵道》獲文華大獎、《譚嗣同》獲湖南省藝術節導演獎（合作）；《金印記》獲第二屆湖南省藝術節導演獎（合作）。

A National Class Two Performer and assistant director of *Li Zhen Returning Home* and *Ma Ling Caravan Road*, which won the Best Works Award of the Ministry of Central Propaganda and Wenhua Award respectively. Zhou has also won the Director Award (co-director) at various festivals including Provincial Arts Festival with *Tale of Tan Sitong* and the Second Provincial Arts Festival with *Tale of the Golden Seal*.



陳明 Chen Ming

音樂統籌 Music Coordinator

國家一級演奏員。其音樂設計作品有《李貞回鄉》獲「五個一工程獎」、《譚嗣同》湖南省藝術節音樂設計獎、指揮作品《子血》獲新劇（節目）匯演田漢音樂獎。

A National Class One Musician and designer for music of the award-winning *Li Zhen Returning Home*, Chen has won the Music Design Award at Provincial Arts Festival with *Tale of Tan Sitong*, Tian Han Music Award for conducting *The Tragic Tale of Xia Ji* at the New Repertoire (Programme) Extravaganza.



柳俊 Liu Jun

音樂統籌 Music Coordinator

國家二級演奏員。曾參與《譚嗣同》音樂創作（合作）並擔任配器、指揮、錄音工作，獲「五個一工程獎」。

A National Class Two Musician, Liu has taken part in the music composition (co-composer), orchestration, conducting and recording work for Xiang opera *Tale of Tan Sitong* and won the Best Works Award in the province.



趙士傑 Zhao Shijie

司鼓 Drum

國家二級演奏員。為劇院多個演出擔任打擊樂伴奏。參與劇目有文華大獎作品《馬陵道》、文華獎作品《子血》、湖南省藝術節金獎作品《譚嗣同》。

National Class Two Musician, Zhao has provided percussion accompaniment for many stage performances. Repertoires he has participated include the award-winning *Ma Ling Caravan Road*, *Tragic Tale of Xia Ji* and *Tale of Tan Sitong*.



湯超 Tang Chao

司鼓 Drum

國家二級演奏員。為劇院多個演出擔任司鼓及打擊樂伴奏。參與獲獎劇目包括文華大獎作品《馬陵道》、湖南省藝術節金獎作品《譚嗣同》、《太平公主》等。

A National Class Two Musician, Tang has been the drummer and percussionist in many stage performances. Award-winning repertoires he has taken part include the *Ma Ling Caravan Road*, *Tale of Tan Sitong* and *Princess Taiping*.



蔣太喜 Jiang Taixi

司琴 Jinghu

國家二級演奏員。為劇院多個演出擔任京胡主奏。參與獲獎劇目包括文華大獎作品《馬陵道》、文華獎作品《子血》、《琵琶記》、湖南省藝術節金獎作品《譚嗣同》、田漢獎作品《金印記》、《太平公主》等。

A National Class Two Musician, A National Class Two Musician, Jiang has been the first *jinghu* player in many stage performances. Award-winning repertoires he has taken part include *Ma Ling Caravan Road*, *Tragic Tale of Xia Ji*, *Tale of Tan Sitong*, *The Tale of Golden Seal* and *Princess Taiping*.

