

中國戲曲節
2013
CHINESE OPERA FESTIVAL
20.6-28.7

浙江新昌調腔劇團

26 - 28.7.2013

[星期五至日 Fri - Sun]

7:30pm | \$280, 200, 120

演出長約2小時15分鐘 (包括中場休息)

Running Time:

Approx. 2 hrs 15 mins with an intermission



27 - 28.7.2013

[星期六至日 Sat - Sun]

2:30pm | \$240, 180, 100

演出長約1小時20分鐘 (不設中場休息)

Running Time:

Approx. 1 hr 20 mins without intermission



油麻地戲院劇院

Theatre, Yau Ma Tei Theatre

Xinchang Diaoqiang
Troupe of Zhejiang



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

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.



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

浙江新昌調腔劇團

曾名「新昌縣高腔劇團」，成立於一九五九年，由一九五七年首屆高（調）腔訓練班師生組成，導師有老藝人俞培標、趙培生、樓相堂、潘林燦、楊榮繁、潘永乾、魏阿定等，學員有章華琴、蔡德錦、陳鶴春、張英正、呂月明等。劇團先後招收七屆調腔訓練班，令調腔後繼有人。八一年北京專家龔和德等觀看調腔演出後，提出「新昌高腔不同於其他高腔，應該正本清源，重新改為原來的名稱——調腔」，於是劇團改名為「新昌縣調腔劇團」。為有效保存調腔劇目，劇團曾出版《新昌高（調）腔傳統劇碼彙編》、《調腔曲牌集》、《調腔樂府》；連環畫《封神榜》。八六年劇團恢復《北西廂》，錄像由浙江省藝術研究所保存。二〇一二年成立「新昌縣調腔保護傳承發展中心」，加強對傳統調腔劇目的傳承及保護。

調腔

盛行於明清之際，當時班社以杭州為中心，遍及鄰近地區。抗戰後由盛轉衰，至今僅新昌一隅存演。劇目有古戲、時劇及目連戲三大類。古戲包括元雜劇、宋元南戲及明清傳奇。元雜劇《北西廂》、《漢宮秋》等折，為北方雜劇與南方戲文交會時產生的「北曲南唱」的聲腔遺制。南戲保留了明代四大聲腔之一餘姚腔「雜白混唱」、「以曲代言」及「不托絲竹、鑼鼓幫扶、以板為節、一唱眾和」遺風，是其唯一遺音。自明代起，調腔班社兼演崑腔，更與甬崑合班演出。時劇多為清中晚期傳奇，其中《碧玉簪》和《雙獅圖》被越劇移植而家喻戶曉。調腔目連戲《女吊》、男吊、調無常》為其他聲腔目連戲所無，因被紹劇搬演而揚名。

特邀藝術指導

侯少奎、劉異龍、沈世華、鄒莉莉、王德林、黃小午

復排導師

章華琴、陳鶴春、王秋華、張英正、丁法安、劉運泉、呂香潮、丁黎鴻、王益莉、陳卿清、應月、陳旭東

主要演員

王鶯



國家二級演員，工老生。在《天雷報》、《煤山》、《鬧九江》、《程嬰救孤》、《挑水伯》、《甄清官》等劇歷任主角，多次獲得全國及省市匯演優秀表演獎、優秀小百花獎等獎項，二〇〇八年授予「調腔藝術第四代傳人」稱號。

潘岳軍



國家二級演員，工花臉。曾演《鬧九江》、《三請樊梨花》、《秦香蓮》、《三箭定天山》、《挑水伯》等劇目。曾獲紹興市小百花獎、第十屆紹興市戲劇節表演個人一等獎。

石林芹



國家二級演員，工小生。在《紅神》、《挑水伯》、《鐵鱗關》等戲中擔任主演。曾獲紹興市第五屆戲劇節演員一等獎、紹興市小百花獎、浙江省少數劇種交流演出青年演員表演獎、浙江省第十屆戲劇節優秀表演獎等獎項。

田敏



國家二級演員，工丑行。調腔目連戲傳人，武功基礎扎實。曾獲浙江省小百花會演小百花獎、優秀小百花獎、紹興戲曲大賽專業組蘭花獎金獎、第八屆及第十一屆紹興市戲劇節表演一等獎、第八屆及第十一屆浙江省戲劇節優秀表演獎等。

Wang Ying

Wang Ying is a National Class Two Performer specialized in *laosheng* (old man roles). She starred in many adapted or original productions, such as *Suicide on Mei Hill*, *Cheng Ying Saving the Orphan*, *The Old Water-carrier* etc.. She has performed in many showcases at City, Province and National levels, including Outstanding Performance Award and Outstanding Xiaobaihua Award. She was named the 4th Generation Exponent of the Diaoyang Art in 2008.

Pan Yuejun

Pan Yuejun is a National Class Two Performer specialized in *hualian* (painted face roles). His repertoire includes *Three Calls to Fan Lihua*, *Qin Xianglian*, *The Old Water Carrier* and many others. He was the winner of the Xiaobaihua Award of Shaoxing City, a Class One Award - Individual at the 10th Shaoxing Theatre Festival.

Shi Linqin

Shi Linqin is a National Class Two Performer specialized in *xiaosheng* (young, civil male roles). She has starred in *The Old Water Carrier*, *Tielin Pass* etc. and won a Class One Award for Performers at the 5th Shaoxing Theatre Festival, a Shaoxing City Xiaobaihua Award, a Young Actor Performance Award at the Zhejiang Sub-genres Exchange Show and an Outstanding Performance Award at the 10th Zhejiang Theatre Festival.

Tian Min

Tian Min is a National Class Two Performer specialized in *chou* (comic roles). He is solidly trained in the martial arts, and portrays his stage personae with vivacity and humour. He won the Outstanding Performance Award, the Galaxy Award of Zhejiang Province, and the Gold Award at the Mini-theatre Members' Showcase at the 8th and 11th Shaoxing Theatre Festivals.

Xinchang Diaoqiang Troupe of Zhejiang

The Xinchang Diaoqiang Troupe of Zhejiang was first founded in 1959 as the 'Gaoqiang Troupe of Xinchang' by the teachers and students of the first Gaoqiang (Diaoqiang) Training Course. The teachers included Yu Peibiao, Zhao Peisheng, Lou Xiangtang, Pan Lincan, Yang Rongfan, Pan Yongqian, Wei Ading etc., and the students included Zhang Huaqin, Cai Dejin, Chen Hechun, Zhang Yingzheng, Lu Yueming etc. Between 1960 and 2007, six more classes were organized in a bid to ensure continuum of the genre through training up newcomers. In 1981, a team of experts from Beijing watched *diaoqiang* performances, and came to the verdict that it is definitely different from other sisterly genre of *gaoqiang* and should therefore be reinstated to its original name, *diaoqiang*. The company had several publications to introduce the subgenre, and in 1986, it revived *The Story of the West Chamber* (Northern repertory), with video-recordings put in the archives of the Zhejiang Provincial Institute of Culture and Art. In 2012, the Conservation and Heritage Centre of Xinchang Diaoqiang was founded to ensure the passing on of this artistic legacy.

Diaoqiang

The operatic genre of *diaoqiang* grew to popularity between the Ming and the Qing period, that is, around the late 16th and early 17th centuries. The troupes and opera societies centred around Hangzhou, then radiated to the surrounding areas. It went into decline after the post war period, and today, it could only be found in the area of Xinchang. The *diaoqiang* repertory can be divided into three main categories: the traditional, the topical, and the *Monk Mulian Series*. The traditional category includes *zaju* of Yuan, *Nanxi* (Southern Theatre) of Song, and *zhuangqi* of Ming and Qing. Excerpts from the *zaju* productions such as *The Story of the West Chamber* (Northern repertory), *Autumn in the Han Palace* etc. retain the vocal system of blending north and south, with lyrics of *zaju* of the north being sung in the style of Southern Theatre. The Southern Theatre still retains the ancient presentation format of "singing with percussion accompaniment only, with chorus to back up the actors' singing", mixing singing with dialogue, and lines delivered with the fourth and sixth verses rhymed, i.e., traces of the *Yuyaoqiang*. The *diaoqiang* troupes have been giving performances mixed with *zhuangqi* stories in *kunqiang* vocal styles. Some productions are made famous when transplanted to other genres, such as the topical repertory of *The Jade Hairpin* to Yue Opera. Many playlets in the *Monk Mulian Series* in *diaoqiang* are not found in any other operatic genre in China.

Guest Artistic Advisers

Hou Shaokui, Liu Yilong, Shen Shihua, Zou Lili, Wang Delin, Huang Xiaowu

Rehearsal Masters

Zhang Huaqin, Chen Hechun, Wang Qiuhua, Zhang Yingzheng, Ding Faan, Liu Yunquan, Lu Xiangchao, Ding Lihong, Wang Yili, Chen Qingqing, Ying Yue, Chen Xudong



章銀萍

國家二級演員，工花旦。曾主演《封神榜》、《清官》、《挑水伯》、《尼會》、《拾玉鐲》、《西廂·請生》等劇目。



潘浩鈞

工丑行。曾主演《挑水伯》、《三請樊梨花》、《程嬰救孤》等劇目。在《連戲韻》中飾演判官獲浙江小戲展演金獎。



王益莉

國家二級演員，工花旦。曾主演《血淚春秋》、《秋江》、《思凡》等劇目。曾獲第二屆小百花優秀小百花獎、浙江省小百花會演小百花獎。



陳旭東

工丑行。曾主演《擋馬》、《三岔口》、《北西廂·遊寺》、《目連戲》、《紅神》。曾獲第十一屆紹興市戲劇大賽表演獎。



王益莉

國家二級演員。曾在《封神榜》、《鐵麟關》、《情勾》、《縣太爺斷案》等擔綱演出。曾獲第九屆紹興市戲劇節表演一等獎、浙江省第九屆戲劇節獲優秀表演獎、第十一屆紹興市戲劇節表演獎。

Performers

Wang Yili

Wang Yili is a National Class Two Performer and was the principal in *The Investiture of the Gods*, *The Mayor's Verdict* etc.. She won a Class One Award for Performance at the 9th Shaoxing City Theatre Festival, Performance Awards at the 8th Zhejiang Theatre Festival and the 11th Shaoxing City Theatre Festival.

Chen Xudong

Chen Xudong specialized in *chou* (comic roles). He has starred in *Waylaying the Horse*, *At the Crossroad*, *A Visit to the Temple* from *The Story of the West Chamber* (Northern repertory), and the *Monk Mulian Series*. He won a Performance Award at the 11th Shaoxing Theatre Festival.

Ying Yue

Ying Yue is a National Class Two Performer specialized in *huadan* (flirtatious female roles), and has starred in *Autumn River, Yearning for the Secular World*. She won an Outstanding Xiaobaihua Awards at the Second Xiaobaihua Competition, and a Xiaobaihua Award at Zhejiang of the same competition.

Pan Haojun

Pan Haojun specializes in *chou* (comic roles), and has starred in *The Old Water-carrier*, *Three Call to Fan Lihua*, *Cheng Ying Saving the Orphan* etc.. He won a Gold Award with his role as the Judge in Hell in the *Monk Mulian Series* at the Showcase of Playlets of Zhejiang.

Zhang Yinpeng

Zhang Yinpeng is a National Class Two Performer specialized in *huadan* (flirtatious female roles). Her repertoire includes *The Investitures of the Gods*, *The Old Water-carrier*, *Finding the Jade Bangle* and *Invitation to Zhang the Scholar* from *The Story of the West Chamber* (Northern repertory).

吉祥戲 《大慶壽》 (調腔：不托絲竹)

集目連戲「仁集」及民間故事《三竊桃》而來。八仙、天官、三星為王母慶壽，王母回以吉利之語，有保佑平安、吉祥如意的彩頭。

瑤池蟠桃既熟，西王母囑駕前單胡持（善護持）看守，單胡持不覺入睡，被東方朔乘機竊去蟠桃數枚。王母遂差殿前岳飛父子率領天兵天將，捉拿竊桃者歸案。東方朔被擒，訴說偷桃事因，兩人攜桃前往瑤池。東方朔借桃為王母慶壽，王母由嗔轉喜，不但赦其罪，更加賞賜。

主演：王益莉、田敏、俞臻傑



《鐵冠圖·煤山》 (調腔：絲竹托腔)

傳統劇碼，現存老藝人趙培生回憶手抄本《別母》、《亂箭》、《分宮》、《煤山》、《殺監》、《刺虎》。其中《分宮》和《煤山》與清刊戲曲選集《綴白裘》中所記差異甚大，體現調腔特色。老藝人有「背身踢靴」絕招，現由王鶯傳演，唱腔悲涼淒絕。

李自成攻進北京，明崇禎帝逃上煤山，到了壽星亭，見前無去路，後無退路，寫下血書一得福承天命，恩榮十七年。朕非亡國主，誤國是權奸。去冠髮覆面、自縊入黃泉、朕死無人知、百姓望愛憐，投環自盡。

主演：王鶯



目連戲 《女吊、男吊、調無常》 (調腔：不托絲竹)

調腔目連戲現存手抄本一百六十八齣，可演三日三夜，為中元節廟會時上演的平安大戲（祭鬼戲）。《女吊》描寫被運實身的玉芙蓉上吊自殺二十年後到陽間討替代的過程。《男吊》亦名《男紅神》，清末由紹興藝人金阿祥借鑒安徽藝人「三上吊」技藝而創演。演員在一條白練上表演各種空中吊掛技巧，表演驚險。《調無常》亦名《白神》、《歎炎涼》一曲道盡人間炎涼、送夜頭祭鬼一段默劇妙趣橫生、無常罵狗，聽者無不拍手稱快。

主演：王嘉瑜、謝日超、田敏、陳旭東

26th JULY (Fri) 7:30 pm

The Birthday Celebration

A piece deriving from the Monk Mulian Series and the folk legend Stealing the Peaches the Third Time. The Eight Immortals, the Heavenly Official, the Three Gods – Good Fortune, Prosperity and Longevity – wish the Queen Mother of Heaven an auspicious birthday. She would reply with auspicious words, which auger well for the well-being and good fortune of the people.

Now that the peaches are ripe, the Queen Mother of Heaven has her personal guard keep watch over them. The guard falls asleep and Dongfang Shuo manages to steal several peaches. The Queen Mother orders General Yue Fei and his son to lead a celestial army to catch the thief. When caught, Dongfang Shuo explains why he has stolen the peaches. Yue Fei takes him back to the celestial court. Once he sees the Queen Mother, Dongfang Shuo uses his eloquence to wish her an auspicious birthday with peach imagery. The Queen Mother's wrath turns to delight. She exonerates his crime and even endows upon him with gifts.

Cast: Wang Yili, Tian Min, Yu Zhenjie

The Last Emperor of Ming's Suicide from Tie Guan Tu

Tie Guan Tu is a traditional repertory. Only six episodes are extant, as memorized and written down by Zhao Peisheng, an old artist of the genre. Among the six, Dissolving the Royal Family and On Mei Hill are vastly different from the versions found in the collection of plays from Chinese traditional theatre published in the Qing period. The masterly stunt of 'rolling over and kicking off the boots', performed by veteran artists of previous generations and which has almost disappeared from the stage, is revived by Wang Ying on this occasion. The sung passage shows the devastation of the last emperor of Ming in his last moments and is deeply moving.

When Li Zicheng takes the City of Beijing, Ming emperor Chongzhen escapes to Mei Hill. When he reaches the Pavilion of Longevity, he sees he has no route of escape. He writes with his own blood a note which reads "I was blessed with a mandate from heaven which bestowed honour and prosperity for seventeen years. I am not a bad ruler but the villains have betrayed the country. I take off my crown and loosen my hair; I'll hang myself. My death shall be anonymous, and my people shall not mourn me."

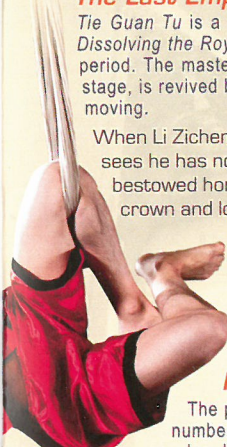
He then takes his own life.

Cast: Wang Ying

Ghost of a Woman Who Hangs Herself, Ghost of a Man Who Hangs Himself, The Righteous Messenger of Death from The Monk Mulian Series

The playlets on the theme of Monk Mulian saving his mother from hell in the diaoqiang repertory number 168. It took three days and nights non-stop to have them all performed in one go. This is a regular choice for performance at temple fairs during the Ghost Festival to appease the spirits. The story of Ghost of a Woman Who Hangs Herself is about a young woman called Jade Hibiscus who killed herself when forced into prostitution, and twenty years later, returning to the mortal world to find a substitute so she can be incarnated. In Ghost of a Man Who Hangs Himself, the actor needs to perform various aerial acrobatics using a length of white silk. The Righteous Messenger of Death can always win the audience's hearty approval with its dramatic contrasts within one short play.

Cast: Wang Jiayu, Xie Richao, Tian Min, Chen Xudong



七月二十七日 (星期六) 下午二時三十分

《水滸記·活捉》(調腔：絲竹托腔)

取材於明許自昌所作《水滸記·冥感》。表演中多有絕技，如椅子功、臉變色等，並有插唱崑腔。

閻婆惜被宋江刺死後，不奈幽冥寂寞，復怨張文遠(三郎)不記舊情，趁夜深陰風慘淒，飄然來至三郎寓所，幾經試探後將三郎吊到陰司，再諧鴛譜。

主演：陳濤、王嘉瑜

《白兔記·出獵》(調腔：不托絲竹)

老南戲劇目，現存老藝人趙培生、潘林燦口傳抄本(《出獵》、《回獵》、《磨房》)，保留雜白混唱、以曲代言、曲牌乾唱等餘姚腔的特徵。

劉知遠家貧外出投軍，妻李三娘之兄嫂居心不良，逼其改嫁不從。三娘磨房產子，取名咬臍，嫂奪子棄河中，為賣老所救，送往邠州其父劉知遠處，後知遠功升節度使。咬臍即長大率眾出獵，追白兔至井臺得見親母，憫其孤苦，代為寄書。

主演：王寶燿、王曉燕

七月二十七日 (星期六) 晚上七時三十分

《北西廂·遊寺、請生》(調腔：不托絲竹)

元曲名家王實甫著《崔鶯鶯待月西廂記》，曾被譽為天下奪魁之作。

有別於明《南西廂》傳奇本，被尊為《北西廂》。現全國唯調腔能演《遊寺》、《請生》、《赴宴》、《拷紅》並保留完整手抄本及曲譜。原著中法聰僅為陪襯角色，而調腔本強化了法聰的形象，增強了喜劇色彩，印證明張岱《陶庵夢憶》所記「調腔科白之妙」。調腔《請生》打破元雜劇一人唱到底的框架，唱段由角色分唱。既不改變原曲牌文詞，但使角色的唱腔和劇情發展更合情合理。

《遊寺》寫書生張珙在普救寺隨法聰和尚遊寺，與崔鶯鶯邂逅，兩人一見鍾情。《請生》講述紅娘奉老夫人之命請張生過府，體現紅娘的機靈與張生的個儻。

主演：石林芹、章銀萍、陳旭東



27th JULY (Sat) 2:30 pm

Catching Sanlang Alive from The Water Margin

This diaoqiang version contains masterly acts like the 'chair routine', 'swift change of face' etc., and the singing also involves passages from kunqiang school.

After being killed by Song Jiang, Yan Poxi feels lonely in the netherworld. She blames Zhang Wenyuan (Sanlang) for being fickle and always visiting the brothels. On a dark and eerie night, the spirit of Poxi drifts to Sanlang's home and knocks on the door. After some probing, she kills him with a length of white silk so they can marry in hell.

Cast: Chen Tao, Wang Jiayu

The Hunt from Liu Zhiyuan

Liu Zhiyuan in the diaoqiang repertory originated from that of old Southern Opera. Three extant playlets were transcribed from the orally transmitted versions of The Hunt, Returning from the Hunt and At the Mill as told by Zhao Peisheng and Pan Lincan. The first two are still popularly staged, and they have retained elements from the ancient genre, such as mixing singing with dialogue etc..

The poverty-stricken Liu Zhiyuan joins the army for a living. The wicked brother and sister-in-law of his wife Li Sanniang try to force her to re-marry, which she resists. Sanniang gives birth to a baby boy in the mill, and names him Yaoqilang (meaning 'the boy with the umbilical cord cut off with teeth at birth'). Her sister-in-law snatches the baby and throws it into the river. A man named Dou saves the baby and sends it to Zhiyuan's home at Binzhou. Later, Zhiyuan is promoted to the rank of governor for his military merits. The adult Yaoqilang one day leads a hunting expedition. He is led to a well by a rabbit, where he meets his biological mother. Seeing she is alone and helpless, he offers to act as messenger and deliver her letter on her behalf.

Cast: Wang Saiyi, Wang Xiaoyan

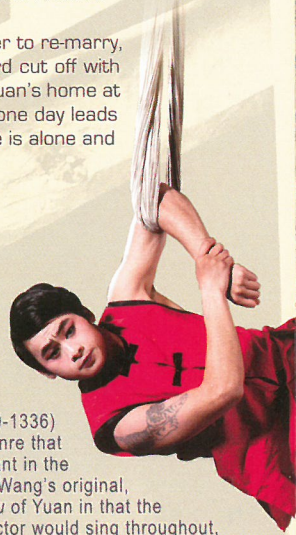
27th JULY (Sat) 7:30 pm

A Visit to the Temple and An Invitation to Zhang the Scholar from The Story of the West Chamber (Northern repertory)

There are two versions of The Story of the West Chamber – the earlier one by Wang Shifu (1260-1336) of the Yuan Dynasty, later referred to as 'Northern repertory'. Diaoqiang is the only regional genre that has retained four excerpts from Wang's version. The original manuscripts and scores are extant in the main. The role of Monk Facong gains more significance in the diaoqiang version than in Wang's original, therefore emphasizing the comic touch. The diaoqiang version broke the tradition of zaju of Yuan in that the singing was done by the actors in their respective roles, unlike zaju in which only one actor would sing throughout, which lends reason to the plot development.

In A Visit to the Temple, the scholar Zhang Gong encounters Cui Yingying in Pujiu Temple, where they fall in love at first sight. With the help of Yingying's maid Hongniang, the couple finds true love. An Invitation to Zhang the Scholar narrates how Hongniang invites Zhang for a visit at the residence on the orders of Lady Cui, portraying Hongniang's quick wit and liveliness as well as Zhang's flair and elan.

Cast: Shi Linqin, Zhang Yinping, Chen Xudong



《玉簪記·秋江》(調腔：絲竹托腔)

調腔所演明傳奇之一，現存手抄本(偷詩)、(吃醋)、(秋江)、(趕船)。調腔(秋江)開場不出姑母，而由梢翁插科打諢增強喜劇色彩。此折聯套曲牌甚多，妙常唱完「紅納襖」後，插入「疊板」日「交疊板」，在完整曲牌中加入套曲，為調腔獨有。

洛陽書生潘必正在臨安赴試落第，後訪其姑母貞觀主，暫寓觀中。觀中女真陳妙常撫琴，潘以琴挑之，兩人相戀。事為觀主察覺，促潘再次赴試。妙常趕至秋江，雇舟追潘。

主演：應月、潘浩鈞

《水滸記·刺惜》(吹腔：絲竹托腔)

明許自昌作，調腔改編演出，傳承至今四百餘年。(刺惜)原名(鼠牙)，為全劇高潮，演員運用默劇、抹額等多種技法塑造人物。

梁山泊好漢晁天王命劉唐來鄆城向宋江下書和贈送金錠。是晚宋江被拉至烏龍院與小妾閻婆惜同宿。兩人貌合神離，假寐達旦。翌晨宋江匆匆離院，忙中將招文袋遺忘於房中。書信落入閻婆惜之手，並揚言要與宋江對簿公堂，置其於死地而罷。宋江無路可退，終刺死閻婆惜。

主演：王鸞、梁晶娜

七月二十八日(星期日)下午二時三十分

《孽海記·思凡》(調腔：絲竹托腔)

調腔本(思凡)至今已傳演四百多年，由老藝人周名利口述傳授，唱腔跌宕起伏，節奏明快，包含滾腔等多種技巧。

仙桃庵小尼色空幼年多病，被父母捨入空門，二八年華情竇頓開，與遊庵子弟輩眉來眼去。有日庵主與眾尼下山赴道場，只留色空守庵，其久蘊之情愫得以綻放；從禪房邊歌邊舞到得迴廊；再從迴廊到得羅漢堂；又從羅漢堂出了山門，丟了佛珠，脫卻袈裟，逃下山去，尋找她的另一半。

主演：俞佳惠

《牡丹亭·入夢、尋夢、鬧判》(調腔：絲竹托腔)

明代湯顯祖代表作，傳承至今約四百餘年。(入夢)、(尋夢)、(鬧判)是調腔《牡丹亭》中最具特色的三折。(入夢)由原著(驚夢)改編，其中杜麗娘的表演不用摺扇，水袖也沒有抖袖的動作。花神回歸湯顯祖原著

由一位演員紅衣插花上，以唐代踏謠歌舞為杜柳唱和。(鬧判)改原著(冥判)為鬧，突出場面鬧、唱曲鬧、鑼鼓鬧、動作因誇張而鬧的表演特點。



Autumn River from The Story of the Jade Hairpin

One of the *zhuangqi* plays interpreted in the *diaoqiang*. In this version the part originally played by the abbess of the nunnery, is played by the boatman, whose comical treatment adds hilarity to the situation. There are over a dozen set tunes in the medley. The overlapping segments during the singing make a unique feature to *diaoqiang*.

Scholar Pan Bizheng has been unsuccessful in the civil service examination. He goes to visit his aunt and lodges there temporarily. One day, a young nun named Chen Miaochang plays the lute, and Pan seduces her with a response on the same instrument. The two fall in love. The abbess finds out and urges Pan to re-take the examination. Miaochang hurries to the Autumn River, hires a boat and goes after Pan in hot pursuit.

Cast: Ying Yue, Pan Huijun

Killing Yan Poxi from The Water Margin

The *Water Margin* was first written for the stage by Xu Zichang (1578—1623) of the Ming period. The *diaoqiang* version that has been passed down has a history of over four hundred years. *Killing Yan Poxi* is the climax of the entire story. Performing techniques such as mime and 'wiping the forehead' are used for character portrayal.

Chao Gai, one of the sworn brothers of the *Water Margin*, orders Liu Tang to recruit Song Jiang of Yuncheng with gifts of gold. That night, Song is invited to spend the night with his concubine Yan Poxi at the Black Dragon Residence. The two have no rapport and pretend to be asleep all through the night. The next morning, Song leaves the brothel in haste, and in the confusion leaves behind the bag containing Chao's recruitment letter and the gold ingot. Yan Poxi finds the letter and threatens to expose Song in court. Song is forced into a corner and kills her.

Cast: Wang Ying, Liang Jingna

28th JULY (Sun) 2:30 pm

Yearning for the Secular World from A Sea of Sins

The *diaoqiang* version of the playlet has been in circulation for over four hundred years. It was passed down orally by the old artist, Zhou Mingli. The style of singing is typified by the undulating melodic line and crisp rhythm. There is also a variety of vocal techniques involved.

Poorly when she was little, the young nun Sekong was abandoned by her parents at the nunnery at a young age. Now having turned sixteen and looking for love, she often exchanges flirtatious glances with young visitors to the nunnery. One day, when the abbess and the other nuns have left for a religious ritual, Sekong is left alone in the nunnery. The yearning she has harboured for so long is let loose, and she sings and dances from the prayer room to the main gate, making her way downhill to find love.

Cast: Yu Jiahui

Appearing in the Dream, Looking for Her Dream and Wreaking Havoc in Hell from The Peony Pavilion

The *Peony Pavilion* is a magnum opus by Tang Xianzu (1550-1616) of the Ming period. The three excerpts here are the most significant among the repertoire in the *diaoqiang* version. For *Appearing in the Dream*, the actor in the role of Du Liniang does not use the folding fan, nor gives 'rippling' effects with the 'flowing sleeves'. As for the flower nymph, the original concept of using one actor as in Tang's work is adopted. The actor also plays the chorus by doing the Tang Dynasty ballad-singing and dancing styles to accompany the two main protagonists. *Wreaking Havoc in Hell* in this version stands out with the rousing noisiness of the scene, the singing, the gongs and drums, and the exaggerated actions.

In *Appearing in the Dream*, Chunxiang the maid and Du Liniang take in the sights in the back garden. In her dream, the flower god guides Liniang to a tryst with scholar Liu Mengmei. In *Looking for Her Dream*, Liniang wakes from the dream and becomes lovelorn. The next day, she returns to the garden to look for the dream to no avail. She dies later from the sorrow. In *Wreaking Havoc in Hell*, Liniang's spirit remains intact and arrives in hell. Magistrate Hu, a previous labourer in hell who has leapfrogged to his present position, probes the cause of her death. He sympathises with Liniang and gives her a resurrection joss stick so she can be re-united with Liu.

Cast: Wang Jiayu, Yu Zhenjie, Tang Dongdong



《入夢》演侍女春香偕杜麗娘到後花園遊玩。麗娘入夢，花神引麗娘與書生柳夢梅歡愛。《尋夢》演麗娘夢醒思慕不已，次日再去後花園尋找夢境而不可得，傷感而亡。《鬧判》記麗娘一靈不泯，來至冥府，原在陰司打雜被破格拔擢的胡判官追究死因，對麗娘深表同情，贈給還魂香以便日後與柳夢梅團聚。

主演：王嘉瑜、俞臻傑、唐冬冬

七月二十八日（星期日）晚上七時三十分

《漢宮秋·餞別》（調腔：不托絲竹）

全名《破幽夢孤雁漢宮秋》，是元代曲狀元馬致遠代表作。調腔現存《遊宮》、《餞別》兩齣，由光緒手抄本參照竺財興口述整理。《餞別》由漢元帝一唱到底，「新水令」套百轉千回，催人淚下。

《漢宮秋》寫昭君和番故事。《餞別》述匈奴單于被昭君美色所惑，陳兵於邊境，遣使索昭君和番。漢元帝歎文臣無安邦之策，武將無禦敵之能，無耐忍痛割愛，在灞橋與昭君惜別。

主演：王鸞

《玉簪記·偷詩》（調腔：絲竹托腔）

原出明高濂著《玉簪記·詞嬌》。調腔本加入潘、陳二人對白，又改原著「降黃龍」作「雅裡江頭柱」，妙常唱詞中加入大段疊板 and 道白，然後才回到正曲，體現南戲餘姚腔雜白混唱的特點及調腔科白之妙。

《偷詩》寫道姑陳妙常為書生潘必正琴聲寄意所動，礙於身為道姑不敢表白心跡，只好寫詩抒懷。潘必正趁妙常打睡中偷看詩文，妙常只好坦露心跡，兩人終諧鴛盟。

主演：章銀萍、石林芹

《關雲長千里獨行·封金掛印、灞橋挑袍、三關斬下》

（調腔：不托絲竹）

調腔傳統戲碼，傳承至今近五百餘年。全劇充滿北曲風味，粗獷豪放。手抄本由老藝人趙培生、楊榮凡、樓相堂、潘林燦口述，黃相成、王意凱補充而成。戲曲舞台上一般把曹操塑造造成反面人物，以白臉應工，調腔則以老生後扮應工。《三關斬下》中普淨和尚的獨角戲，邊唱邊舞，時而扮馬上關羽，時而扮馬下和尚的滑稽表演，頗有唐宋參軍戲的遺風。

曹操攻打徐州，致劉關張兄弟失散。關雲長攜糜、甘二嫂以降漢不降曹、知訊即走為條件歸附許都。曹操待之甚優，上馬金、下馬銀，並保奏漢帝賜封壽亭侯。關雲長後得知劉張在古城，立刻保護糜、甘二嫂封金掛印前去會兄。曹操借張遼、許褚趕赴灞橋挑餞行。關雲長過三關斬下喜，破關絕塵而去。

主演：王鸞、潘岳軍



28th JULY (Sun) 7:30 pm

The Farewell on the Bridge from Autumn in the Han Palace

This play was written by Ma Zhiyuan (1250-1321), the preeminent poet and playwright of the Yuan Dynasty. The two excerpts conserved in the *diaoqiang* repertory were manuscript records of an orally told version by Zhu Caixing in the early 20th Century. *A Farewell Banquet* features a sung monologue by the actor playing the Han Emperor which runs throughout the playlet, with a particularly moving passage.

Autumn in the Han Palace tells the story of Lady Wang Zhaojun who is forced by circumstances to enter into a political marriage with the Xiongnu prince, Chanyu, in to maintain peace between the two nations.

In *The Farewell on the Bridge*, the Chanyu chief of Xiongnu, intoxicated by Zhaojun's beauty, stations his army along the border and sends an envoy to ask for Zhaojun's hand. With the courtiers at a loss and a weak military, Emperor Yuan of Han cannot but agree to marry his beloved Zhaojun off and bids a farewell at the bridge.

Cast: Wang Ying

Stealing the Poem from The Story of the Jade Hairpin

The first libretto of this excerpt was by Gao Lian (1573-1620) of Ming, which consisted of dialogues between the two protagonists during the probing and testing process of a budding amour. Later a lot of lines and repeated sung passages were added to Chen's part before returning to the main sung passage. Such a mixture exemplifies the uniqueness of the *Yuyaoqiang* in Southern Theatre.

Taoist nun Chen Miaochang is moved by scholar Pan Bizheng's music on the lute. But being a nun, she dares not make known her true feeling, and so writes a poem to speak her mind. While she is dozing off, Pan steals a look at the poem. Miaochang thus opens up her heart and the two tie the knot.

Cast: Zhang Yinping, Shi Linqin

Turning Down the Offer of Gold and Resigning from His Position, Taking the Robe with His Spear on the Bridge and The Killing of Bian Xi from Guan Yu Travelling Alone for Thousands of Miles

This is taken from the traditional repertory of *diaoqiang*, and its history can be traced back to more than five centuries. Typical of the forthright, robust and masculine charm of theatre of northern China, the work was orally passed down by old artists. In traditional Chinese theatre, Cao Cao is often depicted as an evil man and the actor needs to paint his face white to suggest this. But the *diaoqiang* version has the actor in a handsome old man look. In *The Killing of Bian Xi*, this becomes a monologue conducted by Monk Pujing, who sings, dances, and plays the duo role of Guan Yu on horseback and the monk walking on firm ground. The comic touch is reminiscent of the 'army plays' of the Tang and Song period.

This is a story based on the *Three Kingdoms Saga*. When Cao Cao attacks Xuzhou, the three sworn brothers Liu Bei, Guan Yu and Zhang Fei lose contact with one another. Guan, who is guarding Liu's wives Lady Mi and Lady Gan, agrees to serve Cao at Xudu on condition that they will only submit to the Han but not the Cao court, and will leave once news of the others arrives. Cao treats him with extreme cordiality, offering him gold and silver, and the title of marquis conferred by the emperor. Later Guan learns that Liu and Zhang are at the old city. He immediately escorts the two ladies to find Liu, turning down the offer of gold and resigning from his position. Cao, together with Zhang Liao and Xu Zhu, hurry to Baling Bridge to bid him farewell. During his escape, Guan crashes through the three obstacles, kills Bian Xi, and makes his way out.

Cast: Wang Ying, Pan Yuejun



藝人談：調腔古戲的表演特點

Artists on Their Art: Traits of an Ancient Theatre Tradition in Diaoqiang

25.7.2013 (星期四 Thur) 7:30pm

講者：章華琴、呂月明、王鶯、潘岳軍

Speakers: Zhang Huaqin, Lu Yueming, Wang Ying, Pan Yuejun

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