



CHINESE OPERA FESTIVAL

20.6-30.8

越劇四大小生
流派匯演

Four Stylistic Schools of
Xiaosheng Roles in Yue Opera

25-28.6.2014

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

29.6.2014

荃灣大會堂演奏廳

Auditorium, Tsuen Wan Town Hall



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



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越劇四大小生流派匯演

Four Stylistic Schools of Xiaosheng Roles in Yue Opera

25.6.2014 (星期三Wed) 7:30pm

29.6.2014 (星期日 Sun) 7:30pm

四演《梁山伯與祝英台》

The Butterfly Lovers

26.6.2014 (星期四Thu) 7:30pm

折子戲 Excerpts

《珍珠塔·方卿前見姑》、《情探·行路》

《紅樓夢·葬花》、《沉香扇·書房會》、《花中君子·陳三兩扒堂》

Fang Qing Visits His Aunt from The Pearl Pagoda, Seeking Vengeance from Trials of Love, Burying Flowers from The Dream of the Red Chamber, At the Study from The Aloeswood Fan, Chen Sanliang Tortured in a Trial from A Pure Spirit

27.6.2014 (星期五 Fri) 7:30pm

《孔雀東南飛》

Southeast the Peacock Flies

28.6.2014 (星期六 Sat) 7:30pm

折子戲 Excerpts

《情探·活捉》、《紅樓夢·焚稿、哭靈》

《何文秀·桑園訪妻、哭牌算命》、《狸貓換太子·拷打寇珠》

Catching Wang Kui Alive from Trials of Love, Burning the Manuscripts and Mourning Daiyu from The Dream of the Red Chamber, Seeking out His Wife at the Mulberry Orchard and Fortune-telling from He Wenxiu, Torturing Kouzhu from How a Dead Cat Was Substituted for a New-born Prince

~ 延伸活動 Extension Activities ~

越劇藝術講座 Talk on the Art of Yue Opera

10.4.2014 (星期四 Thu) 7:30pm

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

講者：趙志剛、吳鳳花、陳澍 Speakers: Zhao Zhigang, Wu Fenghua, Chen Shi

(普通話主講 In Putonghua)

展覽：越劇流派藝術 Exhibition: The Stylistic Schools of Yue Opera

7.5-1.6.2014 葵青劇院大堂 Foyer, Kwai Tsing Theatre

22.5-28.6.2014 高山劇場大堂 Foyer, Ko Shan Theatre

4-11.6.2014 香港文化中心展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

獻辭



中國戲曲源遠流長，是彌足珍貴的文化瑰寶。康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，至今已踏入五周年。

今年戲曲節為觀眾呈獻八個劇種共十個節目，除了深受歡迎的京劇、崑劇、粵劇和越劇外，還有別具特色的地方劇種，包括福建梨園戲、廣東海豐白字戲、河南豫劇，以及首次來港演出的雲南滇劇。來自神州各地的舞台精英施展渾身解數，演出多個膾炙人口的劇目，呈現不同劇種的超卓技藝和獨特個性。

國寶級戲曲表演藝術家裴艷玲率領河北省京劇藝術研究院一眾演員，為今年戲曲節作開幕演出，以深厚造詣展現傳統戲曲的神韻和本源。越劇匯演呈獻小生四大流派的代表作，盛況空前。新編粵劇《搜證雪冤》結集古老排場程式編撰而成，重現傳統排場戲的精髓。粵劇界前輩梁素琴根據已故粵樂曲藝大師梁以忠遺下的錄音版本，重新整理古腔「八大曲本」，令這項幾近失傳的嶺南藝術得以保存下來。此外，戲曲節還會舉辦三十多項延伸活動，包括講座、戲曲電影欣賞、藝人談和專題展覽等，更誠邀多位著名學者和崑曲名家參與崑曲論壇和清唱會，讓觀眾從不同角度對素有「百戲之母」美譽的崑曲加深認識。

我衷心感謝來自內地及本港的藝術精英對「中國戲曲節」的鼎力支持，為我們帶來不可多得的戲曲藝術體驗。期望戲曲節繼續上演連場好戲，向觀眾展現中國戲曲的動人魅力。

祝願中國戲曲節圓滿成功！

A handwritten signature in black ink, appearing to read '馮程淑儀'.

康樂及文化事務署署長馮程淑儀

2014年6月

Message

Chinese opera is a precious cultural gem with a long history. To promote this traditional form of art, the Leisure and Cultural Services Department has been organising the Chinese Opera Festival since 2010.

This year's Festival presents ten programmes of eight operatic genres, ranging from the highly popular Peking Opera, Kunqu Opera, Cantonese Opera and Yue Opera to the exotic regional genres of Liyuan Opera of Fujian, Baizi Opera of Guangdong Haifeng, Yu Opera of Henan, as well as Dian Opera of Yunnan which is making its debut in Hong Kong. Top-notch artists from different parts of China will perform a wide repertoire of all-time favourites, demonstrating their superb skills and the uniqueness of these genres.

Honoured as a national treasure of China, celebrated actress Pei Yanling will be joined by the Peking Opera Research Centre of Hebei in the opening performance, capturing the essence and origin of traditional Chinese opera with their breathtaking virtuosity. For Yue Opera, the star-studded programme features representative works of the four *xiaosheng* schools (young male roles). The new Cantonese Opera production entitled *Investigation to Redress a Wrong* consists of different segments and is a revival of the genre of *Paichang* plays (formulaic plays). The "Eight Classic Pieces" re-arranged by Cantonese virtuoso Leung So-kam based on the recordings of Mr Leung Yee-chung, the late master of Cantonese song art, has helped preserve these invaluable musical pieces from falling into oblivion. Apart from stage performances, some 30 extension activities including talks, film shows, meet-the-artist sessions and thematic exhibitions will be organised. Renowned academics and Kunqu Opera masters will take part in a *Kunqu* forum and vocal concerts to give the audience a better understanding of Kunqu Opera - "the mother of all Chinese theatrical genres" from different perspectives.

I would like to express my heartfelt gratitude to all the Mainland and local participating maestros and virtuosi for their enormous support for the Chinese Opera Festival, which serves as a platform for showcasing the exquisite charm of the Chinese operatic art and brings to our audience a most enjoyable experience in the operatic world.

May I wish the Festival a huge success!



Mrs Betty Fung
Director of Leisure and Cultural Services
June 2014

紹興小百花越劇團

Xiaobaihua Yue Opera Troupe of Shaoxing

劇團自一九八六年成立至今，先後創作和演出了大戲三十餘台、折子戲五十餘齣，其作品先後獲浙江省「五個一工程獎」、浙江省戲劇節優秀劇目獎、中國越劇藝術節金獎、中國戲劇節劇目獎、中國戲曲學會獎等獎項，主要演員吳鳳花、吳素英、陳飛榮獲中國戲劇梅花獎。新編越劇《狸貓換太子》獲浙江省優秀保留劇目，並受邀參加全國優秀劇目大展演。劇團活躍於江、浙、滬等地區，曾赴香港、台灣、泰國、新加坡等地演出，反應熱烈，深受歡迎。

Since its founding in 1986, the Xiaobaihua Yue Opera Troupe of Shaoxing has created and staged more than 30 full-length operas and 50 excerpts. Its productions have won the 'Five One Project Awards' of Zhejiang, Outstanding Repertory Award at the Theatre Festival of Zhejiang Province, a Gold Award at the China Yue Opera Arts Festival, a Repertory Award at the China Theatre Festival, and the China Xiqu Society Award. The new original Yue Opera, *How a Dead Cat Was Substituted for a New-born Prince* was rated an outstanding stock repertory of Zhejiang Province, and was invited to participate in the All China Outstanding Repertory Showcase. The main performers of the troupe, Wu Fenghua, Wu Suying and Chen Fei, are winners of the Plum Blossom Award for Chinese Theatre. The troupe gives frequent performances in the Jiangsu, Zhejiang and Shanghai regions, and has toured Hong Kong, Taiwan, Thailand and Singapore to wide and popular acclaim.

協助演出 Other participating groups:

紹興市演出公司 Shaoxing City Performing Arts Company

趙氏工坊 Zhao's Workshop

上海越劇院一團 No.1 Troupe of Shanghai Shaoxing Opera Group

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

杭州市文學藝術界聯合會 Hangzhou Federation of Literary and Art Circles

寧波市越劇團 Ningbo Yue Opera Troupe

越劇流派藝術

The Stylistic Schools of Yue Opera

越劇發源於浙江紹興地區的嵊縣一帶，是二十世紀初發展起來的劇種。春秋時期該處為越國屬地，故稱為「越劇」。它在當地民歌及鄰近地區的曲藝音樂基礎上發展起來，曾有「小歌班」、「的篤班」、「女子紹劇」、「紹興文戲」之稱，後來吸收了紹劇、京劇和崑劇等表演元素，開始向城市發展，曾在紹興、寧波、金華、湖州、嘉興、杭州、上海一帶演出。早期越劇演員都是男子，表演形式與唱書時期差不多。上世紀三十年代初，女班開始普及，四十年代的越劇改革，使越劇題材和形式產生較大的變化。越劇在上世紀五六十年代步入了黃金時期，創造精品如《梁山伯與祝英台》、《西廂記》、《紅樓夢》、《李娃傳》等，對越劇發展產生重要影響。

上世紀三十年代末，越劇名角袁雪芬決心推動越劇改革，用自己的包銀聘請編劇、導演，排演新劇目。1942至1949年她共演出了八十多個新劇目，並與琴師周寶財創造專為女聲設計的尺調腔。此後越劇演員不斷豐富完善唱腔與表演形式，創造了多個風格鮮明、各具藝術特色的越劇流派，如越劇小生有尹(桂芳)派、徐(玉蘭)派、范(瑞娟)派、陸(錦花)等；花旦有袁(雪芬)派、戚(雅仙)派、王(文娟)派、傅(全香)派等。

隨著改革的深入，袁雪芬意識到越劇要發展必須擁有自己的實驗劇場和學館，於是在1947年進行義演籌款，得到尹桂芳、范瑞娟、徐玉蘭、竺水招、筱丹桂、傅全香、徐天紅、張桂鳳、吳小樓的響應，這就是著名的「越劇十姐妹」。她們不計個人得失、掛名先後，義演新編古裝戲《山河戀》，成為越劇史上的一件大事。

Developed from folks and ballad singing in the area of Sheng County in Shaoxing of Zhejiang Province in the beginning of the 20th century, Yue Opera rapidly evolved into a regional operatic genre with the addition of a dramatic structure, choral and orchestral accompaniment. It was named 'Yue Opera' because the geographical area where it originated belonged to the Yue State in the Spring and Autumn Period over 2,000 years ago. In the beginning, the genre was known as '*Xiaogeban*' (Small Singing Group), '*Diduban*', 'Shaoxing Female Opera' or 'Shaoxing *Wenxi*' (Shaoxing Literary Opera). Later, enriched by elements drawn from other developed Chinese opera forms such as Shaoxing Opera, Peking Opera and *Kunqu* Opera, Yue Opera began to enter the stages in cities such as Shaoxing, Ningbo, Jinhua, Chaozhou, Jiaxing, Hangzhou and Shanghai. In its early stage, Yue Opera was performed by an all-male cast in the form similar to story-singing. Female casts became popular in the beginning of 1930's. In the 40's, the genre underwent some significant changes, especially in its subjects and performing style. Yue Opera entered its golden age in the 50's and 60's with a major breakthrough in its themes and contents, great works such as *The Butterfly Lovers*, *Romance of the West Chamber*, *The Dream of the Red Chamber* and *The Legend of Li Wa*, created a lasting effect on the development of the genre.

Towards the end of 1930's, Yue Opera virtuoso Yuan Xuefen initiated a revolutionary change in the genre, hiring playwrights and directors to create new productions with her own money. In the short period from 1942 to 1949, she performed more than 80 new Yue Operas. On top of that, she co-created with renowned musician Zhou Baocai the *Chediao qiang* vocal style catered specially for female singers. Since then, Yue Opera artists worked hard to refine and perfect their singing and acting, resulting in the formation of various stylistic schools, each with its distinguishing characters and artistic appeal. Famous stylistic schools playing the *xiaosheng* (young scholar) roles, each named after its founder, include: the Yin (Guifang) School, Xu (Yulan) School, Fan (Ruijuan) School and Lu (Jinghua) School, etc.. Similarly, among actors playing the *huadan* (young female) roles, there are the Yuan (Xuefen) School, Qi (Yaxian) School, Wang (Wenjuan) School and Fu (Quanxiang) School etc..

As the reform of Yue Opera progressed, Yuan Xuefen realized the need of a school and an experimental theatre for the development of the art. Therefore in 1947, she joined hands with Yin Guifang, Fan Ruijuan, Xu Yulan, Zhu Shuizhao, Xiao Dangui, Fu Quanxiang, Xu Tianhong, Zhang Guifeng and Wu Xiaolou (together they were called the 'Ten Sisters of Yue Opera') to stage a fund-raising show. Disregarding personal fame or reward, they worked together with a single heart and performed the new production *In Love with the Country*, which was regarded as a prime event in the history of Yue Opera.



越劇十姐妹(1947年)：
 (前排右起) 吳小樓、范瑞娟、竺水招、袁雪芬、傅全香、徐天紅；(後排右起) 尹桂芳、徐玉蘭、筱丹桂、張桂鳳

Ten Sisters of Yue Opera (1947): (Front row from right) Wu Xiaolou, Fan Ruijuan, Zhu Shuizhao, Yuan Xuefen, Fu Quanxiang, Xu Tianhong; (Back row from right) Yin Guifang, Xu Yulan, Xiao Dangui, Zhang Guifeng



四大小生流派始創人：(左起) 范瑞娟、尹桂芳、徐玉蘭、陸錦花

Founders of the four stylistic schools of *xiaosheng* :
 (From left) Fan Ruijuan, Yin Guifang, Xu Yulan, Lu Jinghua

越劇皇帝 — 尹桂芳



尹桂芳(1919-2000)，尹派始創人，原名尹喜花，浙江新昌西門外坎下村小龍潭人，祖籍浙江嵊州，十歲進科班學戲，初學花旦，後學小生。初入醒獅劇藝社，工花旦，後入嵊縣華堂鎮大華舞台，又在寧波、紹興、杭州搭班，1935年在沈家門正式登台。1938年加盟上海永樂戲院領銜演出，1940年起與竺水招（「越劇十姐妹」之一，有「越劇西施」之美譽）合作。

1944年，得到竺水招的鼓勵，尹桂芳聘請編導人員，採用立體佈景、寫實道具和燈光增強演出效果，又編演一系列的新戲，當中以新編的《寶玉與黛玉》的「寶玉哭靈」和《沙漠王子》的「算命」唱段反響熱烈。尹桂芳的演技日臻成熟，1946年與竺水招組成芳華越劇團，由尹桂芳擔任團長，演出多個新編作品。1948年尹桂芳與傅全香、王文娟合演《陸文龍》、《桃花扇》等戲，被觀眾票選為「越劇皇帝」榜首，足見其受歡迎程度。

1959年，尹桂芳率芳華越劇團全團遷往福建，巡迴演出期間成功塑造了賈寶玉、張生、梁山伯、屈原等多個藝術形象。文化大革命後，尹桂芳帶病恢復芳華越劇團的運作。1979年舉行「尹桂芳越劇流派演唱會」，已半癱瘓的尹桂芳重登舞台，與袁雪芬合唱了《山河戀》「送信」的唱段。1990年尹桂芳應邀率芳華越劇團首次出訪香港，演出了《紅樓夢》、《玉蜻蜓》、《何文秀》、《盤妻索妻》、《沙漠王子》五齣尹派名劇。2000年3月1日，尹桂芳逝世，享年八十一歲。

尹桂芳名列「越劇十姐妹」之首，是公認的「大姐」、「越劇皇帝」，參與創作、改編的傳統戲、歷史劇、現代劇多達一百多齣，代表作品包括《屈原》、《江姐》、《浪蕩子》、《紅樓夢》、《西廂記》、《何文秀》等。尹桂芳的音域雖然不寬廣，但她充份發揮其中低音區的優勢，唱腔委婉舒展、柔中帶剛，著重追求音色的變化、腔詞的韻味，唱法講究以字行腔，字重腔輕，內緊外鬆，賦予字音濃厚的感情色彩，帶有獨特的韻律美，藉以刻劃人物性格特徵和思想情感。尹桂芳又會在關鍵句上，用異峰突起的手法，如忽快忽慢的速度變化或結合假聲等，來增強表現力。師承尹派藝術的後人有小芳、筱桂芳、高劍琳、宋普南、沈嘉麟、趙志剛、茅威濤、肖雅、王君安等。



《紅樓夢》尹桂芳（左）飾賈寶玉，李金鳳飾林黛玉
The Dream of the Red Chamber, with Yin Guifang (left) as Jia Baoyu and Li Jinfeng as Lin Daiyu



《珍珠塔》尹桂芳（左）飾方卿，高菊英飾方朵花
The Pearl Pagoda, with Yin Guifang (left) as Fang Qing and Gao Juying as Fang Duohua

King of Yue Opera – Yin Guifang

Yin Guifang (1919-2000), founder of the Yin stylistic school, was originally known as Yin Xihua. She was a native of Xiaolong Tan of Kanxia Village in Xinchang Ximenwai, Zhejiang, and her family was originated from Sheng County, Zhejiang. Her theatrical career began as a student in a traditional opera school at the age of ten. Initially she received training in *huadan* (young female) roles, but switched to *xiaosheng* (young scholar) roles later. At first, she joined the Xingshi Theatre Society as an actress playing the *huadan* role. Thereafter, she had performed in Dahua Theatre in the town of Huatang in Sheng County and with other groups in Ningbo, Shaoxing and Hangzhou until she made her formal stage appearance in Shenjiamen in 1935. Three years later, she joined Shanghai Yongle Theatre as an artist in a leading role. In 1940, she began her cooperation with Zhu Shuizhao, one of the 'Ten Sisters of Yue Opera' nicknamed 'The Beauty of Yue Opera'.

In 1944, under the encouragement of Zhu Shuizhao, Yin Guifang collaborated with playwrights and directors to stage a series of new productions using three dimensional settings, lighting effects and life-like props to enhance the effect of their performance. These new attempts were enthusiastically received especially for *Baoyu Lamenting over Daiyu's Death* from *Baoyu and Daiyu*, and *Fortune-telling* from *The Prince of the Desert*. As Yin Guifang's performance became more and more mature, she formed the Fanghua Yue Opera Troupe with Zhu Shuizhao in 1946 and acted as the troupe's director. Together, they staged a number of new works. In 1948, Yin Guifang worked with Fu Quanxiang and Wang Wenjuan in *Lu Wenlong*, *The Peach Blossom Fan* and other works. Her popularity among the audience gained her the top ranking title of 'The King of Yue Opera'.

In 1959, Yin Guifang moved the base of Fanghua Yue Opera Troupe to Fujian; from there, she and her troupe toured the country, during which she staged the characters of Jia Baoyu, Zhang Sheng, Liang Shanbo and Qu Yuan with great success. After the Cultural Revolution, Yin Guifang resumed the operation of her troupe even though her health condition was not good. In 1979, half-paralyzed, Yin Guifang stepped on the stage again and sang *Delivering the Letter* from *In Love with the Country* with Yuan Xuefen in the Yin Guifang Yue Opera Stylistic School Concert. In 1990, led by Yin Guifang, Fanghua Yue Opera Troupe visited Hong Kong and performed five famous operas of the Yin School: *The Dream of the Red Chamber*, *The Jade Dragonfly*, *He Wenxiu*, *Looking at and Looking for the Wife* and *The Prince of the Desert*. On March 1st, 2000, Yin Guifang passed away at the age of 81.

Widely recognized as the 'big sister' of the 'Ten Sisters of Yue Opera' and the 'King of Yue Opera', Yin Guifang was a successful performer and ardent promoter of Yue opera. She took part in creating new productions and adapting old ones; the number of traditional, historical and modern operas she had involved totaled over a hundred. Her iconic works include *Qu Yuan*, *Sister Jiang*, *The Desolate Son*, *The Dream of the Red Chamber*, *Romance of the West Chamber* and *He Wenxiu*. Although Yin Guifang did not have a voice with a wide vocal range, she was strong in alto and bass, and she made full use of her capabilities. Her singing was open and lyrical, gentle and firm, colourful and charming, using words to drive her vocal delivery. Each word was sung with strong sentiments and rhythmic appeal to convey the personality and feelings of the characters she was playing. To give prominence to the key lines, she would vary the speed of her delivery or sing in *falsestto*. Artists belonging to the Yin School include Yin Xiaofang, Xiao Guifang, Gao Jianlin, Song Punan, Shen Jialin, Zhao Zhigang, Mao Weitao, Xiao Ya and Wang Junan.



《盤妻索妻》尹桂芳（右）飾梁玉書，李金鳳飾謝雲霞

Looking at and Looking for the Wife with Yin Guifang (right) as Liang Yushu and Li Jinfeng as Xie Yunxia

情真意篤 — 范瑞娟



范瑞娟(1924-)，范派始創人，別名范竹山，浙江省嵊縣黃澤鎮人。十一歲進龍鳳舞台科班，由黃炳文啟蒙，先學花旦，後改學小生。1941年毛遂自薦成功救場，范瑞娟獲得當上頭肩的機會。1943年與傅全香第一次合作，後與袁雪芬合作參與「新越劇」改革，與著名琴師周寶財在六字調基礎上，吸收京劇反二黃特點，成功創造弦下調。

1949年，范瑞娟與傅全香重組東山越劇社，後進入地方戲劇研究班學習，主演了《李闖王》、《梁祝哀史》、《萬戶更新》等戲。1950年擔任上海越劇工會主席，率團進京演出《梁山伯與祝英台》、《祝福》。1951年范瑞娟進入華東戲曲研究院，任華東越劇實驗劇團副團長，參與組織越劇界抗美援朝捐獻「越劇號」飛機的義演工作。1952年第一屆全國戲曲觀摩演出大會上，憑《梁山伯與祝英台》、《白蛇傳》獲演員一等獎。1953年與袁雪芬合演的《梁山伯與祝英台》被拍攝成中國第一部大型彩色戲曲影片。

文化大革命後，范瑞娟重排《孔雀東南飛》、《李娃傳》，數次赴港演出。1988年赴美國芝加哥貝爾實驗室講學，翌年連同訪問團赴美演出《梁山伯與祝英台》、《李娃傳》。1990年與呂瑞英、張桂鳳等參加中國民族藝術代表團，到德國、法國、比利時等地演出。其代表作包括《梁山伯與祝英台》、《孔雀東南飛》、《李娃傳》、《打金枝》、《西廂記》、《白蛇傳》等。

范瑞娟嗓音條件佳，加上刻苦用功，藝術上很早已顯露才華。她繼承了前輩竺素娥的樸實風格，並博取眾長，將京劇馬連良、高慶奎的運腔特色融於自己的唱腔中，又與琴師周寶財合作創立了越劇弦下調，其調門較高，板式豐富，旋律優美而抒情性更強，大大增強了越劇唱腔的伸展性，既能表現沉鬱淒苦的內容，亦能抒發激昂慷慨之情。

范瑞娟運用丹田氣和頭腔共鳴結合的發聲方法，使唱腔渾厚淳樸、凝重文雅，演唱時著重抑揚頓挫，語氣、語調上的輕重緩急，旋律音量上的高低強弱，更靈活地把京劇唱腔過門「化」過來運用於越劇中，豐富自己的唱腔尾音，使之迴旋起伏，富有餘韻。師承范派的演員，有丁賽君、胡少鵬、高愛娟、陳琦、邵文娟、筱一峰、史濟華、吳鳳花、張志明、王少樓、方雪雯、章瑞虹、韓婷婷、成美華、陶雁、王柔桑等。



《梁山伯與祝英台》 范瑞娟飾梁山伯
The Butterfly Lovers, Fan Ruijuan as Liang Shanbo



《李娃傳》 傅全香(左)飾李亞仙、范瑞娟飾鄭元和
The Legend of Li Wa, Fu Quanxiang as Li Yaxian, Fan Ruijuan as Zheng Yuanhe

Sincere and Earnest - Fan Ruijuan

Fan Ruijuan (1924-), founder of the Fan stylistic school, was also known as Fan Zhushan. A native of the Huangze Township in Sheng County, Zhejiang Province, Fan Ruijuan joined the Longfeng Theatre as a student at the age of eleven, learning under Huang Bingwen. She first studied *huadan* (young female) roles, and changed to *xiaosheng* (young scholar) roles later. In 1941, she volunteered herself to perform in a show in an emergency situation, and got the opportunity to appear before the audience in a leading role. In 1943, Fan Ruijuan worked with Fu Quanxiang for the first time; later she joined hands with Yuan Xuefen to revolutionize the Yue Opera. She had also co-created a new vocal style called *Xianxia diao* with renowned musician Zhou Baocai by using the *Liuzi diao* as a basis and assimilating the distinguishing features of *Fan erhuang* in Peking Opera.

In 1949, Fan Ruijuan re-established the Dongshan Theatre Society with Fu Quanxiang. Later she furthered her studies in a local opera research class, and appeared in *King Li Chuang*, *The Sad Story of the Butterfly Lovers*, and *A New Look for All* in a leading role. In 1950, she became the chairman of the Shanghai Yue Opera Workers' Union and led a troupe to Beijing to perform *The Butterfly Lovers* and *Blessings*. In 1951, Fan Ruijuan joined the East China Opera Research Institute as deputy director of the East China Yue Opera Experimental Theatre, during which she participated in organizing Yue Opera shows to raise funds for use in the Korean War. In 1952, she won the Class One Performer Award at the First National Opera Demonstration Show for her performance in *The Butterfly Lovers* and *The Legend of the White Snake*. In 1953, *The Butterfly Lovers*, performed by Fan Ruijuan and Yuan Xuefen, was made into a coloured theatrical movie, the first of its kind in China.

After the Cultural Revolution, Fan Ruijuan resumed work on *Southeast the Peacock Flies* and *The Legend of Li Wa*, bringing them to Hong Kong several times. In 1988, she went to the United States to give a lecture in the Bell Laboratory in Chicago; this was followed by a tour performance of *The Butterfly Lovers* and *The Legend of Li Wa* in the United States the following year. In 1990, she and Lü Ruiying, Zhang Guifeng visited Germany, France and Belgium with the Chinese Ethnic Art Delegation team and performed there. Fan Ruijuan's iconic works include *The Butterfly Lovers*, *Southeast the Peacock Flies*, *The Legend of Li Wa*, *Chastising the Princess*, *Romance of the West Chamber* and *The Legend of the White Snake*.

With a good voice and hard work, Fan Ruijuan manifested her talents very early in her career. She continued the simple and natural style of veteran artist Zhu Sue, and at the same time, drew in the strength of other artists, such as assimilating the distinguishing vocal styles of renowned Peking Opera artists Ma Lianliang and Gao Qingkui into her own. She had also co-created the *Xianxia diao* with musician Zhou Baocai. Her high pitch voice matched with her richly varied tempos made her singing melodic and expressive, capable of conveying the feelings of dreariness, sadness and gloominess as well as excitement, indignation and impassion.

Fan Ruijuan's vocal techniques emphasized on the integration of 'stomach breathing' and 'head resonance', which made her voice sound vigorous, unsophisticated and dignified. She also gave special attention to pacing and accentuation, tonal variations and volume control. She cleverly borrowed the 'music fill-in' in Peking Opera and used it in Yue Opera to make the ending notes of her singing linger with charm. Artists belonging to the Fan School include Ding Saijun, Hu Shaopeng, Gao Aijuan, Chen Qi, Shao Wenjuan, Xiao Yifeng, Shi Jihua, Wu Fenghua, Zhang Zhiming, Wang Shaolou, Fang Xuewen, Zhang Ruihong, Han Tingting, Cheng Meihua, Tao Yan and Wang Rousang.



《打金枝》范瑞娟飾郭曖，呂瑞英飾公主
(1954年)

Chastising the Princess, with Fan Ruijuan as Guo Ai and Lu Ruiying as the Princess (1954)

剛柔並蓄 — 徐玉蘭



徐玉蘭(1921-)，徐派始創人，浙江省新登縣（現為浙江省富陽市新登鎮）人。初入女子戲班東安舞台學花旦，後學文武老生，文戲師傅為俞傳海，武戲師傅是徽班文武老生袁世昌，曾習長靠短打、大小花臉和猴戲等基本功。1933年隨科班到上海、浙江、江西一帶演出，1937年在上海與施銀花、趙瑞花、王杏花搭檔，與名角七齡童演出《殺子報》等。1939年與吳月奎等在上海組建興華越劇社。

1941年與施銀花搭檔，在老閘戲院的舞台正式掛牌改演頭肩小生，首演《盤夫索夫》。1943年從上海請來劉濤排練劇本戲，將寧波越劇從幕表戲推進至劇本戲階段，為寧波越劇的革新揭開序幕。1944年徐玉蘭應傅全香的邀約重到上海搭檔演出，後與筱丹桂搭檔演出《是我錯》轟動一時。1947年徐與「越劇十姐妹」參加上海越劇界義演《山河戀》，同年自組玉蘭劇團，排演《國破山河在》等一批新戲，1948年先後與戚雅仙、姚素貞、王文娟搭檔演出。

其後徐玉蘭相繼演出《白毛女》、《信陵公子》、《玉面狼》等劇，1952年在第一屆全國戲曲觀摩演出大會憑《西廂記》張珙一角獲演員一等獎。1954年參加華東戲曲觀摩演出大會，憑與王文娟合演的《春香傳》獲表演一等獎。1957年，她與王文娟主演的《北地王》、《紅樓夢》正式上演，成功塑造了賈寶玉的藝術形象，《追魚》、《紅樓夢》、《西園記》等劇更被拍攝成影片。

徐玉蘭的代表作品有《紅樓夢》、《西廂記》、《春香傳》、《追魚》、《北地王》、《西園記》等，其中《北地王》和《紅樓夢》更享有盛譽。徐玉蘭嗓音明亮，音域寬廣，唱腔高亢灑脫、奔放流暢，旋律節奏起伏多變，聲情並茂。她的唱腔設計從戲的內容出發，能做到「因戲而異，因人而異」。她勤學苦練，虛心好學，學藝初期文武兼習，吸收越劇老調（四工調）、紹興大板、徽戲文武生唱腔及其發聲、用氣及吐字方法，同時練就扎實武功。

徐玉蘭善於借鑒、吸收其他戲曲藝術特色，以豐富自己唱腔和越劇藝術，突破越劇較為平穩婉約的格調，創造高亢激越、熱情奔放、剛柔兼備的風格。師承徐派的演員有金美芳、汪秀月、錢惠麗、鄭國鳳、張小君、周偉君、錢麗亞、裴燕、陳娜君、邵雁等。



《西廂記》徐玉蘭飾張生
Romance of the West Chamber, Xu Yulan as Scholar Zhang



《梁山伯與祝英台》
徐玉蘭飾梁山伯
The Butterfly Lovers,
Xu Yulan as Liang Shanbo

Vigorous and Graceful - Xu Yulan

Xu Yulan (1921-), founder of the Xu stylistic school, is a native of Xindeng County, Zhejiang Province (Now Xindeng Town of Fuyang City, Zhejiang Province). She began her career by joining the all-female troupe Dongan Stage to learn *huadan* (young female) roles; later she changed to study *wulaosheng* (military old male) roles. For civil repertoire, she studied under Yu Chuanhai. Her martial roles teacher was Yuan Shichang, a Hui Opera artist specializing in civil and military old male roles. From Yuan, she learned how to perform fighting roles in full armour and plain clothes, painted-face roles and the Monkey King. In 1933, she toured Shanghai, Zhejiang, Jiangxi with a theatre group. In 1937, together with Shi Yinhua, Zhao Ruihua and Wang Xinghua, she performed in *Family's Blood* and other works with the renowned Qi Lingtong. In 1939, she and Wu Yuekui formed the Xinghua Yue Opera Society in Shanghai.

In 1941, Xu Yulan teamed up with Shi Yinhua and performed in *Looking at the Husband and Looking for the Husband* in Laozha Theatre as the troupe's top rank *xiaosheng* (young male) artist. In 1943, Xu invited Liu Tao from Shanghai to rehearse a scripted opera with them. Formerly, Ningbo Yue operas were performed without a script. This was an important step forward, signifying the start of the innovation process of Ningbo Yue Opera. In 1944, upon the invitation of Fu Quanxiang, Xu Yulan went to Shanghai to perform again. Later, she and Xiao Dangui jointly performed in *It's My Fault*, which was phenomenally successful. In 1947, Xu and the Ten Sisters of Yue Opera participated in the charity performance of *In Love with the Country*. The same year, she formed her own theatre group Yulan Theatre Troupe and staged a number of new operas, including *The Kingdom Falls but the Country Remains*. In 1948, Xu Yulan collaborated with Qi Yaxian, Yao Suzhen and Wang Wenjuan in various performances.

Thereafter, Xu Yulan appeared in a number of operas including *The White-haired Girl*, *Prince Xinling* and *A Wolf with a Pretty Face*. In 1952, she won the Class One Performers Award at the First National Chinese Opera Demonstration Show for her performance of Zhang Gong in *Romance of the West Chamber*. In 1954, she performed *The Legend of Chunxiang* with Wang Wenjuan at the East China Chinese Opera Demonstration Show and won a Class One Performers Award. In 1957, her performance with Wang Wenjuan of *The Tragedy of Liu Chen* and *The Dream of the Red Chamber* formally hit the stage. Her portrayal of Jia Baoyu, the male protagonist in *The Dream of the Red Chamber*, was an artistic masterpiece. Xu's other works such as *The Carp Nymph*, *The Dream of the Red Chamber* and *The Story of the West Garden*, were made into movies.

Notable works by Xu Yulan include *The Dream of the Red Chamber*, *Romance of the West Chamber*, *The Story of Chunxiang*, *The Carp Nymph*, *The Tragedy of Liu Chen* and *The Story of the West Garden*, with *The Tragedy of Liu Chen* and *The Dream of the Red Chamber* being the most acclaimed. Xu has a brilliant voice, a broad range, and a robustness that commands the high registers with flair. There is also a flexibility in her control of rhythm, melodic undulations and expressions. In building her own vocal style, she adopted the approach of portraying each of her personae from an individual angle. Xu is a diligent artist, always willing to learn. As a young trainee, she would embrace both civil and military roles and learn to sing the various vocal styles, from intonation, projection to enunciation by referring to the Yue Opera 'old tunes' of *Sigong diao*, the *daban* of Shaoxing, and the vocals of both civil and military male in Anhui Opera.

As an artist, Xu is capable of assimilating the features of other operatic art forms to enrich her singing and Yue Opera. She has succeeded in rising above the rather placid lyricism of the genre to create a style that is sonorous, passionate, robust and flexible between showing strength and the emotive side of a character. Some of the well-known artists trained in the Xu School include Jin Meifang, Wang Xiuyue, Qian Huili, Zheng Guofeng, Zhang Xiaojun, Zhou Weijun, Qian Liya, Pei Yan, Chen Najun, Shao Yan.



《紅樓夢》徐玉蘭飾賈寶玉，王文娟飾林黛玉

The Dream of the Red Chamber, with Xu Yulan as Jia Baoyu and Wang Wenjuan as Lin Daiyu

明亮純淨 — 陸錦花



陸錦花(1927-)，陸派始創人，學名柯紋祺，小名柯秀珍，祖籍福建，寄籍浙江餘姚，十三歲入四季班學藝，工小生，拜張福奎為師。1942年進入袁雪芬領銜的大來劇場，唱二肩小生，因身材瘦小，多演童生戲。1947年陸錦花與王文娟合作，成立少壯越劇團，由陸錦花擔任團長，首演的劇目是《禮拜六》。

當時越劇界盛行「西裝旗袍」時裝戲，陸錦花勤奮好學，刻苦鑽研，少壯越劇團相繼編演新劇目，在同期的越劇團中，該團演出的時裝戲算是首屈一指，陸錦花甚至被稱為「時裝小生」。稍後她又與張茵、徐金彩、張雲霞、筱月英等搭檔。

1949年陸錦花參加第一屆地方戲劇研究班，1954年加入華東戲曲研究院越劇實驗劇團，在華東區戲曲觀摩演出大會獲表演二等獎。1957年與呂瑞英主演《孟麗君》，1958年與傅全香主演《情探》。1983年旅居美國。

陸錦花從藝之初熱愛前輩馬樟花的小生藝術，因此其唱腔是在馬樟花的基礎上發展起來的，演唱尺調腔時保留著不少四工腔的元素，別有風味。她嗓音清亮，音質純淨，唱腔婉約柔順，平和而不平淡，清醇味厚。講究運腔，特別是鼻腔共鳴，腦後音和喉音共鳴的運用與眾不同，唱句柔中有剛、剛中有柔。陸派亦要求吐字清爽，字字送聽，其道白和唱一樣精彩，鏗鏘有力，表演不溫不火。

她的代表作包括《珍珠塔》、《彩樓記》、《情探》、《盤夫索夫》等。她最擅長扮演窮生戲，其「鞋皮生」、「破巾生」演出堪稱一絕，表演瀟灑儒雅，動作簡練傳神。陸錦花在《珍珠塔》中演活了方卿，其中〈前見姑〉「君子受刑不受辱」唱段通過多種板式轉換和多變唱腔，細緻有層次地把方卿遭姑母奚落的複雜心理表現出來，是陸派代表作之一。陸派傳人有曹銀娣、陳文治、許傑、黃慧、夏賽麗、徐標新、張宇峰等。



《珍珠塔》 陸錦花飾方卿（1961年）
The Pearl Pagoda, Lu Jinhua as Fang Qing (1961)



《情探》 陸錦花飾王魁
Trials of Love, with Lu Jinhua as Wang Kui

Pure and Clear - Lu Jinhua

Lu Jinhua, founder of the Lu Stylistic School, was also known as Ke Wenqi at school and Ke Xiuzhen as a child. She was originally from Fujian but later moved to Yuyao, Zhejiang Province. At the age of thirteen, she entered the Siji Troupe to learn Chinese Opera, specializing in *xiaosheng* (young male) roles under Zhang Fukui. In 1942, she joined Dalai Theatre, a group led by Yuan Xuefen, as a second rank *xiaosheng* artist. Because of her small build, she was often assigned the roles of *tongsheng* (young boy). In 1947, Lu Jinhua and Wang Wenjuan founded the Shaozhuang Yue Opera Troupe, with Lu acting as the troupe's director. The opening show for the troupe was *Saturday*.

At that time, modern outfits such as 'western suit and *cheongsam*' became popular in the Yue Opera circle. Hardworking and eager to learn, Lu Jinhua studied intensively, and developed a series of new works together with the Shaozhuang Yue Opera Troupe. The troupe's modern repertoire was considered the best among its contemporaries. Lu Jinhua was named as 'The Modern *Xiaosheng*'. Later she collaborated with Zhang Yin, Xu Jincai, Zhang Yuanxia and Xiao Yueying in a number of performances.

In 1949, Lu Jinhua furthered her studies in the First Folk Opera Study Class, and in 1954, she joined the Experimental Yue Opera Troupe of East China Chinese Opera Research Institute and won a Class Two Performers Award at the East China Chinese Opera Demonstration Show. In 1957, she performed in *Meng Lijun* with Lü Ruiying, and in 1958, she appeared with Fu Quanxiang in *Trials of Love*. Lu Jinhua emigrated to the United States in 1983.

When she first trained in Yue Opera, Lu Jinhua was a fan of Ma Zhanghua, a shining star in *xiaosheng* (young scholar) roles. It was this passion for Ma's art that she developed her singing style, particularly in retaining the old *Sigong qiang* elements. This established Lu with her unique vocal style. On top of that, her natural gift of a limpid, ringing voice, purity of tones and smoothness in delivery made her singing memorable. The vocalising techniques such as nasal resonance, back-of-head tones and guttural resonance distinguish her style from the rest. The phrasing encompasses both the strength of character and the tenderness in emotions. Also, the Lu style requires an actor to clearly enunciate the words, to the extent that each utterance must be heard. The delivery of spoken line is regarded to be as important as singing. The overall presentation is also expected to be restrained rather than passionate and flamboyant.

Lu is acclaimed for her performance in *The Pearl Pagoda*, *The Decorated Mansion*, *Trials of Love*, *Looking at the Husband and Looking for the Husband*, etc., particularly as the poverty-stricken scholar, also called *qiongsheng* or *xiepisheng*. Lu performs with flair, scholarly charm, crisp stylized movements and vivid acting. One of the finest examples is her interpretation of Fang Qing in *The Pearl Pagoda*. In the excerpt, *Fang Qing Visits His Aunt*, she gives an insightful, nuanced portrayal of a young scholar who has been humiliated by his snobbish aunt through the changing patterns in singing as well as varied vocal tones. This excerpt has since become one of the best known among the repertoire of the Lu school. Some of the well-known artists trained in the Lu School include Cao Yindi, Chen Wenzhi, Xu Jie, Huang Hui, Xia Saili, Xu Biaoxin and Zhang Yufeng.



《孟麗君》陸錦花飾皇甫少華

Meng Lijun, with Lu Jinhua as Huangpu Shaohua

照片及部份資料由香港上海戲曲藝術協會提供

Photos and partial information provided by Shanghai Opera Association (Hong Kong)

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25, 29.6.2014 (星期三、日 Wed, Sun)

同唱一台戲 A Conglomeration of Stars in One Opera

四演《梁山伯與祝英台》*The Butterfly Lovers*

《梁山伯與祝英台》是中國四大民間故事之一，世代傳頌。越劇小生四大流派始創人—尹桂芳、范瑞娟、徐玉蘭、陸錦花曾於上海同台演出《梁山伯與祝英台》，盛況空前。現由流派傳人吳鳳花(范派)、趙志剛(尹派)、張小君(徐派)、徐標新(陸派)再次合演，意義非凡。

The Butterfly Lovers is one of the four best-known folk tales in China, and has been told from generation to generation for centuries. The epochal production featuring the founders of the four stylistic schools of Yue Opera – Yin Guifang, Fan Ruijuan, Xu Yulan and Lu Jinhua – received phenomenal reception when it was staged in Shanghai. This production in the Chinese Opera Festival in Hong Kong with a galactic cast featuring the legendary four's respective exponents – Wu Fenghua (Fan School), Zhao Zhigang (Yin School), Zhang Xiaojun (Xu School) and Xu Biaoxin (Lu School) - therefore carries huge significance, making it not to be missed.

分場本事

第一場 草橋結拜

祝英台與梁山伯在赴杭城讀書途中，在「草橋」休息，相遇交談，兩人志趣相投，義結金蘭。

梁山伯：徐標新 祝英台：吳素英

第二場 同窗共讀

兩人共讀三年，梁山伯始終不知英台是女子扮裝，但師母早已悉知真情。英台在接老父家書催歸後，只得直言懇請拜託師母為媒。

梁山伯：吳鳳花 祝英台：吳素英 師母：潘琴

第三場 十八相送

兩人情意深重，英台回家，山伯依依不捨，一直送到長亭才分別。一路上英台借景暗喻，暗示心跡，無奈山伯憨厚，不解其意，英台只得托言家有九妹，囑其及早邀媒下聘。

梁山伯：吳鳳花 祝英台：吳素英

第四場 思祝下山

山伯思念英台，師母作媒，告知真相，並囑其及早邀媒下聘。

梁山伯：張小君 師母：潘琴

第五場 回十八

山伯在趕赴祝家途中，喜悅萬分地回憶着相送英台時的情景。

梁山伯：張小君

第六場 勸婚訪祝

祝公遠為英台訂下親事，英台不允，言明已與梁山伯訂有婚約。山伯到訪時，祝父規勸英台必須斷絕與梁家的婚嫁事。

梁山伯：吳鳳花 祝英台：陳飛 祝公遠：于偉萍

— 中場休息十五分鐘 —

第七場 樓台會

山伯滿心歡笑而來，得知英台已另許他人，悲憤至極，一對戀人互訴相思之情，傷心得肝腸寸斷，無奈地只得生離死別。

梁山伯：吳鳳花 祝英台：陳飛

第八場 山伯臨終

山伯回家後，鬱憤成疾，臥病不起，但是對英台之戀情，仍是念念不忘。在讀完英台臨嫁前帶來的書信，終於抱恨離世。

梁山伯：趙志剛

第九場 逼嫁抗婚

英台驚聞山伯死訊，傷心欲絕，心存陪葬，一死殉情之念。在祝父再三逼嫁，催促登上花轎時，聲言必須先去梁山伯墳墓祭奠之後，才登花轎。祝父只得依允。

祝英台：陳飛 祝公遠：于偉萍

第十場 禱墓哭墳

迎親日，英台身穿孝服到山伯墳前祭奠時，忽然風雷大作，雷電交加，墳墓綻裂，英台毅然躍入墳墓之中。

祝英台：陳湜

尾聲 化蝶

霎時，彩虹萬里，「梁祝」化作一對彩蝶，翩翩而舞。

梁山伯：吳鳳花 祝英台：陳飛

Synopsis by Scenes

Scene One *Swearing as Brothers at the Cao Bridge*

On their way to Hangzhou to attend school, Zhu Yingtai and Liang Shanbo met each other as they took a rest at the Cao Bridge. They talked and found that they shared the same interests and aspiration, so they exchanged vows and became sworn 'brothers'.

Liang Shanbo: **Xu Biaoxin** Zhu Yingtai: **Wu Suying**

Scene Two *Studying Together*

Although they had studied together for three years, Liang Shanbo did not realize that Zhu Yingtai was actually a woman. But the wife of their teacher knew this secret; so when Yingtai received her father's letter urging her to return home, Yingtai confided in her and begged her to be their matchmaker.

Liang Shanbo: **Wu Fenghua** Zhu Yingtai: **Wu Suying** Madam (Teacher's wife): **Pan Qin**

Scene Three *Three Bidding Farewell*

With deep brotherly affection and bond of friendship, Shanbo found it hard to part with Yingtai when she had to return home. To bid her farewell, he walked with her for a long way until they reached the Chang Pavilion where they really had to say goodbye. On the way before reaching the Pavilion, Yingtai tried to reveal her secret and love to him through many hints, but the straight-forward and simple-minded Shanbo failed to get them. With no avail, Yingtai had to pretend that 'he' had a younger sister whom 'he' would like to betroth to Shanbo, and urged him to send in a matchmaker to make a proposal as soon as possible.

Liang Shanbo: **Wu Fenghua** Zhu Yingtai: **Wu Suying**

Scene Four ***Going down the Hill Thinking of Yingtai***

Missing Yingtai so much, Shanbo went to see his teacher's wife who told him everything and urged him to send a matchmaker to make a proposal to marry Yingtai as soon as possible.

Liang Shanbo: **Zhang Xiaojun** Madam: **Pan Qin**

Scene Five ***In Memory of His Farewell to Yingtai***

When Shanbo hurried himself to Yingtai's home, he walked pass the same route where he had accompanied Yingtai, recalling what happened on the way and savouring every moment of it.

Liang Shanbo: **Zhang Xiaojun**

Scene Six ***Arranging a Marriage for Yingtai and Shanbo's Visit***

Knowing that her father had arranged a marriage for her with another man, Yingtai refused and told him that she was already betrothed to Shanbo. When Shanbo was arriving to visit Yingtai, her father persuaded her to break her marriage arrangement with Shanbo.

Liang Shanbo: **Wu Fenghua** Zhu Yingtai: **Chen Fei** Zhu Gongyuan: **Yu Weiping**

- Intermission of 15 minutes -

Scene Seven ***Meeting at Yingtai's Chamber***

Arrived happily, Shanbo went to see Yingtai in her chamber but was devastated to learn that she had to marry another man. Filled with grief and distress, Shanbo and Yingtai poured out their feelings to each other, and reluctantly they parted.

Liang Shanbo: **Wu Fenghua** Zhu Yingtai: **Chen Fei**

Scene Eight ***Shanbo on His Deathbed***

Heartbroken and distressed, Shanbo fell ill soon after he returned home. Thinking of Yingtai all the time made him worse. After reading her letter sent to him before her wedding, Shanbo died with deep regret.

Liang Shanbo: **Zhao Zhigang**

Scene Nine ***Resisting the Arranged Marriage***

The news of Shanbo's death came as a blow to Yingtai. Heartbroken, she was prepared to bury herself alive with him. Though her father forced her time and again to get onto the wedding carriage, she insisted on visiting Shanbo's grave first before she would do so. Reluctantly, her father consented to her request.

Zhu Yingtai: **Chen Fei** Zhu Gongyuan: **Yu Weiping**

Scene Ten ***Mourning Shanbo at His Grave***

On her wedding day, Yingtai put on her mourning clothes and visited Shanbo's grave. A storm broke out suddenly. In the midst of lightning and thunder, Shanbo's tomb opened, and Yingtai jumped into it resolutely.

Zhu Yingtai: **Chen Shi**

Epilogue ***Transforming into Butterflies***

Immediately after Yingtai jumped into Shanbo's tomb, a rainbow appeared across the sky; the spirits of Yingtai and Shanbo transformed into a pair of butterflies, dancing around each other.

Liang Shanbo: **Wu Fenghua** Zhu Yingtai: **Chen Fei**

26.6.2014 (星期四 Thu)

折子戲 Excerpts

《珍珠塔·方卿前見姑》 *Fang Qing Visits His Aunt from The Pearl Pagoda*

陸派代表作品，演活「窮生」在貧窮環境中仍自尊自重、傲而不驕的氣節，出言吐語如斷金切玉。

襄陽御史陳培德喜開壽宴，夫人方朵花極盡虛榮，亮富擺闊。落魄姪兒方卿為赴考前來借貸，方朵花絲毫不念舊情，忘却方家以往對她家提携的恩德，竟對方卿惡言惡語，百般羞辱，並將其趕出陳府。方卿遵從母訓，對這位勢利成性、嫌貧愛富的姑母百般忍讓，臨行之時發下宏誓，不得高中誓不回返。

This is a signature piece in the repertoire of Lu Jinhua stylistic school. The actor playing the male lead needs to exude the integrity of a scholar, whether in hard times or good. The delivery of lines, in particular, should demonstrate the pride and self-respect of someone who knows his worth.

The story opens with a birthday banquet at the Imperial Commissioner of Xiangyang's residence. His Excellency's wife, Fang Duohua, is a snob, and likes to flaunt her status and wealth. It happens that her nephew, Fang Qing, whose family has fallen into hard times, comes to ask for a loan so that he can go to the capital to attend the civil examination. But Duohua is not one to remember what care and concern she had received from Qing's family when she was down and out. Instead, she slings insult upon insult on Qing, and orders him to leave. Qing is a filial son, and honours his promise to his mother that he would not retort despite the fact that his aunt is such a vain snob. Before he leaves, he vows that he would not appear before her again unless he has plucked the laurels in the civil examination.

主演

Cast

方 卿：徐標新	Fang Qing: Xu Biaoxin
方朵花：潘 琴	Fang Duohua: Pan Qin
紅 雲：謝 小	Hong Yun: Xie Xiao
三 快：周佩穎	San Kuai: Zhou Peiyong

《情探·行路》 *Seeking Vengeance from Trials of Love*

陸錦花和傅全香多年合作演出的劇目。傅派藝術表現桂英由愛到恨的變化，十分出色。

落第秀才王魁流落異鄉，為名妓焦桂英所救並收留，且資助他讀書，後為夫婦。王魁赴京趕考得中狀元，貪慕虛榮，竟入贅相府，寄給桂英一紙休書，桂英控訴無門，於當年兩人訂立山盟海誓的海神廟中，痛數王魁無情負心，自縊而死。海神廟判官接受桂英投訴，帶桂英鬼魂至京都捉拿王魁。

This is from the famous repertoire of Lu Jinhua (of the Lu Stylistic School) and Fu Quanxiang (of the Fu Stylistic School), who were long-term partners on stage. The interpretation of the Fu school focuses on the painful psychological changes in the suffering wife, Guiying, when love turns to hate.

Wang Kui is a scholar who has failed in the national civil examination in the capital. Unable to take the long journey home, he is in dire straits when Jiao Guiying, a famous courtesan, finds him and takes him in. She supports him in his studies, and later the two are married. But when Kui plucks the laurels at the civil examination in the capital this time, he has a change of heart. He marries the daughter of the Prime Minister and sends Guiying a letter of annulment, seeking to divorce her. Guiying is devastated and with nowhere to turn to, she goes to the Temple of the God of the Sea where the two of them had made their pledge never to part two years ago. She makes an invocation to the God and tearful accuses Kui of his infidelity and heartlessness before she hangs herself. The Judge in Hell accepts Guiying's plaint, goes with her spirit to the capital to catch Kui alive.

主演

Cast

焦桂英：陳 飛	Jiao Guiying: Chen Fei
判 官：何夢萊	The Judge: He Menglai
小 鬼：屠少樺、陳 麗	Little Ghost: Tu Shaohua, Chen Li

《紅樓夢·葬花》 *Burying Flowers from The Dream of the Red Chamber*

越劇歷演不衰之經典，徐派與王派代表作品，兒女情長，絲絲入扣。

林黛玉自幼喪母，寄居外祖母家，與表兄賈寶玉兩小無猜，情投意合。寶玉因與王府伶人交往，被其父毒打。黛玉前去探望，被侍女誤拒門外，却又聞見寶玉送寶釵出門，不禁心神淒愴。暮春時節，落花紛飛，黛玉頓生感觸，荷鋤葬花。寶玉見之，傾吐衷腸。

This is a classic and a perennial favourite in the Yue Opera repertory. It was first made famous by the iconic duo in Yue Opera, Xu Yulan and Wang Wenjuan. The respective exponents of these two stylistic schools often partner on stage to tell the love story of Jia Baoyu and Lin Daiyu.

Lin Daiyu has lost her mother at a young age, and has to take up residence at her maternal grandmother's place. There she grows up with her cousin, Jia Baoyu, and the two are very much in love. When Baoyu receives a hard beating from his father for having befriended a young actor, Daiyu goes to visit him in his chamber, only to be unwittingly turned away by his maid. Outside his door, she happens to see Baoyu seeing Baochai, another cousin, out. She mistakes that to be Baoyu's intention not to accept her and is heartbroken. Now it is late spring, and when she sees the falling petals, she feels that she is seeing her pitiable self, homeless, drifting, and unloved. So she decides to get a hoe to dig a grave for the fallen petals. Baoyu traces Daiyu to the garden and pours his heart out.

主演

Cast

林黛玉：陳曉紅

Lin Daiyu: **Chen Xiaohong**

賈寶玉：張小君

Jia Baoyu: **Zhang Xiaojun**

— 中場休息十五分鐘 Intermission of 15 minutes —

《沉香扇·書房會》 *At the Study from The Aloeswood Fan*

廣受觀眾喜愛的喜劇作品，劇情通俗，人物形象生動，被譽為「金香扇」。

尚書千金蔡蘭英巧遇書生徐文秀，一見鍾情。文秀為再見蘭英，不惜賣身為奴，得入蔡家。半月後文秀與蘭英相會，暗訂白首之約。不料此事為蔡夫人識破，將蘭英另配他人。蘭英不願，女扮男裝逃婚離家。後蘭英應試得中探花，文秀亦高中狀元魁首。蔡父又將蘭英許配予新科榜眼昌義範，遂成「三元奪妻」的困境。後來在文秀舅父幫助下，文秀終可與蘭英書房相會，結成良緣。

This is a comedy that has been an audience favourite for decades. Its story appeals to popular taste, and the vivid portrayal of the characters makes them memorable.

A young scholar Xu Wenxiu meets Cai Lanying, the daughter of a high official of the imperial court. It is love at first sight. In his urge to see her again, Wenxiu sells himself into the Cai's Residence as a slave. The two finally meet after two weeks, and become secretly betrothed. But their affair has come to the attention of Lanying's mother, who marries her to another. Lanying refuses to accept the arranged marriage and leaves home disguised as a man. She attends the same national civil examination as Wenxiu, and comes third while Wenxiu comes top. Not knowing the situation behind all these, Lanying's father gives her to the scholar who has come second in the examination. It is a hilarious situation of three top scholars vying for one wife. Later, with the assistance of Wenxiu's uncle, the young lovers are finally reunited in Lanying's study, and the two enter into wedlock.

主演

Cast

徐文秀：吳鳳花

Xu Wenxiu: **Wu Fenghua**

蔡蘭英：吳素英

Cai Lanying: **Wu Suying**

《花中君子·陳三兩扒堂》 *Chen Sanliang Tortured in a Trial from A Pure Spirit*

尹派傳人趙志剛代表作品，曾得呂派始創人呂瑞英提携合演，表現廣受讚賞。

明代宦官劉瑾貪贓枉法，進士李九升因未肯行賄，被迫害致死。李女素萍為葬父和教養胞弟鳳鳴，為鴇母賣文賺銀，誓言「不作娼女作才女」。因所作詩文每篇售三兩，故改名為陳三兩。三兩與鳳鳴失散，因想念兄弟，收養了亦遭劉瑾迫害的陳奎為義弟。陳奎赴考中魁，職授巡按。三兩因不從被賣給年老的張子春為妻，被挾至滄州。滄州知府受賄，將三兩嚴刑拷打，不料受賄知府竟是失散十年的胞弟。陳奎路過，三兩不徇私情，要求陳奎將胞弟定罪，期望他重新做人。

This is a well-known work for which Zhao Zhigang is famous. Zhao, an exponent of the Yin Guifang stylistic school, came to be recognized when Lü Ruiying, the founder of the Lü stylistic school, sought him out to be her partner on stage and he rose to the occasion with his excellent performance.

The story takes place in the Ming Dynasty. Li Suping's father was framed by the corrupt eunuch, Liu Jin, because he refused to bribe him. In order to give her father a proper burial and to raise her younger brother Fengming, Suping sells herself to a pimp. But she refuses to become a prostitute, vowing instead to pay for her debt by sheer academic excellence. She sells her poems and prose for three taels of silver per piece, so she gives herself a new name, Chen Sanliang ('sanliang' meaning 'three taels' in Chinese). When she and her brother are separated by an unfortunate chance, she adopts Chen Kui, whose family has fallen victim to Liu's treacherous manoeuvres. Chen Kui attends the national civil examination and comes top, which is followed by an appointment as an Imperial Commissioner. Back home, Sanliang is being sold to an old man, Zhang Zichun, as wife. When she refuses to comply, she is tied up and forced to go to Cangzhou. Zhang bribes the prefect, so Sanliang is tortured in an unfair trial. To everybody's surprise, this corrupt prefect is none other than the younger brother, Fengming, whom she has not seen for ten years. At this juncture, Chen Kui the new Imperial Commissioner arrives on his inspection rounds. Sanliang turns her own brother in, and requests Chen to punish him according to the law in the hope that this would make a new man out of him.

主演

Cast

陳三兩：陳 湜

Chen Sanliang : **Chen Shi**

李鳳鳴：趙志剛

Li Fengming : **Zhao Zhigang**

27.6.2014 (星期五 Fri)

《孔雀東南飛》 *Southeast the Peacock Flies*

最早由京劇藝術大師王瑤卿在1938年改編而成，後再改編為越劇，演出轟動上海戲壇，成為廣泛流傳的經典劇目，以范瑞娟與傅全香的演繹最具代表性。

A Peacock Flying to the Southeast was a *yuefu* poem of the 3rd Century, written by an anonymous poet. Wang Yaoqing, a maestro in Peking Opera, adapted it for the stage in 1938, and later again adapted it for Yue Opera. It was a phenomenal success in Shanghai, and from then on, has become a classic and was staged in many places. The version starring Fan Ruijuan and Fu Quanxiang was considered of iconic status.

分場本事

第一場 雀喻

仲卿和蘭芝新婚，一對新人郎才女貌，被街坊鄰里比喻為一對「孔雀」。

第二場 雀難

焦母不滿蘭芝過於「自由」和「無禮節」。又聽信鄰居河東大娘的讒言，嚮往東家好女的富有，意欲命其子休棄蘭芝另娶高門。

第三場 雀離

兩、三年後，焦母終於借故逼令仲卿將蘭芝休棄。

第四場 雀盟

仲卿和蘭芝原是一對恩愛夫妻，驟遇此變，如晴天霹靂，悲痛不已。他們相互立下誓言，彼此永不渝盟，以圖日後鴛鴦重圓。

— 中場休息十五分鐘 —

第五場 雀歸

蘭芝有位個性如暴雷的哥哥，當他知道胞妹無端遭人休棄，立即去焦家論理，却被他妹妹婉轉勸住，告知家人：「仲卿不久就會來迎她返歸」。

第六場 雀變

誰知許久未見焦家有來迎回蘭芝的跡象，倒是為蘭芝作媒者不時而至，蘭芝在母、兄的勸說催逼下，只得忍痛依允再嫁。

第七場 雀會

蘭芝千萬愁思却無處傾訴，只得在黃昏人靜後，悄悄至門外痛哭一陣，恰好仲卿聞訊趕來。別後重逢，百感交集，他們互訴心曲，相期以同生死來力踐前盟。

第八場 雀亡

蘭芝在婚嫁時，投身清池以踐盟約，仲卿亦掛枝殉情。美滿姻緣，無法善終，一對孔雀結果只得「東南飛」。

Synopsis by Scenes

Scene One ***The Marriage of the Peacocks***

Newly married, the talented Zhongqing and the beautiful Lanzhi were admired by their neighbours who compared them to a pair of peacocks.

Scene Two ***The Ensuing Calamity***

Unhappy with Lanzhi's casual and liberal character, Zhongqing's mother, after listening to the slanderous talk of a neighbour, wanted his son to divorce Lanzhi and marry a rich girl of her choice.

Scene Three ***Arrival of the Disaster***

After two or three years, Zhongqing's mother made up an excuse and forced his son to divorce Lanzhi.

Scene Four ***The Vows of the Peacocks***

The divorce dealt a blow to Zhongqing and Lanzhi, who loved each other so much. Saddened by their forced separation, they vowed to remain faithful to each other and hoped that they might unite again in the future.

- Intermission of 15 minutes -

Scene Five ***Lanzhi Returning to Her Own Home***

When Lanzhi's quick-tempered brother knew that his sister was being divorced, he wanted to go and rebuke Zhongqing and his mother, but was stopped by Lanzhi who told her family that her husband would come to take her back soon.

Scene Six ***A Change of Heart***

Unfortunately, there was no sight of Zhongqing for a long time. Instead, matchmakers sent by other men came to make proposals to Lanzhi incessantly. Urged and forced by her mother and brother, Lanzhi reluctantly agreed to re-marry.

Scene Seven ***Meeting of the Peacocks***

Miserable and alone with no one to talk to, Lanzhi secretly cried outside the door of her home after sunset. Coincidentally, Zhongqing came in a hurry after learning Lanzhi's situation. Finally husband and wife met again. After pouring out their hearts, they reassured each other their faithfulness and determination to unite again in life or in death.

Scene Eight ***Death of the Peacocks***

The day for Lanzhi to re-marry finally arrived. To keep their vows, she jumped herself into a pond while Zhongqing hung himself on a tree. Gone with them was a marriage meant to be happy and fruitful. In the end, only 'southeast' could the peacocks fly.

主演

焦仲卿： 吳鳳花

劉蘭芝： 陳飛

焦母： 潘琴

劉兄： 于偉萍

劉母： 鄭敏

小姑： 胡潔婷

河東大娘： 陳麗

使女： 孫琴菲

小廝： 屠少樺

五郎： 婁周英

丞： 張琳

鄰家女： 董鑒鴻、陳雯婷

車夫： 何夢萊

獨唱： 董鑒鴻、婁周英

Cast

Jiao Zhongqing : **Wu Fenghua**

Liu Lanzhi : **Chen Fei**

Madam Jiao : **Pan Qin**

Brother Liu : **Yu Weiping**

Madam Liu : **Zheng Min**

Sister-in-law : **Hu Jieting**

Madam of Hedong: **Chen Li**

Maid: **Sun Qinfei**

Servant: **Tu Shaohua**

Wulang : **Lou Zhouying**

Minister: **Zhang Lin**

Girl Nextdoor: **Dong Jianhong, Chen Wenting**

Coach Driver: **He Menglai**

Solo: **Dong Jianhong, Lou Zhouying**

28.6.2014 (星期六 Sat)

折子戲 Excerpts

《情探·活捉》 *Catching Wang Kui Alive from Trials of Love*

陸派與傅派合作經典之一。陸派藝術演繹王魁貪慕虛榮，拋棄糟糠的形象深入人心。

桂英鬼魂來至京都找到王魁，仍是思念舊情，以情試探。不料王魁執迷不悟，毫無悔改之意，意圖再次加害，桂英忍無可忍，活捉王魁。

One of the famous repertoires of Lu and Fu stylistic schools. The interpretation of the Lu school focuses on portraying the heartless and mercenary Wang Kui, who readily gives up his wife after she has gone through the hard times with him.

Guiying's ghost finds its way to the capital as she wants to test Wang Kui's heart herself. Despite giving him several chances in the hope that he would change his mind, Guiying fails to bring him round. He even wants to shut her up forever. Without any hope now, Guiying captures the spirit of Wang and takes him to the netherworld.

主演	Cast
焦桂英：陳飛	Jiao Guiying: Chen Fei
王魁：徐標新	Wang Kui: Xu Biaoxin
判官：何夢萊	The Judge: He Menglai
小鬼：陳麗	Little Ghost: Chen Li

《紅樓夢·焚稿、哭靈》

Burning the Manuscripts and Mourning Daiyu from The Dream of the Red Chamber

徐派和王派演繹越劇經典作品精彩兩折，賺人熱淚。

賈母察覺寶玉與黛玉心心相印，却又想寶玉迎娶寶釵為妻，故按王熙鳳的「掉包」計，佯稱寶玉與黛玉成親，實則暗娶寶釵。誰知真相泄露，黛玉含恨而終。寶玉衝出新房至黛玉靈前痛哭，憤然出走。

These are two famous excerpts in Yue Opera, with artists trained in the Xu Yulan and Wang Wenjuan stylistic schools reinterpreting them with heartrending performances.

The excerpts are taken from *The Dream of the Red Chamber*. The Matriarch of the Jia family senses that Baoyu and Daiyu are in love, but she prefers Baochai to be her granddaughter-in-law. So she takes Wang Xifeng's suggestion of 'swapping the bride'. Baoyu is told that he would marry Daiyu, when in fact the bride is Baochai. When he discovers the truth, Daiyu has already passed on. Baoyu tears out of the bridal chamber to mourn Daiyu at her altar before he leaves home with a disillusioned heart.

主演	Cast
林黛玉：陳曉紅	Lin Daiyu: Chen Xiaohong
賈寶玉：張小君	Jia Baoyu: Zhang Xiaojun
紫鵲：竺歡歡 (焚稿) 徐曉飛 (哭靈)	Zijuan: Zhu Huanhuan (<i>Burning the Manuscripts</i>) Xu Xiaofei (<i>Mourning Daiyu</i>)

— 中場休息十五分鐘 Intermission of 15 minutes —

《何文秀·桑園訪妻、哭牌算命》

Seeking out His Wife at the Mulberry Orchard and Fortune-telling from He Wenxiu

尹派始創人尹桂芳代表劇目，〈桑園訪妻〉、〈哭牌算命〉為全劇精華所在，亦是尹派傳人趙志剛成名之作。

明代秀才何文秀落魄蘇州，以唱道情糊口。王員外之女蘭英憐才贈銀，其父斥為傷風敗俗，欲要處死。幸胞兄相助，蘭英與文秀結為夫妻，私奔至浙江海寧安身。當地劣紳張堂見色起意，對蘭英欲行非禮。蘭英以剪刺張相抗，逃出虎口，遇楊媽媽相救並收留於九里桑園。張堂心有不甘，設計踢死婢女，移屍陷害文秀。文秀被定刑發配，途中幸獲解差仗義釋放。文秀後得中狀元，欽命浙江巡按，重返海寧，喬扮算命先生，三訪桑園，夫妻重圓，真兇落網，冤獄昭雪。

This is a well-known work by Yin Guifang of the Yin stylistic school. *Seeking out His Wife at the Mulberry Orchard* and *Fortune-telling* are two highlight scenes of the story, and made Zhao Zhigang famous as an exponent of the school.

The story takes place in the Ming Dynasty. A scholar, He Wenxiu, falls into hard times and has to make a living as an itinerant singer in the street. Wang Lanying, the daughter of a squire, takes pity on him and sees that he is a talented scholar, so she gives him some silver. But such an act is considered 'indecent behaviour' by her father, who threatens to kill her. Fortunately Lanying's elder brother comes to their aid, and Lanying and Wenxiu can get married and elope to Haining in Zhejiang. Lanying's beauty attracts the attention of Zhang Tang, an unscrupulous squire, who makes passes at her. She fights with a pair of scissors, managing to escape. She is saved by a middle-aged woman, Madam Yang, who takes her in and hides her in a mulberry orchard. Zhang does not give up, and deliberately kicks a maid to death and incriminates Wenxiu by moving the corpse to his place. Wenxiu is found guilty is sentenced to banishment to the army. On the way, his guard takes pity on him and releases him. Later Wenxiu plucks the laurel at the national civil examination and is appointed an Imperial Commissioner of Zhejiang. He returns to Haining, disguises himself as a fortune-teller, and visits the mulberry orchard three times. Finally the husband and wife are reunited, while the real murderer is caught, and the wrongs are addressed.

主演	Cast
何文秀：趙志剛	He Wenxiu: Zhao Zhigang
王蘭英：陳湜	Wang Lanying: Chen Shi
楊媽媽：徐秋霞	Madam Yang: Xu Qiuxia
楊定金：趙夢潔	Yang Dingjin: Zhao Mengjie

《狸貓換太子·拷打寇珠》

Torturing Kouzhu from How a Dead Cat Was Substituted for a New-born Prince

家喻戶曉的《狸貓換太子》中驚心動魄的一折，演員施展唱、做、打功力。

宋真宗的李妃產子，劉妃生妒，命太監郭槐用剝皮狸貓換出太子，並差遣宮女寇珠將之拋入河中。寇珠不忍，求助總管太監陳琳，陳將太子密送八賢王府中撫養。十二年後，八賢王將「李子」回繼真宗，冊封為太子，劉妃生疑，命陳琳拷問寇珠，寇珠不屈自盡。

This is an operatic excerpt featuring highly dramatic moments. The story is based on the well-known folklore of *How a Dead Cat Was Substituted for a New-born Prince*. The actors are challenged for their singing, acting and martial arts skills.

The story takes place in the Song Dynasty, during the reign of Emperor Zhenzong. A royal consort, Lady Li, has given birth to a son. Out of jealousy, another royal consort, Lady Liu, colludes with the Chief Eunuch, Guo Huai, to substitute the new-born prince with a skinned dead cat and gives orders to the palace maid, Kouzhu to throw the baby into the imperial moat. Kouzhu cannot bring herself to carry out the order and turns to the Chief Eunuch Chen Lin for help. Chen secretly smuggles the young prince out to put him under the care of Xian the Eighth Prince. Twelve years later, Prince Xian, on the pretext that he is willing to let his emperor brother 'adopt' his son, returns Lady Li's son to become the Crown Prince. Liu grows suspicious, and orders Chen Lin to interrogate Kouzhu. Despite the torture, Kouzhu refuses to tell the truth and commits suicide.

主演	Cast
陳琳：吳鳳花	Chen Lin: Wu Fenghua
寇珠：吳素英	Kouzhu: Wu Suying
劉妃：董鑒鴻	Lady Liu: Dong Jianhong
郭槐：何夢萊	Guo Huai: He Menglai

紹興小百花越劇團主要演員 Performers from Xiaobaihua Yue Opera Troupe of Shaoxing



吳鳳花 Wu Fenghua

國家一級演員，工小生，師承范瑞娟。曾獲浙江省第二屆戲劇小百花會演金藝獎、優秀小百花獎、浙江省戲曲明星獎、浙江省第五屆戲劇節演員一等獎、中國小百花越劇節金獎、浙江省第七、九、十、十二屆戲劇節優秀表演獎、第十五屆上海白玉蘭戲劇表演藝術獎、第十三及第二十五屆中國戲劇梅花獎。

Wu Fenghua is a National Class One Performer trained in *xiaosheng* (young civil male) roles in the Fan Ruijuan stylistic school. She was a recipient of the Golden Artistry Award in the 2nd Zhejiang Province Xiaobaihua Showcase, the Distinguished Xiaobaihua Award, the Zhejiang Province "Star of Chinese Opera" Award, a Class One Actor Award in the 5th Zhejiang Theatre Festival, a Gold Award in the Chinese Xiaobaihua Yue Opera Festival, and a Distinguished Performance Award in the 7th, 9th, 10th and 12th Zhejiang Theatre Festival, the 15th White Magnolia Award for Theatrical Performing Arts of Shanghai, and the 13th and 25th Plum Blossom Award for Chinese Theatre.



吳素英 Wu Suying

國家一級演員，工花旦，師承呂瑞英。曾獲全國越劇青年演員電視大選賽最佳演員獎、浙江省第二屆戲劇小百花會演金藝獎、優秀小百花獎；浙江省首屆戲曲明星獎、浙江省第五屆戲劇節演員一等獎、浙江省第七、十、十二屆戲劇節優秀表演獎、中國小百花越劇節金獎、第二十四屆中國戲劇梅花獎。

Wu Suying is a National Class One Performer specialized in *huadan* (flirtatious female) roles in the Lü Ruiying stylistic school. She won the Best Performer Award in the All China Yue Opera Young Performers Television Contest, the Golden Artistry Award in the 2nd Zhejiang Province Xiaobaihua Showcase, the Distinguished Xiaobaihua Award, the first Zhejiang Province "Star of Chinese Opera" Award, a Class One Actor Award in the 5th Zhejiang Theatre Festival, a Distinguished Performance Award in the 7th, 10th and 12th Zhejiang Theatre Festival, a Gold Award in the Chinese Xiaobaihua Yue Opera Festival, and the 24th 'Plum Blossom Award' for Chinese Theatre.



陳飛 Chen Fei

國家一級演員，工花旦，師承傅全香。曾獲浙江省第二屆戲劇小百花會演金藝獎、優秀小百花獎；浙江省戲曲明星獎、浙江省第五屆戲劇節演員一等獎；浙江省第七、九、十、十二屆戲劇節中優秀表演獎；中國小百花越劇節金獎、第二十二屆中國戲劇梅花獎。

Chen Fei is a National Class One Performer specialized in *huadan* (flirtatious female) roles in the stylistic school of Fu Quanxiang. She was a recipient of the Golden Artistry Award in the 2nd Zhejiang Province Xiaobaihua Showcase, the Distinguished Xiaobaihua Award, the Zhejiang Province "Star of Chinese Opera" Award, a Class One Actor Award in the 5th Zhejiang Theatre Festival, a Distinguished Performance Award in the 7th, 9th, 10th, 12th Zhejiang Theatre Festival, a Gold Award in the Chinese Xiaobaihua Yue Opera Festival, and the 22nd Plum Blossom Award for Chinese Theatre.



于偉萍 Yu Weiping

國家一級演員，工文武生兼演老生，師承徐玉蘭。曾獲紹興市小百花會演優秀小百花獎、紹興市戲劇節優秀表演獎、第二屆浙江省小百花會演小百花獎；第八、九及十二屆浙江省戲劇節表演獎。

Yu Weiping is a National Class One Performer specialized in the *wenwusheng* (civil and military male) role type but also performs occasional *laosheng* (old man) roles. She was trained in the Xu Yulan stylistic school, and has won many awards, including an Outstanding Xiaobaihua Award at the Shaoxing Xiaobaihua Showcase and an Outstanding Performance Award at the Shaoxing City Theatre Festival; a Xiaobaihua Award at the 2nd Xiaobaihua Showcase and two Performance Awards at the 8th, 9th and 12th Theatre Festival of Zhejiang Province.



潘琴 Pan Qin

國家一級演員，工丑行，畢業於紹興小百花藝術學校。曾獲第二屆浙江省小百花會演小百花獎、第九屆及第十屆紹興市戲劇節表演二等獎、第十二屆紹興市戲劇節表演獎。Pan Qin is a National Class One Performer specialized in chou (comic) roles. Trained at the Shaoxing Xiaobaihua Opera School, she was the winner of the Xiaobaihua Award at the 2nd Xiaobaihua Theatre Showcase of Zhejiang Province, a Class Two Award at the 9th and the 10th Theatre Festival of Shaoxing City, and a Performance Award at the 12th Theatre Festival of Shaoxing City.

特邀演員 Guest Performers



趙志剛 Zhao Zhigang

國家一級演員，曾任上海越劇院副院長、一團團長及藝術總監，2010年成立趙氏工坊，任藝術總監。工小生，師承尹桂芳，有「越劇王子」之美譽。曾獲獎項包括第二十一屆中國戲劇梅花獎榜首、第七屆中國藝術節文華表演獎、第九屆中國戲劇節優秀表演獎、第二屆中國金唱片獎及第三屆上海白玉蘭戲劇表演藝術主角獎。現任杭州市文學藝術界聯合會副主席。

Zhao Zhigang is a National Class One Performer, and was the former Associate Director and Artistic Director of the Shanghai Shaoxing Opera Group as well as Company Director of its No.1 Company. He is an exponent of the Yin Guifang stylistic school of leading male roles. His stage charisma has won him the title as 'The Prince of Yue Opera'. He has won many awards, including the top honour at the 21st Plum Blossom Awards for Chinese Theatre, a Wenhua Award for Performance at the 7th China Arts Festival, an Outstanding Performance Award at the 9th China Theatre Festival, the 2nd China Gold Record Award, and a Lead Performer Award at the 3rd White Magnolia Awards for Theatrical Performing Arts of Shanghai. He is currently Vice Chairman of the Hangzhou Federation of Literary and Art Circles and Artistic Director of Zhao's Workshop.



陳曉紅 Chen Xiaohong

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

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



張小君 Zhang Xiaojun

國家一級演員，工小生，師承徐玉蘭，原寧波市越劇團主要演員。曾獲寧波市小百花會演金獎、全國越劇青年演員大獎賽一等獎、寧波市戲劇節一等獎、浙江省第七屆戲劇節一等獎、中國小百花越劇節銅獎、寧波市五屆戲劇節一等獎、浙江省越劇青年演員大獎賽十佳、第二十二屆中國戲劇梅花獎。

Zhang Xiaojun is a National Class One Performer specialized in *xiaosheng* (young civil male) roles in the Xu Yulan stylistic school and formerly a principal with the Yue Opera Troupe of Ningbo City. She is a winner of many prestigious awards, including a Gold Award at the Ningbo City Xiaobaihua Showcase, a Class One Award at the All China Young Performers in Yue Opera Grand Prix, a Class One Award at the 7th Theatre Festival of Zhejiang Province, a Bronze Award at the China Xiaobaihua Yue Opera Festival, a Class One Award at the 5th Ningbo City Theatre Festival, the 22nd Plum Blossom Award for Chinese Theatre, and was named one of the Ten Best in the Young Performers in Yue Opera Grand Prix of Zhejiang Province.



陳湜 Chen Shi

優秀青年名家，工花旦，宗傅派、呂派。曾獲得第十五屆上海市白玉蘭戲曲表演藝術新人配角獎、浙江省第九屆戲劇節優秀表演獎、上海市戲劇家協會突出貢獻獎、第二十三屆上海市白玉蘭戲曲表演藝術獎主角獎。現任趙氏工坊總經理。

Chen Shi is an outstanding young performer specialized in *huadan* (flirtatious female) roles in the stylistic schools of Fu Quanxiang and Lü Ruiying. She won a Rookie Award for Supporting Roles at the 15th Magnolia Awards for Chinese Opera Performing Arts of Shanghai, an Outstanding Performance Award at the 9th Theatre Festival of Zhejiang Province, a Distinguished Contribution Award from the Shanghai Dramatists' Association, and a Lead Actor in Performing Arts Award at the 23rd Magnolia Awards for Chinese Opera Performing Arts of Shanghai.

She is currently the General Manager of Zhao's Workshop.



徐標新 Xu Biaoxin

國家一級演員，工文武小生，師承陸錦花，上海越劇院一團主要演員。曾獲上海越劇新秀獎、第三屆中國戲曲紅梅金花、上海市小節目評選展演主演優秀作品獎、第四屆江蘇省戲劇節獲表演獎、江蘇省紅杉樹杯戲曲大賽二等獎和蘇滬兩地優秀青年演員匯演優秀表演獎。

Xu Biaoxin is a National Class One Performer specialised in *wenwu xiaosheng* (young man roles in both the civil and military categories) in the stylistic school of Lu Jinhua. A principal of the No.1 Troupe of Shanghai Shaoxing Opera Group, he won Shanghai Yue Opera Award for Young Artist, the 3rd Red Plum Blossom and Golden Flower Award for Chinese Theatre, Lead artist in an Outstanding Award item at the Shanghai Short Items Competition Demonstration Show, Performance Award at the 4th Jiangsu Chinese Theatre Festival, a Class Two Award at the 'Sequoia Cup' Chinese Opera Competition of Jiangsu Province, and an Outstanding Performance Award at the Suzhou-Shanghai Young Performers' Showcase.

赴港演出人員 Production Team

團 長 : 陳錦高

副 團 長 : 陳水平、吳鳳花

對外聯絡 : 楊麗芳、沈黎萍

藝術總監 : 楊小青

音樂總監 : 陳國良

總 策 劃 : 張文華

演出經理 : 許霽霖、陳靜

宣 傳 : 趙 哈、戴小佳

劇 務 : 王小勇、程恩新

顧 問 : 裘建平、劉宏偉、平梅芳、趙慶元、
湯美琴

特邀演員

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演 員

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孫嬌嬌、徐蔣峰、徐旭陽、季 春、徐光挺、李 菁
岑 玲

舞美人員

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單 斌、張關林、項麗英、童珽珽、董 燕、壽 南
壽蘭芳、曾國平、蔣勵敏、錢 桃、夏法明、邵志堅
李 奕、趙志青

行政經理 : 卜嘉雯

字 幕 : 溫志慧

統 籌 : 香港上海戲曲藝術協會

Company Director : Chen Jingao

Deputy Company Director : Chen Shuiping, Wu Fenghua

External Liaison : Yang Lifang, Shen Liping

Artistic Director : Yang Xiaoqing

Music Director : Chen Guoliang

Chief Coordinator : Zhang Wenhua

Performance Manager : Xu Peilin, Chen Jing

Promotion : Zhao Han, Dai Xiaojia

Stage Manager : Wang Xiaoyong, Cheng Enxin

Advisors : Qiu Jiangping, Liu Hongwei, Ping Meifang,
Zhao Qingyuan, Tang Meiqin

Guest Performers

Chen Shi, Zhao Zhigang, Chen Xiaohong, Zhang Xiaojun, Xu Biaoxin, Zhu Huanhuan

Cast

Wu Fenghua, Wu Suying, Chen Fei, Yu Weiping, Zhang Lin, Pan Qin,
He Menglai, Zheng Min, Tu Shaohua, Hu Jieting, Lou Zhouying,
Zhang Qingqing, Chen Li, Dong Jianhong, Chen Wenting, Xie Xiao,
Sun Qinfei, Zhou Peiyong, Zhang Yifei, Zhao Jiayuan, Hu Jieer,
Qiu Mingjie, Wang Pingping, Zheng Zuxun, Xu Weiwei, Xu Qiuxia,
Xu Xiaofei, Xu Qiuying, Liu Yi

Musicians

Yang Liben, Ye Yiqun, Zhang Lingling, Ding Huahua, Lu Shuling, Yang
Jun, Ruan Mintao, Xiangjiang, Wang Bingfu, Zhong Heqin, Cui Hangqi,
Chen Xiaolan, Sun Jiaojiao, Xu Jiangfeng, Xu Xuyang, Ji Chun, Xu
Guangting, Li Qing, Cen Ling

Stage Art Team

Ye Ruifang, Zhang Xinyao, Hu Baogen, Zhao Xinghua, Shi Huiliang,
Zhang Songda, Chan Bin, Zhang Guanlin, Xiang Liying, Tong Tingting,
Dong Yan, Shou Nan, Shou Lanfang, Zeng Guoping, Jiang Limin,
Qian Tao, Xia Faming, Shao Zhijian, Li Yi, Zhao Zhiqing

Administration Manager: Bu Jiawen

Surtitles: Wen Zhihui

Co-ordinator : Shanghai Opera Association (H.K.)

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
河北省京劇藝術研究院 Peking Opera Research Centre of Hebei	20-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
越劇四大小生流派匯演 Four Stylistic Schools of Xiaosheng Roles in Yue Opera	25-28/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
	29/6	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
新編粵劇《搜證雪冤》 A New Cantonese Opera <i>Investigation to Redress a Wrong</i>	4-6/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
「嶺南餘韻」八大曲選演 <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces	8-9/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
浙江永嘉崑劇團 Zhejiang Yongjia Kunqu Opera Troupe	17-19/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
雲南省滇劇院 Yunnan Dian Opera Theatre	22-23/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
福建省梨園戲實驗劇團 Experimental Theatre of Liyuan Opera of Fujian	25-27/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	26-27/7	2:30pm	
廣東海豐縣白字戲劇團 Haifeng Baizi Opera Troupe of Guangdong	2-3/8	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
河南豫劇院二團 No.2 Troupe of Yu Opera Theatre of Henan	12-13/8	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	29-30/8	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall

查詢 Enquiries

節目 Programme : 2268 7325 票務 Ticketing : 3761 6661

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