



CHINESE OPERA FESTIVAL

20.6-30.8

2-3.8.2014

廣東海豐縣
白字戲劇團

Haifeng Baizi Opera Troupe of
Guangdong

高山劇場劇院

Theatre, Ko Shan Theatre



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



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廣東海豐縣白字戲劇團

Haifeng Baizi Opera Troupe of Guangdong

2.8.2014 (星期六 Sat) 7:30pm

《金葉菊》 *Chrysanthemum*

演出長約3小時 (中場休息15分鐘)

Programme duration is about 3 hours with a 15-minute intermission

3.8.2014 (星期日 Sun) 7:30pm

折子戲 Excerpts

《梁山伯與祝英台·樓台會》、《白羅衣·拷陶》
《放走曾榮·放走》、《秦香蓮·殺廟》

*Meeting at the Pavilion from The Butterfly Lovers, Interrogating Tao from The White Gauze Robe,
The Escape from Helping Zeng Rong Escape, Murder at the Temple from Qin Xianglian*

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：白字戲的發展軌跡

Artists on Their Art: The Development of Baizi Opera

(普通話主講 In Putonghua)

1.8.2014 (星期五 Fri) 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：余錦程 Speaker: Yu Jincheng

主持：陳春苗 Moderator: Chan Chun-miu

展覽：懷真抱素 - 廣東白字戲

Exhibition: The Naturalism Principle in Baizi Opera of Guangdong

30.6-13.8.2014 高山劇場大堂 Foyer, Ko Shan Theatre

15.7-13.8.2014 元朗劇院大堂展覽場地 Exhibition Corner, Yuen Long Theatre

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！

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 virtuosos 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

廣東海豐縣白字戲劇團

Haifeng Baizi Opera Troupe of Guangdong

成立於一九五二年，是現時全國唯一國辦的白字戲演出團體。劇團活躍於海陸豐、惠陽、潮汕、福建等地區，常參與民間喜慶節日、神誕廟會等演出。劇團一直堅持繼承、研究與發展白字戲藝術，演出傳統劇目，同時移植、改編、創作新作品。代表作包括《放走曾榮》、《金葉菊》、《崔君瑞休妻》、《白羅衣》、《山伯訪友》等，於全國及省級藝術節、展演、比賽中屢獲殊榮，深受肯定。

Founded in 1952, the Haifeng Baizi Opera Troupe of Guangdong is the only state-run troupe in Baizi Opera in China. It is active in the regions of Hailufeng, Huiyang, Chaoshan and Fujian frequently taking part in folk celebrative festivities and temple festivals. Striving to study, perpetuate and develop the art of the Baizi Opera, the troupe not only performs traditional repertoires but also adapts and creates new works. Representative works include *Helping Zeng Rong Escape*, *Chrysanthemum*, *Cui Junrui Divorcing His Wife*, *The White Gauze Robe*, *Shanbo Visiting Friend* and others. With numerous awards won in both national and provincial festivals and competitions, the troupe's reputation has been firmly established.



廣東白字戲

Guangdong Baizi Opera

廣東白字戲又稱「海陸豐白字」、「南下白字」。相傳白字戲從明初或更早時期自閩南流入海陸豐地區，後吸取當地民間藝術精華，用地方方言「福佬話」演唱，形成具有濃厚地方特色的白字戲。白字戲主要流行於惠海陸、潮汕和閩南語系地域。由於這些地區具有相對固守傳統的人文環境，因此白字戲戲班的市場運作、演出形態、習俗及內容，基本仍保持與鄉社祭祀的緊密關係。

白字戲發展過程中攝取外來劇種唱腔音樂之長，結合本地民歌小調、廟堂音樂等元素，逐漸融合形成其以曲牌聯綴與板式變化相結合的唱腔音樂體制。白字戲音樂風格古樸，保留了不少明清時期的戲劇音樂樣式及民間音樂成分。白字戲唱腔又稱「白字曲」，包括了曲牌（牌子曲）、對偶曲與雜調曲三類。牌子曲分正音曲和反線曲，從早期正字戲「易語而歌」而來，屬白字戲唱腔較古老的部分，其特徵是在曲牌中加入滾白、滾唱和幫聲；反線曲來自正字戲的草崑曲牌和小鑼鼓曲牌，也有來自潮音戲班的潮音曲。雜調曲包括小調、民歌及廟堂音樂，其中廟堂音樂即佛曲道調。佛曲是供佛事課頌的專用佛曲，如【小講經】、【大講經】、【香花贊】、【念經調】；道調又稱師公調，主要曲牌有【風打梨】、【隆漣洞】、【大煉丹】等，情調較悲傷。對偶曲由曲牌滾唱發展而成，又稱子母句曲，唱詞多為七字句，演唱以海陸豐方言為基礎，依字求聲、依字擇腔，是一種沒有曲牌的曲體，因而不受句格限制，可根據劇情人物需要，通過板式的變化鋪陳情節和抒發感情。白字戲唱腔中有一獨特的「啊咿嘜」唱腔，在拉腔、尾腔不唱唱詞，而只唱一種有聲無字的「啊咿嘜」襯字腔調。「啊咿嘜」拉腔可起連接曲調、加強情感的作用，因此唱好此腔是白字戲藝人的基本功。

白字戲的伴奏音樂主要由弦詩樂、笛套、吹打牌子、串仔曲、鑼鼓點組成，基本上來自潮州、海陸豐的民間音樂。弦詩樂是可單獨演奏的絲竹樂曲，旋律節奏變化豐富，有定譜；串仔曲是小過門或小間奏的統稱，只有上下兩個簡短樂句或樂節，演員起唱時加上結尾。

白字戲原有生、旦、淨、丑、末、外、貼七個行當，後來「末」同「外」合併為「公」，加「婆」，又是七個行當。五十年代以前白字戲的生旦行當都由童伶扮演，由於童伶難勝任大袍大甲、硬功夫的武戲，因此逐漸發展以唱功取勝的文戲劇目。生旦同聲同調，使白字戲呈現亮麗柔美的風格特徵。除生旦角色，白字戲有「白字丑」以多彩熱鬧的表演襯托生旦的唱工，使得以悲情戲著稱的白字戲同時保留了竹馬戲時期戲弄調笑的特點。白字戲雖大體上與其他戲曲劇種一樣離不開以虛擬手法表演，但在部分演繹上也會選擇以質樸寫實的手法展現生活，洋溢濃厚的鄉土生活氣息。

Guangdong Baizi Opera, or nicknamed 'Hailufengbaizi' or 'Nanxiabaizi', has been brought into Hailufeng from Minnan since early Ming dynasty or even earlier times where local folk arts were assimilated and the vernacular 'Fulaohua' (Baizi) was adopted in performance. It has since evolved into an opera genre rich in local distinguished features. Baizi Opera is mainly popular in the coastal regions of Guangdong and Fujian provinces where the dialects of Haifeng, Chiuchow and Minnan are spoken. Due to the relatively conservative humanistic environment in these regions, the marketing operation of the Baizi Opera troupes, its performance format, customs and contents, are all closely connected to the rustic religious rituals.

Baizi Opera is developed through the assimilation of advantages of music styles of other opera genres, merged with local folk ditties and elements of temple music to evolve into a system combining set tunes medley and tempo variations. The style is simple and unsophisticated retaining a lot of Ming and Qing theatre music format and folk music elements. Baizi Opera vocal style is also known as 'Baizi tune' which is categorized into *qupai* (*paiziqu*), *duiouqu* and *zadiaoqu*. *Paiziqu* is further divided into *zhengyinqu* and *fanxianqu*, both evolved from early Zhengzi Opera with the replacement of official dialect by the vernacular one. It is the more old-fashioned style with features of roll-on speech and singing as well as vocal accompaniment. *Fanxianqu* comes from the *Caokun* tunes in Zhengzi Opera and gong and drum tunes, plus *chaoyinqu* from the Chiuchow dialect troupes. *Zadiaoqu* includes ditties, folk songs and temple music. Temple music refers to Buddhist tunes and *daodiao*; the former is specially catered for Buddhist religious service while the latter, also

known as *shigongdiao* is more touching and sorrowful. *Duiouqu* is developed from roll-on singing, also known as *zimujuqu*, its lyrics usually consist of seven-word lines and is basically sung in the Hailufeng dialect. Without the restriction of set tunes, the vocalization and tempo can be varied according to the words and dramatic needs enabling the performer to relay the plot and express emotion more effectively. The frequent use of vocalize and linking sounds of `ah´, `eeh´ and `oi´ is the unique characteristic in Baizi Opera singing, for joining separate tunes and enhancement of emotional effect. It is the fundamental technique for every Baizi Opera performer.

The music for accompaniment in Baizi Opera mainly comprises of silk string music, flute set, wind and percussion sets, fill-in music and gong and drum set. They are basically folk music from Chiuchow and Hailufeng regions. Silk string music can be played in solos with rich variations in melody and tempo and furnished with set tunes. Fill-in music refers to interlude or fill-ins that usually consist of only a few bars and are sung by performers before entering or after exiting the stage.

There are originally seven roles types in Baizi Opera, namely *sheng* (male), *dan* (female), *jing* (painted face), *chou* (clown), *mo*, *wai*, and *tie* (young girl). Later *mo* and *wai* are combined to become *gong* (old man) and a new role *po* (old woman) is added, making a total of still seven roles. Before 1950s, the *sheng* and *dan* roles were usually played by child actors. However as child actors are unable to play in military repertoires which involve armor suits and martial arts skills, civil repertoires focusing on singing gradually came into being. Both the *sheng* and *dan* roles sing in the same tune, displaying the sweet and mellow characteristics of Baizi Opera. Apart from these two roles, the *chou* also plays a significant part in providing comic relief to the usually sorrowful repertoires with their rowdy jesting and teasing which is the characteristic of the bamboo-stage period. Just like other opera genres, Baizi Opera would in general employ the technique of virtuality in performance but sometimes it would also use a simple realistic approach to depict life to reveal the rich rustic flavor.

部分資料由廣東海豐縣白字戲劇團提供

Parts of the information provided by Haifeng Baizi Opera Troupe of Guangdong

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2.8.2014 (星期六 Sat)

《金葉菊》

劇情緊湊，人物刻劃細緻。一九九三年劇團憑此作品於廣東省第四屆國際藝術節戲劇匯演中獲得多項大獎。劇中主角馬應龍由老生應工，盡顯功架。

第一場 凱旋

林汝春、張武傑二帥平倭凱旋，王爺馬應龍率百官前往迎接，欣聞番王獻金葉菊求降，眾人大喜。

第二場 賜菊

百官上朝面聖，明神宗獲菊大悅，金殿賜婚，林張兩家聯親。並將金葉菊賜與林月嬌為行嫁之寶。

第三場 失菊

一日，林月嬌帶同眾婢女花園賞菊，國舅歐文光潛入花園，劫走金葉菊並威逼婢女小梅。

第四場 罪帥

國丈歐廷瑞進言，明神宗聽信讒言，欲治林張二帥謀反之罪，王爺馬應龍上朝陳奏，力保二帥，明神宗怕失民心，欽命馬應龍、歐廷瑞往大理寺勘審此案。

第五場 勘菊

公堂之上小梅因受威逼，欲言又止，最後感念恩德，道明真相，卻被國舅歐文光踢死。王爺怒氣衝天，拘押歐文光上金殿，欲為二帥鳴冤。

第六場 辭朝

昏庸讒臣當道，王爺求明神宗讓二帥復職，明神宗顧忌二帥謀反，二帥氣極之下奏請辭朝歸家。午朝門外，群臣與二帥惜別，悲淚交加。

— 中場休息十五分鐘 —

第七場 陷驛

二帥回鄉，途宿濟南驛館，挑燈談心，慨歎主上昏庸，報國無門。此時，奸臣為斬草除根，勾結總兵嚴淵，趁夜圍攻驛館，林汝春中箭身亡，張武傑氣憤不過，嘔血而死。幸得義僕林天義拼死相救，兩家家人才得以逃脫。

第八場 郊遇

張武傑之子張彥隆進城賣柴，不幸在城外碰到歐文光，慘遭殺害。另一方面，混入奸軍的林天義受遣前往寒窰斬草除根。

第九場 哭窰

寒窰內，林月嬌終日靈前以淚洗面。林天義前來報訊，月嬌聞訊如雷擊頂。後得林天義相助下，獲得歐家父子陷害二帥及通番謀反之證，月嬌毅然上京，請求馬王爺金殿鳴冤。

第十場 御告

金殿上，正邪一番較量，歐家父子罪證確鑿，但神宗有意袒護，王爺義憤，群情激昂，紛紛辭官，神宗深恐江山動搖，無奈下旨處斬歐家父子，林張兩家終得報仇雪恨。

Chrysanthemum

Winning multiple awards at the 4th Guangdong International Arts Festival Theatre Extravaganza in 1993, *Chrysanthemum* is an intriguing drama with well-knitted plot and meticulous characterization. The protagonist Duke Ma Yinglong is played by a *laosheng* fully displaying his stylized techniques.

Scene One *Return in Triumph*

General Lin Ruchun and Zhang Wujie return in triumph after defeating the barbarians. Duke Ma Yinglong go to receive them along with the ministers and are delighted to learn that the barbarian king has offered the precious golden chrysanthemum to beg for peace.

Scene Two *Bestowing the Chrysanthemum*

The generals and ministers are received by the Emperor in the imperial hall. Delighted to have gained the precious chrysanthemum, Emperor Wanli arranges a marriage between the Lin and Zhang family and bestows the chrysanthemum to Lin's daughter Lin Yuejiao as dowry.

Scene Three *Loss of the Chrysanthemum*

One day while Lin Yuejiao is admiring the chrysanthemum in the garden with the maids, Imperial Uncle Ou Wenguang sneaks in to rob the golden chrysanthemum and kidnap the maid Xiaomei.

Scene Four *Convicting the Generals*

Emperor Wanli takes in the slanderous talk of Imperial Father-in-law Ou Tingrui and tries to convict the two generals for treason. Duke Ma Yinglong submits memorials to plead for the two generals. For fear of losing public support, Wanli appoints Ma and Ou as investigators to try the case at Dali Temple.

Scene Five *Investigation*

Being threatened, Xiaomei hesitates to speak the truth in the courtroom. Considering the favours she has received from the generals, Xiaomei finally gathers up the courage to speak the truth but is kicked to death by Ou Wenguang. Duke Ma is infuriated, takes Ou into custody and escorts him to the imperial hall in an attempt to redress the injustice done to the two generals.

Scene Six *Resignation*

Treacherous officials are in power. Duke Ma begs Wanli to reinstate the two generals but Wanli is suspicious of their military power and fears they might rebel. Out of frustration, the two generals beg to resign to return to their hometown. At the south gate, they bid farewell to the ministers in tears.

- Intermission of 15 minutes -

Scene Seven *Sudden Attack*

The generals stay at the Jinan courier station on their way home. They talk at night and lament about the Emperor's stupidity and their inability to serve the nation. Meanwhile, the treacherous officials conspire with the army commander Yan Yuan and launch a sudden attack on the station trying to eradicate the roots. During the attack, Lin is shot dead while Zhang dies out of frustration. Fortunately with the help of the faithful servant Lin Tianyi, the two families manage to escape.

Scene Eight *Chance Meeting in the Countryside*

On the way to town to sell firewood, Zhang's son Wujie bumps into Ou Wenguang in the countryside and is killed tragically. Meanwhile, servant Lin Tianyi who has infiltrated into the enemy troop is ordered to go and kill the survivors of the two families at their cold dwelling.

Scene Nine *Crying in the Dwelling*

In the dwelling, Lin Yuejiao cries for the two generals. Lin Tianyi arrives and breaks the news of her husband's death to her. Yuejiao is devastated. With the help of Tianyi who has gathered evidence for the crimes of the Ou father and son, Yuejiao sets off for the capital to file a suit to the Emperor to redress the injustice.

Scene Ten *Filing a Suit to the Emperor*

A battle between good and evil commences in the imperial hall. Evidence for the crimes of the Ou father and son is solid but Emperor Wanli still tries to protect them. Duke Ma and all the ministers are frustrated and beg to resign together. Out of fear for instability of the court, Wanli passes a decree helplessly to execute the Ou father and son. Injustice suffered by the Lin and Zhang families is finally redressed.

劇本整理：陳春淮
編曲：李啟忠

Script Arrangement: **Chen Chunhuai**
Music Arrangement: **Li Qizhong**

主演

馬應龍：余錦程
明神宗：余榮貴
林汝春：呂君展
張武傑：唐大聰
林月嬌：馬四香
林天義：余海平
歐廷瑞：徐考玉
歐文光：曾騰輝
張彥隆：楊寶華
小梅：邱燕紅
文官：林小川、吳慶堅
林夫人：陳妙貞
張夫人：羅輝梅
嚴淵：黎有道
趙大：高峰
黃門官：黎有道
驛丞：高峰

Cast

Ma Yinglong: **Yu Jincheng**
Emperor Wanli: **Yu Ronggui**
Lin Ruchun: **Lu Junzhan**
Zhang Wujie: **Tang Dacong**
Lin Yuejiao: **Ma Sixiang**
Lin Tianyi: **Yu Haiping**
Ou Tingrui: **Xu Kaoyu**
Ou Wenguang: **Zeng Tenghui**
Zhang Yanlong: **Yang Baohua**
Xiaomei: **Qiu Yanhong**
Civil Officials: **Lin Xiaochuan, Wu Qingjian**
Madam Lin: **Chen Miaozhen**
Madam Zhang: **Luo Huimei**
Yan Yuan: **Li Youdao**
Zhao Da: **Gao Feng**
Eunuch: **Li Youdao**
Station warden: **Gao Feng**

3.8.2014 (星期日 Sun)

折子戲 Excerpts

《梁山伯與祝英台·樓台會》 *Meeting at the Pavilion from The Butterfly Lovers*

梁祝故事耳熟能詳，百看不厭。此折包含多段白字戲經典唱段，包羅白字戲傳統音樂唱腔特色。

祝英台為富家女，女扮男裝求學。山伯英台同窗三載，建立深厚感情，而山伯竟不識英台女兒身。山伯樓台會友，方知英台乃裙釵輩，惜姻緣卻已聘馬家。眼看本來美滿良緣落得如此，山伯悲憤交加，含恨別離。

The Butterfly Lovers is a perennial favourite enjoying enduring popularity. This excerpt contains a number of classic Baizi singing parts which demonstrate the traditional vocalization style.

Rich Zhu Yingtai disguises herself as a man to go to study in Hangzhou and become the best of friends with Liang Shanbo after three years of study but Shanbo is unaware of her gender. At the meeting at the pavilion Shanbo finally realizes she is a woman but she has already been betrothed to the Ma family. The original good match is rendered hopeless. Shanbo is ridden with guilt and frustration and departs in bitter regret.

主演	Cast
梁山伯：余海平	Liang Shanbo: Yu Haiping
祝英台：鍾靜潔	Zhu Yingtai: Zhong Jingjie
事久：邱燕紅	Shijiu: Qiu Yanhong
人心：陳秋菊	Renxin: Chen Qiuju
阿伯：余錦程	Grandpa: Yu Jincheng

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

《白羅衣·拷陶》 *Interrogating Tao from The White Gauze Robe*

根據明代傳奇劇本《羅衫記》改編。陶大向徐繼祖訴說原委一段，充份表現白字戲傳統表演風格。

揚州豪霸徐能殺害蘇雲，蘇妻嬌鸞幸得相救，逃命途中產下一兒，恰為徐能拾去，取名徐繼祖，由家僕陶大撫養。繼祖十八年後得中狀元，奉旨巡察江南。嬌鸞聞徐巡按廉明清正，冒死投告。繼祖聽陶大訴說原委之後，獲得確鑿罪證，最終昭雪此十八年的血海沉冤。

Adapted from the Ming *chuanqi* play *Tale of the Gauze Robe*; this excerpt tells of how Tao explains the background story to Xu which is characteristic of the traditional style in Baizi Opera.

Su Yun was killed by Yangzhou rogue Xu Neng but Su's wife was rescued fortunately and gave birth while fleeing on the way. The baby boy was picked up by Xu who named him Jizu and brought up by the servant Tao Dai. Eighteen years later Jizu is named Top Scholar and appointed as the Inspector of Justice in Jianan. Hearing Jizu's reputation of being just and clean, Su's wife risks her life to file a suit. After listening to the story related by Tao, Jizu obtains the hard evidence. The wrong done eighteen years ago is finally redressed.

編劇：	張堅城、蔡錦華	Adaptation:	Zhang Jiancheng, Cai Jinhua
音樂唱腔設計：	李啟忠	Music Design:	Li Qizhong
藝術顧問：	何純禧	Artistic Consultant:	He Chunxi
主演		Cast	
陶大：	呂君展	Tao Dai:	Lu Junzhan
徐繼祖：	楊寶華	Xu Jizu:	Yang Baohua

《放走曾榮·放走》 *The Escape from Helping Zeng Rong Escape*

明代傳奇劇目《鬧嚴府》之續篇。〈放走〉一折唱腔傳統，表演程式豐富。劇團於一九九二年以此劇參加全國「天下第一團」展演，榮獲優秀劇目獎、表演獎。

曾嚴二家原有宿怨，曾家後裔曾榮，易姓為鄢家螟蛉之子，娶嚴家女蘭貞為妻。蘭貞之祖父嚴嵩和其父嚴世蕃識破曾榮身世之後，蓄意將其剷除，幸蘭貞愛恨分明、嚴夫人俠義，才使曾榮免於殺身之禍。

A sequel to the Ming *chuanqi* play *Wreaking Havoc in the Yan Residence*; this excerpt demonstrates traditional vocalization style and rich stylized moves and routines. It won the Performance Award and Outstanding Repertoire Award at the National “No. 1 Theatre Troupe” Spectacular in 1992.

The Zeng and Yan families are rivals for generations. Zeng Rong changes his name to become the adopted son of another family and marries the Yan family daughter Lanzhen but his identity is exposed by her grandfather, Song and father, Shifan who strive to exterminate him. Fortunately with Lanzhen’s clear sense of right and wrong and Madam Yan’s chivalry, Rong is able to escape the doomed fate.

改編：蔡錦華、張堅城 Adaptation: **Cai Jinhua, Zhang Jiancheng**

主演 Cast

曾榮：吳慶堅 Zeng Rong: **Wu Qingjian**

嚴夫人：羅輝梅 Madam Yan: **Luo Huimei**

嚴蘭貞：邱燕紅 Yan Lanzhen: **Qiu Yanhong**

《秦香蓮·殺廟》 *Murder at the Temple from Qin Xianglian*

韓奇奉陳世美之命到破廟欲殺秦香蓮母子三人，但在秦香蓮訴說原委後，韓奇卻陷於忠義兩難的局面。各人心中悲、驚、喜、急、怒等情緒變化不斷，對比極大。

宋代陳世美中了狀元，貪圖榮華富貴，詐言未娶，得以被招為駙馬，原配秦香蓮攜兒帶女進京尋夫，世美為避欺君罪，狠心不認，秦香蓮投告開封府，世美怕真相敗露，命韓奇殺香蓮母子滅口。

Han Qi is ordered by Chen Shimei to kill Qin Xianglian and her children at the broken temple but after listening to Qin’s story, Han is torn between the dilemma of loyalty and righteousness. The excerpt displays drastic emotional changes in the characters; sadness, surprise, delight and anxiety, filling the drama with tension.

After being named Top Scholar, Chen Shimei is greedy for prosperity and fortune and lies about his being unmarried and becomes the imperial son-in-law. His first wife Qin Xianglian brings along their children to go to the capital to find him but Chen declines to recognize her for fear of being accused of deceiving the throne. Qin files a suit to Justice Bao in Kaifeng. To avoid the truth being exposed, Chen orders Han Qi to kill Qin and the children to silence her.

編曲：黃允權 Music arrangement: **Huang Yunquan**

主演 Cast

韓奇：余海平 Han Qi: **Yu Haiping**

秦香蓮：馬四香 Qin Xianglian: **Ma Sixiang**

冬哥：陳秋菊 Dong: **Chen Qiuju**

春妹：黃嘉華 Chun: **Huang Jiahua**

主要演員 Performers



余錦程 Yu Jincheng

廣東海豐縣白字戲劇團團長，汕尾市非物質文化遺產項目傳承人。工老生，擔綱主演白字戲劇目近三十部，多次榮獲省級獎項。代表作有《金葉菊》、《秦香蓮》、《放走曾榮》、《崔君瑞休妻》等。

Yu Jincheng is the Director of the Haifeng Baizi Opera Troupe of Guangdong and an exponent of Intangible Cultural Heritage Item of Shanwei. He specializes in *laosheng* (old male) roles and has played the lead role in over thirty Baizi Opera repertoires winning multiple provincial awards. Representative works include *Chrysanthemum*, *Qin Xianglian*, *Helping Zeng Rong Escape* and *Cui Junrui Divorcing His Wife*.



余海平 Yu Haiping

廣東海豐縣白字戲劇團副團長、藝術室主任。主工文武生，唱腔明亮、功底扎實，多次榮獲省級獎項。代表作有《崔君瑞休妻》、《金葉菊》、《江海滄桑》、《秦香蓮》、《樓台會》等。

Yu Haiping is the Deputy Director of the Haifeng Baizi Opera Troupe of Guangdong and the Art Room Director. Specializing in *wenwusheng* (civil and military male) roles, Yu's singing style is resonant and his groundwork solid. He has won multiple awards at provincial level with representative works including *Cui Junrui Divorcing His Wife*, *Chrysanthemum*, *Banning the Salt Trade*, *Qin Xianglian* and *Meeting at the Pavilion*.



鍾靜潔 Zhong Jingjie

國家級非物質文化遺產項目傳承人。師承白字戲名旦陳素如、鞠少玲等，以青衣、閨門旦見長，善於表演雍容華貴、文靜端莊的角色，多次獲得省級獎項。代表作有《樓台會》、《啞女告狀》、《金葉菊》、《胭脂河》、《崔君瑞休妻》等。

An exponent of National Intangible Cultural Heritage Item, Zhong Jingjie is a disciple of famous Baizi Opera actress like Chen Suru and Ju Shaoling. She specializes in *qingyi* (lead female) and *guimendan* (virtuous female) roles portraying poised and virtuous characters. She has won many provincial awards and her representative works include *Meeting at the Pavilion*, *Mute Girl Filing a Suit*, *Chrysanthemum*, *River Yanzhi* and *Cui Junrui Divorcing His Wife*.



吳慶堅 Wu Qingjian

畢業於廣東海豐縣白字戲劇團戲曲培訓班，工文武生。唱腔以字求聲、以聲托情，多次獲得省級獎項。代表作有《放走曾榮》、《樓台會》、《白羅衣》、《大義夫人》等。

A graduate of the training class of Haifeng Baizi Opera Troupe of Guangdong, Wu Qingjian specializes in *wenwusheng* roles and commands a clear diction and an expressive voice. He has won multiple provincial awards with representative works like *Helping Zeng Rong Escape*, *Meeting at the Pavilion*, *The White Gauze Robe* and *The Righteous Lady*.



余榮貴 Yu Ronggui

畢業於廣東海豐縣白字戲劇團戲曲培訓班，工老生，先後主演近二十部劇目。其表演細膩，具獨特風格。二〇一二年獲廣東省第七屆群眾戲劇曲藝花會金獎。

A graduate of the training class of Haifeng Baizi Opera Troupe of Guangdong, Yu Ronggui specializes in *laosheng* (old male) roles and has participated in around twenty repertoires. His performance is refined with a unique style winning him the Gold Award at the 7th People's Theatre Arts Festival of Guangdong in 2012.



呂君展 Lu Junzhan

畢業於廣東海豐縣白字戲劇團戲曲培訓班，主工丑行，基本功扎實。二〇一二年獲廣東省第七屆群眾戲劇曲藝花會金獎。代表作有《白羅衣》等。

A graduate of the training class of Haifeng Baizi Opera Troupe of Guangdong, Lu Junzhan specializes in *chou* (clown) roles and commands a solid foundation work. He has won the Gold Award at the 7th People's Theatre Arts Festival of Guangdong in 2012. His representative works include *The White Gauze Robe*.



邱燕紅 Qiu Yanhong

畢業於海豐縣白字戲劇團戲曲培訓班，主工青衣，兼閨門旦、花旦。做工細膩圓潤。多次獲省級獎項。代表作有《放走曾榮》、《金葉菊》、《啞女告狀》等。

A graduate of the training class of Haifeng Baizi Opera Theatre Troupe, Qiu Yanhong specializes in *qingyi* and *guimendan* roles. Her techniques are refined and enriched. She has won multiple provincial awards. Representative works include *Helping Zeng Rong Escape*, *Chrysanthemum* and *Mute Girl Filing a Suit*.



楊寶華 Yang Baohua

畢業於海豐縣白字戲劇團戲曲培訓班，工生行，兼旦行，扮相和表演皆有陽剛之氣，曾獲得首屆汕尾市戲劇演藝大賽銀獎。代表作有《白羅衣》、《無意神醫》、《胭脂河》等。

A graduate of the training class of Haifeng Baizi Opera Theatre Troupe, Yang Baohua specializes in *sheng* and *dan* roles. With masculine stage persona and performance, she has won the Silver Award in the 1st Shanwei Theatre Contest. Representative works include *The White Gauze Robe*, *The Doctor* and *River Yanzhi*.



馬四香 Ma Sixiang

畢業於海豐縣白字戲劇團戲曲培訓班，主工烏衫兼閨門旦，唱腔清亮明麗、做工細膩傳神，多次獲得省級獎項。代表作有《秦香蓮》、《金葉菊》等。

A graduate of the training class of Haifeng Baizi Opera Theatre Troupe, Ma Sixiang specializes in *wushan* and *guimendan* roles. Her vocal style is clear and bright whilst her interpretation refined and vivid. She has won multiple provincial awards. Representative works include *Qin Xianglian* and *Chrysanthemum*.



羅輝梅 Luo Huimei

工藍衣行旦，主演過多部傳統白字戲，技藝深受肯定，多次參加省級藝術節及戲曲花會。代表作有《放走曾榮》、《五女拜壽》等。

Luo Huimei specializes in *lanyi dan* role and has performed in many traditional Baizi Opera repertoires. She has taken part in many provincial art festivals and theatre extravaganzas performing to great acclaim. Representative works include *Helping Zeng Rong Escape* and *Five Girls Attending the Birthday Celebration*.



黃嘉華 Huang Jiahua

畢業於海豐縣白字戲劇團戲曲培訓班，主工童生兼花旦，基本功扎實，表演生動活潑，代表作有《藍繼子》、《狀元與乞丐》、《金葉菊》等。

A graduate of the training class of Haifeng Baizi Opera Theatre Troupe, Huang Jiahua specializes in *tongsheng* (male child) and *dan* roles. Her groundwork is solid, and her performance vivid and lively. Representative works include *Stepson Lan*, *Top Scholar and the Beggar* and *Chrysanthemum*.



陳秋菊 Chen Qiuju

畢業於海豐縣白字戲劇團戲曲培訓班，功底扎實，聲情並茂，多次獲省、市級獎項。代表作有《五女拜壽》、《大義夫人》等。

Chen Qiuju is a graduate of the training class of Haifeng Baizi Opera Theatre Troupe. With solid groundwork and an expressive voice, Chen has won multiple provincial and city awards. Representative works include *Five Girls Attending the Birthday Celebration* and *The Righteous Lady*.



徐考玉 Xu Kaoyu

畢業於海豐縣白字戲劇團戲曲培訓班，工老生，唱聲高亢宏亮，扮相威武，曾多次參加省級藝術節及戲曲花會。代表作有《金葉菊》、《玉鴛鴦》、《姐妹皇后》、《大鬧三元街》等。

A graduate of the training class of Haifeng Baizi Opera Theatre Troupe, Xu Kaoyu specializes in *laosheng* role and has sonorous singing style and powerful stage persona. He has participated many times in provincial art festival and theatre extravaganza and performed to great acclaim. Representative works include *Chrysanthemum*, *The Jade Mandarin Duck Pendant*, *The Queen Sisters* and *The Sanyuan Street Brawl*.



曾騰輝 Zeng Tenghui

畢業於光明職業技術（戲曲班）學校，工花臉、老生，其唱腔明亮、咬字清晰。代表作有《金葉菊》、《姐妹皇后》、《羅成歸唐》等。

Zeng Tenghui is a graduate of Guangming Vocational School of Technology (Opera Class) specializing in *hualian* (painted face) and *laosheng* roles. His singing style is resonant with clear enunciation. Representative works include *Chrysanthemum*, *The Queen Sisters* and *Luo Cheng Yields Obedience to Tang*.

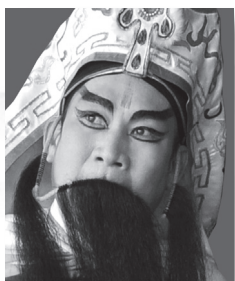
特邀演員 Guest Performers



黎有道 Li Youdao

工丑行，師承白字戲名丑賴佛良，基本功扎實，善於用詼諧、風趣的語言刻劃人物性格。曾於汕頭地區戲曲匯演獲優秀表演獎，代表作有《粉妝樓》、《大鬧三元街》、《姐妹皇后》等。

Li Youdao specializes in *chou* role and is a disciple of renowned *chou* actor Lai Foliang. With solid groundwork, Li is skilful in using funny and humorous language to portray characters. He has won the Outstanding Performance Award in Shantou District Theatre Spectacular. Representative works include *The Powder Tower*, *The Sanyuan Street Brawl* and *The Queen Sisters*.



唐大聰 Tang Dacong

工小生、老生，表演老練，唱腔濃厚。代表作有《崔君瑞休妻》、《金葉菊》、《白羅衣》、《姐妹皇后》等。

An experienced performer with a profound vocal style, Tang Dacong specializes in *sheng* and *laosheng* roles. Representative works include *Cui Junrui Divorcing His Wife*, *Chrysanthemum*, *The White Gauze Robe* and *The Queen Sisters*.



林小川 Lin Xiaochuan

工老生，師從曾獻錦，基本功扎實、形神兼似。代表作有《金葉菊》、《秦香蓮》、《姐妹皇后》、《凰冠夢》等。

Lin Xiaochuan specializes in *laosheng* role and is a disciple of Zeng Xianjin. His groundwork is solid and his portrayal is vivid with expressive voice. Representative works include *Chrysanthemum*, *Qin Xianglian*, *The Queen Sisters* and *Dream of the Phoenix Crown*.



高峰 Gao Feng

畢業於汕頭地區戲曲學校，工丑行，先後師承名丑蔡書強及黎有道。擅武丑、官袍丑、項衫丑，尤其擅長塑造反面角色，表演風趣幽默。代表作有《金葉菊》、《五女拜壽》、《玉鴛鴦》、《大鬧三元街》等。

A graduate of Shantou District Opera School, Gao Feng specializes in *chou* role and is a disciple of famous *chou* actors Cai Shuqiang and Li Youdao. He is skilful in playing *wuchou* (military clown), *guanpaouchou* (official robe clown) and *xiangshanchou* (playboy clown) roles in particular the villain role with refined and impressive portrayal. Representative works include *Chrysanthemum*, *Five Girls Attending the Birthday Celebration*, *The Jade Mandarin Duck Pendant* and *The Sanyuan Street Brawl*.

廣東海豐縣白字戲劇團赴港演出人員

Haifeng Baizi Opera Troupe of Guangdong - Production Team

團長：余錦程

副團長：余海平

對外聯繫：唐冬穎

Director : Yu Jincheng

Deputy Director : Yu Haiping

External Liaison : Tang Dongying

演員

余錦程、余海平、鍾靜潔、吳慶堅、余榮貴
呂君展、邱燕紅、楊寶華、馬四香、羅輝梅
黃嘉華、陳秋菊、徐考玉、曾騰輝、羅于杰
余城鋒、魏世煒、陳偉典、林銀盛、鍾遠輝
吳智傳、李向欽、葉瑞貞、李妮娜、吳映珠
陳淑妮、陳妙貞、吳義娜、曾丹霞

Performers

Yu Jincheng, Yu Haiping, Zhong Jingjie, Wu Qingjian, Yu Ronggui,
Lu Junzhan, Qiu Yanhong, Yang Baohua, Ma Sixiang, Luo Huimei,
Huang Jiahua, Chen Qiujie, Xu Kaoyu, Zeng Tenghui, Luo Yujie,
Yu Chengfeng, Wei Shiwei, Chen Weidian, Lin Yinsheng, Zhong
Yuanhui, Wu Zhichuan, Li Xiangqin, Ye Ruizhen, Li Nina, Wu Yingzhu,
Chen Shuni, Chen Miaozen, Wu Yina, Zeng Danxia

特邀演員

黎有道、唐大聰、林小川、高峰

Guest Performers

Li Youdao, Tang Dacong, Lin Xiaochuan, Gao Feng

樂隊

黃建成、林育添、李啟忠、闕波、卓家好
黃禮文、黃佳躍、姚仁濤、卓少魁、曾向首
林清銀、黃賢生、葉海財、鄭孫驅、黎友洪

Musicians

Huang Jiancheng, Lin Yutian, Li Qizhong, Que Bo, Zhuo Jiahao,
Huang Liwen, Huang Jiayue, Yao Rentao, Zhuo Shaokui, Zeng Xiangshou,
Lin Qingyin, Huang Xiansheng, Ye Haicai, Zheng Sunqu, Li Youhong

舞美人員

林卓斌、廖克東、葉來榮、唐冬穎、沈建墻
林小林、呂以謀、梁岳、黃賽英

Stage Art Team

Lin Zhuobin, Liao Kedong, Ye Lairong, Tang Dongying,
Shen Jianqiang, Lin Xiaolin, Lu Yimou, Liang Yue, Huang Saiying

字幕：曾海明

Surtitles: Zeng Haiming

統籌：香港中國文化藝術傳播有限公司

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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」八大曲選段 <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	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
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

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