

33rd



香港藝術節
Hong Kong
Arts Festival
17.2-20.3 2005

長生殿

江蘇省蘇州崑劇院

The Palace of
Eternal Youth

Suzhou Kun Opera Theater of Jiangsu Province



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



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演出長約2小時45分鐘，
包括一節中場休息

Running time:

approximately 2 hours and 45minutes,
including one interval

香港演藝學院歌劇院

Lyric Theatre, Hong Kong Academy for
Performing Arts

15 - 17.3.2005

崑腔演唱，附中文字幕
*Sung in the Kun Singing
Style with Chinese and
English surtitles*

江蘇省蘇州崑劇院

長生殿

The Palace of Eternal Youth

Suzhou Kun Opera Theater
of Jiangsu Province

原著 **Original Playwright**
戲劇總監／劇本整理／總導演／策劃
**Adaptor / Performance Supervisor /
Chief Director / Associate Producer**

洪昇 **Hong Sheng**
顧篤瑣 **Gu Duhuang**

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

製作人員

製作人

總監製
監製
執行監製／導演
總策劃
策劃
策劃／宣傳

戲劇總監／劇本整理／
總導演／策劃
舞台及服裝造型設計
表演藝術指導／顧問
舞台監督
導演
導演／化妝

執行佈景設計／化妝造形
佈景道具統籌製作
服裝統籌製作
服裝執行
執行製作

服裝
化妝
盔帽
道具
道具／檢場
音響
燈光
檢場

宣傳
攝影
電腦字幕
英文字幕

製作單位

顧問
顧問團

首演

陳啟德

周向群、朱永新
繆學為、高福民
張善鴻、湯遲蓀
成從武、邱惠霞
蔡少華
顧克仁

顧篤璜

葉錦添
汪其楣
周慶祥
朱薺、陳蓓、朱壽根、熊天祥、李光榮
朱莉英

陳明朗
李智明
許淑貞
譚嘉儀
許珮珊

王素芳、魏文漢
傅小玲
朱建華、高雪生
蕭中浩
史慶豐
施祖華、徐安平
計茂連
李強

李建民、蘇建人
陳鵬昌、余靜萍、張佳傑
徐亮
汪榕培

財團法人建輝社會文教基金會
石頭出版社
江蘇省蘇州崑劇院
中國崑曲博物館
中國崑曲傳習所

杜國玲
王安祈、王璦玲、李立亨、陳琪、曹鸞姿、辜懷群、董陽孜、賈馨園、蔡欣欣、蔣勳

2004年2月台灣

演員

唐明皇
 楊玉環
 高力士
 楊國忠
 安祿山
 陳元禮／老田夫
 郭子儀／樂師
 永新
 念奴
 探子／盲婆
 楊通幽／中將
 嫦娥／韓國夫人
 牛郎
 織女／號國夫人
 寒簧
 秦國夫人／貴妃像
 土地／樂師／門官
 哥舒翰／算命瞎子／張千／金甲神
 史思明
 何千年／樂師
 西川使臣／樂師
 金甲神／門神
 昭容

趙文林
 王 芳
 湯遲蓀
 周乃康
 杜玉康
 黃小午
 李光榮
 王 瑛
 翁育賢
 徐柏仁
 張建偉
 蔡偉華
 陸雪剛
 朱瓔媛
 施遠梅
 周 穎
 薛年椿
 熊天祥
 姜巧生
 周正國
 包志剛
 孫志恩
 施黎霞、葉小琳、王瑛

雲童、從人、門官、家院、車夫、
 內侍、宮女、仙女、仙官、番兵、
 將士、兵士、大剷、百姓

孫志恩、高雪生、張建偉、陸雪剛、
 包志剛、聞益、姜巧生、周正國、楊柳、
 朱瓔媛、曹健、柳春林、周雪峰、周穎、
 葉小琳、陳曉蓉、楊美、施黎霞、嚴亞芬





Production Team

Producer

Chen Qide

Chief Producers

Zhou Xiangqun and Zhu Yongxin

Associate Producers

Miao Xuewei and Gao Fumin

Executive Producers / Directors

Zhang Shanhong and Tang Chisun

Chief Coordinators

Cheng Congwu and Qiu Huixia

Coordinator

Cao Shaohua

Coordinator / Public Relations

Gu Keren

Adaptor / Performance Supervisor /

Gu Duhuang

Chief Director / Associate Producer

Costume and Stage Designer

Tim Yip

Performance Director

Wang Qimei

Stage Manager

Zhou Qingxiang

Directors

Zhu Qiang, Chen Bei, Zhu Shougen

Xiong Tianxiang, Li Guangrong

Zhu Liying

Director / Make-up

Deputy Set Designer / Make-up Supervisor

Chan Ming-long

Set and Property Production Manager

Li Zhiming

Costume Production Manager

Xu Shuzhen

Costume Supervisor

Mandy Tam

Production Manager

Xu Peishan

Wardrobe

Wang Sufang



Make-up
Headpieces
Property
Property / Stagehands
Sound
Lighting
Stagehands
Public Relations
Photographers

Surtitles Operator
English Surtitles

Co-production

Adviser
Consultants

Premiere

Fu Xiaoling and Zhu Liying
Zhu Jianhua and Gao Xuesheng
Xiao Zhonghao
Shi Qingfeng
Shi Zuhua and Xu Anping
Ji Maolian
Li Qiang
Yin Jianmin and Su Jianren
Chen Pengchang, Yu Jingping and
Zhang Jiajie
Xu Liang
Wang Rongpei

Jianhui Cultural & Educational
Foundation
Rock Publishing International
Suzhou Kun Opera Theater of
Jiangsu Province
Kunju Museum of China
Kun Opera School of China

Du Guoling
Wang Anqi, Wang Ayling
Li Liheng, Serina Chen
Becky Cao, Gu Huaqun
Dong Yangzi, Jia Xinyuan
Cai Xinxin, Jiang Xun

February 2004, Taiwan

Cast

Emperor Tang
 Lady Yang (Yang Yuhuan)
 Eunuch Gao
 Yang Guozhong
 An Lushan
 Chen Yuanli / Old Peasant
 Guo Ziyi / Musician
 Yongxin
 Niannu
 Military Scout / Blind Old Woman
 Yang Tongyou / General
 Changé / Duchess of Han
 Cowherd
 Weaving Maid / Duchess of Guo
 Hanhuang
 Duchess of Qin / The Statue of
 Yang Yuhuan
 Tutelary God / Musician / Door Guard
 Geshu Han / Blind Fortune Teller /
 Zhang Qian / Golden Armored God
 Shi Siming
 He Qiannian / Musician
 Xichuan Envoy / Musician
 Golden Armored God / Gate God
 Senior Palace Maids

Cloud / Attendant / Door Guard /
 Private Guard / Driver /
 Senior Attendant / Palace Maid /
 Heavenly Maid / Heavenly Officials /
 Foreign Soldier / Captain / Soldier /
 Armed Soldier / Civilians

Zhao Wenlin
 Wang Fang
 Tang Chisun
 Zhou Jikang
 Du Yukang
 Huang Xiaowu
 Li Guangrong
 Wang Ying
 Weng Yuxian
 Xu Boren
 Zhang Jianwei
 Cai Weihua
 Lu Xuegang
 Zhu Yingyuan
 Shi Yuanmei
 Zhou Ying

Xue Nianchun
 Xiong Tianxiang

Jiang Qiaosheng
 Zhou Zhengguo
 Bao Zhigang
 Sun Zhien
 Shi Lixia, Ye Xiaolin
 Wang Ying

Sun Zhien, Gao Xuesheng
 Zhang Jianwei, Lu Xuegang
 Bao Zhigang, Wen Yi
 Jiang Qiaosheng, Zhou Zhenguo
 Yang Liu, Zhu Yingyuan
 Cao Jian, Liu Chunlin
 Zhou Xuefeng, Zhou Ying
 Ye Xiaolin, Chen Xiaorong
 Yang Mei, Shi Lixia, Yan Yafen

港龍航空為江蘇省蘇州崑劇院提供航空服務
 Members of Suzhou Kun Opera Theater of
 Jiangsu Province are flown in by



崑劇

原稱崑腔，現稱崑劇。本來，崑山腔屬於南曲系統，明代正德、嘉靖年間，傑出的戲曲音樂家魏良輔對崑腔的聲律和唱法進行改革創新，融合了南曲和北曲的優點，並汲取海鹽腔的特徵，發展為一種細膩優雅的水磨腔，以笛、笙、簫、弦作為伴奏樂器。同時期的崑山劇作家梁辰魚為魏氏新腔作了《浣紗記》，舞台演出非常成功。此後的崑腔劇本均為曲牌聯套的體式，又稱曲本，所以兼採南北曲的崑劇便稱「崑曲」。崑曲的概念不僅指聲腔，而且也指劇本並包括演出，成了劇種的名稱。長期以來，出現了「崑腔」、「崑曲」、「崑劇」三個名稱並存並用的同義局面。

Kun Opera

Kun Opera singing style originated in southern China; the earliest records dating back to the 1360s and the Yuan Dynasty. At the time, it was little more than a local style and popularity remained strictly confined to a small area. It was not until the middle of the Ming Dynasty (mid 16th Century) that musician Wei Liangfu introduced new innovations to Kun Opera, combining other southern styles and the strengths of northern singing popular in the Yuan Dynasty. This process of a new and improved singing style was developed to be performed in close conjunction with a series of traditional instruments such as the *di*, *sheng*, *xiao* and *Xuan*. This reformed version of Kun Opera quickly became popular with the intellectual elite, and members of the literati produced scripts designed specifically for this new type of opera, many of which were great works of literature in their own right.

Kun Opera combines the nuances of the five southern Chinese singing styles with the seven styles of grand and passionate northern opera, making it extremely rich and varied in nature. The movements involved in the performance of Kun Opera are both lifelike and highly refined, together with a seamless combination of words and music creating an art form that far exceeds the sum of its parts. With its unsurpassable artistic achievements and influence Kun Opera is widely regarded as the mother of Chinese Opera.



關於《長生殿》

- 訪問者
- 顧篤璜



- 顧老（顧篤璜），對於《長生殿》，歷來曲家不乏溢美之詞，如曲學大師吳梅認為它「持律之嚴」、「守法之密」可作典範；《長生殿》結構既然如此精美，這次你卻將它刪節成二十八折，這是為什麼？
- 《長生殿》的刪節，是迫不得已，這次演出要求分上、中、下三集，在三個晚上共七個半小時內演出，因此不得不刪節。（編按：最後敲定版本為二十七折）
- 聽說你除了刪節洪昇的劇本，對原詞不加改動，是這樣嗎？
- 是的，我的原則是只刪，不加、不改。
- 顧老，〈埋玉〉是全劇高潮，一般認為戲劇高潮一過，「戲」就沒有了，但你刪節的《長生殿》中，〈驚變〉、〈埋玉〉後還要演十二折，這是為什麼？
- 〈埋玉〉確實是全劇的高潮，衝突強烈，人物感情大起大落，高潮已過，便應盡快收煞，這是劇作家通常都會遵守的「劇場法則」。但是洪昇並不是這樣，〈埋玉〉是全劇第二十五折，正好是全劇的一半，〈埋玉〉以後他還寫了二十五折。

洪昇的《長生殿》明顯受《牡丹亭》的影響。洪昇對人們稱《長生殿》為「一部鬧熱《牡丹亭》」，不但樂於接受，而且還自比。而我以為《長生殿》受《牡丹亭》影響最主要的一點，恐怕就是寫：「情之至，則生者可以死，死者可以生」了。《牡丹亭》裏，杜麗娘的愛情感天動地，最後回到人間與柳夢梅團圓。《長生殿》中，唐、楊的真摯愛情也感動「上帝」，最後兩人在月宮重圓，所以我採以《長生殿》最後一折〈重圓〉為刪節本的收煞。

從〈埋玉〉一直進展到〈重圓〉，其間當然有許多關目，在作者筆下，那主要是「情」的深化。寫唐明皇對楊貴妃的懷念與對自己的悔恨，又寫楊貴妃的幽靈對唐明皇的懷念與對自己的悔恨，這樣就引出了許多着力在感情渲泄的唱做好戲來。這裏有以唐明皇為主角的〈聞鈴〉、〈迎像〉、〈哭像〉、〈見月〉、〈雨夢〉和以楊貴妃為主角的〈冥追〉、〈情悔〉、〈神訴〉、〈屍解〉等折子。在這些折子中，均有大段大段的唱工和做工，沒有因為高潮已過而失去精采。

後半部《長生殿》確已不再有驚心動魄的戲劇性衝突，但作者筆鋒一轉，緊抓住「情之至」三字大做文章，用大段唱詞一瀉千里般將埋藏在劇中主人公心靈深處的感情波瀾一浪又一浪地展現在觀眾面前，更配以使人迴腸蕩氣的水磨崑腔，真所謂「愛之者喜其詞、知音者賞其律」，無怪其傳世三百餘年而盛演不衰。

○ 清戶部尚書、保和殿大學士梁清標曾說《長生殿》是一部鬧熱《牡丹亭》，說「鬧熱」，其中一個重要原因是《長生殿》排場戲多，同場曲多，這方面情況能否請你介紹一下？

● 崑劇中出場人數較多，場面較大的戲稱作「排場戲」。凡排場戲，便常有出場角色全體同唱的曲子，稱「同場曲」。在渲染氣氛製造聲勢方面，同場曲自有其不可替代的作用。這也是崑劇的一大特色，在《長生殿》中則充份體現了這一特色。

《長生殿》一向是以排場戲多，因而同場曲也多。說《長生殿》鬧熱，同場曲多，起了很大的作用。

○ 《長生殿》赴台灣演出用的是六人編制的小樂隊，這次卻用上十五人的較大樂隊，這是為什麼？

● 六人小樂隊確是崑劇傳統特色，少而精，很有表現力。但那是小型演出的編制。演《長生殿》這樣的大型劇目，樂隊人員若不增加，就顯得單薄了。這個戲動用的樂器除編鐘、大小雲鑼，還有管弦、打擊樂器，不下三十餘種。主奏樂器也有變化，例如有些唱段用管或簫（現用新笛代替，音色與簫相同而音量略大）、擊奏笛則又有單笛或雙笛伴奏等不同處理。說到以簫、管主奏以及用雙笛伴奏，久已淡出崑劇舞台，所用多種打擊樂器崑劇舞台上也失傳已久，這次為了增強《長生殿》的音樂感染力，我們特意恢復了這些傳統。

全文原載於台灣《大雅》雜誌



Researching *The Palace of Eternal Youth*

○ Interviewer

● Gu Duhuang

- Mr Gu, experts and opera fans have never stinted in their admiration of *The Palace of Eternal Youth*. For example, the *kunqu* (Kun Opera) master Wu Mei considered it a model of orthodoxy and accuracy, and considering that the work's structure is so meticulously elegant, why have you changed it by cutting it down into 28 scenes (the original opera was 50 scenes)?
- It was necessary because this particular performance of *The Palace of Eternal Youth* will be performed over three nights and should not exceed seven and a half hours altogether, thus the cut down. The final draft has 27 scenes.
- We hear that apart from cutting down Hong Sheng's version of the opera, you have not changed any of the original text. Is that right?
- That's right. My method was to take out scenes, but not to add or alter anything else.
- The opera comes to a climax in the scene entitled *Death at the Post Station*. The general feeling is that once the climax has been reached, that's it for the storyline; yet you have 12 scenes following it. Why was this done?
- It's true that the opera comes to a climax with *Death at the Post Station*. Emotions between the main protagonists have ebbed and fallen; the climax has been reached; the final curtain should fall as soon as possible. This is the conventional theatrical rule. Yet the original writer Hong Sheng didn't follow it. He put the *Death at the Post Station* scene exactly midway through the opera as the 25th of 50 scenes.

Hong Sheng's *Palace* obviously was influenced by *The Peony Pavilion*. Hong Sheng not only gladly accepted the comment that *Palace* was "a more lively *Peony Pavilion*", more accessible, he even compared himself with the writer of *Pavilion*. In *Peony Pavilion*, the intensity of Du Liliang's love was so heart-stirring that it brought about her reincarnation for a reunion with Liu Mengmei. In *The Palace of Eternal Youth*, the true love between the Emperor and Lady Yang also moved the gods, so that finally the two were reunited in the Palace of the Moon. This is why I used the *The Lovers' Reunion* for the final scene of the opera.

Between *Death at the Post Station* and *The Lovers' Reunion*, there is much worth noting, the most important being the writer's intensifying of emotion. He wrote of the Emperor's yearning for his Lady Yang and of his remorse. He also wrote of the longing of Lady Yang's ghost-spirit for the Emperor and of her own remorse.

In this way, the writer managed to elicit a great deal of heightened emotion in the singing and acting. The relevant scenes that pivot around the Emperor

include *Hearing the Bells*, *Mourning before the Statue* and *Looking at the Moon*. Those featuring Lady Yang are *The Spirit Follows*, *The Grief of Lady Yang's Spirit*, *A God's Report* and *The Resurrection*. There is a great deal of singing and acting skill involved in these scenes, and their lustre is undiminished just because the climax of the opera has already been reached.

It's true that heart-stopping dramatic conflict does not appear in the second half of *Palace*, but Hong manages to convey his firm understanding of the words 'the height of emotion'. He prolongs lyrics to spill out the innermost thoughts of the protagonist in waves of emotion and further brings these emotions to a crest with moving *kun* tunes of great elegance. He truly provides both lyrics and music for the connoisseur. No wonder that the opera has been performed for more than 300 years.

○ A scholar from the Qing Dynasty, Liang Qingbiao, observed that *The Palace of Eternal Youth* is more engagingly lively than *Peony Pavilion*. Is it because *The Palace* includes more grandiose scenes and more ensemble voices that make it more engaging? Could you tell us a bit more about this?

● In *kunju* relatively more people are on the stage, so it seems more extravagant. In these more grandiose scenes, there are frequent ensemble-sung tunes and these ensemble voices are incomparable in heightening the dramatic atmosphere. This is a major characteristic of *kunju*; and in *The Palace*, this effect is amply evident.

The Palace of Eternal Youth has always included many grand scenes, so ensemble voices are also especially evident. The engagingly lively description can be attributed in part to their sounds.

○ When this staging of *The Palace* was performed in Taiwan, a small six-man orchestra was used. This time, *The Palace* will be accompanied by a larger orchestra of 15 musicians. Was there some special reason for this?

● The six-musician orchestra is actually one of the traditional features of *kunju*; it is small, capable of precision and very expressive. But that's only for small-scale performances. For an opera on the grand scale of *The Palace*, the sound would be rather sparse if the orchestra were not larger. A great many musical instruments are used; for example, the chime bell and gong chimes of different sizes as well as at least 30 kinds of string instrument, *guan* and percussion instruments. The instruments themselves have also changed. For example, some of the singing is accompanied by the *guan* or *xiao* (now replaced by the modern *di*), the horizontal bamboo *di* flute, used either singly or two together. The use of the *xiao* and *di* has been rare in *kunju* for some time, and many types of percussion instruments have also long since disappeared. This time, for *The Palace*, we have deliberately revived these traditions to enable the music to be more affecting.

*The full interview originally appeared in Taiwan's Da Ya magazine
Translated by Pan Shih*

《長生殿》創作手記

葉錦添

《長生殿》是龐大製作，整個服裝設計共有一百四十套以上，其中包括帝王、帝后、各式大臣、猛將、太監、侍從，以及市井小民，又涉及大量的神、鬼、半人半神等奇幻角色。

在創作的基調上，我着力於色調的重新配置，包括把京劇原來的紅、黃、黑、白、綠、藍、紫、粉、湖水綠等色，以整體主色調的變化與節奏，來調整出一套和諧與古樸的色系。比方紅是棗紅，黃是明黃，黑是層次，白是淡的五彩，綠分為深綠與粉綠，藍為墨藍，紫為灰紫等。在刺繡的用色上，減少對比，成為一種延續單一節奏的色調，減弱色彩的調性，騰出視覺的空間，使演員的造形、動作與音樂能更自然地傳達。

為了讓《長生殿》的戲服能做出精緻細膩的手工，我們走訪了蘇州的每一個角落。由於數量龐大，加上要求精緻，使原來已經漸漸淡出的傳統刺繡工藝製作更形困難，製作的時間也不斷延長。

我欣賞戲曲之美，是因為它藝術性的高超與完整，在新時代裏等待進一步的傳承與開發。我相信不久的將來，傳統的藝術將再放光芒，使我們可以安然回望，自然地在歷史與時間中遊蕩，尋回一切既失的，珍惜一切既得的，兼容並蓄使未來不止是一個空泛的物化世界。它將一再重現於現世與未來的虛無世界，並成為心靈永恆的泉源。

（節錄）



The Palace of Eternal Youth: Creative Notes

Tim Yip

The Palace of Eternal Youth is a major production, involving the design of more than 140 costumes, including those for the Emperor, Empress, various lords, generals, eunuchs, servants and ordinary citizens. It also involves a large number of magical roles, including deities, spirits and characters that are half-man/half-magical beings.

In terms of creative tone, we focused on the rearrangement of colours, including changes in the main hues and rhythms of red, yellow, black, white, green, blue, purple, pink and light green taken from Beijing Opera, to create a set of harmonious and simple colours. For example, red is date red, yellow is bright yellow, black is layered, white is layers of five colours, green is divided into dark and light, blue is dark blue and purple is grey purple. In embroidered work, the use of contrasting colours was reduced in favour of extending single hue tones. This serves to reduce the mixing of colours and thereby creates greater visual space, which ensures that the style, movements and music of each performer are conveyed more naturally.

In order to ensure the embroidery on the operatic costumes used in *The Palace of Eternal Youth* was as exquisite and detailed as possible, we scoured Suzhou looking for craftsmen and women. The sheer volume of work and demand for only the highest quality, together with the fact that traditional embroidery skills are already slowly dying out, made this a particularly difficult task, and as a direct result production was constantly delayed.

I am confident that in the not too distant future traditional art will once again be celebrated in all its glory, so that we can safely look back, naturally roaming through history and time in search of all that has been lost, cherishing memories and taking in everything and ensuring the future is much more than an empty materialist world. In this way, traditional art will reappear in the virtual world of today and the future will be transformed into the source of our eternal soul.

《長生殿》中，幾場大型的排場戲〈定情〉、〈驚變〉、〈哭像〉，服裝更統合以紅、黃、白三個色系，使整個舞台呈現單一色系的視覺效果，通稱為「紅全堂」、「黃全堂」及「白全堂」，前二者足以展現宮廷的富麗感，後者則在視覺與聽覺上強化了唐明皇思念楊貴妃的悲切情緒。

Within the play there are several ostentatious and extravagant scenes such as *The Pledge*, *The Alarm* and *Mourning Before the Statue* where the costumes worn are mainly red, yellow and white. This creates a special visual effect often decorating the stage with a single colour. The first two of these are used to convey the opulence of the imperial court, the latter to highlight Emperor Tang's sadness at the loss of Lady Yang.



二〇〇五年三月十五日(星期二)

【上本】

定情
賄權
聞樂
製譜
襖游
進果
舞盤

— 中場休息十五分鐘 —

權哄
夜怨
絮閣

15 March 2005 (Tuesday)

Part One

The Pledge
The Bribe
Dreaming Music
Writing Music
An Outing in Spring
Delivering the Lichees
The Disk Dance

— 15 minute interval —

A Dispute Among the Mighty
Grieving at Night
A Visit to the Pavilion

一、定情

大唐天寶，山河一統，昇平盛世。唐明皇機務餘閒，寄情聲色，願終老溫柔；立楊玉環為貴妃，贈以金釵鈿盒為定情之物；「情願恩情美滿，地久天長」。

二、賄權

貴妃一門顯貴，其兄楊國忠居右相。

邊將安祿山，因臨陣失機，解京請旨正法，吉凶未保，買通相府幹辦張千，以厚禮行賄，得叩見楊國忠，面求救援。楊國忠授意兵部，以安祿山通曉六番言語，又精熟諸般武藝為辭，奏請明皇召他御前試驗，以便相機行事。

三、聞樂

嫦娥命月中侍兒寒篁引楊貴妃夢魂入月宮聽曲，使天上仙音傳布人間。

四、製譜

楊貴妃記取天上仙曲，擬翻新譜，以便壓倒梅妃的《驚鴻》妙舞。唐明皇聽到楊貴妃所譜之曲，贊歎不已，問此譜何名？對曰：「昨夜夢入月宮，見一群仙女歌舞，盡着霓裳羽衣，擬取名《霓裳羽衣曲》。」唐明皇稱是，命楊貴妃來日親自指授在宮中演習此曲。

五、禊游

安祿山經御前試驗，恢復官職，從此一步登天，唐明皇對其寵眷有加，且許其不日封王。

上巳日，唐明皇和楊貴妃游幸曲江，命楊國忠及楊氏姐妹秦、韓、虢三國夫人隨駕。楊國忠路遇安祿山，見面時安祿山態度傲慢，又見其無禮廝混在三國夫人的車馬之間，十分惱怒。

六、進果

楊貴妃愛吃荔枝。產地使臣，日夜兼程，飛馳進果。所到之處，踏壞秧苗，踩死行人，百姓怨聲載道。

七、舞盤

為慶賀貴妃誕辰，唐明皇設宴長生殿，進貢鮮荔枝適至，頓使壽宴增色。唐明皇命龜年押梨園子弟上殿，演奏楊貴妃新譜《霓裳羽衣曲》。貴妃登翠盤獻舞，明皇親擊羯鼓節之，宮中一派歡樂氣象。

八、 權哄

安祿山得封王爵，更是飛揚跋扈，對楊國忠每每出言頂撞。將相不和，已成水火，二人互相攻訐，一直鬧到了朝廷之上。

唐明皇為緩解矛盾，將安祿山調任范陽節度使，似放虎歸山，為安祿山日後叛變開了方便之門。

九、 夜怨

楊貴妃久候唐明皇回宮不至。宮女永新、念奴忽報唐明皇已宿翠華西閣，梅妃復邀寵幸。貴妃寸心如剪，欲不顧夜深，直詣翠閣。終為永新、念奴勸止，只得強忍怒火，以待天明。

十、 絮閣

楊貴妃一夜無眠，天色黎明，即匆匆赴翠華西閣。高力士在閣外把門，明知阻擋不住，只得通報；又急命內侍，送梅妃悄從閣後破壁而出，為唐明皇解圍。楊貴妃進閣搜索，揀得鳳釵、翠鈿，連連責問。唐明皇自知理虧，一面虛與委蛇，一面連連認錯，終使楊貴妃破涕為笑，二人言歸於好。



The beautiful and talented Yang Yuhuan so enchanted the Emperor Tang that he fell in love with her despite the thousands of concubines in the palace. This favouritism also benefited Yang's family and her brother Yang Guozhong was made Prime Minister, though he proved to be a corrupt and authoritarian leader.

Learning of Emperor Tang's love of music, Changé, the Goddess of the Moon, come after the invites Yang Yuhuan (now Lady Yang) in a dream to visit her palace and whilst sleeping Yang Yuhuan is taught the music of the heavens.

On waking Yang remembers the tune and together with Emperor Tang, who is amazed by her musical talent, writes a score for the piece *Rainbow and Feathery Garment Dance*. As a result, the two become even closer.

Yang tells the Emperor of her love for lichees and he orders local producers to send this delicacy to the imperial court, trampling many people's fields in the process and causing widespread public anger.

In the palace, Emperor Tang has spent a night with Lady Plum and that has angered Yang. Yang has an argument with Emperor Tang. However, finally, Yang and the Emperor make peace with each other.



二〇〇五年三月十六日(星期三)

【中本】

偵報
密誓
陷關
驚變
埋玉

— 中場休息十五分鐘 —

冥追
聞鈴

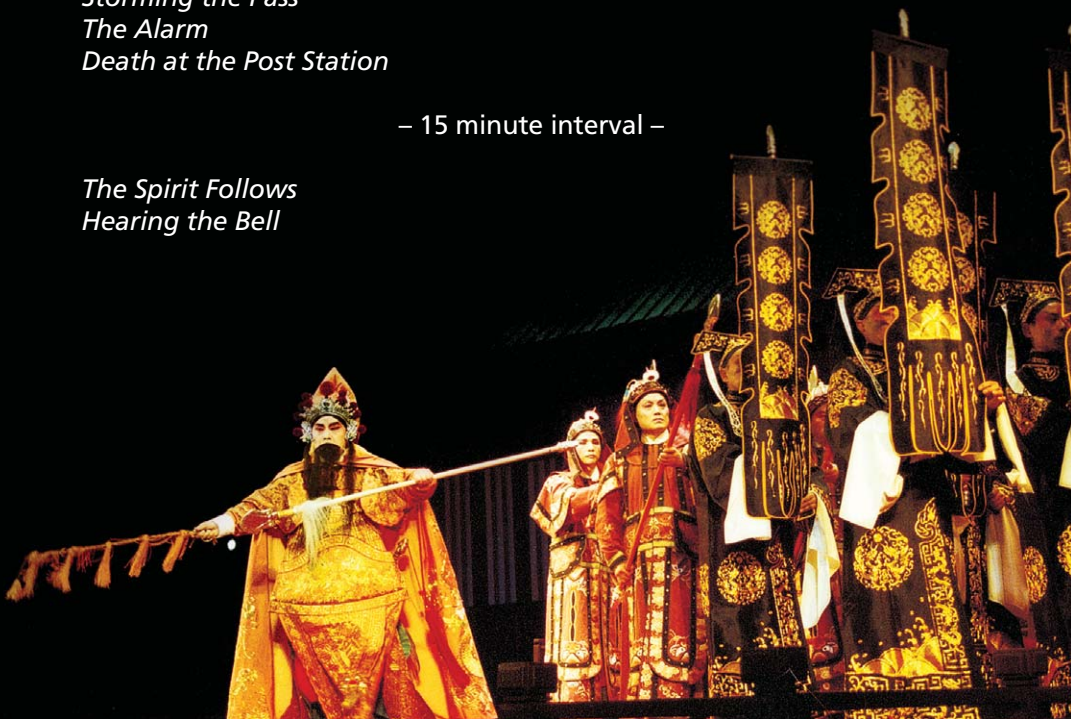
16 March 2005 (Wednesday)

Part Two

The Report
The Secret Vow
Storming the Pass
The Alarm
Death at the Post Station

— 15 minute interval —

The Spirit Follows
Hearing the Bell



一、 偵報

外有逆藩、內有奸相，使時任靈武太守的郭子儀憂心忡忡。探子來報，安祿山反象畢露，楊國忠、安祿山均居心叵測。郭子儀深謀安邊之計。

二、 密誓

七夕，天上牛郎、織女一年一度鵲橋相會；楊貴妃去長生殿乞巧，唐明皇悄至，雙雙祝告，祈求天上牛、女雙星保佑釵盒情緣長久永定。

三、 陷關

安祿山「假造赦書」、在「清君側」的堂皇旗幟下起兵范陽，發動叛亂，勢如破竹，直奔潼關。老將哥舒翰倉皇應戰，被俘投降，潼關失守。安祿山大軍殺奔長安而來。

四、 驚變

秋高氣爽，唐明皇與楊貴妃在御花園中間步、小宴。正爾歡娛，忽報安祿山造反，破了潼關，不日就到長安。事出倉卒，只得命右龍武將軍陳元禮統領御林軍三千，護駕幸蜀。

五、 埋玉

唐明皇幸蜀途經馬嵬驛，六軍不發，將專權禍國的楊國忠殺死。楊國忠既死，軍士們又發出：「不殺貴妃誓不護駕」的吼聲。事已危急，楊貴妃為保唐明皇能平穩抵蜀，甘願自盡，唐明皇進退無路，只得割恩。

— 中場休息十五分鐘 —

六、 冥追

楊貴妃自縊身死，魂魄一路追隨唐明皇車駕而去。馬嵬坡土地敕奉東嶽帝君旨意，特向楊玉環宣示：她原是蓬萊仙子，因微過謫落凡塵。着她先在馬嵬驛佛堂內暫棲，以候王旨。

七、 聞鈴

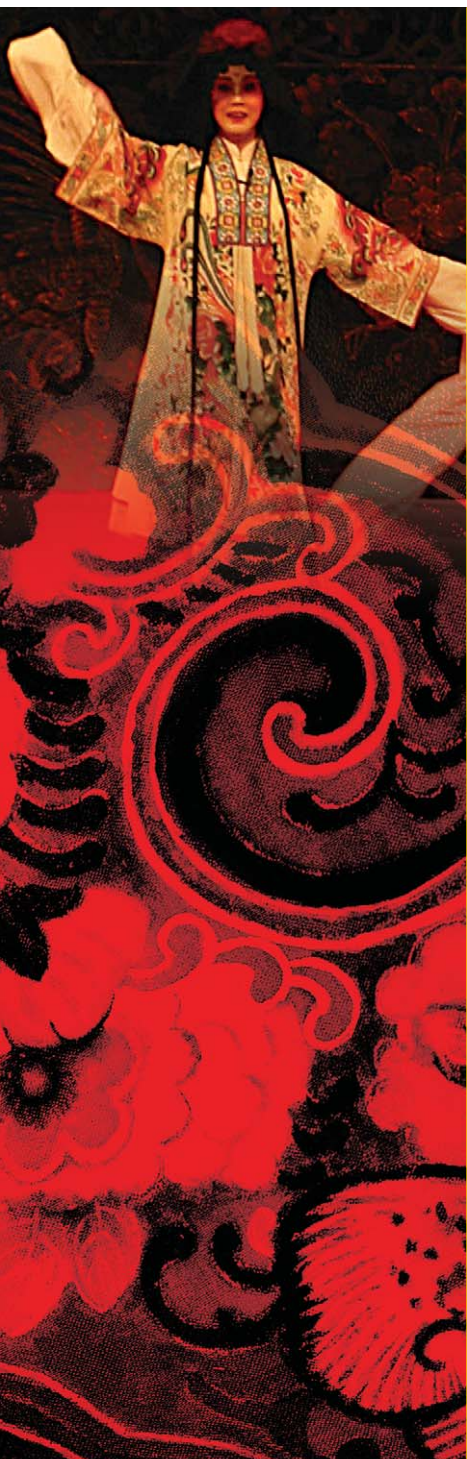
唐明皇在入蜀途中，遣使臣齎奉璽綬，傳位太子。一路行來，離叛軍漸遠，乃得緩程而進。一日，過棧道遇雨，登劍閣暫避。一陣陣風聲、雨聲和着鈴聲，勾起了唐明皇對楊貴妃的懷念與內疚。

The Emperor receives a report about a plot to overthrow him.

On the evening of the seventh day of the seventh month in the lunar calendar, Yang and Emperor Tang profess their undying love for each other, watched over by the Cowherd and the Weaving Maid in the heavens. However, their idyll becomes a distant memory when treacherous courtiers wreak havoc on the country and the generals launch a rebellion.

In order to garner support from the disloyal generals, Lady Yang takes her own life at Mawei Station to appease the generals and save the Emperor.





二〇〇五年三月十七日 (星期四)

【下本】

剿寇
情悔
哭像
神訴
屍解

— 中場休息十五分鐘 —

見月
雨夢
寄情
得信
重圓

17 March 2005 (Thursday)

Part Three

Suppressing the Rebellion
The Grief of Lady Yang's Spirit
Mourning Before the Statue
A God's Report
The Resurrection

— 15 minute interval —

Looking at the Moon
A Rainy Night
A Message of Love
The Message is Received
The Lovers' Reunion

一、剿寇

太子靈武即位，改元至德，尊唐明皇為上皇天帝，巡幸蜀中。又拜郭子儀為朔方節度使，奉旨剿寇，叛軍大敗。郭子儀連夜進軍長安。

二、情悔

深夜，楊玉環鬼魂在星月之下對天哀悼，懺悔生前重重罪孽。她自知孽重，不求再回蓬萊仙班，只求有日能與唐明皇重圓舊盟。馬嵬坡土地在冥冥之中，聽得她的懺悔和願望，感其真誠，向其宣示：「這一悔能教萬孽清，管感動天庭，有日重圓舊盟。」又發給路引一紙，千里之內任其魂遊。

三、哭像

上皇李隆基特敕成都府為楊貴妃建廟，並親自將檀香木雕成的楊貴妃神像送入廟中供養。對着楊貴妃神像，唐明皇焚香哭祭，直哭得楊貴妃神像也流下淚來。

四、神訴

織女仙子行經馬嵬坡上空，見下界一道怨氣直沖霄漢，即宣馬嵬坡土地查問情由，土地告以乃楊玉環怨魂不散。又將楊貴妃慷慨赴難，今更自痛悔前愆，惟求與唐明皇重圓舊盟等情一一訴說。

織女仙子猶憶當年七夕，李楊在長生殿密誓，真情堪憐，今既悔前非，諸愆可釋，又悉楊玉環癡情一片，願保奏天庭，令楊玉環復位仙班。

五、屍解

楊貴妃魂游西宮，重溫舊夢。在渭橋上凝眸西川，對皇上無限思念。在佛堂，見當年斷香零玉沉埋處，傷心淚重。她耿耿於下一段情緣未能始終。正是由於楊貴妃死後不忘長生殿盟誓，執著於情真，又能悔過真誠，玉帝使織女齋捧玉旨，召取楊貴妃魂靈復籍仙班，仍居蓬萊仙院。

— 中場休息十五分鐘 —

六、見月

安史之亂已平，唐明皇自成都回鑾長安，路經扶風，駐驛鳳儀宮內。他清夜獨步庭院，抬頭望見明月，想念楊貴妃冷骨荒墳，愈覺痛心。又憶當年七夕，雙雙對月密誓，如今孤身獨活，思念及此，深感生不如死。

七、雨夢

唐明皇還京，退居南內，每日思念貴妃。秋夜獨坐，聽雨打梧桐之聲，憶起蜀道悲慘、劍閣聞鈴，更覺斷腸。漏鼓三更，夜色已深，伏几而寐，漸漸入夢。夢見兩名內侍報道：「楊娘娘在馬嵬坡內，請萬歲爺前去相會。」唐明皇隨之出宮。突遭陳元禮攔阻，唐明皇怒不可遏，大呼：「快把這亂臣賊子斬首懸梟。」在大叫聲中，唐明皇夢醒，追思夢中所見，多應楊貴妃芳魂未散，當即傳旨，遍覓方士，與貴妃招魂。

八、寄情

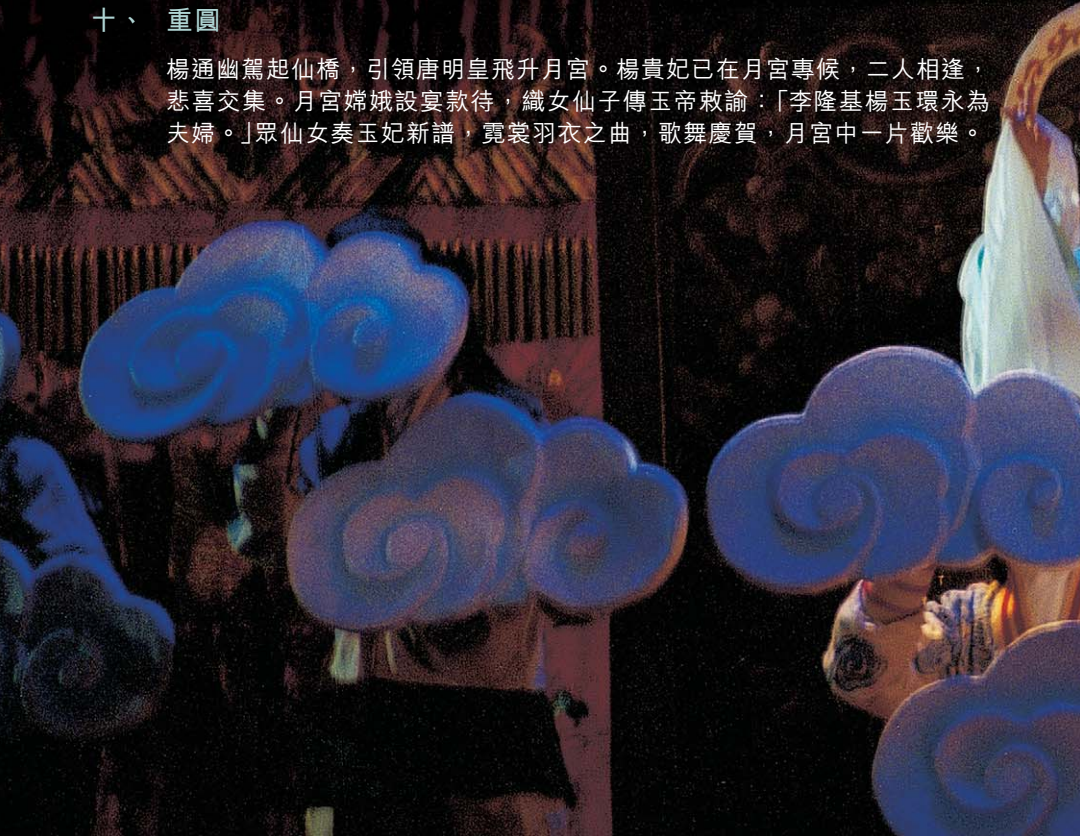
方士楊通幽應召為楊貴妃招魂。元神直上蓬萊仙山，以唐天子使者會見太真玉妃。玉妃將昔日定情之物分金釵一支、鈿盒半扇，付以為信物，並期約八月十五日與上皇在月宮相會。

九、得信

唐明皇思念楊貴妃成疾，忽報仙師楊通幽從蓬萊仙山歸來，得見太真玉妃有金釵一支、鈿盒半扇為證。又相約八月十五日引領上皇到月宮相會。唐明皇得此喜訊，病體霍然而癒。

十、重圓

楊通幽駕起仙橋，引領唐明皇飛升月宮。楊貴妃已在月宮專候，二人相逢，悲喜交集。月宮嫦娥設宴款待，織女仙子傳玉帝敕諭：「李隆基楊玉環永為夫婦。」眾仙女奏玉妃新譜，霓裳羽衣之曲，歌舞慶賀，月宮中一片歡樂。



After General Guo Ziyi puts down the rebellion, Emperor Tang orders the making of a sandalwood statue of Lady Yang. It is to this statue that he conveys his deep feelings of sorrow and regret.

After her death, Lady Yang is taken care of by the Land God. She also attracts the sympathy of the Weaving Maid, who agrees to help her return to the ranks of the immortals (Yang was one of the immortals before she became Lady Yang). Emperor Tang pines for Yang day and night and Yang's spirit lingers, unable to leave the lonely Emperor.

Eventually their love transcends the chasm between the living and the dead. Their love moves the gods in the heavens, and the lovers are reunited with the help of Changé, the Goddess of the Moon, and the Weaving Maid under the full moon on Mid-Autumn Festival, never to be parted.





江蘇省蘇州崑劇院

江蘇省蘇州崑劇院前身為蘇州市蘇劇團，一方面藉學習崑劇傳統創建蘇劇，一方面在蘇州復興崑劇，1956年改制為江蘇省蘇崑劇團。

2001年以來，蘇州市政府將劇團擴建為江蘇省蘇州崑劇院及江蘇省蘇州蘇劇團，以兩個劇種分別建團。早期團員多師承中國崑曲傳習所培育之傳字輩演員指導，深得傳統崑劇精髓，為江蘇省蘇州崑劇院最為人稱道之特色。

Suzhou Kun Opera Theater of Jiangsu Province

In 1956 the Suzhou City Su Opera Troupe, which later became the Jiangsu Suzhou Kun Opera Troupe, was founded to rejuvenate the art of Su Opera through the traditional performance of Kun Opera. At the same time, this restored the art of Kun Opera to the city of Suzhou. In 2001, Suzhou City Government decided to expand the original troupe into two separate companies, the Suzhou Kun Opera Theater of Jiangsu Province and the Suzhou Su Opera Troupe.



顧篤璜 戲劇總監／劇本整理／總導演／策劃

顧篤璜，蘇州人，1928年生。他出身文人家庭。幼承家學，曾研習書畫篆刻多年，他與傳統藝術結緣正是從這裏起步的。他早年就讀於「藝術叛徒」劉海粟創立的上海美術專科學校，修讀西洋畫，師承俄籍畫家雪洛夫斯基，接受過古典寫實畫派的訓練，又認真探索過西方現代抽象畫派，對畢卡索、馬蒂斯作過一番研究。他自幼受崑劇、京劇等薰陶；後來在國立社會教育學院攻讀戲劇專業，學的是從西方傳入的話劇藝術。近半個世紀以來，他從事過話劇運動，

又與崑劇結下了不解之緣。他對保護崑劇原生態的一貫堅持，使他在崑劇發展的理論和實踐上獨樹一幟。

Gu Duhuang *Adaptor / Performance Supervisor / Chief Director / Associate Producer*

Born in 1928 in Suzhou, Gu Duhuang began studying Beijing and Kun Opera, and learning Chinese calligraphy and painting at an early age. He graduated from the Shanghai Fine Art Junior College and the Art Department of Suzhou Social Education College. In the 1940s he began to work in the field of theatre in Suzhou, specifically on the heritage and restoration of Kun Opera.

As part of the process of rediscovering the traditional spirit of Kun Opera, he has also used his rich experience and unique insight to assist the Suzhou government to reorganise several Ningbo and Wenzhou Kun operas that were on the verge of being lost forever. Gu's insistence on preserving the spirit of southern Kun Opera Art has made him a unique voice in the theory and practice of Kun Opera development.



葉錦添 舞台及服裝造形設計

葉錦添，香港理工學院高級攝影文憑畢業，自1986年參與第一部電影《英雄本色》，十多年間，參與多齣電影和戲劇的美術、服裝製作，合作過的對象包括港台及美國等地知名導演，以及港台著名表演團體，創作足跡遍及奧地利、法國、英國與新加坡等地。2001年憑《臥虎藏龍》一片獲奧斯卡「最佳美術設計」與英國影藝學院「最佳服裝設計獎」。

近年游走於服裝、視覺藝術、總體美學間，2002年在台北故宮博物院推出「時代的容顏」服裝特展，2003年在法國波席文化中心及西班牙舉辦特展，正式向西方世界傳達他詮釋的東方藝術之美。

Tim Yip *Costume and Stage Designer*

Tim Yip graduated from the Hong Kong Polytechnic and kicked off his career by participating in John Wu's *A Better Tomorrow* in 1986. Over the past 18 years, he has been involved with costume and art design in many movies and theatrical performances, and has cooperated with prominent directors from Hong Kong, Taiwan and China. In 2001, he was honoured with the Academy Award for Best Art Director (Oscar), and the Best Costume Award by the British Academy Film Awards for his work on *Crouching Tiger, Hidden Dragon*.

Tim Yip's art represents oriental art in a variety of forms and has reached international audiences in recent years. His major exhibitions include the *Faces of the Time* held in Taipei in 2002 and *The World of Yip Kam Tim: Visions and Creation* held in Spain in 2003.



王芳 楊玉環

王芳為國家一級演員，第十二屆中國戲劇「梅花獎」得主，專工閨門旦、刀馬旦。曾師從沈傳芷、姚傳薌、倪傳鉞、薛傳綱，王傳蕓、俞錫侯、張繼青等名師。1992年在全國「天下第一團」滙演中，她獲優秀表演獎榜首，又在1994年全國崑劇青年演員交流演出中獲得最佳蘭花表演獎，列全國崑劇演員旦角之首。她是首屆中國崑劇藝術節優秀表演獎得主，先後獲蘇州市第二及第三屆文學藝術獎個人大獎，她也是德藝雙馨大賽獎得主。

在2002年11月，她在聯合國教科文組織「人類口頭遺產和物質遺產代表作」中國崑曲優秀中青年演員評比展演中榮獲「促進崑曲藝術獎」。

Wang Fang Lady Yang (Yang Yuhuan)

A 'First Rank' performer in China, Wang Fang was the recipient of the 12th Chinese Opera Plum Blossom Award. Specialising in the female roles of *guimendan*, (young unmarried woman, a role similar in some respects to *qingyi* in Beijing Opera), she was taught by Kun Opera masters such as Shen Chuanzhi, Ni Chuanyue, Yao Chuanxiang, Zhang Chuanfang and Xue Chuangang.

The winner of numerous awards, Wang has also won the top prize in the National Competition 'Top Troupe in the World' in 1992.

趙文林 唐明皇



趙文林為國家一級演員，江蘇省蘇州崑劇院承字輩主要演員，1948年生於蘇州，1960年考入蘇州戲曲學校，1961年到江蘇省蘇州崑劇院實習，畢業後成為正式團員至今。主工小生、大冠生，曾師事沈傳芷、倪傳鉞、薛傳綱、王傳蕓、俞錫侯等名師，擅演《荊釵記》、《琵琶記》、《長生殿》等劇目，曾多次獲獎。

Zhao Wenlin Emperor Tang

A 'First Rank' performer in China, Zhao Wenlin was born in Suzhou in 1948. He is one of the leading performers bearing the name of 'Cheng' at the Suzhou Kun Opera Theater of Jiangsu Province. In 1960 Zhao gained admission to the Suzhou Opera School and in 1961 joined the Suzhou Kun Opera Theater of Jiangsu Province as an intern. He studied under Yu Xihou, Shen Chuanzhi, Xue Chuangang, Ni Chuanyue and Wang Chuanqu, and on graduating he became an official member of the theatre.

Zhao performs the male *laosheng* (middle-aged or elderly dignified man), *hualian* (painted faces) and *wenwu laosheng* (civil or military old male) roles though he specialises in the *xiaosheng* (young male) roles. Zhao is particularly adept at roles involving officials such as Emperor Tang. Zhao has received numerous awards.



黃小午 陳元禮／老田夫

黃小午，國家一級演員，第九屆中國戲劇梅花獎得主。1948年生於南通，1967年畢業於江蘇省戲劇學校，工老生及武生。他1967年起擔任江蘇省崑劇院主要演員，曾出訪德國、意大利、日本、韓國、芬蘭等國，並多次赴港台講學、演出。

湯遲蓀 高力士

湯遲蓀1947年生於蘇州，1959年考入江蘇省戲曲學校專攻崑劇，工老生。1967至1983年間任職江蘇省崑劇院，1984年加入江蘇省蘇州崑劇院。

周乃康 楊國忠

周乃康1935年生於蘇州，自1955年加入江蘇省蘇州崑劇院迄今。工老生，擅演〈寄子〉、〈交印〉、〈掃松〉等劇目。

杜玉康 安祿山

杜玉康1947年生於蘇州，1960年考入江蘇省蘇州專區戲曲學校蘇崑班學習崑劇。工淨、老生、末等行當。1961至1984年參加蘇州市京劇團，1984年加入江蘇省蘇州崑劇院。

李光榮 郭子儀／樂師

李光榮1939年生於蘇州，少年即享譽劇壇，工文武老生。1989年加入中國崑劇傳習所迄今，現為崑劇傳習所教師。

王瑛 永新

王瑛1963年生於蘇州，工閨門旦，自1977年加入江蘇省蘇州崑劇院。

Huang Xiaowu *Chen Yuanli / Old Peasant*

A 'First Rank' performer in China and recipient of the 9th Chinese Opera Plum Blossom Award, Huang Xiaowu was born in Nantong in 1948 and graduated from the Jiangsu Provincial Opera School in 1967. He specialises in the *laosheng* (old male) and *wusheng* (military male) roles.

Since 1967 Huang has been one of the main actors at the Jiangsu Suzhou Kun Opera Troupe. He has performed in Germany, Italy, Japan, South Korea, Finland, Hong Kong and Taiwan.

Tang Chisun *Eunuch Gao*

Born in Suzhou in 1947, Tang Chisun gained admission to the Jiangsu Provincial Opera School in 1959, where he studied in Kun Opera. He specialises in *laosheng* (old male) roles.

From 1967 to 1983, Tang worked at the Jiangsu Suzhou Kun Opera Troupe and joined the Suzhou Kun Opera Theater of Jiangsu Province in 1984.

Zhou Naikang *Yang Guozhong*

Born in Suzhou in 1935, Zhou Naikang joined the Suzhou Kun Opera Theater of Jiangsu Province in 1955 and specialises in *laosheng* (old male) roles.

Du Yukang *An Lushan*

Born in Suzhou in 1947, Du Yukang began studying Kun Opera on gaining admission to the Jiangsu Suzhou District Opera School in 1960. He specialises in *jing* (the vigorous, violent, powerful, swashbuckling or crafty characters, villainous or virtuous), *laosheng* (old male) and *mo* (middle-aged male) roles.

He was a member of the Suzhou City Beijing Opera Troupe from 1961 to 1984, before joining the Suzhou Kun Opera Theater of Jiangsu Province.

Li Guangrong *Guo Ziyi / Musician*

Born in 1939 in Suzhou, Li Guangrong was a renowned performer from a young age. He specialises in *wenwu* (civil or military) and *laosheng* (old male) roles. Li joined the Kun Opera School of China in 1989, and remains there today as a teacher of Kun Opera.

Wang Ying *Yongxin*

Born in 1963 in Suzhou, Wang Ying specialises in *guimendan* (young unmarried female) roles, and has been a member of the Suzhou Kun Opera Theater of Jiangsu Province since 1977.



翁育賢 念奴

翁育賢1978年生於蘇州，1994年考入蘇州評彈學校，1998年畢業加入江蘇省蘇州崑劇院。

徐柏仁 探子／盲婆

徐柏仁1948年生於上海，1986年由蘇州市京劇團調入江蘇省蘇州崑劇院。

張建偉 楊通幽／中將

張建偉1960年生於蘇州，1977年考入江蘇省蘇州崑劇院。

蔡偉華 嫦娥／韓國夫人

蔡偉華1957年生於上海，工閨門旦，1987至2003年為中國崑曲傳習所幽蘭古典藝術團旦角演員。

陸雪剛 牛郎

陸雪剛1977年生於蘇州，1994年考入蘇州市藝術學校學藝，工小生及冠生；1998年5月加入江蘇省蘇州崑劇院。

朱瓊媛 織女／號國夫人

朱瓊媛1979年生於江蘇省啟東縣，1994年考入蘇州評彈學校，1998年加入江蘇省蘇州崑劇院，習閨門旦。

Weng Yuxian *Niannu*

Born in Suzhou in 1978, Weng Yuxian gained admission to the Suzhou Pingtan* School in 1994. Upon graduation in 1998, Weng joined the Suzhou Kun Opera Theater of Jiangsu Province.

Xu Boren *Military Scout / Blind Old Woman*

Born in Shanghai in 1948, Xu Boren transferred from the Suzhou City Beijing Opera Troupe to the Suzhou Kun Opera Theater of Jiangsu Province in 1986.

Zhang Jianwei *Yang Tongyou / General*

Born in Suzhou in 1960, Zhang Jianwei joined the Suzhou Kun Opera Theater of Jiangsu Province in 1977.

Cai Weihua *Changé (The Goddess of the Moon) / Duchess of Han*

Born in Shanghai in 1957, Cai Weihua specialises in *guimendan* (young unmarried female) roles. From 1987 to 2003, Cai worked as a member of the female repertoire at the Youlan Classical Art Troupe of the Kun Opera School of China.

Lu Xuegang *Cowherd*

Born in 1977 in Suzhou, Lu Xuegang gained admission to the Suzhou City Art School in 1994. He specialises in *xiaosheng* (young male) and *guansheng* (official) roles and joined the Suzhou Kun Opera Theater of Jiangsu Province in May 1998.

Zhu Yingyuan *Weaving Maid / Duchess of Guo*

Born in Qidong county, Jiangsu, in 1979, Zhu Yingyuan gained admission to the Suzhou Pingtan* School in 1994. After graduating in 1998, Zhu joined the Suzhou Kun Opera Theater of Jiangsu Province. She specialises in *guimendan* (young unmarried female) roles.



施遠梅 寒簧

施遠梅1979年生於江蘇省啟東縣，1994年考入蘇州評彈學校，1998年畢業後加入江蘇省蘇州崑劇院。

周正國 何千年／樂師

周正國1946年生於蘇州，1982年加入江蘇省蘇州崑劇院，工武生。

姜巧生 史思明

姜巧生1947年生於蘇州，工武生，1959年考入江蘇江陰戲曲學校，學習京劇，1986年加入江蘇省蘇州崑劇院。

薛年椿 土地／樂師／門官

薛年椿1943年生於蘇州，父親為傳字輩淨角名演員薛傳鋼。1959年隨蘇州崑劇團習藝，1972年加入江蘇省蘇州崑劇院。

熊天祥 哥舒翰／算命瞎子／張千／金甲神

熊天祥1944年生於蘇州，出身藝人世家，初工武生，後工丑角，1959年參加江蘇省蘇州崑劇院。

孫志恩 金甲神／門神

孫志恩1949年生於蘇州，1959年考入南京江蘇省戲曲學校，工丑角，1981年加入江蘇省蘇州崑劇院。

Shi Yuanmei *Hanhuang (Fairy)*

Born in Qidong county, Jiangsu, in 1979, Shi Yuanmei gained admission to the Suzhou Pingtan* School in 1994. After graduating in 1998, Shi joined the Suzhou Kun Opera Theater of Jiangsu Province.

Zhou Zhengguo *He Qiannian / Musician*

Born in Suzhou in 1946, Zhou Zhengguo's father was a Beijing Opera performer. Following in the family tradition, in 1982 he joined the Suzhou Kun Opera Theater of Jiangsu Province.

Jiang Qiaosheng *Shi Siming*

Born in Suzhou in 1947, Jiang Qiaosheng specialises in *wusheng* (military) roles. In 1959 he gained admission to the Jiangsu Jiangyin Opera School where he studied Beijing Opera and in 1986 Jiang joined the Suzhou Kun Opera Theater of Jiangsu Province.

Xue Nianchun *Tutelary God / Musician / Door guard*

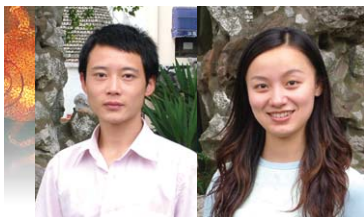
Xue Nianchun was born in Suzhou in 1943. His father was Xue Chuangang, the famous *jing* role performer bearing the name of 'Chuan'. In 1959 Xue began studying with the Jiangsu Suzhou Kun Opera Troupe and in 1972 joined the Suzhou Kun Opera Theater of Jiangsu Province.

Xiong Tianxiang *Geshu Han / Blind Fortune Teller / Zhang Qian / Golden Armored God*

Born in Suzhou in 1944, Xiong Tianxiang came from a family of opera performers, learning the *wusheng* (military) and *chou* (clown) roles from a young age. In 1959 he joined the Suzhou Kun Opera Theater of Jiangsu Province.

Sun Zhien *Golden Armored God / Gate God*

Born in Suzhou in 1949, Sun Zhien gained admission to the Jiangsu Provincial Opera and Drama School in Nanjing in 1959. In 1981 he joined the Suzhou Kun Opera Theater of Jiangsu Province.



包志剛 西川使臣／樂師

1978年生於江蘇省吳江縣，包志剛考入蘇州市藝術學校學習崑劇，工武生，畢業後加入江蘇省蘇州崑劇院。

周穎 秦國夫人／貴妃像

周穎1979年生於上海，1994年考入蘇州評彈學校，1998年畢業後加入江蘇省蘇州崑劇院。

Bao Zhigang *Xichuan Envoy / Musician*

Born in Wujiang county, Jiangsu in 1978, Bao Zhigang gained admission to the Suzhou City Art School where he studied Kun Opera specialising in *wusheng* (military) roles. After graduating, Bao joined the Jiangsu Suzhou Kun Opera Theatre of Jiangsu Province.

Zhou Ying *Duchess of Qin / The Statue of Yang Yuhuan*

Zhou Ying was born in Shanghai in 1979, and was admitted into the Suzhou Pingtan School in 1994. In 1998, Zhou graduated and joined the Suzhou Kun Opera Theater of Jiangsu Province.

* Pingtan refers to story telling and ballad singing in the Suzhon dialect.

司鼓
 笛師
 笙
 提琴／高胡／板胡／編鐘／長尖
 中胡／號筒
 二胡
 揚琴
 琵琶
 三弦
 中阮
 大阮／鈸
 唢呐
 管子
 小鑼
 大鑼／雲鑼

Drums
Di
Sheng
Cello / Gaohu / Banhu /
Chime bells / Changjian
Zhonghu / Horn
Erhu
Chinese dulcimer
Pipa
Sanxian
Zhongruan
Daruan / Cymbals
Suona

Guan
Small gong
Large gong / Gong chimes

徐雲舫
 錢洪明、顧再欣
 薛峰
 府劍萍
 翁贊慶
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節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

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16 Wed				
17 Thu		7:30 		
18 Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45	
19 Sat				8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
20 Sun				
21 Mon				
22 Tue			+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
23 Wed				8:00 8:00 莉拉·唐絲 Lila Downs
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO			
25 Fri	8:00 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30 《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz		
26 Sat				8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play
27 Sun				
28 Mon				

三月
March

1 Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
2 Wed				
3 Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲	7:30	◆ 7:45	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan
4 Fri	8:00 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30	◆ 7:45	7:30 《雙仙拜月亭》The Blessing of the Moon
5 Sat	8:00	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 《琵琶亭》The Pipa
6 Sun	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30		
7 Mon				
8 Tue		7:30		8:00 8:00 《拜金國際俱樂部》 Material Girls
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem			
10 Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
11 Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
12 Sat		2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
13 Sun				8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
14 Mon				
15 Tue			+ 7:45 兩極室樂團 Ensemble Antipodes	
16 Wed			◆ 7:45	
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz	
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45	
19 Sat		2:30/ 7:30	◆ 3:00/ ◆ 7:45	
20 Sun		7:30		

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre			藝術節講座 Festival Talks
 洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼ 7:45 《法吻》 ▼ 7:45 The French Kiss ▼ 7:45 ▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45				◆ 8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	07/01 同聲歡美美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							15/01 《奧塞羅》 Othello
							31/01 唱嚮文字 Writing Indie Lyrics
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia							04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez
							05/02 品嘗視覺·相·像 Visual Expressions in Indie Art
							19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance
							19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited
							示範講座 Lecture Demonstrations
							24/02 音樂在挪威：從文法黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age'
							28/02, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle
							音樂會前講座 Pre-concert Talks
							22/02 清風銅管五重奏 The Fresh Air Brass Quintet
							11/03 巴西結他四重奏 The Brazilian Guitar Quartet
							12/03 伊薩依四重奏 The Ysaÿe Quartet
							16/03 兩極室樂團 The Ensemble Antipodes
							工作坊 Workshops
							21/01 巧手給他工作坊 Guitar Workshop
							13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique
							16/03 西班牙國立舞劇院 Ballet Nacional de España
							17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop
							18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop
							展覽 Exhibitions
							17/02-20/03 2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival
							17/02-20/03 貝多芬及其D小調第九交響曲，作品125 德國波恩貝多芬故居博物館圖片展 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany
							展覽導賞團 Exhibition Guided Tours
							19/02 貝多芬故居博物館代表介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative
							沙龍 Salon Sessions
							15/01 文學「變身」 Adapting from Literature
							15/01 從距離中看香港劇場 Hong Kong Theatre from a Distance
							22/01 香港有冇「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong?
							05/03 中國先鋒劇場 Contemporary Theatre in China
							特別節目 Special Programmes
							18/03 荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction
							18 - 30/04 到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague

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