



春美歌劇團

《忘川遙》

2025.9.20 Sat. 14:30

2025.9.21 Sun. 14:30

衛武營戲劇院

節目全長約 170 分鐘，含中場休息 20 分鐘。



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

節目介紹

恩啊怨啊，哪有那麼不甘願？把它當作一場夢！

情啊仇啊，哪有那麼不甘放？只有夢醒一場空！

邊關戰火紛飛，英勇的龍虎將軍趙靈翰，戎馬一生，守護家國。與他並肩作戰的戀人朱玉翎，堅定執著，誓與趙靈翰白首偕老。然天命無情，趙靈翰因一念之仁，墜入敵軍陰謀，戰死沙場，他拒喝孟婆湯，願在陰間受苦，等待所愛。遺孀朱玉翎雖悲痛欲絕，卻選擇獨自承受，將愛人的骨血撫養成材。歲月如梭，她的一生在無盡思念中結束，望鄉台上，她回望過往，執念未減，只盼再見摯愛。

陰間路上，先叩鬼門關、途徑黃泉路、才見三生石，在望鄉台做最後的回望後，來到忘川河，再飲孟婆湯，生命的長河奔流，愛恨情仇一幕幕流轉，陽間的業陰間償，夫妻離散之憾，同袍兄弟之義，未竟的遺憾該如何將息？執著與放手之間，何者才能換來圓滿？

2025 年春美歌劇團年度大戲《忘川遙》，由郭春美團長飾演英勇帥氣的龍虎將軍趙靈翰、當家旦角簡嘉誼飾演為獨立自主的女將軍朱玉翎、孫凱琳飾演正義凜然的副將嶽剛，特邀實力派演員古翊汎飾演一人分飾兩角，演出反派父子沙汗及沙天虎，以及廖玉琪飾演看透一切的孟婆，滿台好演員帶你挖掘愛的忠誠與雋永，考究一念之差帶來的後悔遺憾，用一轉眼的死生契闊，聲聲叩問：你曾為誰奮不顧身？你曾為誰夜夜難眠？你曾懷抱多少怨恨？你曾為誰多費精神？不要為逞一時口頭之快，將心愛之人無情推開，若是堅持不肯低頭悔改，再見伊人只能在望鄉台……。

導演介紹 | 黃宇琳



京劇小天后，現為國光劇團演員，復興劇校（現為國立臺灣戲曲學院）第 24 屆、中國文化大學中國戲劇系畢業，專攻青衣花旦，師承顧正秋、張正芬、劉長瑜等兩岸名師；近年來積極參與各類跨界演出，觸角延伸至影視、歌仔戲、相聲曲藝等不同領域，並積極投入旦角身段與戲曲表演指導工作，精進表演的不同面向。擔任春美歌劇團身段指導多年，也執導春美歌劇團年度大戲《咫尺天涯》及《陽關雪》。曾獲：央視青年京劇大賽螢屏獎、北京青年京劇擂台賽新星獎、中國文藝協會第 51 屆文藝獎章國劇表演獎、第 25 屆傳藝金曲獎「最佳個人表演新秀獎」。

導演的話

沒有想到，在學習面對無常的漫漫人生路上，能碰到這樣的題材，讓我好生意外，又有感於生命中許多關鍵時刻，似乎都像是老天爺無形中的一種餽贈，讓意識帶領著自己，去面對每一次選擇的當下，都能透徹。

如果有一天，發現離開肉身的自己，無法跟著那道光離開，那麼牽掛的是什麼還會記得嗎？心中的罣礙要如何才能安放呢？面對生命的無常，我們能好好的告別嗎？如果知道終究會錯過，那麼一起走的這一遭是為了什麼呢？好多人與人之間的際遇命運，頓時在腦內快速流轉，每一個當下可能都會延伸出不同的交織與動向，或相遇或別離、或生老病死或無常劫難，在這些流動中最難能可貴的，都是「愛」的千萬面寸寸心。

話說在到達望鄉台前，先叩鬼門關、途徑黃泉路、才見三生石，在望鄉台做最後的回望後，來到忘川河，再飲孟婆湯，這樣的漫漫，讓我想到原地踏步卻始終不知行至何處，試想在舞台的呈現，是用轉台的流動串聯著這一路的行進，場景的佈點用以符號性的形體為示，一切蒼白為底，以光雕為景，色調分出生與死、善與惡的溫度，影像的瀰漫不只在打造氛圍，更有呈現生死之際的徵兆與角色內在的抽象顯化，再輔以演員聲情走心的表現，希望能為大眾提供新的視覺和心的思考。

春美歌劇團

由歌仔戲名小生郭春美於2000年創立於高雄，一向以「創新求變、引領潮流」為特色，演員觀眾均以年輕質優著稱。平日以接演各大節慶廟會為主，民戲（廟口歌仔戲）演出每年約二百場，亦常受邀參加各地文化藝術公演及匯演活動，足跡遍及全臺。2004年起連續獲選為文化部國家級扶植團隊。近年獲獎紀錄：2009年《將軍寇》入圍第44屆電視金鐘獎——傳統戲劇節目獎；2012年《夜王子》被提名第十一屆台新藝術獎；2017年《彼時我在等你》入圍傳藝金曲獎第28屆最佳年度表演團體獎；2019年《聶采霞的心》入圍傳藝金曲獎第30屆最佳年度表演團體獎；2019年《聶采霞的心》榮獲傳藝金曲獎第30屆最佳傳統影音專輯出版獎及《咫尺天涯》榮獲傳藝金曲獎第30屆最佳音樂設計獎；2021年和金枝演社合作以《雨中戲臺》入圍傳藝金曲獎第32屆最佳年度表演團體獎。



春美歌劇團團長

郭春美

出生於高雄歌仔戲世家，自孩童起便粉墨登場，16歲就在自家戲班擔任小生，後來被延攬至中視主演電視歌仔戲《大漢中興》、《義薄雲天》等劇，以風流俊逸、俠骨柔情的逍遙公子「白雲天」一角，風靡全臺，吸引了無數觀眾，2007年受爵士音樂人蘇通達邀請，合作跨界專輯《我身騎白馬》，其創新風格獲得傳統歌仔戲界及音樂製作界多數好評。現為春美歌劇團團長暨當家小生，2021年以《雨中戲臺》傳藝金曲獎最佳年度演員獎，以出色劇藝深受各地觀眾喜愛，憑著出色劇藝，深受各地觀眾喜愛被媒體譽為「歌仔戲新偶像，魅力不下柏原崇」、「歌仔戲界的金城武」，更將其與日本寶塚歌劇團首席相提並論。其扮相風流俊俏，身段架勢俐落，演技爐火純青。

主演

郭春美 飾 趙靈翰



簡嘉誼 飾 朱玉翎



古翊汎 飾 沙汗／沙天虎



孫凱琳 飾 嶽剛



廖玉琪 飾 孟婆



演出暨製作團隊

製作人 | 郭春美

導 演 | 黃宇琳

副導演 | 孫凱琳

編 劇 | 孫凱琳、因 儒

戲劇顧問 | 林鶴宜

音樂設計 | 柯銘峰、周煌翔

Midi 作曲 | 柯銘峰

Midi 製作 | 楊易修

舞台設計 | 陳 慧

影像設計 | 王奕盛

服裝設計 | 謝建國

燈光設計 | 陳為安

武術指導 | 殷青群

舞台監督 | 程楚心

舞台技術指導 | 周志瑋

行政統籌 | 彭懿芬

主 演 | 郭春美、簡嘉誼、古翊汎、孫凱琳、廖玉琪、吳承恩、江虹旻、羅裕諒、林郁璋

衛武營節目線上問卷





Chun-Mei Taiwanese Opera Troupe

Beyond the River of Oblivion

2025.9.20 Sat. 14:30

2025.9.21 Sun. 14:30

Weiwuying Opera House

Duration is 170 minutes with a 20-minute intermission



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Synopsis

As the fire of war blazes along the border, the valiant “Dragon-Tiger” General ZHAO Ting-han devotes his life to defending his country. His resolute and dedicated lover, ZHU Yu-ling, daughter of the Imperial Secretary, is undaunted by societal disapproval and swears to stay by her man forever. But fate is cruel: a brief impulse of compassion causes ZHAO to fall into an enemy trap and be killed. In death, he refuses to drink Lady Meng Po’s Broth of Oblivion (which causes one to forget everything from their mortal life), instead choosing to suffer while waiting for his lover in the underworld. Though shattered and wishing for death, Zhu chooses to persevere alone and raise their child. Time passes quickly, and she meets her end after a lifetime of unfathomable yearning. While standing atop the Homeland Glimpse Platform, she reflects on her past, her determination as staunch as ever, wishing only to see her lover once again.

On the path to the underworld, one first passes through the Gate of Spirits and then along the Yellow Springs Path, which leads to the Stone of Three Lives. After a final look at the mortal world from the Homeland Glimpse Platform, one reaches the River of Oblivion, where the Broth of Oblivion is imbibed. The past life, its love and hate, flashe before the eyes. In the underworld, the wages of acts in life are paid. The sorrow of a couple’s separation, the bond of brothers-in-arms, the attachment between master and servant, the connection between siblings, etc.: How does one heal wounds of unresolved regret? Which is more fulfilling: persisting or letting go?

Chun-Mei Taiwanese Opera Troupe’s 2025 major opera for the year, Beyond the River of Oblivion, brings us troupe leader KUO Chun-mei as the valiant “Dragon-Tiger” General ZHAO Ting-han; JIAN Jia-yi (who usually plays female roles) takes on the role of the strong and independent female general Zhu Yu-ling, who bravely perseveres for love; Kailin SUN as the just, awe-inspiring Deputy General Yue Gang; KU Yi-fan as the villain, Shatianhu; and LIAO Yu-chi as the goddess of oblivion who sees all, Lady Meng Po. The stacked cast takes us on a search for the devotion and timelessness of love. It looks at the regret a momentary lapse in judgment can bring about, and asks, as you view the trials of life in the blink of an eye: Have you ever put your life on the line for someone? Suffered sleepless nights after nights over someone? Harbored resentment? Exerted yourself for someone? Do not speak rashly for a fleeting moment of satisfaction, coldly pushing away the one you love, for if you are unwilling to humble yourself and express remorse, you may be resigned to only ever being able to view your lover from the Homeland Glimpse Platform...

Director | HUANG Yu-lin



Hailed as a rising star in Peking Opera, Huang Yu-Lin is currently one of the principal performers with the GuoGuang Opera Company. She graduated from the 24th class of the Fu Hsing Dramatic Arts Academy (now the National Taiwan College of Performing Arts) and holds a degree from the Department of Chinese Theatre at the Chinese Culture University. Specializing in qingyi (virtuous women) and huadan (vivacious young women) roles, she has trained under renowned masters, including Gu Zhengqiu, Zhang Zhengfen, and Liu Changyu.

In recent years, Huang has actively explored interdisciplinary collaborations, branching out into film, television, Taiwanese opera (gezi opera), and xiangsheng (comic cross-talk). She is also deeply committed to the training and coaching of movement and role embodiment for dan (female) roles in traditional opera, constantly refining her approach to performance.

Huang has served for many years as a movement coach for the Chun-mei Opera Troupe and has directed 2 works of the troupe's major productions.

Her accolades include:

The Screen Award at the CCTV National Youth Peking Opera Competition

The New Star Award at the Beijing Youth Peking Opera Contest

The 51st Chinese Literature and Art Association's Award for Peking Opera Performance

The Best New Artist Award at the 25th Golden Melody Awards for Traditional Arts and Music

Director's Note

In the process of embracing the transience of life, confronting such truths and encountering a theme like this can feel both serendipitous and moving. At the crossroads, it seems as if destiny gently offers quiet revelations—moments of clarity that guide us through the decisions we face in the immediacy of the present, and the choices that call for our presence in the now.

But what if, one day, the soul cannot follow the light that leads beyond the body? What do we still hold on to then? How do we release the burdens that weigh on our hearts? Can we truly bid farewell in peace?

If parting is inevitable, what does it mean to journey this fleeting path together?

As memories of encounters, partings, joy, sorrow, and life's unpredictability flood the mind, we witness the swift weaving of intricate fates and connections among countless people.

Each fleeting moment reveals new patterns of intertwined paths and shifting directions, helping us realize that love—in all its countless forms—is the most precious essence of all.

Inspired by the mythic journey through the afterlife—from the Gate of Spirits, along the Yellow Springs, past the Stone of Three Lives and the Homeland Glimpse Platform, and finally to the River of Oblivion—this production reimagines life and death as a fluid, continuous passage between the visible and the unseen.

Set on a revolving stage that echoes the cycles of existence, the performance blends abstract symbols, monochrome tones, and immersive light to evoke the emotional contrasts of birth and death, good and evil. Through deeply felt performances and evocative visual language, the audience is invited to contemplate parting, memory, and the enduring presence of love.

Chun-Mei Taiwanese Opera Troupe

Established in Kaohsiung in 2000 by Taiwanese opera's well-known Xiao Sheng (young male lead) KUO Chun-mei, Chun-Mei Taiwanese Opera Troupe has consistently been characterized by a spirit of innovation and trendsetting. They primarily perform at major festivals and temple fairs and are frequently invited to participate in performances and events across the country, engaging actively in refined large-scale stage productions. Each year, their new productions, renowned for their innovative storytelling and creative staging, captivate audiences across Taiwan.

Leader of Chun-Mei Taiwanese Opera Troupe | KUO Chun-mei



Born into a family deeply rooted in Taiwanese Opera in Kaohsiung for generations, KUO Chun-mei stepped into the limelight from a young age. At 16, she took on the role of a young male lead in her family's opera troupe. Later, she was recruited to play leading roles in televised Taiwanese operas such as *The Great Han Resurgence* and *Honorable and Righteous*. Her portrayal of the dashing and romantic character PAI Yun-tien captivated audiences across Taiwan, earning her immense popularity. Currently, she serves as the leader and main male lead of the Chun-Mei Taiwanese Opera Troupe, garnering widespread admiration for her outstanding acting skills. The media has hailed her as the "new idol of Taiwanese Opera, no less charming than Takashi KASHIWABARA" and "the Takeshi KANESHIRO of the Taiwanese Opera world," even drawing comparisons to the leading of the Takarazuka Revue in Japan. With her charming appearance, graceful demeanor, and impeccable acting, she embodies mastery in her craft.

In 2007, modern jazz musician SU Tung-ta invited Chun-mei to collaborate on a groundbreaking *Riding on a White Horse*. In 2021, she won the Best Performer of the Year award at the Golden Melody Awards for Traditional Arts and Music for her role in *Matinee in the Rain*.

The album featured a fusion of the seven-character tune and eleven-character Do-ma tune of traditional Taiwanese opera, showcasing a fresh and innovative style that garnered praise from the conventional Taiwanese opera community and the music production industry.

Actor

KUO Chun-mei starring as ZHAO Ting-han



JIAN Jia-yi starring as ZHU Yu-ling



KU Yi-fan starring as SHA han & SHA tian-hu



Kailin SUN starring as Yue Gang



LIAO Yu-chi starring as Meng Po



Artistic and Production Team

Producer | KUO Chun-mei

Director | HUANG Yu-lin

Assistant Director | Kailin SUN

Playwright | Kailin SUN, HUANG Hsiu-Feng

Dramatic Advisor | LIN He-yi

Music Designer | KE Ming-feng, CHOU Huang-hsiang

MIDI Composer | KE Ming-Feng

MIDI Programmer | YANG Yi-Hsiu

Stage Designer | CHEN Hui

Video Designer | WANG Yei-sheng

Costume Designer | Jeffy CHEAH

Lighting Designer | CHEN Wei-an

Martial Arts Coach | YIN Ching-chun

Stage Manager | CHENG Chu-hsin

Head of Stage | CHOU Chih-wei

Administration Supervisor | PENG Yi-fen

Leading Actor | KUO Chun-mei, JIAN Jia-yi, KU Yi-fan, Kailin SUN, LIAO Yu-chi,
WU Cheng-en, JIANG Hong-min, LUO Yu-tsung, LIN Yu-chang

