天津市曲藝團
Tianjin Song Art Troupe

油麻地戲院劇院  Theatre, Yau Ma Tei Theatre

29.7.2012 (星期日 Sun) 12:00nn
京韻大鼓 (劉派)《戰長沙》、單弦《金蓮寺》、京韻大鼓 (髙派)《疥癬愛》、河南坠子《呂洞賓戲牡丹》
梅花大鼓《黛玉悲秋》、西河大鼓《玉堂春》、京韻大鼓 (許派)《黛玉焚稿》
Jingyun dagu (Luo School) The battle at Changsha, Daxian Jinshan Temple, Jingyun dagu (Luo School) Baoyu Pays Respects to Qingwen, Henan shuizi Du Dongbin Teasing Peony, Meihua dagu Lin Daiyu Laments Autumn, Xihe dagu The Story of Su San, Jingyun dagu (Bei School) Lin Daiyu Burns Her Manuscripts

29.7.2012 (星期日 Sun) 3:30pm
京韻大鼓 (劉派)《越雲藏江》、單弦《捨命全交》、京韻大鼓 (髙派)《秋末寅初》、梅花大鼓《寶玉採花》
河南坠子《偷石毬》、西河大鼓《康熙用諧》、京韻大鼓 (許派)《寶玉娶親》
Jingyun dagu (Luo School) Zhao Yan’s Interception on the River, Daxian A True Friend’s Sacrifice, Jingyun dagu (Luo School) In the Small Hours, Meihua dagu Baoyu Visits Daiyu On Her Sick Bed, Henan shuizi Stealing Pomegranates, Xihe dagu Emperor Kangxi’s Meal, Jingyun dagu (Bei School) Baoyu Receiving His Bride

29.7.2012 (星期日 Sun) 7:30pm
京韻大鼓 (劉派)《華容道》、單弦《挑滑車》、京韻大鼓 (髙派)《和氏璧》、河南坠子《秋江》
梅花大鼓《黛玉葬花》、西河大鼓《霸王別姬》、京韻大鼓 (許派)《釵行愛》
Jingyun dagu (Luo School) Huaren Tong Pass, Daxian The Tale of the Pelican, Jingyun dagu (Luo School) The Priceless Jade, Henan shuizi By the Autumn River, Meihua dagu Daiyu Burying the Flowers, Xihe dagu King Chu Bids Farewell to His Favourite Concubine, Jingyun dagu (Bei School) The Dismissal of Qingwen

演出長約1小時30分鐘（不設中場休息） Programme duration is about 1 hour 30 minutes without intermission

香港大會堂劇院  Theatre, Hong Kong City Hall

30.7.2012 (星期六 Mon) 7:30pm
山東琴書《遙路》、京韻大鼓 (劉派)《子期聽琴》、單弦《氾水關》、樂亭大鼓《王二姐思夫》
京韻大鼓 (髙派)《劍閣聞鶯》、梅花大鼓《鴛鴦新書》、河南墜子《黛玉悲秋》
快樂書《魯達除霸》、西河大鼓《一百單八洲》、京韻大鼓 (許派)《愚公移山》
Shandong qinshu Finding the way, Jingyun dagu (Luo School) Zhong Ziqi Listens to the Lute, Daxian Si River Pass, Leiting dagu Wang Cu’s Misses Her Husband, Jingyun dagu (Luo School) Listening to the Chimes on the Sword Mansion, Meihua dagu Wild Goose Be the Messenger, Henan shuizi Lin Daiyu Laments Autumn, Kuntianshu Lu Do the Gallant, Xihe dagu One Hundred and Eight Places, Jingyun dagu (Bei School) The Old Man Who Votes to Move the Mountain

31.7.2012 (星期二 Tue) 7:30pm
山東琴書《遙路》、京韻大鼓 (劉派)《遊武廟》、單弦《蜈蚣嶺》、樂亭大鼓《太公賣麵》
京韻大鼓 (髙派)《俞伯牙摔琴》、河南墜子《遙湖借傘》、梅花大鼓《釵頭鳳》
快樂書《武松打店》、西河大鼓《貴妃醉酒》、京韻大鼓 (許派)《寶玉哭黛玉》
Shandong qinshu Finding the way, Jingyun dagu (Luo School) At the Temple of the Martial God, Daxian On Centipede Range, Leiting dagu Jiang the Sage Selling Flour, Jingyun dagu (Luo School) Boyo Destroys His Lute, Henan shuizi Borrowing an Umbrella while Taking a Walk on round the Lake, Meihua dagu The Phoenix Hairpin, Kuntianshu Wu Song Checks into an Inn, Xihe dagu The Drunken Royal Concubine, Jingyun dagu (Bei School) Baoyu’s Tearful Lament for Daiyu

演出長約2小時45分鐘（中場休息15分鐘） Programme duration is about 2 hours 45 minutes with a 15-minute intermission

其他延伸活動 Extension Activities

鼓曲曲藝展覽 Exhibition on The Arts of Drum Songs
18.7 – 5.8.2012
香港大會堂大堂  Foyer, Hong Kong City Hall
天津市曲藝團
Tianjin Song Art Troupe

天津市曲藝團是中國北方著 名曲藝藝術表演團體，有五十多年的歷史，陣容強大、曲種齊全，
曾擁有駱玉笙、馬三立等國家級藝術大師和多位著名曲藝創作及表演藝術家。建團以來，曲
藝團挖掘、整理了近千段傳統曲目，並在此基礎上創作了一批膾炙人口的新曲目。經過多年
不斷傳承，天津市曲藝團是目前北方曲藝團中保留曲種最多、最全的曲藝團體之一。劇團積
極培育後起之秀，多位青年演員在全國各大曲藝賽事中摘金奪銀，屢獲殊榮，充分展示了天
津作為「曲藝之鄉」的雄厚實力和發展後勁。劇團多次派團到世界各地演出，廣獲好評。

The Tianjin Song Art Troupe is a famous name among similar performing art groups in northern China. With a history of more than fifty years, it is well established with a strong cast and a wide range of repertoires. The most famous artists of national standing in the history of song art such as Luo Yusheng, Ma Sanli, as well as many other famous librettists and performers had been members of the Troupe. Over the years, through reviving and arranging close to a thousand arias in the traditional repertory and adding new works, it now boasts the most impressive stock repertoire, both in terms of size and diversity of style, among its peer groups in northern China. Many of the younger artists groomed by the Troupe have won top prizes in national song art contests, a testimony to the saying that 'Tianjin is the home of song art' with its virtuosity and potential. The Troupe has sent representative artists to perform in various parts of the world and won critical acclaim.
曲藝

亦即說唱音樂表演，是以表演動作的「口語說唱」來表述故事的表演藝術門類。中國曲藝歷史悠久，唐代的「說話」、「諸劇」，宋代的「說話」、「諸子書」等曲藝形式已很流行，元明清三代又出現許多曲種。全國现存曲藝曲種約有三百多個，其中曲藝類為主要曲藝之一，現時仍流行於北方多個省市，演出深受大眾歡迎。

鼓曲類

又名「鼓詞」或「大鼓書」，是流行於中國北方多個「大鼓」曲藝的統稱，包括京調大鼓、梅花大鼓、西河大鼓、樂亭大鼓等數十個曲種。大鼓的表演形式多以一人左手拿板（木或金屬製），右手敲擊書鼓，再配以一至數人用三弦、四胡等樂器伴奏。唱腔以板腔體為主，唱詞基本句式為七字句和十字句。

京韻大鼓

又名京音大鼓、小口大鼓，於清末民初形成，現為國家級非物質文化遺產，主要流行於包括北京、天津在內的華北及東北地區。京韻大鼓最早期由河北省河間一帶的「木板大鼓」和清代流傳於八旗子弟間的「清音子弟書」兩者合流而形成，鼓書藝人胡十、宋五及後來的劉寶全等人改革，在木板大鼓原有的伴奏樂器三弦以外，增加了四胡和琵琶，將河北方言改為北京方言，又吸收了京劇的發音吐字與部分腔調，採用了大量子弟書的曲本，形成了一直流傳至今的京韻大鼓。

上世紀二十年代是京韻大鼓發展的鼎盛時期，形成了以劉寶全、白雲鵬、張小軒為代表的三大派流。後有女藝人小彩舞（馳譽笙）崛起於樂壇，相容劉、白等人之長，結合自身特點，形成獨具特色的馳派，執戟界牛耳數十年。
西河大鼓
又名西河調、河間大鼓，源於清代中葉河北省中部農村，流行於河北、山東、河南及東北、西北部分地區。清道光年間，河北高陽縣木板大鼓藝人馬三峰在當時流行的木板大鼓和絲竹基礎上吸收戲曲、民歌曲調元素，對原有唱腔加以改革，捨木板改用鐵梨鑼片，用大三弦伴奏，從而奠定了西河大鼓的唱腔音樂。至民國初年，有更多藝人來到天津，代表人物有史振林、王振元、王再堂、郝英傑等。此時它的名稱尚未統一，有河間大鼓、梅花調、弦子書、木板大鼓等稱謂，其後才定名為「西河大鼓」。西河大鼓為二人站演，說唱並重，演員自擊鼓板，其唱腔樸實，曲調明快。

樂亭大鼓
又名鐵片大鼓，由天津著名曲藝表演藝術家王佩臣創立，源於民國初年在河北地區流傳的打鼓調，如通俗調、京東調、樂亭調等。
上世紀二十年代王佩臣隨父作業，三十年代初與著名弦師盧永成合作，對唱腔進行了加工、規範、發展。為表現唱段纖維哀傷的內容，王著力發揮自己唱腔的柔媚特色，節奏上「挾」「臥」多，曲調下行多，多用不穩定音(4・6)，每個音均有下滑傾向，唱詞中增添了不少襯字。演唱時，經常使用京腔和豫語通字代唱，形成了一種獨特的酸甜韻味，被觀眾戲稱為「醜聞大鼓」。後隨鐵片大鼓曲目內容的變化，唱腔也相應推陳出新，風格也趨於樸實。

河南墜子
流行於河南、安徽、山東等地，因其主要伴奏樂器「墜子」而得名。一說由「衢州小唱」和「道情書」結合而形成，產生於一九○○年以前；一說脫胎於「三弦書」，後與「道情」結合，清道光年間已經出現。發展流傳下來又有東路墜子、西路墜子、北路墜子之分。
早期全為男演員演唱，約於一九二五年有女演員演出，創造了不少新腔。一九二六年以後，著名墜子演員喬清秀、程玉蘭、董桂枝等先後出現。

河南墜子的演唱形式有自拉自唱、一拉一唱和對口唱三種，演員手打檀木或梨木簡板，邊打邊唱；對口時，另一人還打單觔或書鼓。伴奏者拉墜子弦（現名墜琴或墜胡），有的並踩打腳梆作為節拍。音樂為主曲體，唱腔有引子、平腔、大小四韻、牌子、五字腔、十字韻、快板等。唱詞基本為七字句，中長篇曲目有說有唱，以說為主；短篇曲目只唱不說，稍有加白。

鐵片：又稱月牙片或梨絲片。是西河大鼓、樂亭大鼓等的伴奏樂器，農民歌唱時，常以農具的梨絲碎片敲擊節奏，就是梨花片的最初形式，發展成大鼓後，便不再使用梨絲片而改用梨片，名為梨花片。

Liuqian: Also known as ‘yuqian’ (crescent pieces), this is a pair of bronze pieces that give off a tinkling sound when hit, used to accompany Xie dui, Leiting dui etc. The earliest Liuqian came from the farming tool, the ploughshare. Farmers broke the iron ploughshare into pieces to play percussion instruments. Later, as the genre of dague developed, people used bronze pieces in place of ploughshare pieces.

著名曲藝表演藝術家王佩臣創立鐵片大鼓。
Wang Peichen, the famous performer in song art who first created Tiejian dague.
梅花大鼓
流行於京津地區，由北京的南板梅花調改革發展而來。創始人為金萬昌及蘇敬元。伴奏樂器為三弦、四胡、琵琶、揚琴及鼓板，有人以「梅花五瓣」喻之，故稱梅花大鼓。梅花大鼓有慢板、二六板、上板三個基本板式，和以這三個板式的名稱命名的三個基本唱腔。其演出台式為一人打鼓說書，近年來出現了對唱形式。

梅花大鼓在發展中先後形成兩大流派：金派與盧派或花派。金派創始人為金萬昌，曾與劉寶全、王佩臣（鐵片大鼓演員）被天津戲曲譽為「鼓界三絕」。盧派創始人盧成科是著名弦師，根據第一個弟子花四寶嗓音高亢、音色純美的特點，開闢了梅花大鼓的高腔音域，形成了悲、媚、脆的演唱風格。

單弦
牌子曲類，原為八角鼓演唱形式，以一人操三弦自彈自唱而得名。単弦興於清乾隆、嘉慶年間，當時滿族旗籍子弟開始編寫、演唱八角鼓，創造了這種自彈自唱的演唱方式，藉以自娛娛人。一八八○年左右開始由於旗籍子弟隨緣樂(本名司瑞軒)自編曲詞在茶館裏演唱，對內容、唱腔等多作改革，遂形成獨立曲種。用一些常用的曲調，串聰起來說唱故事，稱為牌子曲。単弦屬一種樂器樂套，曲牌眾多、曲調豐富，後期又吸收了一些長於敘事的曲調，使它在事、抒情方面生動活潑，獨具特色。自隨緣樂以後，出現了德壽山、全月如、榮劍廬、常樹田、謝蓉芝等不少名家，流派紛呈。

快板書
由數來寶演變而成，因用兩塊大竹板兒(大板兒)和五塊小竹板兒(節子板兒)附以演唱而得名，大中小竹板兒合稱為「七塊板兒」。李潤傑將評書和相聲的藝術手法融合豐富了數來寶原有的句式和板式，形成普遍流傳的快板書。快板書在七言對偶的基本句式之外，增添了單字垛、雙字垛、三字頭、四字頭、五字垛等句式，以及重聲、連聲的長句式。隨著句式的豐富，七塊板兒的運用也有了一新演變，例如大小板兒的混合連奏多用於開書板兒和段落之間的過渡，說書中間的擊節和烘託多以節子板兒為主，而大板兒又成為掌握事件、輔助表演的道具。

山東琴書
山東地方曲藝，又稱「小曲子」、「唱揚琴」、「山東洋琴」、「改良琴書」等。發源於魯西南的菏澤(古曹州)地區，產生於清代乾隆初年。原為農民自娛的莊家玩意(又叫玩局)。一九三三年，著名藝人郭九如與張心樂、鄧秀玲在大連參加青年會演，得臺播音，始定名「山東琴藝」，並將原來唱曲使用的伴奏樂器古琴和古箏改為揚琴(又稱「蝴蝶琴」)，四胡、古箏、琵琶、箏板和碟子。表演時分不同樂器自行伴奏，分行當圖坐表演，以唱為主，間有說白或對白。
Song Art
Song art is a type of Chinese narrative singing with gestures. It has a long history that dates back to the Tang Dynasty (618-907), known by many names and remained popular during the Tang and Song periods (960-1279). Variants of song types and repertoires followed during the later dynasties of Yuan, Ming, and Qing. Currently there are over three hundred song types, among them the type called guqin (singing with drum accompaniment) branches out in many variants. It is mainly popular in northern parts of China.

Drum Singing Category
Also known as 'guo' or 'dagushu', this is a generic type of song art called 'dagu', popularly found in the northern part of China. It can be subcategorized into dozens of song types, including Jingyun dagu, Meihua dagu, Xihe dagu, Lieting dagu etc. In performance, it features one singer-narrator who sounds a clapper (either made of wood or metal) with their left hands, and beats the drum with their right hands. The accompaniment may be provided by one musician or several musicians playing the sanxian, shhu etc. Singing adopts the barqiang style, with lyrics of seven or ten characters in each verse.

Jingyun dagu
Also known as Jingyun dagu or Xiaokou dagu, the genre was first formed in the early 20th Century. Jingyun dagu is now inscribed onto the National List of Intangible Cultural Heritage of China. It is mainly popular in Hebei, the north and northeastern parts of China, including Beijing and Tianjin. It was derived from a combination of the Muban dagu that was indigenous to Heijian in Hebei, and the Qingyin zdishu that was sung among the Manchurian Eight Banners, i.e. the eight administrative divisions. The drum-singing artists Wu Shi and Song Wu, as well as the later artists such as Liu Beiquan made a number of changes to the Muban dagu singing; the number of accompaniment instruments was increased from one to three, i.e., from the original sanxian to include shhu and pipe; the Heijian vernacular was changed to the Beijing dialect; the delivery and vocalizing techniques incorporated those of Peking Opera; the scripts and libretti for narrative singing adopted a lot of the repertoire of Zdishu etc. All these came together to form the Jingyun dagu we know today.

The genre reached its height in the 1920s, and the three mainstream schools were led by Liu Beiquan, Bai Yunpeng and Zhang Xiaoxuan. A famous female artist, Luo Yusheng, whose stage name was 'Xiao Cali Wu', became one of the most popular performers because she was able to integrate the merits of the three schools and still create her own style. The Luo stylistic school has been the leading style in Jingyun dagu for decades.

Xihe dagu
Also known as Xihe diao and Hejian dagu, this narrative singing type first appeared in the mid-19th Century in the rural areas of the middle part of Hebei Province, and grew popular in Hebei, Shandong, Heilongjiang, and the northeastern and northwestern parts of China. Between the 1920s and 1950s, an artist from Gaoyang in Hebei, Ma Sanfeng, who used to perform the popular Muban dagu, made several changes to the form which led to the birth of a new genre, later called Xihe dagu. He improved the vocal style, used the metal triner in place of the wooden board (muban), and brought in the desaxian as accompaniment. By the early 20th Century, many artists arrived in Tianjin. The best known names included Shi Zhenlin, Wang Zhenyuan, Wang Zaitang, Hao Yingyi etc. But even then, the generic name was not standardized, and it was called variously Hejian dagu, Meihua diao, Xianzhishu, Muban dagu etc. Xihe dagu is a type of song art performed by one artist standing. Both singing and narrative are given equal emphasis. The performer would accompany himself/herself with the guban clapper. The delivery of songs is lively and ebullient.

郝秀潔是郝大殺表演藝術家郝聲霞之女，
她左手所持的便是梨花片。
Hao Xiuju is the daughter of Hao Yenchua, a virtuoso in Xihe dagu. She is holding in her left hand a pair of Lhuapian.
Leting Dagu

Also called ‘Teolian Dagu’, or ‘drum narrative singing with metal piece’, this type of narrative singing was first formed by Wang Peichen, a famous song artist in Tianjin. Its origin could be traced to the short tunes popularly found in the Hebei region around the 1910’s, such as the Tongsudiao, Jingdongdiao, Letingdiao etc. During the 1920’s, Wang Peichen was an itinerant performer travelling with her father on roads that would lead her to Hebei. By the early 1930’s, she was in Tianjin. In order to appeal to the common folks, she worked with the famous string player, Lu Chengjie, to improve and shape her vocal style. She was successful in creating a unique voice and singing style, which has a luscious charm mixed with tender sadness. To exploit this, she chose stories that were mostly about sentimental love and pains of the heart.

In singing, she accentuated the descending notes with vocalise techniques, and gave a languid touch. Her iconic style and voice found her a firm following. The dramatic change to the contents of the genre led to invention of new vocal styles. The emphasis was still on mass appeal, but the styles tended to be less flamboyant.

Henan Zhuizi

This genre is popular in Henan, Anhui and Shandong. The name comes from its principal accompanying instrument, the Zhuizi. There are purportedly two origins, one is that it was born out of a combination of the Yinggejubu and Daogejiu around 1900, and the other is that it was derived from Sanxian, then combined with Daogejiu. During its formation, the genre absorbed the popular trends and artistic features of the area to form variants, hence the Donglu Zhuizi (eastern style), Xili Zhuizi (western style) and Beili Zhuizi (northern style).

In its early days, the troupe consisted of an all-male cast. By 1905, the first female performers appeared, and new vocal styles were created. There were famous artists like Qiao Qingshu, Cheng Yulan, Dong Guizi etc.

In staging, Henan Zhuizi may be in three formats: a solo singer with self-accompaniment, a singer accompanied by a string player, and a singing duo. The singer would have a pair of clappers in hand to highlight points in the narration or to give the beat. When performed as a singing dialogue, one of the singers would beat a single cymbal or small drum. The accompaniment is on the Zhuizi (now known as Zhuizi or Zhuizhu), and some may attach clappers on the legs for the accentuating beat. The singing style includes Yizhi, zhiyongtang, da hanyun, xiao hanyun, and pai etc. The lyrics are basically verses of seven characters. The short repertoires are sung throughout and with only occasional speech sections, but the medium to long repertoires include both singing and narration.

Meihua Dagu

Meihua Dagu grew popular in Beijing and Tianjin. Another source was the nanban Meihua diao of Beijing. The first artists to establish the style were Jin Wancheng and Su Giyuan. Since the accompanying instruments include five – sanxian, shihu, piya, yangqin and guban - they are called ‘meihua wuben’, or ‘five petals of the plum blossom’. Hence the name.

It sings to three basic beat patterns – the slow nanban, the two-six beat, and the shangban. Three vocal styles have developed from these three patterns. In performance, one person would present the narrative singing and beat the drum. But in recent years, the performance is given as a duet rather than a solo.

Throughout its history, Meihua Dagu has developed into two stylistic schools, the Jin (Wancheng) and the Lu (Chengjie) styles. The latter is also known as Hua (Sibao) school. Jin Wancheng was renowned as one of the “Three Great Performers in Drum-Singing” in Tianjin, together with Liu Baochuan and Wang Peichen. Lu Chengjie was a blind artist who played the Chinese string instruments. His first disciple was Hua Sibao, who had a bright, sonorous voice and pure tones. To give it full play, he developed the singing style in the high register for Meihua dagu and named it after Hua. The presentation characteristics are weepy, charming and crisp in tone.
Danxian
This is a type of narrative singing found in the north of China. Originally a drum singing performance known as Baixiaogu, it was a solo performance with self-accompaniment on the Sanxian. It first appeared during the Qianlong and Jiaqing period of the Qing Dynasty, among the Manchu descendants of the Eight Banners. They wrote their own lyrics in the singing style of Baixiaogu, and performed solo with their own accompaniment. It grew to be a very popular form of pastime. By the 1880’s, a Manchu Banner descendant by the stage name of Sui Yuanle (Si Ruixuan) began to give performances in teahouses. He wrote his own lyrics, added new content and improved the vocal style, and Danxian soon grew into a full-fledged genre. As sung music, Danxian is made up of medleys of set tunes. This gave it flexibility in choice, variety in melodic patterns and expressiveness in presentation. Later, the music included tunes that facilitated narration, and this added to its uniqueness as a genre. Famous artists in Danxian, apart from Sui Yuanle, included De Shoushan, Quan Yueyu, Rong Janchen, Chang Shulian, Xie Ruizhi and many others.

Kuibanshu
Literally meaning “quick clapper narrative singing”, this genre evolved from Sulaibao, and in performance, it needs seven bamboo clappers of different sizes, two large and five small. Kuibanshu was made popular by Li Runjie, who introduced the techniques of Pingshu and crosstalk into the genre, therefore enriching the phrasing and beat patterns of the original Sulaibao. The accentuation could be a “head” or “end” beat, on phrases as short as one word, or as long as five words. The long phrases also include repeats or overlapping phrases. The variety of phrasing patterns led to the innovative use of the seven clappers: the large boards would be for the opening and the intervals between sections, while the small clappers would be for accentuation during the narration, and the large boards would become supporting instruments or even props to excite the listener’s imagination.

Shandong qinshu
This is an important song art type in Shandong, also known as xiacqi, Chang yangqin, Shandong yangqin, improved qinshu etc. It originated from the Heze area in the southwestern part of the Shandong province, in the 1730’s, as a form of private entertainment in the rural areas, since farmers liked to sing stories in their spare time. In 1933, the famous artists of the genre – Deng Jiuru, Zhang Xin, Deng Xueling etc. – performed in a variety show which was broadcast on radio. To give it a name, the performance was called “Shandong qinyi”. The accompanying instruments, which used to be the guqin and guzheng, were replaced by the yangqin (dulcimer), shu, guzheng, pipe, clappers and plates. Each performance could feature several singers who accompanied himself/herself on different instruments. They were seated in a semi-circle on stage according to the role type they represent. The performance is basically a singing performance with occasional lines and dialogues.
29.7.2012 (星期日) Sun 12:00nn

京館大鼓《戰長沙》 Jingyun dagu (Luo School) The battle at Changsha

取材自《三國演義》。劉備佔據荊州，命將張飛助其破武陵，趙雲幫他取下黃龍。劉備命關羽攻打長沙，關雲長帶領周倉、關平二將和五百校刀手，來到湖南長沙城下，安營紮寨，備戰攻城。守將韓玄在城中諜訊，深知諸將的厲害，更有那足智多謀的軍師諸葛亮，不敢輕敵，思量前後，遂命老將黃忠出戰，並在城中嚴加防備。黃忠領命，披掛上陣，領兵出城，準備大戰忠義大將關雲長。

This piece is inspired by an episode in the novel Romance of the Three Kingdoms. Liu Bei has occupied Jingzhou, his general Zhang Fei has helped him take Wuling, and Zhao Yun has helped take Guiyang. Liu orders Guan Yu to attack Changsha. Guan Yu with his two generals Zhou Cang and Guan Ping and five hundred swordsmen camp outside the city gate to prepare for the attack on Changsha City, Hunan. Han Xuan, the general guarding the city, knows well he is up against fearless enemies as well as the consummate strategist Zhuge Liang. After careful consideration, Han sends veteran general Huang Zhong to battle, and strengthens defence in the city. Upon receiving the order, Huang dons his battle gear and leads his troops out of the city gate to face the loyal and awesome Guan Yu.

演唱者：孔曉萌 Performer：Kong Xiaomeng

單弦《金山寺》 Danxian Jinshan Temple

取材民間傳說《白娘子傳奇》之《水漫金山》，白娘子為救愛人許仙，不惜犯天怒，與和尚法海鬥法於杭州金山。白娘子為尋真愛和自由，敢於挑戰權勢。

This song is based on the legend about the flooding of Jinshan by the White Snake. In order to save her lover Xu Xian, the White Snake is not afraid to test the wrath of the gods and battle Fahai, a Buddhist monk that represents the ruling class, in Jinshan, Hangzhou. It depicts her courage in challenging traditional authority and her never-yielding fighting spirit in her quest for true love and freedom.

演唱者：王鴻亮 Performer：Wang Hongliang

京館大鼓《祭晴雯》 Jingyun dagu (Luo School) Baoyu Pays Respects to Qingwen

取材自《紅樓夢》。寶玉聽說晴雯死後悲痛欲絕，本想到靈前去弔唁，苦無時機。黃昏後他寫下一篇絕句，來到芙蓉樹下，帶著晴雯生前喜愛的東西祭奠晴雯。寶玉哭訴了晴雯的冤屈和自己心中的憤恨，抒發對晴雯的一片深情，傷心之處，悲聲淒悽。寶玉哭祭晴雯，哭的，也是自己。

This song is based on the novel The Dream of the Red Chamber. Baoyu is overcome with grief on learning of Qingwen’s death. He has wanted to mourn her at her altar but cannot find the chance. In the evening, he composes a poem ‘The Cotton Tree Rose’, and mourns Qingwen under the tree with Qingwen’s favourite items as offerings. He speaks of the injustice inflicted on her and his own regret and indignation, expressing his love for her and crying tears of deep grief. In mourning Qingwen, Baoyu is also lamenting his own self.

演唱者：馮欣蕊 Performer：Fang Xinrui
河南豫子《吕洞賓戲牡丹》  Henan zhuzi  Lu Dongbin Teasing Peony

This song is based on the folk legend The Eight Immortals. One of the eight immortals, Lu Dongbin, has been inspired and made an immortal by Han Zhongli while roaming the land. He is ordered by the Empress of Heaven to inspect the world’s good and bad deeds. When he reaches the old town Baotan, it is springtime in March, and Lu marvels at the superior beauty of the worldly scenery over heaven. All of a sudden, he sees Peony, a fairy who used to be the Empress’ maid in Heaven and now a mortal, washing clothes on the riverbank. He goes up to her and they tease each other.

演唱者：張楷   Performer：Zhang Kai

梅花大鼓《黛玉悲秋》 Meihua dagu Lin Daiyu Laments Autumn

This song is based on the novel The Dream of the Red Chamber. Lin Daiyu, a girl of delicate sentiment, lives in Prospect Garden under the care of her maternal grandmother as both her parents are deceased. Endowed with grace, beauty and dignity, and having a deep knowledge of the lute, chess, calligraphy and painting, she is doted upon by her grandmother. She is also secretly in love with her cousin Jia Baoyu who has been her sweetheart since their childhood days. One day, feeling melancholic, she goes to the back garden with her maid to admire the autumn scenery. Although the rotation of the seasons is a law of nature, the bleak autumn scene nevertheless inspires in her sad thoughts – ‘a flower endures solitude for being pristine; the human soul is saddened for lamenting autumn’.

演唱者：王喆   Performer：Wang Zhe

西河大鼓《玉堂春》 Xihu dagu The Story of Su San

This song is based on the narrative script and drama The Extradition of Su San, in which the female protagonist chances upon her husband while in dire straits. A highborn young man, Wang Jinjiong, falls in love with the famous courtesan, Su San. But after he has spent all his fortune at the brothel, he is thrown out by the pimp and becomes a beggar. He can only seek shelter at the Temple of Guan Yu. Su San finds him there, and gives him money to go to attend the national civil examination. Later Jinjiong plucks the laurels and the two are reunited.

演唱者：郝秀潔   Performer：Hao Xiujie
京僑大鼓（白派）《黛玉焚稿》 Jingyun dagu (Bai School) Lin Daiyu Burns Her Manuscripts

This narrative is based on the novel The Dream of the Red Chamber. Lin Daiyu has been sick for a long time. She cries all day in her chamber, losing appetite and wasting away. She becomes even sadder when she reflects on her being left with no family. Although her maternal grandmother dotes on her and the girls at Prospect Garden keep her company, the misery of living under someone else's roof can only be felt by her. She feels even more sorrowful for not being able to tie the knot with Baoyu whom she has been close to from a young age.

演唱者：王莉 Performer：Wang Li

29.7.2012 (星期日 Sun) 3:30pm

京僑大鼓（劉派）《趙雲截江》 Jingyun dagu (Liu School) Zhao Yun’s Interception on the River

This song is based on an episode in Romance of the Three Kingdoms. Sun Quan of Dong Wu has hatched a plot to make Liu Bei return Jingzhou. He sends his trusted general Zhou Shao to sneak into Jingzhou via the river, and by presenting a false official letter that says the dowager is critically ill and wants to see her daughter, he is to escort Lady Sun and her son to cross the river to visit the dowager. Learning that her mother is seriously ill, Lady Sun follows Zhou to cross the river with her son A Dou. Zhao Yun arrives in time to expose Sun Quan’s plot and tries to stop Lady Sun from leaving. But with Lady Sun determined to see her mother, Zhao only manages to snatch A Dou from her so the Liu bloodline is preserved.

演唱者：孔曉萌 Performer：Kong Xiaomeng

單弦《捨命全交》 Danxian A True Friend’s Sacrifice

During the Spring and Autumn Period, sworn brothers Zuo Botao and Yang Jiao’ai are learned men with immense talent for governance. Because the feudal lords are warring against and annexing one another, people are suffering and the brothers decide to go to the Chu State to serve the wise king. Deep in the mountains, they are stranded by a severe snowstorm. In such adversity, the two support, encourage and take care of each other. Yet, they are cold and hungry and their lives are at stake. Zuo decides to sacrifice himself to keep Yang alive. He lets Yang go downhill to search for water, and ties naked himself until he dies, leaving his shoes, socks, and clothes in a corner. Yang is deeply moved by Zuo’s spirit of sacrifice. When he later becomes a high official, he pays his respects to his sworn brother at his grave. Jing Ke’s rebellion and Yang Jiao’ai’s sacrifice are hailed as heroic deeds throughout the ages.

演唱者：王鴻亮 Performer：Wang Hongliang
京劇大鼓《丑末寅初》 Jingyun dagu (Iao School) In the Small Hours

為傳統借景抒情小段，唱的是日出東山之時，農間一派欣欣向榮、綠意盎然、休閒愜意的景象。
This is a short traditional idyllic piece. When the sun rises in the east, the fields exude a sense of prosperity, verdant beauty and leisurely ease.

演唱者：馮欣蕊  Performer: Feng Xinnui

梅花大鼓《寶玉探病》 Meihua dagu Baoyu Visits Daiyu on Her Sick Bed

取材自《紅樓夢》。大觀園的秋月，林黛玉因心情鬱悶病倒在潇湘館，寶玉帶著眾藥材來探望，問寒問暖。黛玉勉強支撐身體起來探望，悲感自己將不久於人世，說到傷心處淚流滿面。寶玉急忙低聲相勸，話語間表達對黛玉的疼愛之情，慰藉中抱住黛玉的手，黛玉滿臉通紅，懺出寶玉要自愛。使寶玉的一腔熱血化為寒冰。寶玉惟恐再度惹惱黛玉，急忙返到怡紅院去。
This piece is based on the novel The Dream of the Red Chamber. It is autumn in Prospect Garden. Feeling depressed, Lin Daiyu has fallen ill in her chamber. Baoyu comes to visit armed with various herbal medicines and unfailing assiduities. Daiyu struggles to get up to receive her guest. She laments that she will not live long, with tears running down her face. Baoyu comforts her gently, revealing his deep love for Daiyu and in the midst of it, holds her hand. Flushed with embarrassment, Daiyu chides Baoyu for his impetuosity, turning his passion into ice. Fearing he may make her angry again, Baoyu returns to his chamber.

演唱者：王喆  Performer: Wang Zhe

河南墜子《偷石榴》 Henan zhui zi Stealing Pomegranates

講的是村東莊有個沒過門兒的小女婿，年方九歲。一日路過老丈人家門口，看見他家後園的石榴長得好，溜進去偷石榴。不料驚動了織繡上姑娘和全家人，他們紛紛來到後園，用磚頭輪流痛打偷石榴賊，打後才知是自家姑娘的未婚夫，連忙向她賠禮道歉，笑臉相見。只有姑娘見未婚夫與自己年齡相差甚遠，又氣又惱，借機譴責痛斥了這個小女婿一番。
This song is about a nine-year-old prospective son-in-law in East Village. One day, when he passes by his father-in-law's house, he is lured by the luscious pomegranates in the backyard and decides to sneak in and steal some. Somehow this alerts the girl in her chamber above as well as the whole family, who come rushing out to hit the thief with bricks. Realising later that he is the girl's fiancé, they apologise profusely and act friendly. Only the girl is indignant at seeing her fiancé so much younger than herself, and so grabs the chance to chide this boy in the most sarcastic of language.

演唱者：張楷  Performer: Zhang Kai

西河大鼓《康熙用膳》 Xihe dagu Emperor Kangxi's Meal

說的是康熙帝在大內群臣之際，彰顯其以德、以勤、以廉治國的理念，同時也體現了康熙帝以身作則，生活上提倡節約勤儉的作風。
This song tells of how Emperor Kangxi of Qing uses an official banquet to extol his notions of virtue, diligence and honesty in running the country. It also shows Emperor Kangxi leads by example by adopting a frugal lifestyle himself.

演唱者：郝秀潔  Performer: Hao Xiujie
京閤大鼓（白派）《寶玉娶親》 JINGYUN Dagu (Bai School) *Bao Yu Receiving His Bride*

This piece is based on the novel *The Dream of the Red Chamber*. Wang Xifeng has devised a scheme in which Jia Bao Yu is apparently marrying Lin Daiyu, but Xue Baochai will be the bride at the wedding ceremony. She has even borrowed Daiyu’s maid Xueyan in order to hoodwink Bao Yu. On the auspicious day, in the midst of a joyous atmosphere, the newlyweds say the vows and retire to the wedding chamber. Bao Yu unveils the bride with joyous anticipation, only to be dumfounded by the surrogate Baochai. He questions the others in utter fury. Shell-shocked when told that Daiyu had died while he was in the wedding chamber, his heart sinks and all hope turns to ashes.

演員：王莉 Performer：Wang Li

29.7.2012 (星期日 Sun) 7:30pm

京閤大鼓（黃派）《華容道》 JINGYUN Dagu (Huang School) *Huarong Pass*

This piece is based on the novel *Romance of the Three Kingdoms*. During the Three Kingdoms Period, there is war everywhere. At the battle of Chibi, Zhou Yu has devised a plan to use fire in the attack, while Zhuge Liang deploys the easterly wind which eventually incinerates Cao Cao’s fleet. With Cao Cao on the run, Zhuge Liang orders his troops to give chase. Guan Yu asks to be sent for the pursuit. Strategist Zhuge Liang predicts that Cao Cao will take the route of Huarongdian, and give orders for Guan to guard Huarong Pass to capture Cao Cao alive.

演員：孔曉萌 Performer：Kong Xiaomeng

單弦《挑滑車》 *Danzhuan The Pulley*

This piece is based on *The Story of Yue Fei*. In early Southern Song Dynasty, the Jin Army attacks the land south of the Yangtze River. When Yue Fei meets Jin Wushu in battle, his troops are besieged by Jin soldiers in Mount Nutou where Wushu uses iron pulleys to block them. Yue Fei’s general Gao Chong courageously overturns eleven consecutive pulleys but when exhausted, is run over and killed by the twelfth. With their pulleys disabled, the Jin troops lose the edge and have to beat a hasty retreat. Yue Fei wins the battle and the siege on Mount Nutou is lifted.

演員：王鴻亮 Performer：Wang Hongliang
京剧大鼓《和氏璧》 Jingyun dagu [Loo Schiel] The Priceless Jade

說的是楚國的卞和自幼採玉，慧眼神通，他歷盡寒暑用十年時間從山谷中挖掘出一塊璞玉，希望把它獻給楚王以為國效力。但厲王和武王都聽信庸才玉匠之言，以敗君之罪對他施以酷刑，先後截去了他的雙腿。文王繼位後，卞和老淚縱橫，感歎「忠貞賢士蒙受不公」、「庸才誤國昏君短見」，哭聲驚動了文王。文王下令剖開璞玉，看個分明，果然見到無瑕美玉人間稀少，於是收為國寶，深藏內宮。卞和三獻玉玉，為國家採賢獻寶，百折不撓，傳為佳話。

Bian He of Chu, who has been mining jade from a young age, has an eye for the best jade. After prospecting for ten years in the valley, he finds a piece of uncut jade and presents it to the Chu King as a form of contribution to the country. But both King Li and King Wu believe in mediocre jade craftsmen's judgment. They punish Bian He severely for deceiving the sovereign, cutting off his leg on each occasion. Bian He is already an old man when King Wen ascends to the throne. He cries tears of injustice, lamenting the wrong done to loyal and virtuous men, the mediocrity that ruins the country, and the lack of vision of bad kings. King Wen is alerted by his sobbing, and orders the piece of jade to be cut open. It turns out to be a piece of rare perfect jade, to be made a national treasure and kept in the palace. The story of the unrelenting Bian He who presents the jade three times for the good of the country has become a much cherished story.

演唱者：馮欣蕊  Performer: Fong Xinru

河南坠子《秋江》 Henan zhuizi By the Autumn River

取材自元代關漢卿雜劇《董卓女玉芝記》。說的是女尼陳妙常為追求真愛，不顧禮法和佛法的束縛，與書生潘必正終成連理的故事。

This piece is based on the Yuan Dynasty great dramatist Quan Hanching’s Story of the Hairpin of Xuan Cao Tang. For the pursuit of true love, Buddhist nun Chen Miaochang breaks away from social bondage and Buddhist discipline to marry scholar Pan Bizheng.

演唱者：張楷  Performer: Zhang Kai

梅花大鼓《黛玉葬花》 Meihua dagu Daiyu Burying the Flowers

取材自《紅樓夢》。寶玉與怡紅院，與林黛玉從小青梅竹馬，情深意長。清明前最後的一天，林黛玉夜訪寶玉，丫環惡言相對，拒不開門，黛玉疑是寶玉故意不見，十分憤懣。次日，見園中落花無主，黛玉乃採蘇花，並賦葬花詞，以達愁思。寶玉追尋黛玉到花園內，向黛玉訴說衷腸，表明心跡，二人言歸於好。

This piece is adapted from the novel The Dream of the Red Chamber. Jia Baoyu is Lin Daiyu’s sweetheart since childhood. One day during the Qingming Festival, when Daiyu visits Baoyu in the evening, she is greeted with a maid's harsh words and a locked door. Thinking it is Baoyu who refuses to see her, Daiyu feels cross. The next day, seeing the fallen petals have no resting place, she buries them with a hoe, and composes a poem ‘Burying the Flowers’ to give vent to her melancholy. Baoyu traces Daiyu to the garden and pours his heart out, and the two make up in the end.

演唱者：王喆  Performer: Wang Zhe
西河大鼓《霸王别姬》 Xihe dagu King Chu Bids Farewell to His Favourite Concubine

This piece is based on War between Chu and Han. Xiang Yu, King of Chu, is besieged by Liu Bang’s troops in Gaixia. His beloved concubine Yu Ji sees that Xiang Yu is losing the war. In order not to be a burden on him, and so that he can break the siege and turn the tide, she does a sword dance in the camp and kills herself with the sword as a farewell gesture to her king. This has become a sad yet beautiful love story through the ages.

演唱者：郝秀洁 Performer: Hao Xiujie

京韵大鼓（白派）《遣晴雯》 Jingyun dagu (Bai School) The Dismissal of Qingwen

This piece is adapted from an episode in The Dream of the Red Chamber. Jia Baoyu’s chamber maid Qingwen has found an erotic pouch by mistake and is wrongly accused to be the source of the sin. The venomous Lady Xing who has always hated Qingwen takes this chance to slander her before Baoyu’s mother Lady Wang and Wang Xifeng. Lady Wang believes in the lies and calls Qingwen before her to give her a shaming dressing down, expeditiously sacking her from Baoyu’s chamber. As a servant girl, Qingwen cannot clear her own name albeit being wronged. She is devastated to think of her imminent separation from Baoyu.

演唱者：王莉 Performer: Wang Li
30.7.2012 (星期一 Mon) 7:30pm

山東琴書 《選路》 Shandong qinshu Finding the Way
軍議士士向同鄉 regexp 者問路，體現了軍士在軍規軍紀，軍民一心，共克時艱。

Through soldiers asking the way from an old villager driving a cart, this piece spells out the theme of the soldiers' adherence to strict military discipline, and the way in which soldiers love the people and vice versa.

演唱者：劉迎，李梓庭  Performers : Liu Ying, Li Ziting

《子期聽琴》 Jingyun dagu (Liu School) Zhong Ziqi Listens to the Lute
戰國時期，晉國大夫俞伯牙通經漢陽，在江口船岸遇到小雨，雨過天晴黃昏後，俞伯牙推開船門， Yüksek 琴撫上一曲。此時俞苦讀多年但為侍奉雙親未曾進仕的楚國布衣鍾子期打柴歸來，聽得江上琴聲，俞伯牙看到有人彈琴，派人找鍾子期上船，見他只一山野之中打柴樵夫，然韻不譚，便提出多個關於琴聲的問題，未料鍾子期卻是對答如流。俞伯牙喜得棗音，好鍾子期金蘭結拜。

During the Warring States Period, Minister Yu Boye of the Jin State is passing through Hanyang when at Chuanyer Bend it starts to rain. When the sun comes out, Yu emerges from the cabin of the boat and plays a piece on the lute. Zhong Ziqi, a scholar from Chu who has studied hard but not served in the government due to filial duties, listens to the music. Yu sends for Zhong to come on board. Noting that Zhong shows a self-assured knowledge despite his rustic status as a woodcutter, Yu poses various questions on the lute, to which Zhong answers with facility. Yu is elated to have found a connoisseur of his music and the two become sworn brothers.

演唱者：孔曉萌  Performer : Kong Xiaomeng

串《汜水關》 Danxian Si River Pass
取材自《三國演義》三英傑傳》一章。桃源三兄弟劉、關、張隨十八路諸侯為匡扶漢室馳千里征戰，董卓，在虎牢關前勇鬥董卓義子呂布。

This song is based on the chapter 'Three Heroes in Battle against Lu Bu' in Romance of the Three Kingdoms, in which the three sworn brothers Liu, Guan and Zhang, led by the eighteen feudal lords, bolster the Han dynasty against usurper Dong Zhuo. They are fighting against Dong's adopted son Lu Bu at the Hulao Gate.

演唱者：王鴻亮  Performer : Wang Hongliang

樂亭大鼓《王二姐思夫》 Leting dagu Wang Cui’e Misses Her Husband
書生張廷秀進京趕考，一去六年未歸，撇下其妻王二姐獨守空房。王二姐思夫心切，每日淚眼望京城，終不得安。為了思念夫君，王二姐禲鏡？，打金鎖。她來到自家的樓上把鏡子照，發現鏡子根本沒有張郎，於是撕碎了鏡子，打碎了鏡架。正驚聞間，忽聞張廷秀已回到家，王二姐急忙下樓與張郎花園相會，互訴衷腸。

It is six years since scholar Zhang Tingxu left for the capital to sit for the civil service examination. His wife, Wang Cui’e, is lonely in her chamber. Missing her husband deeply, she looks towards the direction of Nanjing every day with tearful eyes and becomes more and more distracted. To give shape to her thoughts of her husband, she embroiders a vest and crafts a gold pendant. When she goes upstairs to look in the mirror, and cannot find Zhang in the reflection, she rips apart the embroidery and smashes the mirror. In the midst of all this madness, Zhang comes home. She goes downstairs immediately to meet her husband in the garden, where they pour their hearts out.

演唱者：王建梅  Performer : Wang Jianmei
京劇大鼓（勛派）《劍閣聞鈴》Jingyun dagu (Lao School)  Listening to the Chimes on the Sword Mansion

唐玄宗李隆基為躲避安史之亂，由陳元禮帶領軍卒保護西行。途中夜宿劍閣，於冷雨凄風伴隨叮咚作響的簫鈴聲中，勾起對棗死在馬嵬坡的愛妃楊玉環思念之情。想起二人在太液池邊、沉香亭中、玩月樓上、長生殿內的恩愛情形，思懷且哀，一夜未眠，直到天明。

To flee the An Shi Rebellion, Emperor Ming of Tang is escorted westwards by Chen Yuanli and his troops. When lodging in the Sword Mansion, amongst the tinkling chimes on the eaves and the cold wind and rain, the emperor’s thoughts go to his beloved concubine Yang Yuanyuan who was killed at Mawei Station. Haunted by the memories of their courting on the edge of the Precious Water Pool, in the Fragrant Pavilion, the Moon Mansion and the Immortal Palace, he is overcome with sorrow and regret, and cannot sleep all through the night.

演唱者：馮欣蕊  Performer : Fong Xinrui

－中場休息15分鐘  Intermission of 15 minutes －

梅花大鼓《鴻雁傳書》Meihu dagu Wild Goose Be the Messenger

取材自《昭君出塞》。王昭君為和番遠嫁塞外，日夜思念大漢家鄉，偶到蘇武廟，見李陵和蘇武之塑像，睹物思人，對故國南朝思念之情，於是以血證心，托鴻雁傳書，向天下表明「身在塞外，心在故國」的心跡。

This piece is based on the story Lady Zhaojun. Wang Zhaojun marries a barbarian prince in return for peace for the two countries. She misses her home country Han day and night. Once when she visits the Su Wu Memorial and sees the statues of Su Wu and Li Ling, her longing for her home country is unleashed. She uses her own blood to write a letter and sends it by a wild goose, to show her loyalty to her mother country despite her residence beyond the frontier.

演唱者：王喆  Performer : Wang Zhe

河南墜子《黛玉悲秋》Henan zhuizi Lin Daiyu Laments Autumn

取材自《紅樓夢》。多愁善感的林黛玉父母雙亡，寄居在外祖母的大觀園裏。因長相秀美，舉止端莊，且琴棋書畫樣樣精通，深受老祖母憐愛。黛玉與表兄貴賜玉自幼情深意篤，芳心暗許。一日，黛玉心情鬱悶，由丫環陪伴到後花園觀賞秋景。一年雖有春夏秋冬四季輪迴，但看到秋天萬物蕭條的淒涼景象，也不免對景生情「花因喜潔難尋偶，人為悲秋易斷魂」的感傷情懷。

This song is based on the novel, The Dream of the Red Chamber. Lin Daiyu, a girl of delicate sentiment, lives in Prospect Garden under the care of her maternal grandmother as both her parents are deceased. Endowed with grace, beauty and dignity, and having a deep knowledge of the lute, chess, calligraphy and painting, she is doted upon by her grandmother. She is also secretly in love with her cousin Jia Baoyu who has been her sweetheart since their childhood days. One day, feeling melancholic, she goes to the back garden with her maid to admire the autumn scenery. Although the rotation of the seasons is a law of nature, the bleak autumn scene nevertheless inspires in her sad thoughts – ‘a flower endures solitude for being pristine; the human soul is saddened for lamenting autumn’.

演唱者：張楷  Performer : Zhang Kai
快板书《鲁达除霸》Kuaibanshu  Lu Da the Gallant

This piece is based on the novel Water Margin. Strong and righteous Lu Da of Guanxi has been a martial art expert from a young age. At seventeen he takes up the post of captain of the police force in Jingle Prefecture. One day, upon the order of their leader Song Jiang, Shi Jin and Li Zhong approach Lu Da on the issue of the latter joining their brotherhood at Mount Liang. When the three are drinking at the Panjie Inn, they chance upon Jin Yuzhi, an itinerant songstress. Yuzhi tells Lu Da of the bullying and suffering she and her family have to endure under the oppression of Tiger Zheng of Deming Prefecture. Indignant upon learning of her predicament, Lu Da heads straight to Zheng’s meat shop. Once inside, he taunts Zhou Guanxi three times, finally driving the latter to the boiling point. The two clash with each other, with Lu Da giving Zhou Guanxi a good beating and ridding the people of a scourge.

演唱者：李少杰  Performer：Li Shaojie

西河大鼓《一百单八州》Xihe dagu One Hundred and Eight Places

此曲目以表现西河大鼓演员演唱功夫为主，通过演员对祖國一百単八洲的細緻描述，借景抒情。

This piece highlights the solid singing technique of the Xihe dagu performer. Through the singer’s detailed descriptions of the one hundred and eight places of the motherland, the composer expresses his love for this beautiful country.

演唱者：郝秀潔  Performer：Hao Xiujie

京韻大鼓（白派）《愚公移山》Jingyun dagu (Bai School) The Old Man Who Vows to Move the Mountain

取材自《水經演義・愚公移山》，愚公带领家人移山，矢志不渝，眾志成城。

This piece is based on The Old Man Who Vows to Move the Mountain in Shuijinghu. Through the old man’s leading his whole family in an epic attempt to move the mountain, it depicts people’s fortitude and diligence, perseverance, commitment, and their will and daring to confront nature.

演唱者：王莉  Performer：Wang Li
山東琴書《遠路》 Shandong qinshu Finding the Way

軍將戰士向農村老者問路，體現了軍人嚴雋軍規軍紀，軍民一心，共克時艱。

Through soldiers asking the way from an old villager driving a cart, this piece spells out the theme of the soldiers’ adherence to strict military discipline, and the way in which soldiers love the people and vice versa.

演唱者：劉迎、李梓庭  Performers：Liu Ying, Li Ziting

京劇大鼓《遊武廟》 Jingyun dagu (Liu School) At the Temple of the Martial God

明太祖朱元璋自登基以來未曾到過武廟。一日，由軍師劉伯溫保駕來遊武廟，以觀前朝塑像古今奇人。遊完廟中，觀賞一番，劉伯溫一一祭拜，俱都是前朝爭名奪利的安邦將。朱元璋便封了趙雲、王伯當二將，將韓信、伍子胥晉至殿外。最後大罵張良，劉伯溫聞言驚心，辭廟而去。

Ming Emperor Zhu Yuanzhang has yet to visit the Temple of the Martial God since he ascended to the throne. One day, his strategist Lu Bowen accompanies him on a visit to the temple to view the statues of heroes in history. Inside the temple, Lu goes through the statues one by one, all being military heroes of previous dynasties, but who also went after power and money. Emperor Yuanzhang reinstates Zhao Yun and Wang Boding but relegates Han Xin and Wu Zixu to a spot outside the main hall. He also rants against Zhang Liang. Alarmed by such indiscriminate judgement of loyalty, Liu resigns.

演唱者：孔曉萌  Performer：Kong Xiaomeng

單弦《蜈蚣嶺》 Danxian On Centipede Range

取材自名著《水滸傳》。打虎英雄武松遭遇眾多挫折後，決心投靠梁山，途徑蜈蚣嶺，在蜈蚣嶺大戰蜈蚣嶺道士，為民除害。

This piece is based on an episode in Water Margin. It tells of how the heroic tiger-killer Wu Song, who after a spate of setbacks decides to join the Mount Liang brotherhood, passes the Centipede Range and fights the Centipede Range Taoists, ridding the people of the scourge.

演唱者：王鴻亮  Performer：Wang Hongliang

樂亭大鼓《太公賣麵》 Leting dagu Jiang the Sage Selling Flour

姜子牙販賣養羊，正趕上商紳王下旨斷殺生，只得擔擔賣，吆喝著在街中賣麵。從清晨到晌午，卻無一人來問麵。他正在樹下歇息乘涼，來了一個老婆婆問價稱麵，說是因小孫子淘氣打破窗戶，來此買麵打碎子糊窗戶。姜子牙見老婆婆衣衫褴褛，心存同情，正欲稱麵，忽然一陣大風將麵刮散，又一陣馬蹄聲，馬將麵籠絆倒，烏鴉、蠍子、馬蜂、蒼蠅等也齊來作亂。姜子牙慌忙之中撞到牆上，弄得狼狽不堪。後來聞見王求賢，便到河邊釣魚等待，文公來河邊請姜太公出山，助周滅商，功垂千古。

This song is about Jiang Ziya who has to resort to peddling flour in the streets instead of selling pork and mutton upon the Shang King’s decree outlawing the slaughter of animals. From early morn to noon, no one had wanted to buy. While he is resting under a tree, an old woman comes to buy flour to make glue to mend a window broken by her grandson. Seeing that she is a poor woman, Jiang is full of pity and just when he is going to weigh the flour, a gust of wind scatters the flour, and at the sound of howls, some horses overturn the baskets. Crows, scorpions, wasps and flies join in the melee. The frantic Jiang bangs himself against the wall, rendering himself in a rather unenviable situation. Later, when King Wen of Zhou looks for wise men to rule the kingdom, Jiang waits
for him by angling on the banks of a river. King Wen comes to the riverbank to invite the elderly Jiang to help him overthrow the Shang Dynasty, which he later accomplished.

演者: 王建梅  Performer: Wang Jianmei

京调大鼓《俞伯牙摔琴》 Jingyun dagu (Lao School)  Boya Destroys His Lute

俞伯牙在漢陽撫琴，遇到知音鍾子期，二人意氣相投結為兄弟，分手時約定來年春天再於漢陽相見。而子期秋後因讀書心血用盡而死，死前囑咐父母將他葬在江邊，伯牙來時也能看到他的墳。伯牙來到漢口未見子期，往集賢村路上遇到子期之父，得知詳情後，來到子期墳前為他撫琴，並在悲痛之中摔琴於地。伯牙走後，派人為子期父母送來絹銀，以替子期孝奉雙親。

Yu Boya plays the lute in Hanyang and meets Zhong Ziqi who understands his music. The two find in each other a soul mate and become sworn brothers. They set a date for their next meeting in spring in Hanyang. At the end of autumn, Ziqi dies from over-exertion in his studies, and before he dies, he asks his parents to bury him on the riverbank so that Boya will see his grave when he returns. When Boya arrives at Hankou and there is no trace of Ziqi, he heads for Jiexian Village and meets the latter’s father on the way. After learning what has happened, he visits Ziqi’s grave and plays the lute once more before smashing it against the ground in deep grief. After he leaves, Boya has taels of silver presented to Ziqi’s parents as a token of filial piety on the deceased’s behalf.

演者: 馮欣蕊  Performer: Feng Xinru

--- 中場休息 15 分鐘 ---  Intermission of 15 minutes ---

河南坠子《遊湖借傘》 Henan Zhuizi  Borrowing an Umbrella while Taking a Walk on round the Lake

取材自民間傳說《白娘子傳奇》。千年白蛇白娘子看上了凡人許仙，有意鐘情於他，借下雨時節，於西湖斷橋之上與許仙借傘巧遇的故事。

This piece is inspired by the folk legend about Madame White Snake, who is the human incarnation of a thousand-year-old white snake. She has fallen for the mortal Xu Xian. To strike up a friendship, she pretends to chance upon Xu at the Broken Bridge in West Lake in the rain and borrows an umbrella from him.

演者: 張楷  Performer: Zhang Kai

梅花大鼓《釵頭鳳》 Meihua dagu  The Phoenix Hairpin

唐朝詞人陸游與結髮妻子唐婉兒，因為陸從中作梗而使分離。二人二次在沈園巧遇，相互依戀、無奈痛苦，留下一段千古愛情絕唱。

This piece tells of the chance encounter between Tang Dynasty poet Lu You and his former wife Tang Wan’er in Shen Garden since their forced separation by Lu’s mother. It tells of their emotional attachment to each other, their dissonance and pain, making it one of the most exalted love stories through the ages.

演者: 王喆  Performer: Wang Zhe
快板书《武松打店》 Kuaiban Shu Wu Song Checks into an Inn

取材自《水浒传》。内容为英雄武松因替兄报仇，杀死西门庆，被充军发配孟州，一路上由董平、李逵等官差押解。路经十字坡，三人住进「某国子」张青与「母夜叉」孙二娘夫妻开设的店房。孙二娘用肉包子、蒙汗酒招待三人，二公差中计，被劫持到厨房宰杀。武松起身与孙二娘在黑夜中大打出手。孙二娘不是武松对手，后经张青出面，互通姓名后，解除了误会，才知都是仰慕已久的英雄豪情。

This piece is based on an episode in *Water Margin*. To avenge his brother, Wu Song has killed his sister-in-law. He is on his way to Mengzhou for penal servitude, escorted by two officers Dong Ping and Xue Ba. When they arrive at Cross Station, they take up lodgings in a restaurant called “Caiyuanzi” run by Zhang Qing and wife Sun Eruang, nicknamed the ‘Yasha’. Sun Eruang serves the three with human-flesh buns and spiked drinks. The two escorts fall victim while Wu Song, being more alert, pretends to be poisoned. Thinking all three have succumbed, Sun orders them to be slaughtered in the kitchen. Wu Song fights Sun in the dark. When Sun is about to be overcome, Zhang Qing comes forward to explain. After introducing themselves, they realise that the other parties are famous heroes they have long admired.

演唱者：李少杰 Performer：Li Shaocie

西河大鼓《貴妃醉酒》 Xihe dagu The Drunken Royal Concubine

月圆之夜，杨贵妃在名士和亲力士陪同下，独自开敞赏月，喝得半醺，直至酒醉自醉，自赋自题。

This song is about the love between Emperor Ming of Tang and the Royal Concubine Yang. On the night of a full moon, accompanied by the eunuchs Gao Lishi and Pei Lishi, Yang admires the flowers and the moon on her own, waiting for the Emperor’s visit. When drunk, she laments and laments herself, expressing a woman’s wish and yearning for faithful love. It unravels the loneliness felt by women in the imperial harem.

演唱者：郝秀洁 Performer：Hao Xiujie

京韻大鼓（白派）《寶玉哭黛玉》 Jingyun dagu (Bai School) Baoyu’s Tearful Lament for Daiyu

取材自《红楼梦》。贾母为宝黛病重之事，前夜又中，忙个不停。此时林黛玉在潇湘馆已病重垂危，不久便去世。他国剧中紫微阁前去探望，贾母也抽身赶来，看到黛玉形容憔悴，言辞哽咽，语不成句的憔悴，心中十分悲痛，命人将黛玉的后事安排妥当。黛玉自知时日不长，与情同手足的贴身侍女紫鹃倾诉衷肠，依依不舍。贾宝玉拜堂成亲，方知错娶了薛宝钗，悔恨交加，疯癫癫常。得知黛玉已死，急于奔丧，目睹黛玉灵堂一片尘土，伤心欲绝，对黛玉亡灵哭诉真情，心灰意冷之下要了戒律，削发出家。

This piece is based on the novel *The Dream of the Red Chamber*. Grandmother Jia is busy making preparations for Baoyu’s wedding. In the meantime, Lin Daiyu is dying in her chamber. At the news, female relatives in Prospect Garden and Grandmother Jia hurry in to see her. When the latter finds Daiyu emaciated and hardly able to speak, she feels intense grief and orders preparations made for her funeral. Daiyu knows her end is near and confides in her maid Zijuan poignantly until she breathes her last. Jia Baoyu only finds out after the wedding ceremony that his bride is actually Xue Baochai. Overcome with regret and indignation, he goes beserk. When news of Daiyu’s death reaches him, he heads straight to Daiyu’s altar to mourn her. Overcome with grief at the desecration all around him, he opens his heart to the dead Daiyu. With no more hope in life, he wishes to cut his worldly ties to become a monk.

演唱者：王莉 Performer：Wang Li
王莉 Wang Li

A National Class One Performer, Wang Li developed a keen interest in the art of Jingyun dagu from a young age. She taught herself the repertoire of Yan Qixiu, famous exponent of the Bai Yunpeng stylistic school of the genre, and is now regarded as a consummate exponent of the school. Wang won the Gold Prize at the National Drum-Singing and Song-Singing Contest, as well as the title ‘Star Ascendant’ in the Literary Arts in Tianjin.

郝秀潔 Hao Xiujie

A National Class One Performer, Hao Xiujie is the daughter of the virtuoso in Xihe dagu performance, Hao Yanxia, and the third-generation exponent of the Hao Yingjiri School of Xihe dagu. She won the Gold Award for Drum-Singing and Song-Singing Contest at the ‘Peony Awards’ for Chinese Sung Music. She combines talent with solid training, having started to learn Xihe dagu at the age of five. Her repertoire includes both long and short narratives which are exemplary of the styles of the Hao school and the Ma Liandang school. By picking out the merits of both styles, she has come into her own, noted for her flair, crisp and sweet tones, charisma and lucidity in presenting the songs of Xihe.

李少杰 Li Shaojie

Li Shaojie is the son of Li Runjie, the first artist to form the Kuabanshu style of narrative singing. He is a National Class Two Performer and an Exponent of the Li School of Kuabanshu, which is listed as an Intangible Cultural Heritage. He is also a two-time winner of the Gold Award at the All China Kuabanshu Competition. He was trained by his father at a young age, and this solid training combines with his talent to make him an outstanding artist. In his performance, he is capable of great flexibility and keeps a sensitive grip on the mood of the show. His style of presentation is praised for its pacing, culmination, crispness in tone, beauty in form, lucid speed in narration, and sustained notes in singing, all of which are typical of the Li school.

王喆 Wang Zhe

A National Class One Performer, Wang Zhe trained at the Northern Song Art School of China under Zhou Wannu and Hua Wubeo of Meihua dagu fame for many years, and learned the Jingyun dagu from the virtuoso, Sun Shuyun, before she received coaching from the famous performer of the genre, Zhao Xueyi. She was the winner of the Gold Prize at the National Drum-Singing and Song-Singing Contest, the title ‘Star Ascendant’ in the Literary Arts in Tianjin, and the ‘Peony Award’ for Performance at the fourth All China Sung Music Awards in 2006.
張楷 Zhang Kai

A National Class One Performer, Zhang Kai trained at the Northern Song Art School of China under Cao Yuanzhu, a performing artist specialised in the genre of Henan zhuzi. She was given the honour of being ‘a cultural worker of outstanding personality and art’ by the China Federation of Literary and Art Circles and the title of ‘Star Ascendant’ in Literary Arts of Tianjin, and won the Gold Prize at the National Drum-Singing and Song-Singing Contest in 2000. In 2004, she won a Bronze as well as a Performance Award at the third ‘Gold Lion Cup’ Witty Dialogue Competition, as well as the third ‘Peony Awards’ for Chinese Sung Music.

馮欣蕊 Feng Xinxui

A National Class One Performer, Feng Xinxui trained at the Northern Song Art School of China under Luo Yusheng and Zhao Xueyi, both virtuosos of jingyun daju. She has a bright and crystal clear voice, and sings with rich, round tones, which are typical of the Luo school. She was named a ‘Star Ascendant’ in the Literary Arts in Tianjin in 2001, and won a Gold Prize at the China Song Art Contest for Youth as well as a Performance Award at the third ‘Peony Awards’ for Chinese Sung Music.

王鴻亮 Wang Hongliang

Wang Hongliang is an outstanding young performer of the Danxian trained at the Northern Song Art School of China. He won a nomination for the Performance Award at the fifth ‘Peony Awards’ for Chinese Sung Music in 2008.

王建梅 Wang Jianmei

An outstanding young performer of Liaoning daju, Wang Jianmei trained at the Northern Song Art School of China under Xin Yun Xia, a virtuoso in Tieland daju. She was later coached by Yao Xuefen when she entered the Tianjin Song Art Troupe. Wang won the Budding Artist Award at the Showcase of Chinese Song Art for Budding Artists, the title a ‘Star Ascendant’ in the Literary Arts in Tianjin, and a Class One Award for at the National Drum-Singing and Song-Singing Contest presented by the Maji Book Club.
孔曉萌 Kong Xiaomeng

Kong Xiaomeng is an outstanding performer of Jingyun dagu trained in song art at the Tianjin Art Vocational College under Zhang Qipin, a famous virtuoso in Jingyun dagu of the Liu Baoquan school. Her repertoire includes At the Temple of the Martial God, Zhong Ziqi Listens to the Lute, The Battle at Changshe, Zhao Yun’s Interception on the River and Huarong Pass.