

中國戲曲節

4.6~21.7 2010
CHINESE OPERA FESTIVAL

節目表 Programme Calendar

開幕節目 北京京劇院 — 程韻綿長	Opening Performance Peking Opera Theatre of Beijing – <i>The Legacy of Cheng Yanqiu</i>	4-6/6 5/6	7:30pm 2:30pm	HKCC/GT
廣東潮劇院二團與 香港新韓江潮劇團	Guangdong Chiu Chow Opera Theatre Number Two Troupe and Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe	4-5/6 6/6	7:30pm	SWCC/TH TWTH/A
紹興小百花越劇團 — 經典越劇名家薈萃	Xiaobaihua Yue Opera Troupe of Shaoxing – <i>A Virtuoso Showcase of Yue Opera Classics</i>	11-12/6 12/6 13/6	7:30pm 2:30pm 7:30pm	HKCC/GT TWTH/A
全國優秀青年崑劇演員 藝術展演	Showcase of Outstanding Young Performers in Kunqu Opera	22-24/6	7:30pm	HKCH/CH
成都市川劇院	Sichuan Opera Theatre of Chengdu	25/6 26/6	7:30pm	KST/TH HKCH/CH
福建省鯉聲劇團莆仙戲	Puxian Opera by the Lisheng Opera Troupe of Fujian	27/6 28-29/6	7:30pm	TWTH/A HKCH/TH
廣東省陸豐市正字戲劇團	Zhengzi Opera Troupe of Lufeng City of Guangdong	2/7 3/7 4/7	7:30pm	KST/TH TMTH/A STTH/A
廣東音樂曲藝團 — 粵韻飄香	Cantonese Music and Song Art Troupe – <i>Poignant Tunes</i>	3/7 4/7 5-6/7	7:30pm	HKPU/CCST YLT/A KST/TH
漢風粵劇研究院 — 新編粵劇《遺恨長生殿》	Hon Fung Cantonese Opera Institute – A New Cantonese Opera <i>Eternal Lament at the Palace of Eternal Life</i>	16-18/7	7:30pm	KTT/A
京崑劇場與河北省京劇院 — 玲瓏宛轉若天成	Jingkun Theatre and Peking Opera Theatre of Hebei – <i>Three Stars in Peking Opera</i>	20-21/7	7:30pm	KTT/A

查詢 Enquiries : 2268 7325 www.lcsd.gov.hk/cp 留座 Reservations : 2734 9009 www.urbtix.hk

HKCC/GT	香港文化中心大劇院	Grand Theatre, Hong Kong Cultural Centre
KST/TH	高山劇場劇院	Theatre, Ko Shan Theatre
HKPU/CCST	香港理工大學蔣震劇院	Chiang Chen Studio Theatre, The Hong Kong Polytechnic University
KTT/A	葵青劇院演藝廳	Auditorium, Kwai Tsing Theatre
TWTH/A	荃灣大會堂演奏廳	Auditorium, Tsuen Wan Town Hall
TMTH/A	屯門大會堂演奏廳	Auditorium, Tuen Mun Town Hall
YLT/A	元朗劇院演藝廳	Auditorium, Yuen Long Theatre
STTH/A	沙田大會堂演奏廳	Auditorium, Sha Tin Town Hall
HKCH/CH	香港大會堂音樂廳	Concert Hall, Hong Kong City Hall
HKCH/TH	香港大會堂劇院	Theatre, Hong Kong City Hall
SWCC/TH	上環文娛中心劇院	Theatre, Sheung Wan Civic Centre

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

開幕節目
Opening Programme

北京京劇院
Peking Opera Theatre of Beijing

程韻綿長 — 京劇

*The Legacy of
Cheng Yanqiu
A Peking Opera Stylistic Study*

4 - 6.6.2010
(星期五至日 Fri-Sun)

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre



中國戲曲節
CHINESE OPERA FESTIVAL
2010 節
4.6~21.7



各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話及傳呼機之響鬧裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the theatre. Please ensure that your alarm watches, wireless telephones and pagers are switched off during the performances. Thank you for your co-operation.

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本節目的內容並不反映康樂及文化事務署的意見

The content of this programme does not represent the views of the Leisure and Cultural Services Department

開幕節目
Opening Programme

北京京劇院
Peking Opera Theatre of Beijing

程
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長

The Legacy of
Cheng Yanqiu
A Peking Opera Stylistic Study

4.6.2010 (星期五 Fri) 7:30pm

程硯秋生平片段播放 Screening of *The Life of Cheng Yanqiu*
《鎖麟囊》 *The Purse of the Auspicious Unicorn*

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

5.6.2010 (星期六 Sat) 2:30pm

折子戲 Excerpts –
《賀后罵殿》、《武家坡》、《春閨夢》
Castigation from a Former Empress, Testing His Wife at Wujiapo, A Spring Dream in the Boudoir

演出長約3小時15分鐘 (中場休息15分鐘)
Programme duration is about 3 hours 15 minutes with a 15-minute intermission

5.6.2010 (星期六 Sat) 7:30pm

《玉堂春·會審》 *The Trial from The Incarceration of Su San*
《荒山淚》 *Tears on the Desolate Mountain*

演出長約2小時55分鐘 (中場休息15分鐘)
Programme duration is about 2 hours 55 minutes with a 15-minute intermission

6.6.2010 (星期日 Sun) 7:30pm

折子戲 Excerpts –
《英台抗婚·看嫁妝》、《六月雪》、《文姬歸漢·行路祭墳》
Looking at the Betrothal Gifts from Zhu Yingtai Refuses to Be Married, Snow in Summer, Paying Respects to Wang Zhaojun on the Way Home from Cai Wenji Returning to Han Land

演出長約3小時 (中場休息15分鐘)
Programme duration is about 3 hours with a 15-minute intermission

獻辭



中國戲曲歷史悠久，是珍貴的文化寶庫；其優美精緻的藝術和深厚的文化內涵，令人讚歎和回味。為進一步推廣中國戲曲，康樂及文化事務署將會由二〇一〇年開始，每年舉辦「中國戲曲節」，展現中國各種多姿多采的地方戲曲藝術及文化傳統，藉以打造香港為對外展示中國戲曲藝術的平台。

為期四十八天的「中國戲曲節」，將會為大家呈獻八個不同方言及特色的劇種，包括京劇、崑劇、越劇、粵劇、潮劇、川劇，以及兩個古老劇種——福建莆仙戲和廣東正字戲。在尊重和繼承戲曲優秀傳統的前提下，希望能帶給觀眾難忘及深刻的藝術享受。

參與本年度「中國戲曲節」演出的共有十二個藝團，除了三十多場的演出，還有各種藝術欣賞活動，包括探討中國傳統戲曲未來發展路向的研討會、導賞講座、專題座談會、展覽及學生專場等，藉以提升及加深年青一代對中國傳統戲曲文化的認識及欣賞能力。

謹此歡迎來自各省市及本港的戲曲表演團體及藝術家，全賴您們，中華文化瑰寶才得以承傳和發揚。

好戲連場，期望大家一同欣賞及支持各個地方的劇種，並祝願「中國戲曲節」演出成功！

康樂及文化事務署署長馮程淑儀



Message

The long history of Chinese opera makes it a treasure trove of cultural gems, and its exquisiteness as an art form and the virtuosity of its performers never fail to enthrall and amaze. Starting from 2010, the Leisure and Cultural Services Department will be organizing an annual Chinese Opera Festival as a cultural showcase of traditional operatic art from various regions of China. The international community will be able to see many of China's intangible cultural heritage conglomerating here in Hong Kong.

The Chinese Opera Festival will run for 48 days and feature eight operatic art genres sung in eight different vernacular forms – Peking Opera, Kunqu Opera, Yue Opera, Cantonese Opera, Chiuchow Opera, Sichuan Opera and two ancient theatrical genres, the Puxian Opera of Fujian and Zhengzi Opera of Guangdong. While preserving and respecting the cultural and artistic heritage, we also hope that the Festival would make a wonderful and memorable theatrical feast for lovers of the arts.

We have invited twelve troupes to perform in the inaugural programme of the Chinese Opera Festival. Apart from presenting more than thirty performances, there will be a rich variety of activities to enhance appreciation, such as a symposium on the future development of Chinese traditional theatre, guided talks, seminars, exhibitions and shows organized for schools only. The idea is to inculcate in our young people knowledge and understanding of the Chinese traditional art forms.

I would like to extend a warm welcome to the participating artists and groups from various cities and provinces of the Mainland and from Hong Kong. Thanks to your hard work, the many treasures of Chinese culture could be conserved for our future generations.

The programme of the Festival promises to be a wonderful tapestry of Chinese opera music, colours and performing talents.

I wish the Chinese Opera Festival a great success and hope you would enjoy all the shows.

Mrs Betty Fung
Director of Leisure and Cultural Services

其他延伸活動 Extension Activities

「程派唱腔賞析」講座 Talk on “The Exceptional Vocal Style of the Cheng Yanqiu School”

(粵語及普通話主講 In Cantonese and Putonghua)

13. 4. 2010 (星期二 Tue) 7:30pm

香港文化中心演藝大樓4樓大堂

Level 4 Foyer, Auditoria Building, Hong Kong Cultural Centre

主持 Host: 譚榮邦 Tam Wing-pong

講者 Speakers:

遲小秋 Chi Xiaoqiu (北京京劇院青年團團長 Company Director of the Youth Company of Peking Opera Theatre of Beijing)

徐文蔚 Tsui Man-wai

座談會 Seminars (普通話主講 In Putonghua)

「走進程硯秋」 Exploring the World of Cheng Yanqiu

2. 6. 2010 (星期三 Wed) 7:30pm

香港中央圖書館演講廳

Lecture Theatre, Hong Kong Central Library

「程硯秋藝術的傳承與發展」 The Legacy of Cheng Yanqiu – Past, Present and Future

6. 6. 2010 (星期日 Sun) 3:00pm

香港文化中心行政大樓4樓1號會議室

Room AC1, Level 4, Administration Building, Hong Kong Cultural Centre

主持 Host: 譚榮邦 Tam Wing-pong

講者 Speakers:

王玉珍 Wang Yuzhen (北京京劇院院長 Director of the Peking Opera Theatre of Beijing)

陸 翹 Lu Ao (北京京劇院副院長 Associate Director of the Peking Opera Theatre of Beijing)

吳 江 Wu Jiang (國家京劇院院長 Director of National Peking Opera Company)

程永江 Cheng Yongjiang (程硯秋之子 Son of Cheng Yanqiu)

遲小秋 Chi Xiaoqiu (北京京劇院青年團團長 Company Director of the Youth Company of Peking Opera Theatre of Beijing)

免費入場，座位有限，先到先得，額滿即止。

Free Admission. Limited seats available on a first-come-first-served basis.

展覽 Exhibition

京劇秋菊 — 一代宗師程硯秋的藝術人生

Exhibition of The Art and Life of a Genius in Peking Opera – Cheng Yanqiu

15 - 30. 5. 2010

高山劇場大堂 Foyer, Ko Shan Theatre

31. 5 - 4. 6. 2010

香港文化中心大堂展覽場地E4 Foyer Exhibition Area E4, Hong Kong Cultural Centre

免費參觀 Free Admission

北京京劇院

北京京劇院前身是梅蘭芳、程硯秋、尚小雲、荀慧生「四大名旦」的流派劇團和馬連良、譚富英、張君秋、裘盛戎、趙燕俠等為領銜主演的北京京劇團。劇院以弘揚傳統，傳承經典為宗旨，以開拓創新，繼往開來為使命。建院三十年來，曾上演經典傳統流派劇目近三百餘齣；創作改編新劇三十餘齣，其中不乏精品，享譽劇壇。劇院憑《風雨同仁堂》、《洛神賦》、交響劇詩《梅蘭芳》和《下魯城》連續四屆榮獲中國京劇藝術節金獎。

Peking Opera Theatre of Beijing

The Peking Opera Theatre of Beijing was established on the foundation of troupes led by Mei Lanfang, Cheng Yanqiu, Shang Xiaoyun and Xun Huisheng - the 'Four Famous Actors of Dan Roles', as well as the Peking Opera Group of Beijing which starred Ma Lianliang, Tan Fuying, Zhang Junqiu, Qiu Shengrong, Zhao Yanxia *et al.* The company credo is to promote the traditional features of the genre while developing the sustainability of the classical repertory through innovation and creativity. In the three decades since it was established, the company has built a stock repertory of more than three hundred titles, and created more than thirty new plays, many of which have won critical acclaim. The company was the winner of the Gold Award at the Peking Opera Festival of China for four consecutive years with *The Saga of Tong Ren Tang*, *Goddess of River Luo*, *Mei Lanfang* (with symphonic orchestra) and *The Capture of Lu City*.

京劇

京劇形成於北京，流佈於全國，主要腔調為西皮、二簧，因地域而得名。京劇雖然形成於北京，但它不是土生土長的北京地方戲，而是以徽班為基礎。乾隆五十年，以二簧調為特色的徽班進京；至嘉慶、道光期間湖北皮簧戲藝人也先後進京，以中州韻湖廣音演唱皮簧戲，形成有北京特色的皮簧戲——京戲。二百多年來，唱詞、唸白及字韻上漸趨北京化，並使用了二胡、京胡等樂器，發展成為一種成熟的表演藝術。

京劇形成後，出現了眾多著名演員，如鬚生先有程長庚、余三勝、張二奎，後來有譚鑫培、汪桂芬、余叔岩、楊月樓等等。旦行同樣是名家輩出，如梅蘭芳、程硯秋、尚小雲、荀慧生等，被譽為「四大名旦」。其他角色行當如小生、老旦、淨、丑也都有一些傑出的演員出現。這些名家對京劇藝術的唱腔、劇目都作出了巨大的貢獻，他們也在長期的演出實踐中逐漸形成了自己流派，並傳之後世。

Peking Opera

Peking opera took shape in the capital of Peking (now 'Beijing'), and grew so popular that it spread to other parts of the country. Its dominant vocal style is *xipi* and *erhuang*. Although it took shape in the Capital, Peking opera did not originate from there. It was built on the basis of Anhui theatre troupes which went to the Capital to perform for Emperor Qianlong in 1791. Those troupes sang in the *erhuang* style and so they set the first vocal tradition for the transplanted art form. In the following decades, artists from Hubei introduced the *pihuang* (a mixed use of *xipi* and *erhuang* styles) and the tonal elements of the Central Plains (*Zhongzhou*), Hubei and Guangdong, and so a localized form of theatre was formed. After evolving for more than two centuries, with singing of the lyrics, recitation of lines and enunciation of words taking on more elements of the Beijing vernacular, and instrumentation incorporating the *erhu* and the *jinghu*, it has matured into a performing art form of great sophistication.

The mature performing art form nurtured virtuosi who grew famous and had a wide following. Some of the best known names in Peking opera of the first half of the 20th Century include *susheng* (bearded male role) actors Cheng Changeng, Yu Sansheng, Zhang Erkui, their later followers Tan Xinpei, Wang Guifen, Yu Shu'an, Yang Yuelou etc. The most famous *dan* role actors are Mei Lanfang, Cheng Yanqiu, Shang Xiaoyun and Xun Huisheng categorically called the 'Four Great Actors in Dan Roles'. Together with the other outstanding artists in the role types of *xiaosheng* (young civil male), *laodan* (old woman), *jing* (painted face) and *chou* (comic), they have made tremendous contributions to the art of Peking opera, whether in the vocalization or building of repertory, or by forming stylistic schools that make the art form sustainable and continuing to flourish to this day.

京劇秋菊

一代宗師程硯秋的藝術人生

The Art and Life of a Genius in Peking Opera – Maestro Cheng Yanqiu

「淡極方知艷，清疏亦自奇；風霜都歷盡，留得後開枝」

— 程硯秋題（1931年）

“The palest is the brightest, Being unadorned shows one’s own character.
Having braved all storms and snow, The fairest bloom awaits.”

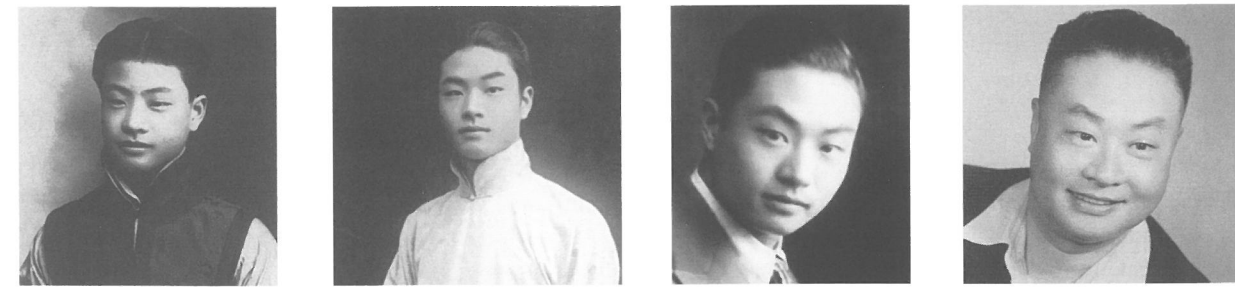
— Inscription by Cheng Yanqiu, 1931

天賦才華展巔峯

A Born Genius of the Theatre Stage

程硯秋（1904 - 1958）是京劇四大名旦之一，「程派」始創人，初學武生，再習花旦，後攻青衣。原名承麟，祖籍吉林省，滿族正黃旗人，後冠漢姓，改「承」為「程」，取藝名菊儂，後改艷秋（取意於「艷於秋者厥為菊」），字玉霜；成名後，再改為硯秋（取意「硯田勤耕秋為收」），字御霜。

Cheng Yanqiu (1904 - 1958) was one of the ‘Four Great Actors in *Dan* Roles’ in Peking opera. (The other three being Mei Lanfang, Shang Xiaoyun and Xun Huiheng.) He was so innovative in his art that the performing style after him is known as the ‘Cheng School’. He was first trained in *wusheng* (military male) roles, then in *huadan* (flirtatious female) and *qingyi* (virtuous female) roles. He was a Manchu of the Yellow Banner by birth, his family having come from Jilin Province in the north. He was born Chenglin, but later adopted the Han surname of Cheng, and the stage name of ‘Junong’ (meaning ‘I am a chrysanthemum’). Later it was changed to ‘Yanqiu’, which in Chinese means “in full glory in autumn”, an implied reference to the chrysanthemum flower. His style name ‘Yushuang’ also suggests autumn, because of the reference to ‘jade-like frost’. After he had won fame as an actor, he changed the middle character of his name to another, though of the same sound, and the collocation suggests “work hard on the ink stone and glean your reward in autumn”. The process of name changing marked this legendary actor’s aspirations, and throws light on his artistic pursuits and why he is always likened to the chrysanthemum, a symbol of quiet beauty and inner strength.



他生於北京一個沒落的官宦貴族家庭，幼年喪父，家業中落。1910年，因家貧賣身學藝，被母親送到榮蝶仙門下學戲。榮蝶仙的脾氣非常暴躁，動輒對徒弟打罵，程硯秋在後來回憶那一段學徒生活時寫道：「榮之為人非常凶暴，自到他家後，日常生活瑣事都得去做，常遭受無理打罵。邊學邊唱邊挨打罵，這是我童年時代最慘痛的一頁。」程硯秋在榮蝶仙門下學戲，雖然艱苦，卻練得一身紮實的基本功，並有機會借台學藝，與前輩名家合作演出。11歲開始登台演出，當時他的唱法近似陳德霖（人稱「陳石頭」），觀眾稱讚他為「小石頭」。張次溪曾道：「余叔岩邀御霜串演，甫終一曲，四座皆驚嘆曰：『是兒非池中物……』。」



程硯秋與高慶奎、師傅榮蝶仙合照
Cheng Yanqiu pictured with his teacher, Rong Diexian, and Gao Qingkui



Cheng was born into a family of former aristocrats in Beijing. His father passed away when he was still small, so the family ran into hard times. In 1910, he was sold by his mother to Rong Diexian to train as an actor. The hot-tempered Rong was a very harsh master, always giving his young apprentices a good beating. Cheng later wrote about those early days in his memoir, “Rong was a tyrannical slave-driver. Since arriving in his home, I had to do all household chores and was always scolded or beaten up for no reason at all. Life was filled with physical training, voice training, and a lot of scolding and beating. It marked an indelible, painful page of my life as a child.” There was an upside to the harsh training, though. Cheng was able to establish a firm groundwork and receive chances to go on stage to learn from mature or even famous artists. He made his stage debut at the age of eleven, and impressed the audience with his singing. Since his style resembled that of Chen Delin, a famous actor at the time, nicknamed ‘Chen the Rock’, the young boy was nicknamed ‘Little Rock’. Zhang Cixi, the famous historian and writer, recorded this, “Yu Shuyan invited Yushuang to perform with him on stage. Just one song was enough to make the audience sit up and listen, and the comment was that ‘this is a boy who will become a star one day…….’”



程硯秋11歲與九陣風合演《穆柯寨》，程硯秋飾穆桂英，九陣風飾楊宗保
Cheng performing *Mu Ke Homestead* with Jiu Zhen Feng. He is only 11, and performs the role of Mu Guiying, against Jiu’s Yang Zongbao.

羅公慧眼識英才

Cheng’s Mentor : Luo Yinggong

1917年，程硯秋倒倉變音，榮蝶仙卻力主程硯秋到上海演出。羅癭公得知這件事可能對程硯秋未來藝術生涯造成極大的傷害，於是他不惜舉貸籌款，用700塊大洋替程硯秋贖身，並將程硯秋當成親生兒子看待，讓程硯秋養嗓子，教他讀書識字、學畫做詩、鑽研音韻，培養他做人立身。同時，讓他問藝王瑤卿、拜梅蘭芳執弟子禮，又為他引見知識界的朋友，提昇他的藝術修養和文化素質，為日後的藝術發展打下了堅實的基礎。程硯秋曾說過：「我程某人能有今日，羅師當居首功。」

In 1917, Cheng’s voice broke. His master, Rong, still insisted that he should go to Shanghai to perform. When Luo Yinggong heard about this, he knew this would be very damaging to Cheng as an aspiring artist. So he went out to raise a loan of 700 dollars to pay Rong in return for the permanent release of the boy from his charge. Luo raised Cheng like his own son, letting him rest his voice during his puberty, and grooming him in all aspects of the literary arts: reading, writing, painting, poetry, phonology, as well as ethical aspects of life. He also sent him for training under Wang Yaoqing, had Mei Lanfang to accept him formally as a disciple, and introduced him to his intellectual friends so that the boy would improve his knowledge in the arts and culture. Such all-round exposure shaped Cheng in his formative years, and laid a firm foundation for his artistic career in the future. That was why Cheng once said, “Whatever achievements I have today, I owe them all to my mentor, Master Luo.”



《春香鬧學》，程硯秋飾春香
Cheng Yanqiu as Chunxiang in *Chunxiang Wreaking Havoc in the School Room*

1919年夏，梅蘭芳曾對陳德霖說：「艷秋近日學業大進，崑曲《出塞》、《思凡》、《驚夢》、《鬧學》、《琴挑》等劇皆已成熟，而亂彈青衣及刀馬旦劇，亦學會甚多，此子極機靈也」。1920年底，張謇委託歐陽予倩在南通成立戲曲學校，梅蘭芳授弟子程硯秋《貴妃醉酒》，並遣其赴南通代作祝賀演出。

In the summer of 1919, Mei Lanfang told Chen Delin, “Yanqiu has been making leaps and bounds in his training. He is fully conversant with such plays in *Kunqu* as *Lady Zhaojun Going Beyond the Great Wall*, *Yearning for the Secular World*, *Waking from a Dream*, *Chunxiang Wreaking Havoc in the School Room*, *Seducing by Playing the Lute* etc. As for the repertoires of the *luantan qingyi* and the *daomadan* roles, he has also acquired quite a bit. He’s a smart boy.” In late 1920, Zhang Jian asked Ouyang Yuqian to form a Chinese theatre training school in Nantong on his behalf. Mei Lanfang taught Cheng the operatic excerpt, *The Drunken Royal Concubine*, and sent him to Nantong to give a performance on his behalf as a congratulatory gesture of its opening.

此後，羅瘿公負責編劇、王瑤卿負責創腔及導演，為程硯秋排演新劇《龍馬姻緣》、《梨花記》及《花舫緣》大獲成功。上海第一舞台邀程硯秋赴滬演出，引起轟動。詩人樊樊山作《審音篇》相贈：「亢如鶴鳴高天青，墜如花片貼地平。柔如遊絲嫋春晴，嬌如繡床啼玉嬰。」生動描寫了程硯秋演唱風貌和藝術品格。

1922年，程硯秋演出的《玉堂春》、《虹霓關》、《貴妃醉酒》、《御碑亭》、《奇雙會》、《思凡》等傳統劇和新創劇目紅遍上海灘。湘潭袁伯夔大書一聯，懸於舞台兩側：「艷色天下重，秋聲海上來。」

From that point on, Luo Yinggong took it upon himself to write new plays for Cheng, while Wang Yaoqing would teach Cheng the vocal techniques as well as be the producer-director. They helped Cheng to stage many highly successful productions, such as *Three Wives for Ma Jun*, *Pear Blossom Love* and *Three Enchanting Smiles*. When Cheng went to Shanghai to perform at the Number One Theatre, he was an immediate sensation. A poet, Fan Fanshan wrote a poem and dedicated it to Cheng, which goes like this, “The high notes hit the blue skies like the soaring crane; the low notes fall like petals that float to the earth. The lilting tunes are like the swaying willow on a balmy spring day. The soft sweet voice is like a baby calling from its decorated bed.” The poem, entitled *On Tones of Singing*, vividly describes the vocal charm of Cheng as well as the uniqueness of his art.

In 1922, Cheng achieved superstar status in Shanghai with his performance of plays from both the traditional and the new original repertoires, such as *The Incarceration of Su San*, *Rainbow Pass*, *The Drunken Royal Concubine*, *The Pavilion of the Imperial Monument*, *Daughter of a Horse Trader*, *Yearning for the Secular World* etc. Yuan Bokui wrote a couplet that was hung on either side of the stage, which said, “Yan’s beauties are nonpareil, Qiu’s voice rings throughout Shanghai.”

仙人指路 青出於藍

A Budding Talent Blossoming under the Guidance of Top Artists

1923年，羅瘿公及王瑤卿繼續合作，為程硯秋連續排演了《紅拂傳》、《花筵賺》、《鴛鴦塚》、《風流棒》及《孔雀屏》，均大受歡迎。金梅廬（仲蓀）讚曰：「唱詞淺而不俗，唸白雋永而多趣。能以崑曲之精華成亂彈之文字，以新奇之情節發揮舊劇之精神，從來亂彈劇本中無此佳作也。」



《孔雀屏》
Cheng Yanqiu as Chunhong in *The Peacock Screen*



《紅拂傳》，程硯秋飾紅拂，舞雙劍
Cheng Yanqiu as Hongfunu in *The Story of Hongfunu*, seen here doing a double-sword dance

Luo and Wang’s collaboration continued, and in the following year (1923), Cheng staged *The Story of Hongfunu*, *A Trick to Win a Wife* (later known as *The Jade Mirror*), *A Tomb for Two Lovers*, *Two Brides for One Groom*, *The Peacock Screen* etc., all of which were phenomenal successes. A famous dramatist Jin Huilu showered them with praise, saying, “The libretti are easy to understand but would never fall into the rut of vulgarity. The lines show great wit and wisdom. It is so amazing to see someone applying the best of *Kunqu* to the genre of *luantan* so ingeniously, and be able to give the traditional repertory a new lease of life with captivating, new touches. There was never such fine works in the *luantan* category.”



王瑤卿劇照
A still from a play by Wang Yaoqing



《奇雙會》，程硯秋飾李桂枝
Cheng Yanqiu as Li Guizhi in *Daughter of a Horse Trader*



《賺文娟》，程硯秋飾蘇小妹
Cheng Yanqiu as Su Xiaomei in *A Concubine for Her Husband*



《玉獅墜》，程硯秋飾吳幻娘
Cheng Yanqiu as Wu Huaniang in *The Jade Lion Pendant*

It might well be said that Cheng Yanqiu’s potentials were sculpted under the masterly hands of Luo Yinggong and Wang Yaoqing. Luo not only saved Cheng from dire straits, but also did all he could to groom him into a fine artist. He had written altogether twelve new plays for Cheng, leaving the thirteenth unfinished before he passed away. In 1924 alone, he wrote *A Concubine for Her Husband*, *The Golden Cangue* (also known as *Snow in Summer*, or *The Injustice Done to Dou E*), *The Jade Lion Pendant*, *Vengeance for Her Husband* and the unfinished *The Jade Hairpin* though all the time, he was suffering from ailing health. As for Wang, he could see in Cheng stoic resilience, quiet reserve and an intellectual bent – qualities that would make the young artist a good experimental tool to explore Wang’s artistic vision, and to open up new paths in vocal techniques. So, guided by Wang, Cheng found out how to apply phonology to vocalization, and slowly honed his skills. As for character portrayal, he would inject such human elements as personality and emotional nuances to give three-dimensional interest. Soon, the ‘Cheng stylistic school’ emerged, one that was to mark a niche in Chinese opera.

1923年4月，劇評家小隱評道：「程玉霜雖出於梅婉華（蘭芳）之門，近且從王瑤卿研究新腔，嗓音因較前為佳，而唱工神情亦較前進步，腔調甚為新穎，極抑揚亢墜，頓挫之能，柔和婉轉之至，自始至終，無一敗筆，實為難能可貴也。」1924年，上海《新聞報》蘇少卿評曰：「其好處在腔有來歷，按字依聲，不求甚怪，略一添減，便美聽聞；其一種細音，高出則如天外遊雲，低唱則如花底鳴泉，艷秋獨者，前無古人。唱時，雖『一眼』之中有四個音或八個音者，亦清楚正確，真善唱者。」

In April 1923, a theatre critic Xiao Yin commented on Cheng’s artistry: “Though Cheng first trained under Mei Wanhua, his recent attempts at using new vocal techniques under the guidance of Wang Yaoqing have obviously paid off. His voice is better than before; his techniques, delivery and expressions have also improved. There is an appealing novelty to the vocal style, which can go very high and then suddenly sink to the very low without sounding unnatural. Instead there is a lilting cadence to it that seems to sustain throughout. A rare voice indeed.” Another critique from Su Shaoqing in *News*, Shanghai, says, “The best thing about (Cheng’s) vocal style is that it is a studied invention, with the application of phonology to each utterance, so the singing does not sound odd. Just a slight shift up or down would enhance the aural appeal. He also has a soft head tone that can go as high as drifting clouds, or as low as the murmuring brook flowing among the flowering grove. Yanqiu has invented something nobody has ever done. When he sings, each light beat in a bar may contain four to five notes, but each note is delivered with clarity and absolute pitch. Here is a true virtuoso in vocal music.”



《琵琶緣》，程硯秋飾蘇巧雲
Cheng Yanqiu as Su Qiaoyun in *The Lute as Matchmaker*

1924年9月，羅癭公病逝，20歲的程硯秋強忍痛苦，推出了首次自己創腔及導演的新劇《碧玉簪》，一炮打響。他深情感歎道：「我感覺到羅先生故去了，的確是我很大的損失。可是他幾年來對我的幫助與指導，的確已然把我領上了真正的藝術境界，特別是羅先生幫助我找到了自己的藝術個性，使我找到了應當發展的道路，這對我一生藝術發展真是一件莫大的幫助。為了紀念羅先生，我只有繼續學習，努力鑽研業務，使自己真的不至於垮下來。」

In September 1924, Luo Yinggong passed away after a long illness. Cheng, who was only 20 then, refused to let the devastation drag him down. Instead he launched a new play, *The Jade Hairpin*, which he directed himself and contained new vocal patterns that he invented. It was an instant success. He wrote with deep emotion about the loss of his mentor, "I could feel the passing of Mr. Luo was a great loss for me. But over the years, he had helped and guided me onto the right path in pursuit of artistic excellence. In particular, Mr. Luo had helped me find my own feet, artistically speaking. This will be the guiding light of a lifetime for me. In memory of Mr. Luo, I had to continue to learn and work hard at my chosen field, so that I would not fail."

自《碧玉簪》始，由金梅廬為程硯秋編劇。1925至1927年相繼上演了《聶隱娘》、《梅妃》、《沈雲英》、《文姬歸漢》、《樹情記》、《朱痕記》等，都大獲成功。上海《新聞報》遁公撰文曰：「艷秋崛起，呈王（瑤卿）梅（蘭芳）之後而集其大成，清歌則效法於王，而研腔練調創為新聲；妙舞則取法於梅，而錯綜變化，不拘一格。以三人之地位論，王開其端，梅臻於盛，程集其成；以三人之時代論，王為過去，梅為現在，程為未來。未來者，尤不可限量。」蘇少卿評硯秋曰：「其嗓子並不得謂絕佳，然其唱工善用嗓子，韻味沉着，用音靈活，不飄不滯，得力於功夫研練。做工得蘭芳之神髓，妖媚不及，由天賦不同，表情極認真而周到，走式之佳可稱獨步，俏麗大方兼而有之，亦融合瑤卿、蘭芳之長者，手足地位配合既有研究，且有美之價值。硯秋身材頗長而不為病，手足善動之功也。」

After *The Jade Hairpin*, Jin Huilu became a regular librettist for Cheng. Between 1925 and 1927, Cheng staged *A Sorceress Named Nie Yinniang*, *The Imperial Concubine Lady Mei*, *A Heroine Called Shen Yunying*, *Cai Wenji Returning to Han Land*, *Drinking Poison for Love* and *The Vermilion Birthmark*, all of which were huge successes. A critic wrote in *News*, Shanghai, that "Yanqiu is an ascending star after Wang (Yaoqing) and Mei (Lanfang). He is able to acquire all the merits of his predecessors: his refreshing singing is after Wang, but he is also able to branch out on his own by creating a new vocal style. His remarkable dancing is after Mei, but he has not been bound by any rules but freely applies the movements to add variety. If one is to assess their status, one can say Wang is the forerunner, Mei is in his prime, and Cheng is an exponent of the two in one. If the three represent their own epochs, then Wang is the past, Mei is the present, and Cheng is the future. And for the future, one sees boundless potentials." Su Shaoqing's comments on Cheng were this, "Though he is not endowed with the best voice, he is able to use it well by sheer vocal techniques. There is a poignancy to his singing, with a high flexibility in tones. He is in perfect control of the high notes, and never stumbles in the legato singing. This must have been the result of hard work and endless experiments. As for his movements, he has Mei Lanfang's essence but lacks the latter's bewitching charm. This has to do with the actors' natural gifts. But then, Cheng makes up for it with a meticulous attention to the expressions. His walking gait is exceptionally fine – it is pretty and graceful at the same time, obviously a combined trait of Wang and Mei. He shows insight in the coordination of hands and feet, and the result is aesthetically pleasing. Despite his tall and strong build, he never allows it to be in his way. This must be his careful appropriation of his hands and his feet."



《碧玉簪》，程硯秋飾張玉貞
Cheng Yanqiu as Zhang Yuzhen in *The Jade Hairpin*



《聶隱娘》，程硯秋飾聶隱娘
Cheng Yanqiu as Nie Yinniang in *A Sorceress Named Nie Yinniang*



《梅妃》，程硯秋飾江采萍
Cheng Yanqiu as Jiang Caiping in *The Imperial Concubine Lady Mei*

1927年6月20日，北京《順天時報》舉辦五大名伶新劇目競選。23歲的程硯秋以《紅拂傳》與梅蘭芳之《太真外傳》，尚小雲之《摩登伽女》，荀慧生之《丹青引》名列前四名。1930年，上海《戲劇月刊》舉辦「四大名旦之比較」的徵文活動。1932年1月，長城公司按梅、荀、尚、程順序灌制《五花洞》（西皮慢板）唱片，風靡大江南北，四大名旦稱謂從此確立。

On June 20th, 1927, there was a popularity poll for the new productions of the five leading *dan* role actors at the time, conducted by the *Shuntian Shibao* in the Capital. Cheng, who was 23, was placed alongside Mei Lanfang, Xun Huisheng and Shang Xiaoyun as one of the Four Greats. The titles of the plays were: *The Story of Hongfunu* (Cheng), *The Celestial Named Taizhen* (Mei), *The Daughter of Matangi* (Shang), *A Painting Romance* (Xun) and *The Beauty Luzhu* (Xu). In 1930, the *Theatre Monthly* held a writing competition on the theme of 'The Four Great *Dan* Actors - A Comparison'. The following January, the Great Wall Company made a recording entitled *Four Greats Sing 'Genies from the Five Flowers Grotto'*, placing the names of the four stars in the order of Mei, Xun, Shang and Cheng. The record enjoyed brisk sales all over China, and the naming of 'The Four Greats' was thereby firmly established.



1949年，程硯秋與梅蘭芳、尚小雲、荀慧生合照
Taken in 1949, with Cheng Yanqiu, Mei Lanfang, Shang Xiaoyun and Xun Huisheng



（從左至右）王幼卿、小翠花、尚小雲、梅蘭芳、程硯秋、荀慧生演出《五花洞》
(L to R) Wang Youqing, Xiao Cui Hua, Shang Xiaoyun, Mei Lanfang, Cheng Yanqiu and Xun Huisheng in *Genies from the Five Flowers Grotto*

丈夫氣概 志存高遠 A Visionary and a Trailblazer

程硯秋受羅癭公影響，自出道以來，便對演劇之意義有超於一般藝人的見解。他說：「我演一個劇，第一要自己懂得這個劇的意義，第二要明白觀眾對於這個劇的感情。我們除靠演戲換取生活維持費之外，還對社會負有勸善懲惡的責任。所以我們演一個劇，就應當明瞭演這一個劇的意義……就是演任何劇都要含有要求提高人類生活目標的意義。如果我們演劇沒有這種高尚意義，就寧可另找吃飯穿衣的路，也絕不靠演玩意兒給人家開心取樂。……」1931年，程硯秋先後上演了針砭時弊，主題鮮明的兩部力作《荒山淚》及《春閨夢》。

Under the wise influence of Luo Yinggong, Cheng showed a distinguished vision about the theatrical arts that was to place him a cut above the rest. He said, "In staging a play, the first thing I look for is the meaning behind it, and secondly, what the audience think and feel about it. While it is how we make our living, we should not ignore our social and moral responsibilities of educating the masses. That is why when we stage a play, we must know the whys and the wherefores of staging it. Any stage production should have the mission of enhancing people's targets in life.



《荒山淚》，程硯秋飾張慧珠
Cheng Yanqiu as Zhang Huizhu in
Tears on the Desolate Mountain



《春閨夢》，程硯秋飾張氏，俞振飛飾王恢
Cheng Yanqiu as Zhang and Yu Zhenfei as Wang Hui in
A Spring Dream in the Boudoir

Without this noble cause, we actors might as well find other means of earning a living, instead of simply setting out to entertain....” In 1931, Cheng produced *Tears on the Desolate Mountain* and *A Spring Dream in the Boudoir*, two works that carried themes that were social comments of the time.

1932年1月1日，年屆 30（虛歲）的程艷秋登報啓事，正式改艷秋之名為硯秋，易字玉霜為御霜。同日，他首開山門，收荀慧生之子令香為徒。在拜師儀式上，他意味深長地說：「今天是我30歲的第一日，也是我收錄門徒的第一日。孔子說：『三十而立』，這『立』是站得起，這站得起是很不易的。我行年30，所以把艷麗的艷字改為硯田的硯字。我這硯田，還是開荒墾田，不過種田的農人都是希望有收穫的。」改名硯秋，易字御霜，令世人領略了這位藝術家的胸懷、志向、品格、情操。志存高遠的程硯秋豪氣縱橫，朝着他心中的目標邁進，義無反顧，意氣風發。



《鎖麟囊》，程硯秋飾薛湘靈
Cheng Yanqiu as Xue Xiangling in *The Purse of the Auspicious Unicorn*

On January 1st, 1932, Cheng, who was going on 30, made a public announcement in the newspapers that he would change his name and style name. The middle character of his name originally means ‘in full glory’. He changed it to a similar-sounding word that means ‘ink stone’, which suggests scholastic pursuits and erudition. His original style name ‘Yushuang’, which also suggests autumn because of the reference to ‘jade-like frost’, was changed to a collocation that meant ‘to be able to stand the frost’, and suggested stamina and persistence against all odds. On the same day, he began accepting disciples. The first was the son of Xun Huisheng, Xun Lingxiang. At the ceremony that formalized their mentor-mentee relationship, Cheng pronounced, “This is the first day of my thirtieth year, and also the first day when I accept disciples. As Confucius said, ‘One stands on one’s own at thirty’. But even ‘standing up’ is not easy. Now that I am thirty, I will change the middle character of my name from the glorious ‘yan’ to the hardworking ‘yan’ of the ink stone. Like farmers who work in their fields, I would work diligently on my trail, and hope, like them, I would be able to reap fruit one day.” The change in his name and style name allows us a glimpse into this artist’s enterprising spirit, aspirations and noble character. His vision was the impetus that urged him on, and he knew there was no turning back.

上世紀三十年代末，有觀眾評說程硯秋先生演的悲劇太多了，於是程硯秋特邀翁偶虹先生寫一個「比較輕鬆愉快的劇本」。1940年4月29日，集程腔之大成的《鎖麟囊》於上海黃金大戲院首演，受到觀眾空前熱烈歡迎，連演連滿十五場。名丑劉斌昆回憶道：「在我和程先生的友誼中，最令我難忘的是他邀我合作演出《鎖麟囊》，他飾小姐薛湘靈，我飾丫鬟梅香。那時我倆都快40歲了，身體魁梧。硯秋個頭更大，怎麼去表演即將出閣的小姐呢？我着實為他擔着點兒心。但他一出場，就打掉了我的多餘的擔心。在舞台上，他綜合採用腿功，步法，眼法，指法，如水袖等各種表演技巧，出場蹲步、沉腿，身體顯得矮了，又是含胸、拔背、垂肩、墜肘，加上墊着護領，就形成了美人肩，身體縮的小了，形象進一步秀氣了。」

In the late 1930’s, on hearing audience comments that his plays consisted of too many tragedies, Cheng invited Weng Ouhong to write a “more light-hearted play”. So on April 29th, 1940, *The Purse of the Auspicious Unicorn* was premiered at the Shanghai Gold Theatre. An exemplary production of Cheng’s varied singing styles, it was a box office draw and enjoyed full-house for a continuous fifteen show-run. In his memoir, the famous comic role actor, Liu Binkun, says, “The most memorable occasion throughout our lifelong friendship was when Maestro Cheng invited me to play against him in *The Purse of the Auspicious Unicorn*. He was the high-born young lady, Xue Xiangling, and I was the maid, Meixiang. We were both nearing our fortieth year then, and big in size. Yanqiu was even taller. So how would he make a convincing young lady who was going to be married? I was a little concerned. But when I saw him appearing on stage, I knew my concern was unfounded. On stage, he could literally ‘shrink’ himself by adopting various stylized movement techniques, from foot to leg, from eye to finger, and by using such visually attractive techniques as flicking the flowing sleeves. He would crouch a little to make himself shorter, suck in his chest, tighten his back, lower his shoulders, and drop his elbows. These, together with the padded bib as collar, he gave the illusion of having the ‘sloping shoulders’ of painted beauties, and his physique appeared even smaller, while he looked convincingly graceful and feminine.”

1941年11月9日，程硯秋亦文亦武之力作《女兒心》也於上海黃金大戲院首演。他在劇中不僅設計了全套精美唱腔，更創造了豹尾雙槍的精緻武打，全面展示了技藝才華和非凡的創造力。《鎖麟囊》與《女兒心》是程硯秋藝術巔峰時期推出的精品力作，成為程派藝術爐火純青的標誌。

On November 9th, 1941, Cheng’s famous piece that incorporated his expertise in both ‘civil’ and ‘military’ roles, *Princess Baihua*, opened its doors to the opera fans at the Shanghai Gold Theatre. In the production, Cheng created a whole new set of vocal patterns and meticulous martial art routines using ‘leopard tail’ double spears. His genius in Chinese opera was displayed to the full. *Princess Baihua* and *The Purse of the Auspicious Unicorn* marked the zenith in Cheng’s career, and represented the best of Cheng’s art.



《鎖麟囊》
The Purse of the Auspicious Unicorn

程派經典劇目
Classics of the Cheng Stylistic School

早期演出的劇目 Early Productions

演出年份 Production Year	劇目 Production title
1911-12	《虹霓關》 <i>Rainbow Pass</i>
1915	《穆柯寨》 <i>Muke Homestead</i>
1920	《戰蒲關》 <i>The Battle at Puguang Pass</i>
1921	《打漁殺家》 <i>A Fisherman's Revenge</i>
1923	《紅拂傳》 <i>The Story of Hongfumu</i> 《花舫緣》 <i>Three Enchanting Smiles</i> 《玉鏡台》(又名《花筵賺》) <i>The Jade Mirror (also known as A Trick to Win a Wife)</i> 《鴛鴦塚》 <i>A Tomb for Two Lovers</i> 《風流棒》 <i>Two Brides for One Groom</i>
1924	《賺文娟》 <i>A Concubine for Her Husband</i> 《玉獅墜》 <i>The Jade Lion Pendant</i> 《青霜劍》 <i>Vengeance for Her Husband</i>



《青霜劍》，程硯秋飾申雪貞
Cheng Yanqiu as Shen Xuezheng in *Vengeance for Her Husband*



《虹霓關》，尚小雲飾東方夫人，梅蘭芳飾王伯黨，程硯秋飾丫鬟
Shang Xiaoyun as Mrs Dongfang, Mei Lanfang as Wang Bodang, and Cheng Yanqiu as the maid in *Rainbow Pass*



《打漁殺家》，程硯秋飾蕭桂英，徐凌霄飾蕭恩
Cheng Yanqiu as Xiao Guiying, Xu Lingxiao as Xiao En in *A Fisherman's Revenge*

中期演出的劇目 The Middle Period

演出年份 Production Year	劇目 Production title
1924	《碧玉簪》 <i>The Jade Hairpin</i>
1925	《聶隱娘》 <i>A Sorceress Named Nie Yinniang</i> 《文姬歸漢》 <i>Cai Wenji Returning to Han Land</i>
1926	《沈雲英》 <i>A Heroine Called Shen Yunying</i>
1927	《斟情記》 <i>Drinking Poison for Love</i> 《朱痕記》 <i>The Vermilion Birthmark</i>
1928	《梅妃》 <i>The Imperial Concubine Lady Mei</i>

成熟期演出的劇目 Mature Works

演出年份 Production Year	劇目 Production title
1930	《柳迎春》 <i>The Gardener and a Lady</i>
1931	《荒山淚》(又名《祈禱和平》) <i>Tears on the Desolate Mountain (also known as Prayers for Peace)</i> 《春閨夢》 <i>A Spring Dream in the Boudoir</i>
1935	《亡蜀鑑》 <i>A Lesson from the Demise of the Kingdom of Shu</i>
1937	《費宮人》 <i>A Loyal Lady-in-Waiting</i>
1940	《鎖麟囊》(又名《牡丹劫》) <i>The Purse of the Auspicious Unicorn (also known as The Tribulations of a Peony)</i>
1941	《馬昭儀》 <i>The Tragedy of a Court Lady</i>
1952	《英台抗婚》 <i>Zhu Yingtai Refusing to Be Married</i>

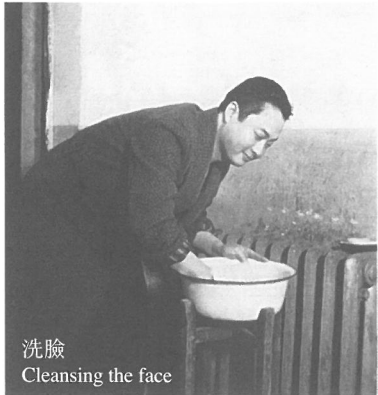


《馬昭儀》，程硯秋飾馬昭儀
Cheng Yanqiu as Lady Ma in *The Tragedy of a Court Lady*



《英台抗婚》，程硯秋飾祝英台
Cheng Yanqiu as Zhu Yingtai in *Zhu Yingtai Refusing to Be Married*

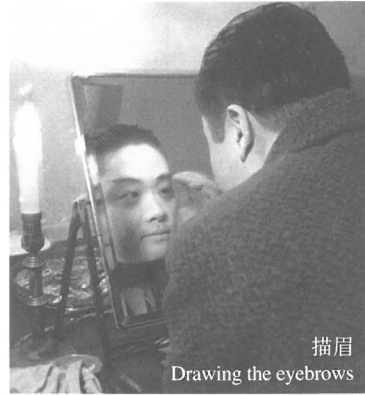
程硯秋演出前的化妝 The Make-up and dress-up process of Cheng



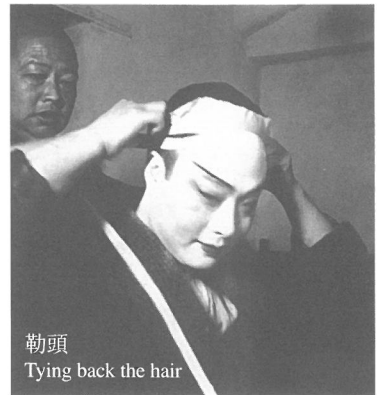
洗臉
Cleansing the face



打彩底
Covering the face evenly
with clown white paint
as a base colour



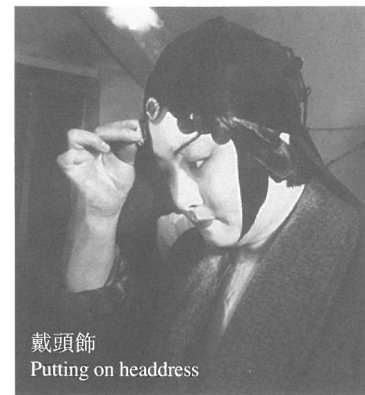
描眉
Drawing the eyebrows



勒頭
Tying back the hair



貼片子
Gluing on long pieces
of artificial hair called pianzi



戴頭飾
Putting on headdress



定妝
The finishing touches

赴歐遊學增膽識
An Eye-opening, Intellect-building Tour of Europe

1932年1月至1933年3月，程硯秋自費赴歐遊學。先後赴法國、德國、瑞士、義大利，遊歷了巴黎、柏林、日內瓦、尼斯、米蘭、羅馬、威尼斯等藝術名城。在柏林他觀摩戲劇、雜技、馬戲等。考察戲界同仁的福利和老年生活保障問題以及劇場設施、戲劇教育等等。1933年4月歸國後，在《程硯秋歐旅印象談》中論述了中西戲劇之異同。又於《北平晨報》刊出《程硯秋先生關於改良戲劇的十九項建議》。

Between January 1932 and March 1933, Cheng went on a self-financed study tour to Europe. He visited France, Germany, Italy and Switzerland, and toured their arts hubs – Paris, Berlin, Geneva, Nice, Milan, Rome and Venice. In Berlin, he went to see plays, acrobatic shows, circuses, etc., and observed issues such as benefits for theatre practitioners, retirement schemes for artists, performing venue facilities, theatre education etc. On returning to China in April 1933, he wrote an article *Cheng Yanqiu's Impressions of Europe Following a Study Tour*. In it, he discussed the similarities and differences between the theatre scenes of China and the West. He also published in the *Beiping Mornign Post* a long article entitled *Nineteen Suggestions on How to Improve the Theatrical Genre*.



程硯秋在日內瓦世界學校教授太極拳
Cheng Yanqiu teaching taijiti at l'Ecole du monde, Geneva

非職業演家
程硯秋即席清唱
柏林最近之盛會

LE PROGRES
Mardi 16 Août 1933
Le premier des auteurs lyriques et des chanteurs de la Chine nouvelle, Tcheng Yen-Tsio, à l'Institut franco-chinois de Lyon

他躊躇滿志，渴望以知己知彼的親歷學識，實事求是地借鑒西方舞台藝術之優長，改良京劇藝術之弊陋，在實踐中豐富發展中華戲曲藝術。1934年，他出資買下椅子胡同的房子，改建為中華戲曲學校校舍。他說：「從前伶界思想極其簡陋，有許多童伶只知學戲，不知讀書。……興辦戲曲學校的目的，便是要用新的方法來造就新的人才，使他們一方面有足夠水準的技術，一方面具有現代的思想，好來擔任京劇改進的工作。」

At that time, Cheng was filled with a euphoria to bring about a reform for the world of Peking opera by injecting what he had gleaned and learned from the Western world of theatrical arts, and to develop and enrich the genre of Chinese opera through a practicum programme. In 1934, he bought a house at the Yizi Hutong of Beijing and transformed it into the Chinese Opera Institute. He said, “Actors used to be rather intellectually deprived. Many child actors only received practical training and hardly learned to read and study..... The purpose of establishing this Chinese opera school is to groom new talents by new methods, so that they will be able to reach the technical standard required of them on the one hand, and be equipped with a modern outlook for the betterment of Peking opera on the other.”

他協同焦菊隱、金梅廬、吳曉玲、翁偶虹等文人學者一道掃蕩舊科班陳規陋習，十年慘澹經營，培養出宋德珠、付德威、李和曾、王金璐、李金鴻、李金泉、李玉茹、白玉薇、侯玉蘭、陳永玲等具有一定文化修養和創新膽識的新一代京劇演員，成就卓著，功不可沒。

Together with scholars and intellectuals of his time – Jiao Juyin, Jin Huilu, Wu Xiaoling, Weng Ouhong *et al* – he was determined to rid of all the unhealthy and unfair practices of the old type of operatic troupes. After ten difficult years of hard work, he was able to groom a new generation of Peking opera actors, who were reasonably well-educated, and had artistic acumen and daring. His students included Song Dezhu, Fu Dewei, Li Hezeng, Wang Jinlu, Li Jinhong, Li Jinquan, Li Yuru, Bai Yuwei, Hou Yulan, Chen Yongling etc. It was a remarkable achievement and a tremendous contribution to the genre.

西南戲曲考察報告的提綱



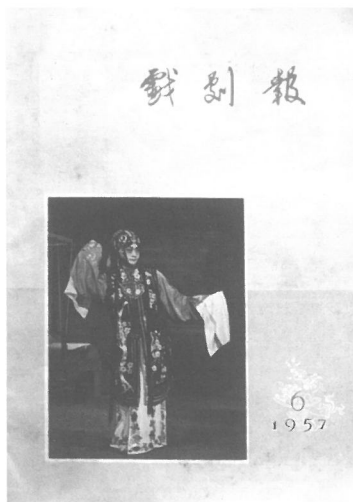
程硯秋《西南地區戲曲音樂考察報告書》提綱手稿
Cheng's handwritten notes on his Report on Chinese Operatic Music Following a Site Visit to the Southwest Region



《程硯秋專集》
A Collection of Writings by Cheng Yanqiu



《程硯秋圖文集》，1946年出版
Cheng Yanqiu - A Collection of His Pictures and Writings, published in 1946



1957年，《戲劇報》刊登的程硯秋劇照
(內附《談戲曲演唱》一文)
An article titled *On Chinese Operatic Singing*, with pictures of Cheng in costumes, published in *Theatre News* in 1957

程硯秋的生活剪影

Personal Life

1921年，程硯秋經梅蘭芳原配夫人王明華做主，與果素瑛訂婚，兩人並於1923年4月26日舉行結婚典禮。當時京劇界名人雲集，報刊稱之為「名旦大會」，可謂是梨園界稀有盛況。這雖是一樁父母之命、媒妁之言的婚姻，但夫婦相敬如賓，幸福美滿地共同生活了35年。兩人婚後育有三男一女——兒子永光、永源、永江，女兒慧貞。

In 1921, Cheng was engaged to Guo Suying. It was a decision made on his behalf by Wang Minghua, the first wife of one of his mentors, Maestro Mei Lanfang. They were married two years later, on 26th April, 1923. The wedding was the talk of the town because all the luminaries in Peking opera came to congratulate them. The media described it as 'a gathering of famous *dan* actors'. Despite that it was an arranged marriage, Cheng and Guo had a happy relationship and shared 35 years of marital bliss. The couple had four children, three boys and one girl. Their sons were named Yongguang, Yongyuan and Yongjiang, and their daughter was Huizhen.



程硯秋與果素瑛的結婚照
A wedding portrait of Cheng and his wife, Guo Suying



程硯秋與果素瑛攝於1957年
Cheng pictured with his wife in 1957



1933年，程硯秋自歐洲返北平時全家合照
A family portrait taken in 1933, when Cheng returns to Beijing (Beijing) from his study tour in Europe



1926年，程硯秋（上排中）與友人在香港淺水灣合照
Cheng (middle, back row) and friends at Repulse Bay, Hong Kong (1926)



周恩來接見程硯秋、魏喜奎、紅線女等人
Zhou Enlai meeting Cheng and other artists, including Wei Xikui and Hong Xian Nu ('Hung Sin Nui' in Cantonese)



1953年，程硯秋、梅蘭芳、周信芳、馬連良在朝鮮合照
Cheng pictured with Mei Lanfang, Zhou Xinfang and Ma Lianliang in North Korea (1953)



1958年，程硯秋在書房作畫
Cheng painting in his study (1958)

培育人才 程韻流芳

The Cheng Yanqiu Legacy

程派藝術傳人眾多，第一、二代弟子計有：荀令香、陳麗芳、劉迎秋、王吟秋、趙榮琛、李丹林、尚長麟等。而擅演程派戲的演員包括新艷秋、侯玉蘭、江新蓉、李世濟等。時光嬗遞，第一、二代程派弟子，不是相繼離世，便是退出舞台，今天肩負顯揚程風重責的，是程派藝術的再傳弟子，包括張曼玲、李文敏、遲小秋、張火丁、李海燕、李佩紅、呂洋、郭偉、周婧、楊磊、趙歡等。

The Cheng stylistic school boasts many talented artists. The first and second generations of exponents include Xun Lingxiang, Chen Lifang, Liu Yingqiu, Wang Yinqiu, Zhao Rongchen, Li Danlin, Shang Changlin. Actors who were not formal followers of his school but had built a repertoire of his works include Xin Yanqiu, Hou Yulan, Jiang Xinrong, Li Shiji etc. But with the passage of time, the first and generation artists of the Cheng school have either passed away or bowed out. The exponents of today include Zhang Manling, Li Wenmin, Chi Xiaoqiu, Zhang Huoding, Li Haiyan, Li Peihong, Lu Yang, Guo Wei, Zhou Jing, Yang Lei and Zhao Huan etc.



1945年，程硯秋收王吟秋為徒時留影
Cheng with Wang Yinqiu, after the ceremony that formally establishes their mentor and mentee relationship (1945)



1948年，程硯秋收尚長麟為徒時留影
Cheng with Shang Changlin, after the ceremony that formally establishes their mentor and mentee relationship (1948)



程硯秋為晉劇著名演員牛桂英、冀美蓮說身段
Cheng demonstrating stylised movements for Niu Guiying and Ji Meilian, two famous artists in Jin Opera

程硯秋生平大事年表

Chronicle of Major Events in Cheng Yanqiu's Life

1904年1月1日 1 st January, 1904	生於北京德勝門內什剎海後海南沿小翔風胡同榮姓滿族正黃旗世家 Born into a Manchu family of the Yellow Banner in Beijing
1910	拜榮蝶仙做手把徒弟，簽八年賣身學藝合同，正式展開學藝的生涯 Becomes a young apprentice under Rong Diexian, under an eight-year contract in which he is 'sold' to Rong to be trained in Chinese opera
1917	入東安市場丹桂茶園開始正式演出，後被羅瘦公借款贖身，提前出師 Makes his debut at the Laurel Tea Garden, Dong'an Market, in Beijing (now Beijing). Obtains an early release from his contract to Rong through the help of Luo Yinggong, who raises a loan for his redemption.
1921	與果素瑛訂婚 Engaged to Guo Suying
1922	開始獨立成班，組和聲社，分別在北京、天津、上海演出 Starts his own troupe, the Hesheng (Harmony) Society, which not only performs in Beijing but also goes on tour to Tianjin and Shanghai
1923	與果素瑛結婚 Marries Guo Suying
1928	首次錄製唱片，包括《碧玉簪》、《朱痕記》、《玉堂春》、《女起解》、《文姬歸漢》、《鴛鴦塚》及《汾河灣》，共7片 Cuts his first record, which is soon followed by six others. His discography, therefore, includes <i>The Jade Hairpin</i> , <i>The Vermilion Birthmark</i> , <i>The Incarceration of Su San</i> (full score), <i>Su San on the Road to the Capital</i> (an excerpt from <i>The Incarceration of Su San</i>), <i>Cai Wenji Returning to Han Land</i> , <i>A Tomb for Two Lovers</i> and <i>The Father Shoots His Son with an Arrow</i> .
1932	起程赴歐遊學 Goes on a study tour in Europe to learn theatre and Western music traditions
1933	遊學完畢回國，結束一年零三個月赴歐考察戲劇音樂的活動 Returns to China after his study tour in Europe, which lasts for 15 months
1934	出任中國戲曲音樂院院長 Appointed Director of the China Conservatory of Traditional Theatre
1942	北平淪陷，謝別舞台，到西郊的青龍橋隱居，荷鋤務農 The capital falls into the hands of the Japanese. Cheng leaves the stage and retreats into a life of rustication in the western suburb of Qinglongqiao
1945	抗戰勝利，重組秋聲社，復演 End of the Second Sino-Japanese War. Cheng revives his Qiu Sheng Society troupe and returns to the theatre stage
1955-1956	拍攝京劇電影—《荒山淚》 Makes the film version of <i>Tears on the Desolate Mountain</i>
1958年3月9日 9 th March, 1958	病逝 Dies of a heart attack

展覽部份文字資料由北京京劇院(陸翹)提供

Part of the exhibition texts provided by the Peking Opera Theatre of Beijing (Lu Ao)



程硯秋主演《戰蒲關》
Cheng starring in *The Battle at Puguang Pass*



電影《荒山淚》，程硯秋飾張慧珠
Cheng as Zhang Huizhu in the film version of *Tears on the Desolate Mountain*

京剧艺术家程硯秋病逝

新华社10日讯 全国人民代表、中国文学艺术界联合会委员、中国戏曲家协会常务理事、中国戏曲研究院副院长、著名京剧艺术家、中国共产党党员程硯秋同志因病不幸逝世，于1958年3月9日上午十时在北京逝世，享年五十四岁。
程硯秋同志生前曾任中国戏曲家协会理事、中国戏曲研究院副院长、中国戏曲家协会常务理事等职。程硯秋同志的逝世，是中国戏曲界的一件大事。程硯秋同志生前热爱京剧艺术，为京剧艺术的繁荣和发展做出了重要贡献。程硯秋同志的逝世，是中国戏曲界的一件大事。程硯秋同志生前热爱京剧艺术，为京剧艺术的繁荣和发展做出了重要贡献。程硯秋同志的逝世，是中国戏曲界的一件大事。



《人民日報》報導程硯秋不幸病逝的消息
News story of the death of Cheng in *People's Daily*

程硯秋生平片段播放 Screening of *The Life of Cheng Yanqiu*

《鎖麟囊》 *The Purse of the Auspicious Unicorn*

《鎖麟囊》是程硯秋1940年的作品，由著名劇作家翁偶虹編寫，是程氏嘔心瀝血之作。此劇集程腔之大成，七十年來久演不衰，深受廣大戲迷所喜愛。在劇中，他創造出了抑揚錯落、疾徐有致、婉轉動人的新腔，並與身段聯繫起來，表演整體完美，技藝精湛。觀眾在看此戲時，定能充分感受到劇情的跌宕之美、唱腔的精巧之美。

鎖麟囊是古時母親送給女兒出嫁的禮物，此劇從此處引發一個曲折感人的故事。

登州富家之女薛湘靈出嫁之時，其母予之鎖麟囊，內藏珠寶。薛湘靈與貧家女趙守貞同日出嫁，中途遇雨，花轎同在春秋亭內暫避。趙守貞感家境貧寒、不禁悲慟，湘靈聞知，慨然以鎖麟囊相贈。六年後登州遭水患，薛周兩家逃難，湘靈與家人失散，流落萊州，逢盧員外為子天麟僱保姆，湘靈獲聘。一日，湘靈伴天麟遊戲，無意看到昔日之鎖麟囊供奉桌上，百感交集，不禁感泣。盧夫人即趙守貞，見狀盤詰，知為贈囊之人，敬為上賓，助其一家團圓。

The Purse of the Auspicious Unicorn was written by the famous dramatist, Weng Ouhong, and first staged by Cheng Yanqiu in 1940. The play has been an audience favourite for the last seven decades. It was an exemplary work by Cheng as he put in a lot of effort in portraying the characters, and encompassed all his exceptional vocal features. Cheng invented new delivery, tempi and lilt in the singing to make the voice go well with the stylised movements. The result is a performance of virtuosity and comprehensive artistry which, together with the enticing storyline and exquisite vocal techniques, holds dramatic appeal for the audience.

A purse of the auspicious unicorn is, by tradition, a mother's gift to her daughter before she marries. It is also the focus of this play that tells of the vicissitudes of life, human concern and generosity.

A wealthy girl from Dengzhou, Xue Xiangling, is given a purse containing jewels as a wedding gift by her mother. It so happens that a girl from a poor family, Zhao Shouzhen, is also married on the same day. When the two girls take shelter from the rain in a pavilion, Shouzhen is saddened by her own family's destitution and cries. Xiangling generously offers her the purse. Six years later, there is a flood at Dengzhou, and Xiangling's own family as well as her paternal family are forced to leave their native land. Xiangling is separated from her family on the way and ends up in Laizhou. When she hears that the Lu family is looking for a nanny for their son, she applies and gets hired. One day, when she is playing with the boy, she sees her own purse placed in centre position on the altar table. She is saddened by the turn of fate and cries. Madam Lu, who turns out to be Zhao Shouzhen, wants to know why and finds out she was the generous lady who bestowed the purse. They treat her as an honourable guest and help to re-unite her with her family.

第一場	薛湘靈細選嫁妝	Scene One	Xue Xiangling picks her dowry
第二場	趙守貞苦無妝奩	Scene Two	Zhao Shouzhen has no dowry
第三場	春秋亭饋贈麟囊	Scene Three	Bestowing the purse at the pavilion
第四場	回娘家突遭水禍	Scene Four	A home visit curtailed by a disastrous flood

— 中場休息15分鐘 Intermission of 15 minutes —

第五場	罹難人盧府為僕	Scene Five	A lady turned servant maid
第六場	花園中感悟人生	Scene Six	Reflection on life in the garden
第七場	朱樓上驚現麟囊	Scene Seven	Seeing the purse again in the chamber
第八場	施善舉終得好報	Scene Eight	One good turn deserves another

主演：

薛湘靈：遲小秋
趙守貞：魯彤
梅香：徐孟珂
胡婆：郎石林
薛良：杜喆
薛夫人：沈文莉
趙祿寒：穆宇
碧玉：梅慶羊
周庭訓：王玉璽
盧天麟：張雲
周大器：王倩倩
盧勝疇(員外)：張凱
老僮相：景寶琪
小僮相：李丹

鼓師：王歲
二胡：甄瑞芬
操琴：燕守平
月琴：李雪娟

Cast：

Xue Xiangling : Chi Xiaoqiu
Zhao Shouzhen : Lu Tong
Mei Xiang : Xu Mengke
Nanny Hu : Lang Shilin
Xue Liang : Du Zhe
Lady Xue : Shen Wenli
Zhao Luhan : Mu Yu
Bi Yu : Mei Qingyang
Zhou Tingxun : Wang Yuxi
Lu Tianlin : Zhang Yun
Zhou Daqi : Wang Qianqian
Lu Shengchou (the Squire) : Zhang Kai
Master of Ceremony at the Wedding : Jing Baoqi
Assistant to the Master of Ceremony at the Wedding : Li Dan

Drum : Wang Wei
Erhu : Zhen Ruifen
Jinghu : Yan Shouping
Yueqin : Li Xuejuan



折子戲 Excerpts

《賀后罵殿》 *Castigation from a Former Empress*

1930年，程硯秋與言菊朋合作演出《賀后罵殿》。此劇是他從王瑤卿所學而加以變化的成名之作，早在上世紀二十年代初，他就把《賀后罵殿》唱紅了。學程派而不從《罵殿》起步，猶之無源之水，無本之木。《罵殿》本是開場戲，前場尚有趙匡胤染病，趙光義進宮及斧聲燭影等情節，故又名《燭影記》或《困龍床》，程硯秋則始終只演《罵殿》一場。

程派的《罵殿》，不但主要唱段精彩，即使是散板、簡短的唸白，也很出色。譬如在老生唱完「斷送殘生」之後所唸的「誰敢」二字，可以說是金聲玉振。賀后兩次出場的身段和水袖，以及最後下場時的小亮相，口中同時唸「賊字啊」三字，不僅十分漂亮，而且完全符合人物的性格感情，這種「小節骨眼兒」都被演得如此出神入化，可見程派之魅力。

宋太祖趙匡胤死後，其弟趙光義篡位。賀后因夫死不明，命長子德昭上殿質問，光義老羞成怒欲行問斬，德昭氣憤之下，觸階自盡。賀后聞訊攜次子德芳趕來，當殿痛斥光義。光義理屈謝罪，封賀后為太后，並賜賀尚方寶劍，封趙德芳為八賢王。至此賀后憤然下殿而去。

In 1930, Cheng Yanqiu partnered with Yan Jupeng to perform *Castigation from a Former Empress*. He had learned it from Wang Yaoqing, then added his own touches, and it was one of the most popular productions in his repertoire. *Castigation* also becomes an initiation piece for any artist new to the Cheng school, without which he or she would be considered poor in his/her knowledge of the basics. Primarily it was a playlet used as an opening number for a show. Prior to the 'castigation' scene, there was the Emperor falling ill, his younger brother going to the palace chamber, and the suspicious signs of murder such as the sound of the axe and the flickering candles, etc. The playlet was therefore also known as *The Flickering Candles* and *Trapped in the Dragon Bed*. But Cheng chose to perform only the 'castigation' scene.

The play is exceptional in that its arias, free-tempi passages, delivery of lines, etc., are interpreted with insight, down to the very last detail, so much so that the characters come alive in three-dimensional form. For example, the actor in the old man role would follow the sung passage of "And so ends this life..." with the clearly enunciated phrase, "How dare you!". The dignity of voice and commanding air make the character stand out as unique. A further example is the Empress's stylised movements and the wielding of the long, flowing sleeves as she twice makes her entrance. She makes her final exit with a brief 'frozen frame', at the same time uttering the words, "What a rogue!" All these are so aesthetically pleasing and, at the same time, so in keeping with the personality, emotions etc. of the characters that they come vividly alive. Such attention to detail demonstrates Cheng's stylistic excellence.



Upon the death of the Song emperor Zhao Kuangyin, his brother Zhao Guangyi usurps the throne. Empress He, puzzled by the cause of her husband's death, sends her eldest son Dezhao to the court for an explanation. Guangyi, fuelled by his own guilt, orders Dezhao to be executed. In an extreme reaction of rage, Dezhao throws his head on the steps and dies. On hearing the news, the Empress rushes to the court with her second son Defang, and castigates Guangyi. Guangyi has to confess his wrongdoings and asks for pardon. He confers on the Empress the title of 'Empress Dowager' and presents to her the Imperial Sword, which means she is authorized by the Emperor to have anyone killed without giving a reason. Defang is made Prince with Eight Virtues. With these compensatory gestures, the Empress cannot but leave in indignation.

主演：

賀后：楊磊
趙光義：姜珂
趙德昭：蘇從發
趙德芳：王倩倩
潘仁美：景寶琪
潘豹：翟崗
潘江：張旭冉
趙普：穆宇
曹斌：張凱
苗宗善：李丹

鼓師：封千
二胡：楊笑玲
琴師：汪佳穎
月琴：李雪娟

Cast :

Empress He : Yang Lei
Zhao Guangyi : Jiang Ke
Zhao Dezhao : Su Congfa
Zhao Defang : Wang Qianqian
Pan Renmei : Jing Baoqi
Pan Bao : Di Gang
Pan Jiang : Zhang Xuran
Zhao Pu : Mu Yu
Cao Bin : Zhang Kai
Miao Zongshan : Li Dan

Drum : Feng Qian
Erhu : Yang Xiaoling
Jinghu : Wang Jiaying
Yueqin : Li Xuenjuan

《武家坡》 *Testing His Wife at Wujiapo*



1921年，程硯秋演出《武家坡》。他根據自己嗓音的獨特之處，創造出一種幽咽纏綿、起伏跌宕、若斷若續、節奏多變的唱腔，形成獨特的藝術風格。薛平貴從軍西征，失落外邦，妻王寶釧困守寒窯。十八年後薛平貴歸家，遇王於武家坡前，夫妻相別十八年，王已不識薛。薛假問路以試其心，王逃回窯，薛趕至，直告己名及別後經歷，夫妻相認。

Testing His Wife at Wujiapo was performed by Cheng Yanqiu in 1921. He knew his own vocal traits, and made full use of them by inventing a *femme fatale* tone that is thin, undulating, and almost breathless, sung with a variety of rhythms. It became a hallmark style of his. The role of Wang Baochuan in *Testing His Wife at Wujiapo* is exemplarily sung with his vocal style.

Xue Pinggui has gone on an expedition to the West and been lost in foreign lands for eighteen years. His wife, Wang Baochuan, is left on her own in their humble home of a disused kiln all this time. Now Xue returns and runs into his wife at Wujiapo. Wang no longer recognizes Xue after such a long time. Xue pretends to ask for directions to test his wife's fidelity, at which Wang quickly fends off and runs back to the kiln. Xue follows her, reveals his identity and recounts the events in the intervening years.

主演：

王寶釧：周婧
薛平貴：楊少彭

鼓師：王歲
二胡：甄瑞芬
琴師：沈媛
月琴：王小丹

Cast :

Wang Baochuan : Zhou Jing
Xue Pinggu : Yang Shaopeng

Drum : Wang Wei
Erhu : Zhen Ruifen
Jinghu : Shen Yuan
Yueqin : Wang Xiaodan

— 中場休息15分鐘 Intermission of 15 minutes —

《春閨夢》 *A Spring Dream in the Boudoir*

《春閨夢》是《荒山淚》的姐妹篇，程硯秋首演於1931年。程硯秋因目睹當時軍閥混戰，人民流離失所而編演了這齣戲，以此來反映人民反內戰、渴望和平的願望。他在此劇裏開拓了旦角「文戲武唱」的新路，在結構穿插和表演藝術上，都有很多新的試驗和創造。

公孫瓚與劉虞爭地，強爭百姓從征。王恢與妻張氏新婚不久，與同村趙克奴、李信等一同被徵，至軍中即戰死。張氏在家懸念，積思成夢；夢王返回重敘，又連夢戰火兵燹種種情況。

A Spring Dream in the Boudoir is often mentioned in the same breath with *Tears on the Desolate Mountain*, another play in this programme. It was premiered by Cheng Yanqiu in 1931. In 1931, China was in a state of civil wars. Cheng saw how the ravages caused by the warlords had made the people homeless or lose their family, so he wrote this play as a reflection of the people's fervent wish for peace. In *Spring Dream*, he carved a new stylistic niche for *dan* roles by using 'a forcible voice for a civil play', that is, instead of the elegantly muted singing usually expected of civil plays, the *dan* actor would sing with a robustly falsetto voice. The crossover and the artistic presentation were exemplary of Cheng's innovative attempts.

In a scramble for territory, Gongsun Zan and Liu Yu are forcing civilians to join their respective forces. Wang Hui has just married Zhang. He and fellow villagers, Zhao Kenu and Li Xin, are conscripted, and Hui is killed in battle shortly after. Zhang misses her husband by day and dreams of him by night. She dreams of his return and of her search for her husband on the battlefield.



主演：

張氏：呂洋
王恢：王玉璽
李信：郎石林
孫氏：梅慶羊
劉氏：沈文莉

Cast：

Zhang：Lu Yang
Wang Hui：Wang Yuxi
Li Xin：Lang Shilin
Sun：Mei Qingyang
Liu：Shen Wenli

鼓師：孫永
二胡：甄瑞芬
琴師：李河遵
月琴：王小丹

Drum：Sun Yong
Erhu：Zhen Ruifen
Jinghu：Li Hezun
Yueqin：Wang Xiaodan

5.6.2010 (星期六 Sat) 7:30pm

折子戲 Excerpts

《玉堂春·會審》 *The Trial from The Incarceration of Su San*

1920年，程硯秋演出《玉堂春》。《玉堂春》是一齣傳統老戲，梅、尚、程、荀四個流派都唱這齣戲，並且都有各自的流派風格，論唱則以程派的《玉堂春》最有欣賞價值。程派以唱腔取勝，《玉堂春》中的成套西皮唱腔一氣呵成。不僅使淪落風塵的癡情女子蘇三的愛與恨、恩與怨得到最大限度的宣泄，而且能使演員的唱功和演技得到淋漓盡致的展示。

名妓蘇三（玉堂春）與禮部尚書之子王金龍誓偕白首。王金龍財盡，被鴿兒驅出院外，落魄居於關王廟中。賣花金哥代送信於蘇三，蘇三乃前往與王金龍相會，並贈金予他回南京。蘇三自王金龍去後，矢志不接一客。鴿兒又計賣之於山西富商沈延林作妾，沈延林妻皮氏與趙監生私通，毒死沈延林，反誣告蘇三，縣官受賄，將蘇三問成死罪。解差崇公道提解蘇三自洪洞赴太原復審，途中蘇三訴說遭遇，崇公道加以勸慰。蘇三被解至太原，三堂會審，巡按恰為王金龍，王金龍見蘇三後不能自持，為陪審之藩司潘必正、臬司劉秉義看破，以致不能終審。王金龍私入監中，與蘇三相會，又被劉秉義撞見。劉秉義受潘必正之教，平反冤獄，王金龍、蘇三破鏡重圓。



In 1920, Cheng Yanqiu performed *The Incarceration of Su San*. *The Incarceration of Su San* is one of the favourite choices in the traditional stock repertoire of Chinese opera. The four major stylistic schools as represented by Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu and Xun Huisheng all perform this play but with their own styles. In terms of singing, Cheng's version is the most worthy of note. In *Su San*, he adopted the *xipi* pattern throughout, therefore allowing the character – a victim of Fate, love, and circumstances – to unleash her feelings, and the actor performing the role to show off bravura techniques in singing and acting.

Su San is a famous courtesan. She falls in love with Wang Jinlong, son of the Minister of the Board of Rites, and the two secretly pledge to marry. When Wang becomes penniless, he is thrown out of the brothel by the pimp, and has to take shelter in the Temple of Lord Guan. He asks Jin the flower pedlar to take his letter to Su San, who then goes to meet him and gives him money to return to Nanjing. Since Wang's departure, Su San refuses to receive other patrons. The pimp sells Su San by deception to a rich Shanxi merchant, Shen Yanlin, to be his concubine. Shen's wife, née Pi, has an affair with Zhao Jiansheng. They poison Shen and impute Su San. The county prefect is bribed and sentences Su San to death. Officer Chong Gongdao is to escort Su San from Hongdong to Taiyuan for a secondary trial. During the journey, Su San recounts her case and Chong comforts her. At Taiyuan, she is tried by a trio of judges, one of whom happens to be Wang, who has passed the civil examination and now a high official. He cannot hide his emotions on seeing Su San, which becomes transparent to Governor Pan Bizheng and Judge Liu Bingyi, so the trial has to be adjourned. Wang secretly visits Su San in prison and again runs into Liu. Counselling by Pan, Liu redresses the wrong and declares Su San innocent. Wang and Su San are re-united.

主演：

蘇三：郭偉
王金龍：蘇從發
劉秉義：張凱
潘必正：穆宇
崇公道：梅慶羊

Cast：

Su San：Guo Wei
Wang Jinlong：Su Congfa
Liu Bingyi：Zhang Kai
Pan Bizheng：Mu Yu
Chong Gongdao：Mei Qingyang

鼓師：封千
二胡：楊笑玲
琴師：汪佳穎
月琴：李雪娟

Drum：Feng Qian
Erhu：Yang Xiaoling
Jinghu：Wang Jiaying
Yueqin：Li Xuenjuan

– 中場休息15分鐘 Intermission of 15 minutes –

《荒山淚》 *Tears on the Desolate Mountain*

《荒山淚》於1931年首演，是一齣唱、唸、做、舞繁重的經典劇目。〈夜織待夫〉一場的大段西皮慢板轉原板、回龍、二六板，描摹張慧珠盼夫不歸，深夜中憂心、驚恐，惴惴不安的感情變化。〈搶子〉一場，以令人叫絕的水袖飛舞、圓場奔馳和騰空而起的「屁股座子」，表現出一個母親目擊未成年的兒子被官兵強擄而去，卻無力援救保護的沉痛絕望心情。

河南濟源縣農戶高良敏與子高忠入山採藥被虎吞食，高妻驚痛而亡，其孫寶蓮亦被充兵役，一家五口，只剩下兒媳張慧珠。張因憂憤而瘋癲，避入深山，不料差役又跟隨而至，張慧珠被迫自刎而死。此劇充分反映了封建社會「苛政猛如虎」給人民帶來的悲慘境遇。

Tears on the Desolate Mountain, created by Cheng Yanqiu, was premiered in 1931. It is a Chinese theatre classic that demands virtuoso skills in singing, delivery of lines, acting and dancing. In the scene, *Weaving Till the Middle of Night to Wait for Her Husband*, the singing patterns shift from the slow *xipi* to the choppy 'two-six measure' to illustrate how her anxiety grows into alarm. In another scene, *Refusing to Let Go of Her Son*, she conveys the horror of a mother seeing her young boy forcibly conscripted but is unable to do anything through the throwing of the long sleeves, a desperate 'round the stage' run, and a sudden leap into the air with legs tucked in.

In Jiyuan County of Henan Province, a peasant Gao Liangmin and his son, Gao Zhong, are killed by a tiger when they went up to the mountain to find herbs. Gao's wife dies from shock and their grandson Baolian is conscripted. Of a family of five, only the daughter-in-law, Zhang Huizhu, is left. Overcome with anger and grief, she loses her sanity and takes to the mountains, but soon she is tracked down by the officers. Her only way out is to slit her own throat.



主演：

張慧珠：遲小秋
鮑世得：杜 喆
高寶蓮：張 雲
高 忠：張 凱
高良敏：姜 珂
王四香：梅慶羊
崔德富：郎石林
胡泰來：景寶琪
陳 氏：沈文莉
楊德勝：李 揚

鼓 師：王 歲
二 胡：甄瑞芬
琴 師：沈 媛
月 琴：王小丹

Cast：

Zhang Huizhu：Chi Xiaoqiu
Bao Shide：Du Zhe
Gao Baolian：Zhang Yun
Gao Zhong：Zhang Kai
Gao Liangmin：Jiang Ke
Wang Sixiang：Mei Qingyang
Cui Defu：Lang Shilin
Hu Tailai：Jing Baoqi
Chen：Shen Wenli
Yang Desheng：Li Yang

Drum：Wang Wei
Erhu：Zhen Ruifen
Jinghu：Shen Yuan
Yueqin：Wang Xiaodan

6.6.2010 (星期日Sun) 7:30pm

折子戲 Excerpts

《英台抗婚·看嫁妝》

Looking at the Betrothal Gifts from Zhu Yingtai Refuses to Be Married

1952年，程硯秋參考其他劇種的相關劇目，編演了他生前的最後一部名劇《英台抗婚》。這齣戲的唱詞和唱腔有很多突破性創造。程氏運用半生積累的經驗創造這部經典具有說不盡的意韻，令人唏噓感歎，回味無窮。

祝英台與梁山伯在鳳凰山同學三載，情誼深厚，英台臨別，假稱家有九妹，許山伯百日內來家議親。英台至家，不料乃父將其許婚馬文才。一日馬家下聘，英台見聘禮羅列，以為山伯所備，羞喜交集。及知真相，大為驚憤，向父抗婚，父女反目。梁會祝後，憂鬱而死。祝英台後哭祭於山伯墳前。

Written in 1952, *Zhu Yingtai Refuses to Be Married* is the last play written by Cheng Yanqiu. Before that, he had made a comprehensive study of other plays on this theme. The libretto and the singing of his version, therefore, show many of his innovative attempts at breaking away from the ordinary and the clichés. It is a poignant, evocative work, subsumed with Cheng's lifelong experience and knowledge of the stage.



Zhu Yingtai and Liang Shanbo have been classmates in Phoenix Hill for three years and have grown to be very close. At their parting, Yingtai invents the existence of a sister and tells Shanbo to come and propose within a hundred days. When Yingtai gets home, she is unaware that her father has betrothed her to the son of the Ma family. One day when she sees the betrothal gifts, she mistakes them to be Shanbo's and is happy and shy. She is shocked and indignant when she knows the truth, and objects to the arranged marriage. Father and daughter fall out. After seeing Yingtai and having told the irreversible situation, Shanbo dies of a broken heart. A tearful Yingtai mourns Shanbo in front of his grave.

主演：

祝英台：周 婧
祝公遠：杜 喆
祝夫人：沈文莉
銀 心：王倩倩
媒 婆：郎石林

鼓 師：封 千
二 胡：楊笑玲
琴 師：汪佳穎
月 琴：李雪娟

Cast：

Zhu Yingtai：Zhou Jing
Zhu Gongyuan：Du Zhe
Lady Zhu：Shen Wenli
Yin Xin：Wang Qianqian
The Matchmaker：Lang Shilin

Drum：Feng Qian
Erhu：Yang Xiaoling
Jinghu：Wang Jiaying
Yueqin：Li Xuejuan

《六月雪》 *Snow in Summer*

《六月雪》取材於元代大戲劇家關漢卿的雜劇《感天動地竇娥冤》及明代葉憲祖《金鎖記》傳奇。京劇一般只演《探監》、《法場》兩折，故又名《六月雪》，程硯秋編演了全部《竇娥冤》，又名《金鎖記》，於1924年演出。從聲腔的角度看，程派唱腔的獨特性是顯而易見的。程氏根據自己嗓音條件的變化設計與眾不同的唱腔，經過摸索和磨礪，形成了深邃曲折、起伏跌宕、節奏多變、旋律雋永的程派行腔方式，這種沉鬱頓挫的詩性藝術品格，十分適合表現悲劇人物。

蔡昌宗娶妻竇娥，後上京趕考。張驢兒隨行，把蔡昌宗推入淮河。幸昌宗巧遇竇娥的父親竇天章，得脫大難。驢兒回家，說昌宗落水而死，想娶竇娥為妻。昌宗母悲傷成疾。一日她想吃羊肚湯，驢兒又在湯中放毒，不料被自己母親吃下，當即身亡。驢兒趁機訛詐，要強佔竇娥，遂告到官府。竇娥見婆婆被嚴刑逼供，挺身承擔殺人罪名，被判斬刑。行刑時，正值六月，忽然天降大雪，以示竇娥冤枉。竇天章及時趕到，為女兒報了冤仇，竇家一家團圓。



Snow in Summer is inspired by the works of two dramatists of the Ming Dynasty: the *zaju* (variety play) by the great Guan Hanqing, *The Injustice of Dou E Moved Heaven and Earth*, and the *chuangqi* (novella) by Ye Xianzu, *The Golden Cangue*. In Peking opera tradition, only two excerpts of the story of Dou E are used – *A Prison Visit* and *The Execution Grounds* – and the play is called *Snow in Summer*. Cheng Yanqiu staged the entire play of *The Injustice of Dou E*, also known by the other title as *The Golden Cangue*, which was performed in 1924. The vocalisation is typical of the Cheng school. Cheng devised a singing form that would show his voice at its best, then improved upon it through experimentation and honing. The result is a muted yet undulating, poignant vocalisation style with changing rhythms. The poetic overtones are highly suitable for a tragic character such as Dou E.

Cai Changzong marries Dou E and leaves for the capital to sit for the imperial examination. 'Donkey' Zhang accompanies Cai and pushes him into River Huai.

Fortunately Cai is saved by Dou E's father Dou Tianzhang. 'Donkey' goes home, announces the drowning of Changzong, and expresses his wish to marry Dou E. Changzong's mother is sick with grief. One day she wants to eat mutton tripe soup. 'Donkey' puts poison in the soup, which is unwittingly eaten by his own mother who dies instantly from it. 'Donkey' exploits the opportunity to make Dou E his wife, so he takes the case to court, imputing Changzong's mother. Seeing her mother-in-law tortured in the trial, Dou E pleads guilty and is sentenced to death on the spot. When the execution is about to take place, it begins to snow heavily, although it is summer, a sign of wrongful indictment. Dou Tianzhang arrives in time to redress his daughter's grievance. The Dou family is re-united again.

主演：

竇娥：呂洋
蔡母：沈文莉
禁婆：郎石林
胡裏圖：梅慶羊

鼓師：孫永
二胡：甄瑞芬
琴師：李河遵
月琴：王小丹

Cast：

Dou E：Lu Yang
Mrs Cai, Dou E's mother-in-law：Shen Wenli
Female Prison Warden：Lang Shilin
Hu Litu the Magistrate：Mei Qingyang

Drum：Sun Yong
Erhu：Zhen Ruifen
Jinggu：Li Hezun
Yueqin：Wang Xiaodan

— 中場休息15分鐘 Intermission of 15 minutes —

《文姬歸漢·行路祭墳》

Paying Respects to Wang Zhaojun on the Way Home from Cai Wenji Returning to Han Land

1925年，程硯秋首演《文姬歸漢》。這是他在藝術生涯鼎盛時期創造的一出唱功代表作。

東漢末年中原戰亂，中郎蔡邕的女兒蔡文姬（蔡琰）被擄到匈奴與左賢王成親，生下一兒一女。十二年後，曹操派人接文姬回國，替父續寫《漢書》，蔡文姬毅然與兒女訣別，途經昭君墓，祭奠後歸漢。

Cheng Yanqiu premiered his production of *Cai Wenji Returning to Han Land* in 1925. It represents his vocal excellence at the height of his career.

The story takes place in the late 2nd Century, during the latter part of the Eastern Han Dynasty. The Central Plains become a warring ground. The courtier Cai Yong's daughter Yan, style name Wenji, is abducted by the Xiongnu and becomes Prince Zuoxian's wife. She bears him a son and a daughter. Twelve years later, Cao Cao sends an envoy to bring Wenji home to work on her father's unfinished History of Han. Wenji decides to leave her children behind and go home. When she passes by Wang Zhaojun's tomb, she pays her respect before continuing her journey home.

主演：

蔡文姬：遲小秋
周進：杜喆
李成：郎石林
張肆：王雪樺

Cast：

Cai Wenji：Chi Xiaoqiu
Zhou Jin：Du Zhe
Li Cheng：Lang Shilin
Zhang Si：Wang Xuehua

鼓師：王歲
二胡：甄瑞芬
琴師：沈媛
月琴：李雪娟

Drum：Wang Wei
Erhu：Zhen Ruifen
Jinggu：Shen Yuan
Yueqin：Li Xuejuan





遲小秋 Chi Xiaoqiu

國家一級演員，著名程派傳人，北京京劇院青年團團長。承師程硯秋大師嫡傳弟子王吟秋，宗法程派藝術，唱、唸、做、舞俱佳，深得程派藝術精髓，為當代程派藝術的領軍人物。1984年，年僅19歲的她便榮獲第二屆中國戲劇梅花獎；2009年榮獲美國佩斯大學頒發的終身藝術成就獎。她多次率團在全國各地，以及香港、澳門、台灣、美國、加拿大等地演出，受到熱烈歡迎和讚譽。常演的程派劇目有《鎖麟囊》、《寶娥冤》、《荒山淚》、《三娘教子》、《碧玉簪》等。

Chi Xiaoqiu is a National Class One Performer and a famous exponent of the Cheng school. Currently the Company Director of the Peking Opera Theatre of Beijing Youth Troupe, she was trained by Wang Yinqiu, a disciple of Maestro Cheng Yanqiu. Her performing style is therefore in the Cheng lineage. Chi was only nineteen when she won the 2nd Plum Blossom Award for Chinese Theatre in 1984 and was presented with the Life Achievement Award presented by the Pace University in 2009. Led by her, the company has performed in various parts of China and in Hong Kong, Macao, Taiwan, the United States and Canada to wide and critical acclaim. Her repertoire includes some of the best known pieces in the Cheng school, such as *The Purse of the Auspicious Unicorn*, *The Injustice Done to Dou E*, *Tears on the Desolate Mountain*, *A Lesson for the son* and *The Jade Hairpin* etc.



郭偉 Guo Wei

北京京劇院梅蘭芳京劇團演員，程派青衣，師從李文敏等京劇名家。2004年畢業於中國戲曲學院，學習程派名劇，嗓音渾厚甜美，扮相端莊大方，曾演出《鎖麟囊》、《寶娥冤》、《賀后罵殿》、《四郎探母》等劇。曾獲全國青年京劇演員評比展演優秀獎、全國小劇場劇碼評比大賽一等獎及中央電視台「CCTV全國青年京劇演員電視大獎賽」銀獎。

Guo Wei is a member of the Mei Lanfang Peking Opera Troupe under the auspices of the Peking Opera Theatre of Beijing. Guo graduated from the National Academy of Chinese Theatre Arts in 2004, where she specialised in *qingyi* (virtuous female) roles of the Cheng school under the tutelage of Li Wenmin *et al*. She has a rich voice, sings with sweet tones, and has a stage persona that exudes elegance and a graceful charm. Her repertoire includes *The Purse of the Auspicious Unicorn*, *The Injustice Done to Dou E*, *Castigation from a Former Empress* and *Yang Silang Visits His Mother*. She was the winner of an Outstanding Award at the All China Accreditation Showcase for Young Performers in Peking Opera, a Class One Award at the All China Accreditation for Repertories for Experimental Theatre, and a Silver Award at the CCTV All China Television Grand Prix for Young Performers in Peking Opera.



呂洋 Lu Yang (特邀 Guest)

天津京劇院國家一級演員，程派青衣。曾先後向京劇名家王吟秋、趙榮琛、李世濟學藝。她扮相端莊秀麗，嗓音圓潤甜美，是程門後起之秀中的佼佼者。她將程派的縝密綿延、起伏跌宕、低回婉轉的唱腔與字調緊密結合的獨特風格，演繹恰到好處。曾演出《鎖麟囊》、《六月雪》、《春閨夢》等。曾獲全國青年京劇演員電視大獎賽金獎、上海白玉蘭主角獎等多個獎項。

Lu Yang is a National Class One Performer of the Tianjin Peking Opera Theatre specialized in *qingyi* (virtuous female) roles of the Cheng school. She first started training in the Mei school under Meng Xianrong, but later changed to the Cheng school. She has been coached by such Peking opera virtuosi as Wang Yanqiu, Zhao Rongchen and Li Shiji. With a stage persona full of pretty, ladylike grace, and a voice that is rich, rounded and sweet, she is considered one of the most outstanding young artists in the Cheng school. She is particularly commended as a fine exponent of Cheng's unique singing style of extended, undulating and lilting *vocalise* and careful enunciation of vernacular tones. Her repertoire includes *The Purse of the Auspicious Unicorn*, *Snow in Summer* and *A Spring Dream in the Boudoir*. She won a Gold Award at the All China Television Grand Prix for Young Performers in Peking Opera and the Shanghai 'White Magnolia' Award for Theatre – Lead Acting Role, among many others.



周婧 Zhou Jing (特邀 Guest)

國家京劇院三團優秀青年演員，國家二級演員。師從于玉衡、張曼玲、李文敏、張逸娟、沈世華、陳琪、李鳴燕等名師，2006年拜表演藝術家張曼玲為師。曾演出《賀后罵殿》、《荒山淚》、《紅鬃烈馬》等。曾榮獲中國青年藝術新人選拔賽獎項及第六屆青年京劇電視大賽金獎等獎項。

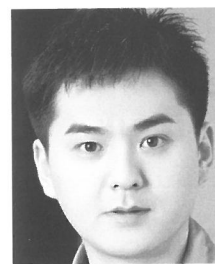
Zhou Jing is an outstanding young performer with the National Peking Opera No. 3 Company, and a National Class Two Performer. She was trained by Yu Yuheng, Zhang Manling, Li Wenmin, Zhang Yijuan, Shen Shihua, Chen Qi, Li Mingyan *et al* before she became a disciple of Zhang Manling in 2006. Her repertoire includes *Castigation from a Former Empress*, *Tears on the Desolate Mountain* and *The Red-maned Steed*. She won the Award at the China's Budding Artists Tournament and a Gold Award at the 6th Television Grand Prix for Young Performers in Peking Opera.



楊磊 Yang Lei (特邀 Guest)

國家京劇院二團演員，程派青衣。拜著名程派教育家李文敏教授為師，刻苦鑽研程派藝術。學演劇目有《鎖麟囊》、《春閨夢》、《荒山淚》、《六月雪》、《賀后罵殿》等。楊磊扮相俊美，嗓音清亮且韻味醇厚，台風端正沉穩，是很有發展潛力的青年程派男旦演員。

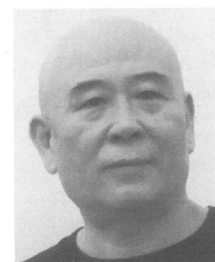
Yang Lei is a performer with the National Peking Opera No. 2 Company, specialized in *dan* roles in Peking opera and *qingyi* (virtuous female) roles of the Cheng school. He is trained by Li Wenmin and has worked hard at exploring the art form while trying to build her own repertoire, which includes *The Purse of the Auspicious Unicorn*, *A Spring Dream in the Boudoir*, *Tears on the Desolate Mountain*, *Snow in Summer*, *Castigation from a Former Empress* etc. Yang has a stage persona that exudes feminine charm, and sings with a clear, ringing voice. On stage, he inspires confidence with her orthodox presentations, and is considered a young artist of the Cheng school with great potential.



楊少彭 Yang Shaopeng

國家一級演員，楊派老生演員，著名京劇楊派老生名宿楊乃彭之子，中國京劇青年演員研究生班研究生。主演劇目包括《伍子胥》、《楊家將》、《擊鼓罵曹》等。曾獲全國青年演員評比展演一等獎及「CCTV青年京劇演員電視大獎賽」金獎。

Yang Shaopeng is a National Class One Performer and an actor of *laosheng* (old man) roles in the stylistic school created by his father, Yang Naipeng, a famous actor of *laosheng* roles in Peking opera. He graduated from the Post-graduate Programme for Young Performers in Peking Opera. He won a Class One Award at the All China Accreditation Showcase for Young Performers, and the Gold Award at the CCTV Grand Prix for Young Performers in Peking Opera.



郎石林 Lang Shilin

國家一級演員，著名丑角演員，畢業於北京市戲曲學校，師從趙德善、李盛芳，後拜名丑郭元祥為師。表演細膩、談諧幽默，塑造人物鮮明，深受廣大觀眾好評。曾獲全國京劇青年新秀大賽優秀表演獎、全國京劇青年演員匯演優秀表演獎、「CCTV京劇青年演員電視大賽」優秀表演獎。

Lang Shilin is a National Class One Performer and a famous actor in *chou* (comic) roles. He trained at the Beijing Chinese Opera School, where he was a student of Zhao Deshan and Li Shengfang. Later he became a disciple of the famous actor in *chou* roles, Guo Yuanxiang. He is known for his sensitivity, wit and vivid interpretation of characters, and has won popular acclaim. He was the winner of three Outstanding Performance Awards, at the All China Competition for Budding Young Artists in Peking Opera, the All China Peking Opera Showcase for Young Performers, and the CCTV Grand Prix for Young Performers in Peking Opera.



杜喆 Du Zhe

國家二級演員，文武老生，中國京劇青年演員研究生班研究生。師承王世續、李光、耿其昌等。曾獲京津滬優秀青年演員匯演一等獎、全國京劇青年演員匯演優秀表演獎、「CCTV京劇青年演員電視大賽」優秀表演獎。

Du Zhe is a National Class Two Performer specialised in *wenwu laosheng* (civil and military old man) roles. He graduated from the National Academy of Chinese Theatre Arts where his teachers included Wang Shixu, Zhang Xuejin and Li Haotian. He was a winner of a Class One Award at the Outstanding Young Performers' Showcase of Beijing, Tianjin and Shanghai, an Outstanding Performance Award at the All China Peking Opera Showcase for Young Performers, and another Outstanding Performance Award at the CCTV Grand Prix for Young Performers in Peking Opera.



沈文莉 Shen Wenli

國家一級演員，工老旦，畢業於北京市戲曲學校，拜李鳴岩先生為師。曾於北京市青年戲曲演員評獎調演中獲表演獎。常演劇目包括《釣金龜》、《遇皇后》、《打龍袍》、《岳父刺字》等。

Shen Wenli is a National Class One Performer specialised in *laodan* (old woman) roles. She trained at the Beijing Chinese Opera School and became a disciple of Li Mingyan. She won a Performance Award at the Beijing City Accreditation Performance Showcase for Young Performers in Traditional Theatre. Her stock repertoire includes *Finding a Rich Husband*, *Finding the Empress Dowager*, *Beating the Dragon Robe* and *Yue Fei Tattooed by His Mother* etc.



姜珂 Jiang Ke

畢業於中國戲曲學院，言興朋先生之弟子。在校期間師從劉勉宗先生，排演了《讓徐州》、《汾河灣》、《白帝城》等。2009年於江蘇省優秀新劇目評比展演中獲表演獎。

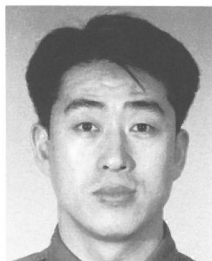
Jiang Ke graduated from the National Academy of Chinese Theatre Arts where he was trained under Liu Mianzong, and acquired a repertoire that includes *Ceding Xuzhou*, *Xue Rengui Wounding His Son at Fenhewan* and *Baidicheng* etc. He won a Performance Award at the Jiangsu Accreditation Showcase for Outstanding New Productions in 2009.



魯彤 Lu Tong

北京京劇院青衣演員，畢業於北京市戲曲學校京劇表演班，師從李文敏、張學敏、李喜鴻。演出劇目包括《六月雪》、《鎖麟囊》、《賀后罵殿》、《三擊掌》等。

Lu Tong is a performer of *qingyi* (virtuous female) roles at the Peking Opera Theatre of Beijing. She trained in Peking Opera Performance at the Beijing Chinese Opera School, where her teachers included Li Wenmin, Zhang Xuemin and Li Xihong. Her repertoire includes *Snow in Summer*, *The Purse of the Auspicious Unicorn*, *Castigation from a Former Empress* and *Three Claps to Sever the Father and Daughter Relationship*.



梅慶羊 Mei Qingyang

國家二級演員，北京京劇院青年團丑角演員，畢業於北京戲曲學校，拜京劇名家黃德華為師。主演劇目包括《望江亭》、《鎖麟囊》等，以及小劇場劇目《昭王渡》及《浮生六記》。其中《浮生六記》獲第十一屆中國戲劇節「優秀劇目獎」。

Mei Qingyang is a National Class Two Performer and a performer of *chou* (comic) roles at the Peking Opera Theatre of Beijing Youth Troupe. He was trained at the Beijing Chinese Opera School, and became a disciple of the Peking opera virtuoso, Huang Dehua. His repertoire includes *The River View Pavilion*, *The Purse of the Auspicious Unicorn*, and the experimental Peking opera productions of *King Zhao Crossing the River* and *Six Chapters of a Floating Life*. Among them, the last received an Outstanding Repertoire Award at the Chinese Theatre Festival.



徐孟珂 Xu Mengke (特邀 Guest)

京劇丑角，出身梨園世家，工文、武丑。師承季鴻奎、鄭維金，並得魏承武、張德山指點，打下了紮實的基本功。在角色的創作中，徐氏之可塑性甚高。2007年7月，孫正陽收其為入室弟子。

A performer of *chou* (comic) roles, Xu Mengke came from a family of Chinese opera artists. He trained in *wenwu chou* (civil and military comic) roles under Ji Hongkui and Zheng Weijin, and was coached by Wei Chengwu and Zhang Deshan. The course laid a firm foundation for him as a performer. Xu is a versatile actor who is capable of portraying a variety of characters. He became a formal disciple of Sun Zhengyang in July 2007.



王玉璽 Wang Yuxi

國家二級演員，北京京劇院小生演員，畢業於北京市戲曲藝術學院，師從茹紹荃、徐韻昌、常建忠、李宏圖。常演劇目包括《龍鳳呈祥》、《白蛇傳》、《柳蔭記》、《四郎探母》等。曾獲京劇藝術節表演獎。

Wang Yuxi is a National Class Two Performer and a performer of *xiaosheng* (young civil male) roles at the Peking Opera Theatre of Beijing. His teachers included Ru Shaochuan, Xu Yunchang, Chang Jianzhong and Li Hongtu. His repertoire includes *A Right Royal Match*, *The Legend of the White Snake*, *In the Willow Shade* (the original story of *The Butterfly Lovers*), *Yang Silang Visits His Mother* etc. He won a Performance Award at the Peking Opera Festival etc.



張凱 Zhang Kai

北京京劇院青年團演員，工老生，畢業於中國戲曲學院表演系。師從王世績、李崇善、李文才、李光、陳增堃等。2009年10月拜葉蓬為師。扮相清秀，台風儒雅，經常演出的劇目包括《龍鳳呈祥》、《打嚴嵩》、《伐東吳》等。

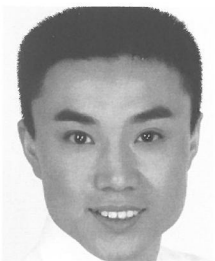
Zhang Kai is a performer of *laosheng* (old man) roles with the Peking Opera Theatre of Beijing Youth Troupe. He graduated from the National Academy of Chinese Theatre Arts where he trained in Performance under Wang Shixu, Li Chongshan, Li Wencai, Li Guang and Chen Zengkun. He became a formal disciple of Ye Peng in October 2009. Zhang has a refreshingly handsome stage persona, exuding a scholarly and intellectual charm. His stock repertoire includes *A Right Royal Match*, *Castigating Yan Song*, *Waging War on Wu* etc.



穆宇 Mu Yu

畢業於北京戲曲學院，師從王琴生、白元鳴、王思及等，2005年拜張學津為師。曾獲「燕京杯」全國大賽一等獎。主演劇目包括《趙氏孤兒》、《捉放曹》、《審頭刺湯》、《洪羊洞》等。

Mu Yu trained at the Academy of Traditional Theatre of Beijing where his teachers included Wang Qinsheng, Bai Yuanming and Wang Siji. He became a disciple of Zhang Xuejin in 2005, and won a Class One Award at the 'Yanjing Cup' All China Competition. His stock repertoire includes *An Orphan of the Zhao's*, *Capturing and Releasing Cao Cao*, *The Trial of a Decapitated Head* and *The Assassination of Tang Qin*, and *Marshal Yang's Remains at the Hongyang Cave* etc.



蘇從發 Su Congfa

北京京劇院小生演員，畢業於中國戲曲學院。先後師從孫邦棟、陳居愧、蕭潤德、張春孝等。扮相清秀，嗓音純正，注重人物內心表演，演出劇目包括《羅成叫關》、《群英會》、《龍鳳呈祥》等。

Su Congfa is a performer of *xiaosheng* (young civil male) roles at the Peking Opera Theatre of Beijing. He graduated from the National Academy of Chinese Theatre Arts where his teachers included Sun Bangdong, Chen Juhuai, Xiao Runde and Zhang Chunxiao. Su has a refreshingly handsome stage persona, sings with a fine voice that demonstrates orthodox training, and is able to externalize the characters' emotions with a convincing touch. His repertoire include *Luo Cheng Calling at the City Gate*, *A Meeting of Heroes*, *A Right Royal Match* etc.



燕守平 (樂師) Yan Shouping (Musician)

國家一級演奏員，北京京劇院青年團音樂總監。1952年考進北京私立藝培戲校（北京戲曲學校前身），學習京胡及各種樂器演奏。師從沈玉斌、沈玉秋、楊寶忠、方立善、關占魁等。1959年畢業後留校任教達十年，期間跟隨京劇音樂大師徐蘭沅學習。燕氏演奏風格嚴謹、基本功紮實，掌握各種流派的演奏風格，並富感染力，為國內外同行所讚譽。曾為馬長禮、張君秋、趙燕俠等名家操琴，參加演出的劇目多達幾百齣，被譽為「京胡聖手」。

Yan Shouping is a National Class One Musician and Music Director of the Peking Opera Theatre of Beijing Youth Troupe. He entered the private Yipei Xiqu School (later the Beijing Chinese Opera School) in 1952 to learn *jinghu* and other types of instruments. His teachers included Shen Yubin, Shen Yuqiu, Yang Baozhong, Fang Lishan and Guan Zhankui. He completed his training in 1959, and stayed on to teach for ten years while at the same time received further training from Xu Lanyuan, a Peking opera music virtuoso. As a musician, Yan plays with meticulous accuracy that comes from his stringent training. He has an insightful command of the various stylistic schools and plays with tremendous appeal, for which he has been acclaimed by his colleagues in Chinese opera as "a masterly hand in *jinghu*". He has accompanied such famous artists as Ma Changli, Zhang Junqiu, Zhao Yanxia etc. and has played the music in hundreds of productions.

北京京劇院赴港演出人員 Peking Opera Theatre of Beijing – Production Team

團長： 王玉珍
副團長： 遲小秋
秘書長： 陸 翹
團長助理： 周鐵林
藝術總監： 常建忠
導演： 孫元喜
顧問： 吳 江、楊乾武、洪 業
特邀嘉賓： 程永江 (程硯秋之子)

Company Director : Wang Yuzhen
Deputy Company Director : Chi Xiaoqiu
Secretary General : Lu Ao
Company Director Assistant: Zhou Tielin
Artistic Director: Chang Jianzhong
Director : Sun Yuanxi
Consultants : Wu Jiang, Yang Ganwu, Hong Ye
Special Guest : Cheng Yongjiang (Son of Cheng Yanqiu)

演員：

遲小秋、呂 洋、郭 偉、周 婧、楊 磊、
楊少彭、郎石林、杜 喆、沈文莉、姜 珂、
魯 彤、梅慶羊、徐孟珂、王玉璽、張 凱、
穆 宇、蘇從發、張 雲、張 蓓、盧 楊、
陳張霞、王倩倩、侯 宇、李 青、沈嘉心、
徐小剛、冉金淼、景寶琪、李 揚、黃京平、
翟 崗、潘德才、李 丹、王雪樺、王 磊、
張旭冉、曹陽陽、秦 偉

樂隊：

燕守平、王 崑、尹 航、孫 宇、王海軍、
聶雲雷、艾早生、丁 銳、蔣 奇、沈 媛、
甄瑞芬、王小丹、李雪娟、封 千、楊笑玲、
汪佳穎、李河遵、孫 永

舞台人員：

于 和、趙會權、英玉田、張立沛、趙雙喜、
馮穎豹、董世華、趙 強、王 鎖、李 菁、
馬 濤、韓志興、張 璋、祁 珊

統籌：

香港文藝演出有限公司

鳴謝：

北京文化藝術音像出版社

場刊英文翻譯：格致語言顧問有限公司

Cast :

Chi Xiaoqiu, Lu Yang, Guo Wei, Zhou Jing, Yang Lei,
Yang Shaopeng, Lang Shilin, Du Zhe, Shen Wenli, Jiang
Ke, Lu Tong, Mei Qingyang, Xu Mengke, Wang Yuxi,
Zhang Kai, Mu Yu, Su Congfa, Zhang Yun, Zhang Bei,
Lu Yang, Chen Zhangxia, Wang Qianqian, Hou Yu, Li
Qing, Shen Jiabin, Xu Xiaogang, Ran Jinmiao, Jing
Baoqi, Li Yang, Huang Jingping, Di Gang, Pan Decai,
Li Dan, Wang Xuehua, Wang Lei, Zhang Xuran, Cao
Yangyang, Qin Wei

Musician :

Yan Shouping, Wang Wei, Yin Hang, Sun Yu, Wang
Haijun, Nie Yunlei, Ai Zaosheng, Ding Rui, Jiang Qi,
Shen Yuan, Zhen Ruifen, Wang Xiaodan, Li Xuejuan,
Feng Qian, Yang Xiaoling, Wang Jiaying, Li Hezun, Sun
Yong

Stage Crew :

Yu He, Zhao Huiquan, Ying Yutian, Zhang Lippei, Zhao
Shuangxi, Feng Yingbao, Dong Shihua, Zhao Qiang,
Wang Suo, Li Jing, Ma Tao, Han Zhixing, Zhang Zhang,
Qi Shan

Co-ordinator :

Hong Kong Arts Performance Co., Ltd

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謝謝蒞臨欣賞「中國戲曲節2010」—京劇「程韻綿長」程派藝術展演。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可以將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。

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