

4-6.6.2010

(星期五至日 Fri - Sun) 7:30pm

5.6.2010

(星期六 Sat) 2:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

\$350, 240, 180, 100

唱詞、唸白均有中文及英文字幕

Lyrics and dialogue with Chinese and English surtitles

演出長約 2 小時 45 分鐘 (包括中場休息)

Running Time: Approx. 2 hrs 45 mins with an intermission

程派藝術展演

程韻綿長

一顰一笑 延續程硯秋風華魅力
集合當紅傳人 演繹多齣程派經典戲寶

The Legacy of Cheng Yanqiu

A Peking Opera Stylistic Study

Maestro Cheng Yanqiu reincarnated
on stage by his exponents -
A revival of the most famous repertoire
of his stylistic school



程硯秋生平片段播放 Screening of *The Life of Cheng Yanqiu* (15 分鐘 mins)

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

《鎖麟囊》是程硯秋一九四〇年的作品，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。



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 stylized 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.

翁偶虹自一九八四年看過遲小秋演出此劇之後，特意為她題字，稱她為「程派標準傳人」。同年，年僅十九歲的遲小秋便榮獲第二屆中國戲劇梅花獎。她的唱、唸、做、舞俱佳，表演靈動純熟，身段和水袖也見功力，富有很強的感染力，引領觀眾跟着劇情走，薛湘靈被她演活了。

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，她伴天麟遊戲，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。

主演：遲小秋、郎石林、杜喆、徐孟珂

Cast: Chi Xiaoqiu, Lang Shilin, Du Zhe, Xu Mengke

Weng Ouhong saw Chi Xiaoqiu's performance of *Purse* in 1984 and was so impressed that he wrote an inscription for her, donning her 'a true exponent of the Cheng school'. In the same year, Chi, who was only nineteen then, won the 2nd Plum Blossom Award for Chinese Theatre. She is noted for her excellent command of the four aspects of Chinese opera – singing, delivery of lines, acting and dancing – as well as sensitive interpretations, good use of stylized body movements and the long sleeves, and a strong stage presence, all of which make her performance as Xue Xiangling highly convincing.

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.



5.6.2010 (星期六 Sat) 2:30pm

折子戲 Excerpts

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

一九三〇年，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。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，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。楊磊是程派再傳弟子中的男旦新秀，唱唸出色。

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。

主演：楊磊、姜珂、蘇從發

Cast: Yang Lei, Jiang Ke, Su Congfa



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. 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. Yang Lei is a third-generation artist, a male actor performing *dan* roles known for his excellent grasp of both singing and delivery of lines.

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.

《武家坡》 *Testing His Wife at Wujiapo*

一九二一年，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。《武家坡》中周婧飾演的王寶釧與楊派老生翹楚楊少彭的唱腔悠揚委婉，獨具程派神韻。其中，旦角與老生的對口快板，技術難度大，藝術標準高。程派新秀周婧吐字清晰，行腔如山溪跳蕩，珠落玉盤，顯示出非凡功力。

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。

主演：周婧、楊少彭

Cast: Zhou Jing, Yang Shaopeng

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. The section in which the *dan* and the *laosheng* engage in a singing repartee is a technically demanding bravura piece. In this production, Zhou Jing, a star ascendant of the Cheng stylistic school, shows her exceptional enunciation skills with crisp, granular tones that flow seamlessly with the melodic line and rhythmic patterns.

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.



《春閨夢》 *A Spring Dream in the Boudoir*

《春閨夢》是《荒山淚》的姐妹篇，程硯秋首演於一九三一年。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。

《春閨夢》的核心是「夢」。張氏夢見王恢歸來，新婚久別，歡欣中難掩嬌羞，一曲【南椰子】，程門再傳弟子呂洋演唱得精緻玲瓏，鮮活靈動，難得她臉上、眼睛、身段、水袖處處是戲；夢的後半部，鼓聲隆隆，張氏在沙場亂兵中四處尋找丈夫，唱中有舞，舞中有唱，表演之吃重，非一般旦角演員所能勝任。

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、李信等一同被征，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。

主演：呂洋、王玉璽、沈文莉

Cast: Lu Yang, Wang Yuxi, Shen Wenli

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 it, 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 *Spring Dream*, the key element is, of course, the 'dream'. Zhang dreams of her husband returning home, and since they have parted soon after they were married, she retains her shyness as a young bride. Lu Yang, a third-generation artist in the Cheng school, sings the set tune *Nan-bang-zi* with great insight and exquisite finesse. She is able to externalize the character's feelings in her face, her eyes, through the stylized movements and the flicking of the long sleeves. Then as the dream progresses, she finds herself looking for her husband on the battlefield. In the havoc, she sings and dances at the same time to create the drama of the situation. It is definitely a testing role for *dan* actors, and not an easy one to pass.

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.



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

《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，以唱腔取勝。一九二〇年，程硯秋演出《玉堂春》，劇中的整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。

程門再傳弟子郭偉扮相俊美，嗓音圓潤，聽她演唱《玉堂春》，彷彿全世界的苦痛都集中落在不幸的蘇三一人身上，那唱腔，似斷似續，彷彿吶喊，又像是絕望中的呻吟，只有程派才能唱出這種耐人咀嚼的韻味。

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。

主演：郭偉、蘇從發、張凱、穆宇

Cast: Guo Wei, Su Congfa, Zhang Kai, Mu Yu



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. Cheng Yanqiu performed *The Incarceration of Su San* in 1920. 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.

Guo Wei, a third-generation artist in the Cheng school, has a strikingly handsome persona and a rich voice. Her singing of the *Su San* story is at once a desperate cry, a wailing protest and a soulful bemoaning of her misfortunes. The breathy strains, a hallmark stylistic element of Maestro Cheng, bring out the character's devastations with her dashed hopes and pain.

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 Shansi 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.

《荒山淚》 *Tears on the Desolate Mountain*

《荒山淚》於一九三一年首演，是一齣唱、唸、做、舞繁重的經典劇目。遲小秋在此劇中的唱、唸、做、舞，都無懈可擊，尤其唱腔，以聲傳情，字正腔圓，具有動人心魄的力量，把女主角張慧珠痛失親人、絕望淒苦的感情表達得淋漓盡致。〈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，其孫寶璉亦被充兵役，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。

主演：遲小秋、杜喆、李揚、郎石林、徐孟珂、梅慶羊、沈文莉

Cast: Chi Xiaoqiu, Du Zhe, Li Yang, Lang Shilin, Xu Mengke, Mei Qingyang, Shen Wenli



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 – all four areas that Chi Xiaoqiu performs with flawless expertise in this production. Her singing, in particular, is truly soul-stirring and heart-wrenching with her portrayal of the devastated heroine who loses her family and is left destitute and totally alone. 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.

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*

一九五二年，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具有說不盡意韻的經典作品，令人唏噓感歎，回味無窮。

這次演出從【南梆子】開始，一段「羞答答，假意兒佯裝鎮靜」，周婧唱得情真意切，具有感人的藝術魅力。

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。

主演：周婧、杜喆、沈文莉

Cast: Zhou Jing, Du Zhe, Shen Wenli



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.

The play opens with Yingtai singing a set tune, *Nan-bang-zi*. The first verse, "Excited but shy, I pretend to be calm..." is sung by Zhou Jing with convincing charm.

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.

《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》，於一九二三年首演。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，其中〈監舍訴屈〉和〈臨刑泣血〉兩折，有大段的二黃和反二黃唱腔，呂洋唱來娓娓動聽，令人享受。

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。

主演：呂洋、郎石林、沈文莉

Cast: Lu Yang, Lang Shilin, Shen Wenli

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 premiered in 1923. The vocalization 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. In this performance, Lu Yang impresses with her lyrical interpretation, in particular the two passages 'Pouring Out Her Woes in the Cell' and 'A Searing Outcry on the Verge of Being Executed'.



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.

《文姬歸漢·行路祭墳》 *Paying Respects to Wang Zhaojun on the Way Home from Cai Wenji Returning to Han Land*

一九二五年，程硯秋首演《文姬歸漢》，是他在藝術生涯鼎盛時期創造的一齣唱功代表作。劇中十幾分鐘的唱段整整有六大段，遲小秋把這幾個程派名段演唱得情真意切，淋漓酣暢，動人心弦，使觀眾領略程腔時而幽怨含蓄、時而激情澎湃的優美旋律。她憑藉得天獨厚的嗓音優勢和身段功夫，把蔡文姬這個命運多舛、情感複雜的典型人物塑造得有血有肉，感人至深。

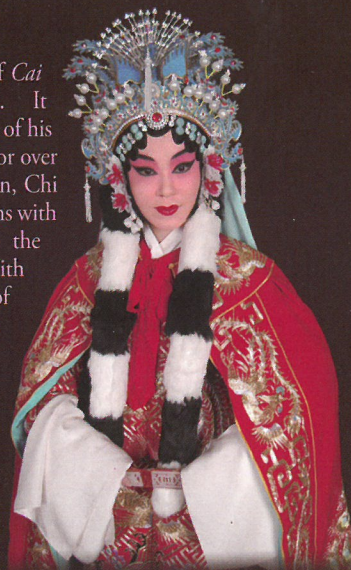
東漢末年中原戰亂，中郎蔡邕的女兒蔡文姬（蔡琰）被擄到匈奴與左賢王成親，生下一兒一女。十二年後，曹操派人接文姬回國，替父續寫《漢書》，蔡文姬毅然與兒女訣別，途經昭君墓，祭奠後歸漢。

主演：遲小秋、郎石林、杜喆

Cast : Chi Xiaoqiu, Lang Shilin, Du Zhe

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. There are six sung passages lasting for over ten minutes in the play. In this production, Chi Xiaoqiu gives highly touching interpretations with vocal outpourings, alternating between the wistfully restrained and the high-flung. With her naturally endowed voice and mastery of stylized movements, she makes a convincing Cai Wenji, a historical figure who suffered many tragic turns of fate throughout her life.

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.



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演員介紹 Performers


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。師承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。一九八四年，她榮獲第二屆中國戲劇梅花獎；二〇〇九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》、《竇娥冤》、《荒山淚》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. 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* and *Tears on the Desolate Mountain*.


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。二〇〇四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》、《竇娥冤》、《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、全國小劇場劇目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



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、低延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、上海白玉蘭戲劇主角獎等多個獎項。

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 has been coached by such Peking Opera virtuosos 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



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，二〇〇六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。曾榮獲第六屆青年京劇電視大賽金獎。

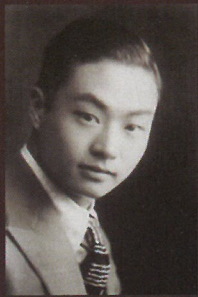
Zhou Jing is an outstanding young performer with the National Peking Opera Number Three Company, and a National Class Two Performer. She was trained by Yu Yuheng, Zhang Manling, Li Wenmin, Zhang Yijuan, Shen Shihua, Chen Qi, Li Mingyan et al before she became a disciple of Zhang Manling in 2006. Her repertoire includes *Castigation from a Former Empress*, *Tears on the Desolate Mountain* and *The Red-maned Steed*. She won a Gold Award at the 6th Television Grand Prix for Young Performers in Peking Opera.

楊磊 Yang Lei



中國國家京劇院二團演員，京劇旦角，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。楊磊扮相柔美，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 Number Two 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 his 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 his orthodox presentations, and is considered a young artist of the Cheng school with great potential.



程硯秋 Cheng Yanqiu

程硯秋（一九〇四 - 一九五八）中國京劇四大名旦之一，程派始創人。程硯秋在藝術創作上，勇於革新創造，表演唱腔講究音韻，注重四聲，並根據自己獨有的嗓音特點，創造出了一種幽咽婉轉、若斷若續的唱腔風格，形成獨有的特點。他創作的角色，典雅嫺靜，恰如霜天白菊，有一種清峻之美，在表演上無論眼神、身段、步法、指法、水袖及劍術等方面都有創造，這對傳統的京劇表演藝術都作了很大的突破。程硯秋將他的一生全部獻給了京劇藝術事業，他所取得的卓越成就，是京劇藝術近百年來所達到的高峰之一，他不僅對京劇旦角，同時也對整個京劇、戲曲的發展都產生着深遠及重大的影響。

Cheng Yanqiu (1904 - 1958) was one of the 'Four Great Actors in Dan Roles' in Chinese 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'. Its hallmark feature is the vocal delivery, which Cheng invented based on his own vocal traits. It is a femme fatale tone that is thin, liltily soft, and almost breathless; words are sung with particular attention given to the correct tone as in keeping with Chinese vernacular speech. As for characterization, his female personae have an elegant, graceful and sedate air, likened to 'white chrysanthemums in the crisp autumn frost', that is, a quiet kind of aestheticism free from flamboyance. His innovativeness is seen in every aspect of the operatic arts, in terms of the use of eye movements, stylized movements and postures, walking gait, use of fingers, flicking of the long sleeves, wielding of the sword etc.. Such attention to detail contributes to many breakthroughs in Peking Opera. Cheng's lifelong pursuit in his chosen genre has yielded one of the highest points in the art of Peking Opera in the last hundred years. He has cast tremendous influence not only on the interpretation of dan role types, but also on the development of the genre on the whole.



北京京劇院 Peking Opera Theatre of Beijing

北京京劇院前身是梅蘭芳、尚小雲、程硯秋、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。

The Peking Opera Theatre of Beijing was established on the foundation of troupes led by Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu and Xun Huiheng - 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*.

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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)

走進程硯秋 Exploring the World of Cheng Yanqiu

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