

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme 江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu Province	15-17/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre	20-21/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
台灣唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company	23-24/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	26-27/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
陝西省戲曲研究院青年實驗團 The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute	13-14/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
杭州越劇院小百花團 Xiobaihua Troupe of Hangzhou Yue Opera Theatre	15/7	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
	16-18/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
國家京劇院一團 No.1 Troupe of the China National Peking Opera Company	20-22/7 21/7	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
新編粵劇《無私鐵面包龍圖》 A New Cantonese Opera <i>Justice Bao</i>	27-29/7 29/7	7:30pm 1:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
天津市曲藝團 Tianjin Song Art Troupe	29/7	12:00nn/ 3:30pm/ 7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
江西省贛劇院 Gan Opera Theatre of Jiangxi Province	3-5/8	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall

國家京劇院一團

NO.1 TROUPE OF
THE CHINA NATIONAL
PEKING OPERA COMPANY

20-22.7.2012
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre



各位觀眾：

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文化節目組

節目統籌

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劉淑賢 (經理)
魏紫燕 (經理)
周綺華 (副經理)

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

NO.1 TROUPE OF THE CHINA NATIONAL PEKING OPERA COMPANY

國家京劇院一團



20.7.2012 (星期五 Fri) 7:30pm

折子戲《貴妃醉酒》、《打金磚》

Excerpts : *The Drunken Royal Concubine, Beating with a Gold Brick*

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

21.7.2012 (星期六 Sat) 2:30pm

《伍子胥》*Wu Zixu*

21.7.2012 (星期六 Sat) 7:30pm

《生死恨》*The Shoe Story*

22.7.2012 (星期日 Sun) 7:30pm

《野豬林》*The Wild Boar Forest*

演出長約 2 小時 45 分鐘 (中場休息 15 分鐘)

Programme duration is about 2 hours 45 minutes with a 15-minute intermission



其他延伸活動
Extension Activities

演前藝人談

Artists on Their Art

(普通話主講 In Putonghua)

18.7.2012 (星期三 Wed) 7:30pm

香港文化中心行政大樓四樓二號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者：于魁智、李勝素、楊赤、楊燕毅

Speakers : Yu Kuizhi, Li Shengsu, Yang Chi, Yang Yanyi

獻辭



戲曲藝術是中國傳統文化的精煉累積，舞台上精緻優美的表演，呈現了中國深厚的人文薈萃。康樂及文化事務署自二〇一〇年開始每年舉辦「中國戲曲節」，得到各方的大力支持和鼓勵，今年已是第三屆。期望戲曲節能繼續成為大家欣賞、學習和交流戲曲文化的平台，推動戲曲舞台上下的傳承工作。

今年「中國戲曲節」雲集八個劇種及一個曲藝演出，既有香港觀眾熟悉的粵劇、崑劇、京劇、越劇，也有饒富特色的地方劇種包括安徽黃梅戲、台灣歌仔戲、陝西秦腔、江西贛劇以及天津曲藝，劇種繁花似錦。十個參演團體匯集一流戲曲表演藝術家，選演最能表現

演藝實力的劇目，充分展示了各個地方戲曲劇種的傳統面貌及技藝。

今屆戲曲節的開幕節目是由著名作家白先勇老師與江蘇省蘇州崑劇院再度攜手合作，並承蒙多位國寶級崑劇藝術家親授及指導年青一代優秀崑劇演員重排的崑劇瑰寶，有關演出實為推動崑劇藝術傳承的最佳實踐，讓觀眾得以欣賞豐實成果。除了三十場舞台演出，戲曲節亦包括了各式各樣的藝術導賞及延伸活動，包括藝術講座、研討會、戲曲電影欣賞、藝人談及展覽等，讓觀眾從不同角度和層次認識戲曲文化，共享戲語情長。

我衷心感謝來自各地的戲曲表演團體及藝術家對「中國戲曲節」的鼎力支持，您們為戲曲藝術的發展與承傳付出不少心血和努力，這正是我們舉辦中國戲曲節的堅實意義。

謹此祝願本屆戲曲節演出美滿成功！

康樂及文化事務署署長馮程淑儀

Message

Chinese theatrical art, or *xiqu*, is the epitome of traditional Chinese culture. The fine arts shown on stage manifest the articulation of humanity and excellence in the most profound way. To promote this art form, the Leisure and Cultural Services Department organizes the annual Chinese Opera Festival since 2010. Thanks to the support from many sectors, the Festival is now in its third year. We hope that it will continue to be a platform for the appreciation, learning and artistic exchange with a view to preserving and promoting the legacy of *xiqu* on and off stage.

This year's Chinese Opera Festival brings together eight operatic genres and one type of song art. While some of the genres are more familiar to the local audience such as Cantonese Opera, Kunqu Opera, Peking Opera and Yue Opera, there are other regional operas that are charming with their indigenous specialities, such as the Huangmei Opera of Anhui, Gezi Opera of Taiwan, *Qinqiang* of Shaanxi, Gan Opera of Jiangxi, and song art of Tianjin. Their splendour comes together to form a rich brocade of Chinese theatrical art. The ten performing groups, each with a galaxy of stars and virtuosi, will demonstrate their best in their traditional art genres and stage techniques.

For this year's opening programme, we are honoured to have the famous novelist Pai Hsien-yung and the Suzhou Kunqu Opera Theatre of Jiangsu Province to rekindle their partnership and bring two gems of the Kunqu Opera repertory to Hong Kong. We are truly gratified to have prestigious *Kunqu* artists of 'National Treasure' standing to coach young actors in reviving the classics. We believe this is the best way to promote the *Kunqu* legacy and to allow the audience to savour the fruits of their mentoring efforts. In addition to 30 stage performances, there will also be a great variety of extension and guided appreciation activities during the Festival, such as talks, a symposium, Chinese opera film shows, meet-the-artist sessions and exhibitions through which the audience will be able to appreciate the culture of Chinese traditional theatre from different perspectives and share the passion behind.

I would like to express my heartfelt thanks to the artists and groups who come from various Chinese communities to participate in this year's Chinese Opera Festival. The efforts and hard work you have put into the preservation and development of Chinese opera are cornerstones that make our presentation of the Festival meaningful.

May I wish the Chinese Opera Festival 2012 a big success!

Mrs Betty Fung
Director of Leisure and Cultural Services

國家京劇院一團

No.1 Troupe of the China National Peking Opera Company

國家京劇院成立於一九五五年，首任院長為京劇藝術大師梅蘭芳。劇院一團在不同時期匯集了多位傑出的京劇表演藝術家，如李少春、葉盛蘭、袁世海、杜近芳等，現時則以于魁智、李勝素、江其虎等為代表人物。團長李勝素在傳承梅（蘭芳）派藝術上成就斐然、于魁智被譽為「當今京劇藝術的領軍人物」、葉（盛蘭）派小生江其虎、荀（慧生）派花旦管波、姜（妙香）派小生張威，以及李陽鳴、馬翔飛、張靜、陳國森、劉魁魁等國家一級演員，全是劇團的藝術中堅。同時劇團亦致力培養新一代優秀青年京劇人才，如宋奕萱、郭瑤瑤、潘月嬌、陳靜、王好強等。除擅演傳統經典劇目外，劇團亦勇於創作和改編不同題材的作品，在國內外屢獲獎項，並肩負文化交流使命，先後出訪多個國家和地區，得到海內外觀眾的廣泛讚譽。

The China National Peking Opera Company was founded in 1955 with the Peking Opera legend, Maestro Mei Lanfang, at its helm. No.1 Troupe of the Company has, at different times of its history, been graced by a conglomeration of outstanding artists like Li Shaochun, Ye Shenglan, Yuan Shihai and Du Jinfang. The present leading artists are Yu Kuizhi, Li Shengsu and Jiang Qihu etc. The Director of the Troupe, Li Shengsu, is recognized as a true exponent of Mei (Lanfang) school of art; Yu Kuizhi is praised as 'The leading figure of contemporary Peking Opera'; Jiang Qihu, Guan Bo, Zhang Wei, Li Yangming, Ma Xiangfei, Zhang Jing, Chen Guosen and Liu Kuikui are all National Class One Performers, forming the backbone of the troupe. In addition, the Troupe is dedicated to grooming young potential artists, like Song Yixuan, Guo Yaoyao, Pan Yuejiao, Chen Jing and Wang Haoqiang. Apart from staging traditional repertory, the troupe has adapted, created and revived many different works which has won many prizes and awards in China. As a cultural ambassador, the troupe has toured many countries and regions, and everywhere it went, it has won popular acclaim.

京劇老生藝術

老生又名正生，主要扮演中年以上的男性人物，唱唸用本嗓、韻白，戴髯口，因此也稱鬚生、鬍子生。京劇老生分為重唱工的「安工老生」、重做工的「衰派老生」、扎靠重功架的「靠把老生」，此外還有懂武功、會撲跌的「武老生」。京劇藝術發展早期，老生是最活躍的行當，率先產生了多個流派。

程長庚（1811-1880）的唱腔樸實無華、高亢激厲，堪稱京劇創始之音；**張二奎**嗓音高亢，不以花巧取勝；**余三勝**出自漢劇班，擅唱花腔。其後**譚鑫培**（1847-1917）在程、余二人基礎上博採眾長，成為一代梨園宗師，當時更有「無調不學譚」之說。譚鑫培結合安工、衰派和靠把老生的特點，創立了第一個京劇老生流派——「譚派」。「譚派」唱腔婉轉，情韻兼至，影響極為深遠。譚鑫培與汪桂芬、孫菊仙合稱「程門三傑」。**汪桂芬**（1860-1906）宗程長庚，擅用「腦後音」，不但實大聲洪，且俏中有險。**孫菊仙**（1841-1931）講究氣口的運用，創造了「一口氣」唱法，演唱上著重音色根據人物情感變化。

前四大鬚生

以譚派為基，其後出現了四位傑出的老生演員：余叔岩、言菊鵬、高慶奎、馬連良，稱為「前四大鬚生」，各自創立了表演流派。

余叔岩（1890-1943）為余三勝之孫，幼承家學，習文武老生，他師宗譚鑫培，又加入自己的創造，創立了韻味醇厚、風格典雅的「余派」。余氏唸白字字清晰、頓挫有致，嗓音清甜略帶沙音，被譽為「雲遮月」，演唱中高音清越、低音蒼勁、立音峭拔、腦後音雄渾、擲音圓潤、顫音多姿，尤以韻味取勝。他的做工身段洗練精美，武功扎實，擅演蒼涼悲壯劇目。上世紀三十年代後期，余叔岩淡出舞台，傳藝於李少春和孟小冬，於一九四三年去世，其藝術對後世老生流派影響巨大。

言菊鵬（1890-1942）生於北京蒙古貴族世家，初為「譚派名票」，三十三歲正式下海，雖未拜得譚鑫培為師，對譚派劇目卻有深入研究，唱唸、身段、做工都具譚派神韻，以「正宗譚派鬚生」享譽全國。及後，他根據時人需要，結合自己嗓音特點，融合各派老生、青衣、小生、京韻大鼓、單弦的唱唸技藝，創造出灑脫中見凝重、輕巧中見堅定、樸拙中見華麗的「言派」風格。言派根據語音和聲樂原理處理字、聲、腔的關係，唱腔傳情細緻、精雕細刻，有「腔兒花、味兒厚」之說，好聽難學，傳人不多。

高慶奎（1890-1942）幼年起便習老生，十二歲登台，初宗譚派，後來根據自己嗓音高寬脆亮的特色，吸收孫菊仙、劉鴻昇實大聲洪的特點，並借鑒老旦、花臉的行當技藝，創立了「高派」。高慶奎唱唸多用京字京音，尤擅使用大氣口的滿宮滿調和長腔拖板唱法，演唱一氣呵成，講究「唱情」。二十世紀三十年代末，高氏因嗓音失潤離開舞台，轉而培養下一代。

馬連良（1901-1966）先習武生，後改老生，曾受教於葉春善、蕭長華、孫菊仙、賈洪林等諸位名家，並吸收余派之長，融會貫通，發展成風格卓異的「馬派」。他嗓音渾厚柔潤，唱腔俏麗新穎，善用鼻腔共鳴，對氣口、音量、音色駕馭力高，演唱從容舒展，晚年則向蒼勁渾厚發展。馬連良做工瀟灑飄逸、精確講究，其開打穩健，把子運用純熟，戲路極廣，「馬派」享譽數十年不衰，是最有影響力的老生流派之一。

後四大鬚生

至上世紀四、五十年代，「前四大鬚生」中的高慶奎、余叔岩、言菊鵬相繼離開舞台，譚富英、楊寶森、奚嘯伯崛起，與馬連良並稱「後四大鬚生」。

譚富英（1906-1977）為譚鑫培之孫，家學淵源，又得余叔岩等名師指點，打下文武崑亂不擋的扎實根基。其演唱承譚派，兼取余派特點，不刻意求工卻韻味醇厚，用氣充實、樸實方正，世稱「新譚派」。他曾專工武生，後轉老生，身段瀟灑且英氣逼人，最擅扮演忠臣良將。譚富英是繼馬連良後，另一位成就顯著的鬚生。

楊寶森（1909-1958）生於京劇世家，堂兄楊寶忠為琴師。他以譚派和余派為根基，根據自身嗓音寬厚偏低、嗓子堅韌耐久、胸腔共鳴好等特點，揚長避短，在深沉渾厚上下工夫，成功開創柔和圓潤、曲中有直的楊派老生演唱特色。楊寶森在唱腔處理方面頗有新意，往往在有限的音域內，將抑揚、強弱、虛實、大小等表現得錯落有致，不浮不飄，舒展流暢。楊派老生擅長表現蒼涼沉鬱的人物感情，弟子及追隨者眾。

奚嘯伯（1910-1977）十一歲拜言菊鵬為師，也曾學習譚派及余派演唱，十九歲正式下海，得尚小雲、梅蘭芳提攜，後自組「忠信社」掛頭牌演出。他的藝術重點在唱，其法度嚴謹有系統。奚嘯伯的嗓音音量雖不大，但清晰悅耳，四聲音韻、吞吐收放均能準確處理，細膩講究，繼承了言派的書卷氣及余派的韻味，創立了清新雅致的奚派藝術。

除了前後四大鬚生，上世紀三四十年代亦出現兩位以做工老生享譽全國的名家——南方「麒派」的創始人周信芳和東北三省的唐韻笙，觀眾把他們與馬連良合稱為「南麒北馬關外唐」。周信芳藝名麒麟童，他的麒派突破了以往戲曲偏重唱功的傳統，推進了唸白和做工的重要性。其功底深厚、節奏鮮明，擅用髯口、服飾及道具等塑造人物形象。因嗓音沉厚而略帶沙音，重以字重腔輕的手法表達人物感情。唐韻笙功底扎實、多才多藝，其唱腔和台風別具一格，擅演紅生戲。他能演能編，編寫的劇目大多唱做繁重、文武兼備，其作品享譽關東，因此也被稱為「關外麒麟童」。

李少春（1919-1975）的「李派」是一九四九年後誕生的老生流派。李少春父親是上海名家小達子，李少春自幼隨父學藝，功底扎實，曾師承余叔岩，習得《定軍山》、《打漁殺家》等帶有武技的老生戲。他允文允武，看家戲《打金磚》翻撲驚險，唱腔有余派剛柔並濟、含蓄清新的韻味。《野豬林》及《將相和》中，他根據自身優長設計了兼具余派韻味及楊（小樓）派武戲文唱特點的表演，對「李派」的形成至關重要。

梅派藝術

除了老生，旦角也是京劇表演藝術發展成熟繁盛的行當，「四大名旦」梅蘭芳、尚小雲、程硯秋、荀慧生各創流派，標誌京劇藝術的高峰。

京劇旦行飾演女性人物，其中又分青衣、花旦、花衫、刀馬旦、武旦、老旦。青衣、花旦本是不同行當，在上世紀早期王瑤卿打破界限，創花衫行當，後梅蘭芳將各種旦角的表演技法結合運用，使其發展更為完善。花衫冶青衣、花旦、刀馬旦為一爐，唱唸做打並重，成功拓展了旦角表演戲路。

梅蘭芳（1894-1961）字畹華，江蘇泰州人，生於北京梨園世家，祖父為「同光十三絕」之一、著名旦角演員梅巧玲。父母早亡，由當琴師的伯父梅雨田撫養成人，八歲學戲，九歲從吳菱仙學青衣，十一歲初次登台。一九〇八年搭喜連成班演出。後求教於王瑤卿、陳德霖，從路玉珊學花衫、從茹萊卿學武功，師事喬蕙蘭學崑曲，又習武功及蹺功，廣泛觀摩旦角本工戲和其他各行角色的演出，基礎扎實。一九一三年赴上海演出《穆柯寨》引起轟動，一舉成名。

一九一九年及一九二四年，梅蘭芳兩度赴日本演出，一九三零年赴美演出，均得到高度評價，美國波摩那學院和南加州大學授予他榮譽文學博士學位。一九三一年「九·一八」事變後，投入抗戰排演《抗金兵》、《生死恨》等劇。一九三七年抗日戰爭爆發，他蓄鬚拒演，靠寫字賣畫為生，至抗戰結束復出，一九五九年排演最後一齣新戲《穆桂英掛帥》。在五十餘年的舞台生涯中，梅氏創造出眾多旦角形象，為京劇旦行開拓了廣闊的道路。梅派唱做大方自然，中正平和，不刻意求工，不故炫新奇，貌似平常間，卻引人入勝。

梅派唱腔講求旋律優美通順不拗口，平易近人，很少有華彩的長腔，創新腔亦揉化無痕，能做到以情化腔，使觀眾如飲醇釀。唸白要求咬字清晰、抑揚頓挫、句讀分明，越是高音，越甜越潤，裊裊不斷。做工著重淡描、自然，打法與武旦、刀馬旦不同，強調乾淨、準確、漂亮，分寸因劇中人物身份、情感而異，「舞」與「武」結合，「舞」多「武」少。梅蘭芳曾表示身段乃是一種有規律的自由行動，只要把原則掌握好，和表情結合好，怎麼動都是好看的；如果死死規定了每齣戲的每一個動作，做出來就會顯得不自然，被觀眾看出這是為做身段而做身段，那就會失掉身段的真正意義。



梅派名劇《貴妃醉酒》，李勝素飾演楊貴妃
The classic repertoire of Mei shcool, *The Drunken Royal Concubine*,
Li Shengsu as Lady Yang.

The Art of *Laosheng* in Peking Opera

The actors of *laosheng* (older male) role type, also called *zhengsheng*, *xusheng*, *huzisheng*, mainly play mid-aged and old male roles. They are required to sing in true voice, speak in Hubei dialect and wear fake beards. In Peking Opera, *laosheng* can be divided into four categories: *angong laosheng* which focuses on singing, *shuaipai laosheng* which attaches importance to acting, *kaoba laosheng* which requires a demanding performance of acrobatic fighting, and *wulaosheng* which is distinctive for its mastery of martial arts. During its early phase of development, Peking Opera is especially famous for its abundance in *laosheng* styles.

Cheng Changgeng (1811-1880), one of the famous performers of Peking Opera in early years, was renowned for his unsophisticated and resounding voice. **Zhang Erkui** boasted a clear and crude singing style, and **Yu Sansheng**, originally an actor of Han Opera, specialized in colorful singing. Later, **Tan Xinpei** (1847-1917) established himself as the grand master of Peking Opera by incorporating not only the singing techniques of Cheng Changgeng, Yu Sansheng, but also the art of other role types into his arias. He combined the artistic features of *angong laosheng*, *shuaipai laosheng* and *kaoba laosheng* into an influential *laosheng* style of his own, Tan style, the first *laosheng* style in the history of Peking Opera. Tan style is noted for its sweet and fluent singing, which has great impact on succeeding actors. Tan Xinpei, Wang Guifen and Sun Juxian were credited as 'the tripartite talents of Cheng Changgeng School' and 'the later top three *laosheng* actors'. **Wang Guifeng** (1860-1906), a disciple of Cheng Changgeng, was good at singing sonorously and changeably in *naohouyin* (voice coming from behind the head), while **Sun Juxian** (1841-1931) was famous for his ability of suiting the characters' emotion with different voices and singing a whole sentence without punctuation.

The Former Four Famous *Laosheng* Performers

By learning from Tan style, there appeared on the stage another four excellent *laosheng* actors, called 'the former four famous *laosheng* performers': Yu Shuyan, Yan Jupeng, Gao Qingkui, and Ma Lianliang, each of whom founded his own style.

Yu Shuyan (1890-1943), the grandson of Yu Sansheng, started learning the art of *wenwulaosheng* (civil and military older male) role type in his childhood. His most important teacher was Tan Xinpei, of whose style he was the main transmitter. It was largely from developing this style he was credited with his own style, Yu style. Yu was noted for his clear, rhythmic recitation. His melodious and a little coarse voice is described as 'the moon blocked by clouds' noted for its various styles: his high-pitched singing sounds clear while his low-pitched singing sounds thick; it also features loudness, richness and smoothness. Yu specialized in portraying tragic figures whose movements and gestures were beautifully crafted and whose acrobatic fighting was meticulously conveyed. In the late 1930s, Yu Shuyan retreated from the stage and transmitted his art to Li Shaochun and Meng Xiaodong. Although he died in 1943, his style has significant impact on succeeding *laosheng* actors.

Yan Jupeng (1890-1942), the son of a Mongolian aristocratic family in Peking, was famous for his mastery of Tan style as an amateur at his early age, and at the age of thirty-three, he became a professional actor. Although he was not Tan Xinpei's student, Yan could convey Tan style vividly in terms of tunes, words, gestures and movements by learning from Tan Xinpei's artistic performances indirectly. Later, he also assimilated the singing of other types of *laosheng*, *qingyi*, *xiaosheng*, Peking drum songs, and *danxian*. Based on his mastery of all these art forms, he formed his own style, Yan style, characterized by ease, thickness, firmness and colorfulness. He cultivated his singing by balancing the relation between words, voices and tunes meticulously. Described as 'colorful and mellow', Yan style is difficult to learn and there are few excellent disciples.

Gao Qingkui (1890-1942) learned the art of *laosheng* in his childhood, and began his career on stage at the age of twelve. In the beginning he inherited Tan style, and then, based on his own vocal style, which is loud and sonorous, he adopted singing techniques from Sun Juxian and Liu Hongsheng, and the artistic features of *laodan* and *hualian* to form his special Gao style. Gao applied the Beijing accent in his singing and recitation, and he excelled in expressing intense and solemn sentiments. In the late 1930s, Gao shifted his focus from performances to the education of younger student as his voice became hoarse.

Ma Lianliang (1901-1966) started as a student of *wusheng* (martial male) role type and later studied *laosheng* (older male) under the training of Ye Chunshan, Xiao Changhua, Sun Juxian and Jia Honglin, and under the influence of Yu Shuyan. He combined their art into a distinctive *laosheng* style of his own called 'Ma style', noted for his sweet, fluent, natural, relaxed and resonant singing and his mastery of breath, volume, and tune. When he grew elder, his singing turned thick and vigorous. Ma also spared no effort to improve his acting characterized by ease and delicateness and his acrobatic fighting featured by firmness. Ma style spread widely and was regarded as 'the most influential *laosheng* style'.

The Later Four Famous *Laosheng* Performers

From the 1940s to the 1950s, Gao Qingkui, Yu Shuyan and Yan Jupeng bid farewell to the stage one by one, Tan Fuying, Yang Baosen, Xi Xiaobo and Ma Lianliang became the most well-acclaimed *laosheng* actors called 'the later four famous *laosheng* performers'.

Tan Fuying (1906-1977), the grandson of Tan Xinpei, and the student of Yu Shuyan, received very solid ground training in both Peking Opera and Kunqu Opera, in both civil and military roles when he was young. By absorbing both Tan style and Yu style, he developed his New Tan style, noted for his unsophisticated and clear singing. Because he was trained as a *wusheng* (military male) actor at early age, his acting was characterized by ease and bravery, especially reflected in his portrayal of loyal courtiers and brave generals. Apart from Ma Lianliang, Tan Fuying was another outstanding figure in terms of his achievement.

Yang Baosen (1909-1958) was born into a family of Peking Opera artists, and his brother Yang Baozhong was a famous *huqin* musician. Based on his mastery of Tan style and Yu style, he suited his own thick, resonant voice to a new singing style distinctive for its combination of thickness, softness and straightness. Although constrained by the range of his voice, Yang could master the rise and fall, the strength, the volume of his sound tactfully and made his singing well-proportioned and fluent. Yang Baosen excelled at conveying the desolate and depressed emotion, and attracted many followers.

Xi Xiaobo (1910-1977) started as the disciple of Yan Jupeng at the age of eleven and learned Tan style and Yu style singing at the same time. He became a professional actor at the age of nineteen. With the help of Shang Xiaoyun and Mei Lanfang, he established his own troupe, *Zhongxinshe*, and performed as leading actor. He was noted for his meticulous singing. Instead of boasting a sonorous voice, Xi Xiaobo made his singing clear and melodious with a special focus on the diction and tunes of words. By inheriting the tradition of scholarly Yan style and melodious Yu style, Xi Xiaobo formed his own fresh and elegant style, Xi style.

Along with 'the former four famous *laosheng* performers' and 'the later four famous bearded male actors', there are another two outstanding Peking Opera artists, Zhou Xinfang and Tang Yunsheng, as is described in saying—'Southern Qi, Northern Ma, and Tan beyond the Great Wall.' **Zhou Xinfang**, with the homonym *Qinlin Tong* (Unicorn Boy) emphasized recitation and acting in his performance by making full use of fake beard, costumes and props. His thick and coarse voice was noted for its capacity of conveying character's emotion. **Tang Yunsheng** was a versatile actor famous for depicting Guan Yu in a distinctive style. He was also a competent playwright renowned for his works which required demanding performances in terms of both singing and acting. Being well-acclaimed in the three provinces in Northeast China, he was called 'Unicorn Boy beyond the Great Wall'.

The Li style, named after *laosheng* actor Li Shaochun (1919-1975), was formed after 1949. Li started as a student of his father, a famous actor in Shanghai nicknamed as Xiaodazi. Later, he became the disciple of Yu Shuyan and learned the repertoire of *wulaosheng* (military older male) including *Dingjun Mountain* and *The Fisherman Kills the Villain*. Li specialized in depicting characters in both civil and military ways. For example, his performance in *Beating with a Gold Brick* was noted for his acrobatic fighting and his singing in Yu style, characterized by a combination of toughness, gentleness and freshness. When performing *The Wild Boar Forest* and *The General Reconcile with the Prime Minister*, Li designed a new tune by combining Yu style and Yan Xiaolou's style, which marked the emergence of the Li style.



《伍子胥》以唱腔繁複、演出難度高著稱。
圖為于魁智飾伍子胥。

Wu Zixu is famous for its demanding skills in both singing and acting.
Yu Kuizhi as Wu Zixu in picture.

The Art of Mei Lanfang

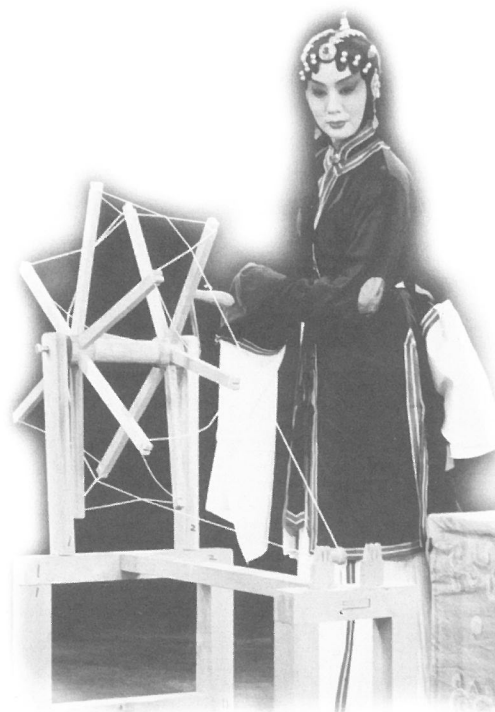
Apart from *laosheng*, *dan* is also the representative and well-developed role type of Peking Opera. The art of 'the four great *dan* performers', namely, Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu, and Xun Huisheng marked the culmination of the development of Peking Opera.

The actors of *dan* play female roles and can be subcategorized into *qingyin* (married woman), *huadan* (young woman), *huashan* (colorful dress), *daomadan* (female warrior), *wudan* (martial female), and *laodan* (old female). *Huashan* was developed by Wang Yaoqing in the early twentieth century, and perfected by Mei Lanfang through assimilating the art of different *dan* roles. By combining *qingyi*, *huadan*, and *daomadan* into one role, *huashan* actors may give wonderful performances in terms of singing, recitation, acting and martial arts, allowing for a more meticulous interpretation of female characters.

Mei Lanfang (1894-1961), also known for his style name, Wanhua, whose ancestral home was in Taizhou, Jiangsu Province, was born into a family of Peking Opera performers in Beijing. His grandfather, Mei Qiaoling was regarded as one of 'the top thirteen actors during the reign of Emperor Tongzhi and Emperor Guangxu' due to his talented portrayal of female characters. Mei Lanfang lost his parents in his childhood and was raised by his uncle Mei Yutian, a famous *erhu* musician. Mei Lanfang began learning acting at the age of eight, became the disciple of Wu Lingxian, a *qingyi* actor at the age of nine, and gave his debut at the age of eleven. In 1908, he entered Xilancheng Opera Company. Since then, he learned from many famous actors, including Peking Opera masters Wang Yaoqing and Chen Delin, *huashan* actors Lu Yushan, *wusheng* actor Ru Laiqing, Kunqu Opera actor Qiao Huilan. Mei Lanfang also enriched his performance by studying acrobatic fighting, the technique of high-heel shoes, and by watching different roles' portrayals of characters. In 1913 he staged performances in Shanghai for the first time, appearing in a host of plays like *Mu's Village Fortress* and caused a sensation.

In 1919 and 1924, Mei Lanfang visited Japan and performed Peking Opera, and in 1930, he put up performances in the US. During his stay in the US, Mei Lanfang's art was so well acclaimed that Pomona College and University of South California awarded him honorary doctorate degrees in literature. In 1931, after the September 18 Incident which marked the beginning of Japanese Invasion of northeast China, Mei Lanfang promoted patriotism by staging *Resisting Jin Invaders* and *The Shoe Story*. During the Second World War when Japanese occupied part of China, Mei grew a beard and lived a secluded life by selling his own calligraphy and paintings, refusing to perform. In 1959, he gave his last performance in *Lady Mu Guying Takes Command*. During his fifty-year operatic career, Mei Lanfang has made many excellent portrayals of different female characters in a natural, unsophisticated and alluring style.

Mei Lanfang is distinctive for his sweet, fluent, and easy-going singing and seldom sings colorful arias. Aside from inheriting traditional tunes, Mei composed a great number of new, alluring melodies, and he made a point of suiting his singing to different roles' emotion. He is also noted for his clear and rhythmic recitation, the higher the voiced was pitched, the sweeter and mellower it became. In acting, Mei Lanfang portrayed the characters in a natural style instead of using a lot of gestures. When performing in a play with a lot of acrobatic fighting, he combined fighting with dancing and transformed fighting into dancing, which was quite different the acting of *wudan* and *daomadan*. Mei Lanfang has said that gestures were a set of regular movements rather than regulated movements. If one could master the principles and suit gestures to expressions, he would look beautiful. But one would look unnatural if he represented the regulated movement passively. Audiences would notice that the actors were making gestures for the sake of making gestures and he did not think this kind of gestures was meaningful in performances.



《生死恨》是梅蘭芳晚年具思想性作品；圖為李勝素飾韓玉娘
The Shoe Story is an intellectually distinguished work by Mei Lanfang in his later years.
Li Shengsu as Han Yuniang in picture.

20.7.2012 (星期五 Fri) 7:30pm

折子戲 Excerpts

《貴妃醉酒》 *The Drunken Royal Concubine*

梅派經典劇目之一，以四平調為主腔，旋律委婉，用以演繹楊貴妃複雜的情感恰如其分。梅蘭芳設計的身段優雅流暢，其中銜杯、臥魚、醉步、扇舞等難度高的身段，演來優雅自然，盡顯梅派風韻。

唐玄宗寵妃楊玉環在御花園設下酒宴，等候玄宗散朝後前來一同歡飲，不料玄宗轉駕到梅妃宮中。楊貴妃聞訊大為慍怨，倍感失落，於是縱酒自遣憂懷，以至醉意漸深。

The Drunken Royal Concubine is a classic made famous by Mei Lanfang. The sung music uses the *siping* mode throughout, and the melody has a feminine and lingering touch that aptly expresses Lady Yang's internal turmoil. The performance of stylised movements such as 'picking up the wine cup with the lips', 'leaning to one side in slow motion until the body touches the ground', 'drunken steps', 'fan dance' etc. with seeming ease and grace, all of which have been hailed as bravura movements of the Mei Lanfang school.

It is an anecdote describing a lovers' quarrel between Lady Yang and Emperor Ming of the Tang Dynasty. She has a banquet set up in the Imperial Garden, then sends a message to the Emperor to come for a drinking party for two. But the Emperor has gone to the chamber of Lady Mei, another royal concubine. With her heart gnawed by jealousy and anger, Lady Yang drinks by herself until she falls into a stupor.

主演 Cast

楊玉環：李勝素 Yang Yuhuan : Li Shengsu
裴力士：張威 Ennuch Pei : Zhang Wei
高力士：陳國森 Eunuch Gao : Chen Guosen

司鼓：趙琪 Drum : Zhao Qi
操琴：張順翔 Jinghu : Zhang Shunxiang

- 中場休息15分鐘 Intermission of 15 minutes -

《打金磚》 *Beating with a Gold Brick*

著名京劇藝術家李少春傳世之作，集唱、唸、做、文、武、翻、撲於一身，不僅唱腔優美，更有多個難度甚高的翻撲技巧，展現高水平的京劇傳統唱做功架。

東漢光武帝劉秀在位時，鈔期之子鈔剛將郭妃之父郭榮殺死。劉秀將鈔剛發配，郭妃不憤，以落杯之計陷害鈔期。劉秀酒醉將鈔期等一班老臣盡皆斬首。忠臣馬武大鬧宮廷，持金磚迫擊劉秀，劉秀閉宮不出，馬武氣憤之下引磚觸首自盡。劉秀酒醒，內心後悔不已，仗劍將郭妃刺死，獨去太廟向先靈懺悔，在神智昏亂下，終撲跌而死。

Beating with a Gold Brick is a well-known work of the Peking Opera legend, Li Shaochun. In the excerpt, the actor needs to demonstrate his all-round skills of singing, delivery, acting, as well as the stock movements of both military and civil roles. The vocals are lilting, and the stunt actions can be highly demanding. This is therefore an exemplary piece in traditional Peking Opera.

The story takes place during the reign of Emperor Guangwu of Eastern Han Dynasty. Yao Gang, the son of Yao Qi, kills the father of Lady Guo. The Emperor orders to have him banished, much to the chagrin of Lady Guo. To take revenge, Lady Guo makes the Emperor drunk, and gives a false edict to have Yao Qi and his family executed. The other faithful ministers who try to speak on Yao's behalf are also cruelly killed. Ma Wu barges into the palace with a gold brick in a bid to advise the Emperor not to have the faithful wronged. Although the Emperor tries to revert the edict, the pardon comes too late. Yao is already beheaded. Ma rushes back to the imperial court and in a tirade, admonishes the Emperor for his wrong deed before crushing his own head with the gold brick. When the Emperor wakes from his drunken stupor, he is struck by remorse. He has Lady Guo executed, then goes to the Imperial Temple to pay his respects to the wronged loyal souls. But his deep regret gives him such pain that he stumbles, collapses and dies.

主演 Cast

劉秀：于魁智	Liu Xiu	: Yu Kuizhi
鈔期：楊燕毅	Yao Qi	: Yang Yanyi
馬武：楊赤	Ma Wu	: Yang Chi
郭妃：王芳	Lady Guo	: Wang Fang
鄧禹：王寶利	Deng Yu	: Wang Baoli
鈔剛：劉魁魁	Yao Gang	: Liu Kuikui
郭榮：胡濱	Guo Rong	: Hu Bin
大太監：陳國森	Chief Eunuch	: Chen Guosen

司鼓：蘇廣忠	Drum	: Su Guangzhong
操琴：張順翔	Jinghu	: Zhang Shunxiang

21.7.2012 (星期六 Sat) 2:30pm

《伍子胥》 *Wu Zixu*

京劇四大鬚生楊寶森(楊派)之代表劇目，故事根據《左傳》、《史記》及《東周列國志》等改編而成，以唱腔繁複、演出難度高著稱，行腔悲壯，聲情並茂。

伍員投吳，因昭關畫圖緝拿，不敢過關。遇隱士東皋公，一連七日藏於其家，伍員心內憂愁，鬚髮皆白。東皋公乃使己友皇甫喬扮伍員，假作出關，先被官吏擒獲，伍員乘隙逃出昭關。遇大江阻路，幸得漁丈人相助，渡之過江。伍員贈劍，並囑漁人勿泄，漁人投江。伍員渡江後饑餓乏食，遇浣紗女，女送食後亦因伍員囑勿泄露，投江明志。伍員逃至吳國，訪知專諸孝義雙全，乃與結拜。後為助公子姬光重定江山，乃薦專諸予姬光，以魚藏劍刺王僚。

Made famous by Yang Baosen, this opera is inspired by the historical accounts of Wu Zixu, a famous strategist, military general and iconic figure of loyalty described in the ancient chronicles *Zuo Zhuan* and *Shi Ji*, and in the Qing novel, *Romance of the Eastern Zhou States*. It is famous for being a difficult piece, demanding the actors to have both good singing and acting skills.

Wu Zixu wants to flee to the State of Wu, but as a wanted man, he is afraid that he cannot go through the tight border control at Zhao Pass. He meets a hermit, old Dong Gao, who puts him up in his own residence for seven days. Under the enormous stress and anguish, Wu's hair turns completely white, and his facial features also age tremendously. So Dong Gao asks a friend, Huangfu Na, to assume Wu's identity and crash the border control. As expected, Huangfu is taken custody while Wu manages to get through. The next obstacle is the river, which Wu has to cross. He finds an old fisherman who is willing to ferry him across. As a token of appreciation, Wu gives him his sword, and asks him not to disclose his route of escape. The fisherman throws himself into the river to bring the secret with him. Wu goes ashore, but is too hungry to go on. So when he sees a washerwoman, he begs her for food. When she has given him food, Wu asks her not to disclose his whereabouts. She also throws herself into the river to shut her own mouth forever. Wu arrives at the State of Wu. On hearing that Zhuan Zhu is a filial son and upright man, he befriends him, and the two become sworn brothers. Wu tries to make ends meet by becoming a street entertainer playing the flute. He happens to meet Prince Ji Guang, who is the son and heir apparent to the Wu throne. But when the King dies, Ji Liao usurps the throne. Ji Guang plots to reinstate himself, and on learning that Wu Zixu is a good strategist and general, he takes Wu under his wing. Wu recommends Zhuan Zhu to Ji Guang, who sends Zhuan to assassinate Ji Liao with a dagger hidden in the belly of a fish.

主演 Cast

伍子胥：于魁智	Wu Zixu	: Yu Kuizhi
姬僚：楊燕毅	Ji Liao	: Yang Yanyi
漁丈人：鄭岩	Fisherman	: Zheng Yan
姬光：李陽鳴	Ji Guang	: Li Yangming
東皋公：王寶利	Old Dong Gao	: Wang Baoli
皇甫納：徐騰	Huangfu Na	: Xu Teng
專諸：胡濱	Zhuan Zhu	: Hu Bin
浣紗女：呂耀瑤	Washerwoman	: Lu Yaoyao
米南適：劉魁魁	Mi Nanshi	: Liu Kuikui
牛二：陳國森	Niu Er	: Chen Guosen
老丈：馬翔飛	Old Man	: Ma Xiangfei

司鼓：蘇廣忠	Drum	: Su Guangzhong
操琴：葉光胡啟明	Jinghu	: Ye Guang Hu Qiming

上半場約1小時30分鐘，中場休息15分鐘
Intermission of 15 minutes after first half of programme of 1 hour 30 minutes

21.7.2012 (星期六 Sat) 7:30pm

《生死恨》 *The Shoe Story*

京劇大師梅蘭芳晚年具思想性之重要作品，初由齊如山根據明代董應翰《易鞋記》傳奇改編，後由許姬傳執筆整理並更名《生死恨》。〈夜遁〉中韓玉娘逃出尼庵，以快板邊唱邊走，身段輕盈美妙；〈夜訴〉一幕唱腔優美，烘托出玉娘淒涼的身世，感染力強。

金兵侵宋，舉人程鵬舉與韓玉娘同被張萬戶擄去逼充奴隸；並強令程、韓婚配。玉娘勸程逃回故國，張萬戶聞知，怒將玉娘轉賣予宋商瞿士錫。臨別程遺鞋一隻，為玉娘拾起留念。程趁機逃回，投宗澤部下。宗殺退張萬戶，收復失地。程以功任襄陽太守，思念玉娘，令趙尋持鞋訪尋。玉娘被轉賣瞿家，瞿知其情，乃置於尼庵。老尼擬強婚之予土豪胡為，玉娘逃出，遇李嫗，寄居家中紡織度日。遇趙尋，見程鞋傷痛，因而得病，程鵬舉聞報趕至，玉娘病已不起，與鵬舉訣別而死。

The Shoe Story is an intellectually and artistically distinguished work by Maestro Mei Lanfang. First written by Qi Rushan based on the novella, *Changing Shoes*, by Dong Yinghan of the Ming Dynasty, it was later revised by Xu Jizhuan and renamed to the present title. The excerpt *The Escape at Night* describes Han Yuniang stealing away from the nunnery in the dark of the night. She sings as she walks briskly, with a lightness of step and airy movements that are beautiful to watch. Then in *The Outpouring at Night*, Yuniang tells her life story in an emotionally charged sung passage, which goes straight to the heart of the audience.

The story takes place during the war-stricken years of the Song Dynasty. The Tartar force, Jin, is making aggressions into Song land. Cheng Pengju, a scholar, and Han Yuniang, a young woman, are taken captive as slaves by General Zhang of the Jin army who forces them to marry. Yuniang encourages Cheng to escape back to Song land, but General Zhang learns of their plan. In a rage, he sells her to a Song merchant, Qu Shixi. Cheng drops a shoe when the two part, Yuniang picks it up and hides it as a keepsake. Cheng escapes back to Song land and becomes a soldier under General Zong Ze. He presents Zong with a map, which aids in defeating the Jin invaders. Cheng is rewarded with an appointment as the Prefect of Xiangyang. But he misses Yuniang, so he sends Zhao Xun to bring the other shoe and go and find her. Now Qu Shixi, the merchant who has bought Yuniang, is sympathetic of her plight, and transfers her to a nunnery. But the Abbess intends to sell her to a local despot, Hu Wei. Yuniang manages to escape. She is taken home by an old woman by the name of Li. There, she works for a living as a weaver. When Zhao Xu comes along with Cheng's shoe, she is reminded of all the sad things that have happened to her and falls ill. Cheng learns of this and hurries to find her, only to see her for the last time before she dies.

主演 Cast

韓玉娘：李勝素	Han Yuniang	: Li Shengsu
程鵬舉：張威	Cheng Pengju	: Zhang Wei
胡為：鄭岩	Hu Wei	: Zheng Yan
張萬戶：胡濱	General Zhang of the Jin Kingdom	: Hu Bin
老尼：陳國森	Old Nun	: Chen Guosen
宗澤：李陽鳴	Zong Ze	: Li Yangming
李氏：張靜	Madam Li	: Zhang Jing
瞿士錫：徐騰	Qu Shixi	: Xu Teng
趙尋：馬翔飛	Zhao Xun	: Ma Xiangfei
二老爺：王珏	Second Master	: Wang Jue
媒婆：金建萍	Matchmaker	: Jin Jianping

司鼓：趙琪	Drum : Zhao Qi
操琴：張順翔	Jinghu : Zhang Shunxiang

- 第11場後中場休息15分鐘 Intermission of 15 minutes after Scene 11 -

22.7.2012 (星期日 Sun) 7:30pm

《野豬林》 *The Wild Boar Forest*

著名京劇藝術家李少春曾演繹劇中文武兼備、情深意重的林冲，是為經典，〈長亭發配〉、〈風雪復仇〉中均有精湛唱做設計。著名架子花臉藝術家袁世海配演豪邁仗義的魯智深，表演突顯了袁派花臉從人物出發的演繹風格。

北宋末年，太尉高俅之子高世德欲奪八十萬禁軍教頭林冲之妻，定下賣刀計把林冲騙到軍機重地白虎堂，從而鑄成冤獄，將林冲發配滄州，並買通解差欲在野豬林把他害死，幸遇魯智深相救。林冲在滄州看守草料場，高俅又派人火燒草料場，欲置林冲於死地。林冲識破奸謀，殺死縱火凶徒，與魯智深一起投奔梁山。

The protagonist Li Chong was best portrayed by the Peking Opera legend Li Shaochun. Scenes like *Dispatch at the Roadside Pavilion* and *Vengeance in the Snow Storm* put the performer of the role under full limelight to demonstrate his amazing vocal skills and stylised movements. Monk Lu Zhishen was another famous interpretation through *jjazi hualian* (painted face role performed with stilted stylised movements), a strident voice and a firm grasp of the performing skills conjure up a convincing character that is righteous, open-hearted, generous and eager to help those in dire straits.

In late Northern Song Dynasty, Lin Chong is the Arms Instructor of the eight hundred thousand strong Squadron of Imperial Guards. Young Master Gao, son of Marshal Gao Qiu, Commander of the Imperial Guards, is enamoured of Lin Chong's wife, so he sets a trap to get rid of Lin. He invites Lin to visit the Marshal's Residence on the pretext that Marshal Gao wants to see a broadsword. Unwittingly Lin is led to the White Tiger Inner Sanctum, the rear hall which is out of bounds to anybody carrying a weapon. So Lin is accused of trying to assassinate the Marshal and is sentenced to banishment. On the way to Cangzhou, the guards are bribed to kill Lin. Fortunately, Monk Lu Zhishen saves him. On arriving in Cangzhou, Lin is charged with guarding the haystacks for the army horses. Gao Qiu sends men to burn it down, with the intention of killing Lin in the fire. Lin uncovers their treacherous scheme and kills the arsonists before going to join the rebels on Liangshan with Monk Lu.

主演 Cast

林冲：于魁智	Lin Chong	: Yu Kuizhi
魯智深：楊赤	Lu Zhishen	: Yang Chi
林娘子：李勝素	Madam Lin	: Li Shengsu
高世德：鄭岩	Gao Shide	: Zheng Yan
高俅：胡濱	Gao Qiu	: Hu Bin
陸謙：陳國森	Lu Qian	: Chen Guosen
高旺：劉魁魁	Gao Wang	: Liu Kuikui
張勇：徐騰	Zhang Yong	: Xu Teng
富安：王珏	Fu An	: Wang Jue
錦兒：宋奕萱	Jin'er	: Song Yixuan
林壽：王寶利	Lin Shou	: Wang Baoli
董超：危佳慶	Dong Chao	: Wei Jingqing
薛霸：沈京麟	Xue Ba	: Shen Jinglin

司鼓：蘇廣忠	Drum : Su Guangzhong
操琴：葉光	Jinghu : Ye Guang

- 第7場後中場休息15分鐘 Intermission of 15 minutes after Scene 7 -

演員介紹 Performers



于魁智 Yu Kuizhi

國家一級演員，現任國家京劇院副院長及藝術指導，有「中國第一老生」美譽。曾先後獲袁世海、李世濟等前輩提攜合作，更得到李鳴盛、茹元俊、曹韻清、祝元昆等名師傳授楊派、李派名劇。近年作品包括新編歷史劇《兵聖孫武》、《袁崇煥》及大型京劇交響劇詩《梅蘭芳》等。于氏曾獲第七屆中國戲劇梅花獎、全國中青年京劇演員電視大獎賽青年老生第一名、二〇一〇年獲文華表演獎及由聯合國機構頒發的中國國粹文化成就獎。

National Class One Performer Yu Kuizhi is currently Associate Company Director and Artistic Adviser of the China National Peking Opera Company. He also won the accolade as 'The Number One Actor in *Laosheng* Roles in China'. He has benefitted from sharing the stage experience of veterans Yuan Shihai and Li Shiji, and coaching of Li Mingsheng, Ru Yuanjun, Cao Yunqing, Zhu Yuankun etc. on the repertoires of the Yang Baosen and Li Shaochun stylistic schools. He has performed in several new original productions since then, including the historical plays *Sun Wu the Military Strategist*, *Yuan Chonghuan* as well as the mega Peking Opera production, the symphonic poem *Mei Lanfang*. Yu was a winner of the 7th Plum Blossom Award for Chinese Theatre; the First Prize in *laosheng* category of the National Television Grand Prix for Young to Middle-aged Peking Opera Performers - Young Performers' Section. More recent awards include the Wenhua Award for Performance and an Outstanding Achievement in Chinese Representative Art Forms presented by United Nations.



李勝素 Li Shengsu

國家一級演員，中國戲劇梅花獎得主，現任國家京劇院一團團長。畢業於河北省藝術學校，師承齊蘭秋、劉元彤、姜鳳山，為京劇藝術家劉秀榮、梅葆玖的入室弟子，得其真傳。李勝素扮相秀麗、嗓音甜美、文武兼備，擅演劇目包括《霸王別姬》、《生死恨》、《貴妃醉酒》、《四郎探母》、《白蛇傳》等，被譽為當代梅派藝術傳人的佼佼者。

National Class One Performer and the winner of the Plum Blossom Award for Chinese Theatre. Li Shengsu is currently Company Director of the China National Peking Opera Company No. 1 Troupe. She trained at the Hebei Arts School and has benefitted from the coaching of Qi Lanqiu, Liu Yuantong and Jiang Fengshan. Also, as a formal disciple of the Peking Opera virtuosi Liu Xiurong and Mei Baojiu, she is recognized as a true exponent of their stylistic lineage. Li has a handsome persona and a sweet voice, and is capable of performing the civil and military repertoires. Her outstanding repertoire includes *King Chu Bids Farewell to His Concubine*, *The Shoe Story*, *The Drunken Royal Concubine*, *The Captive General Visits His Mother* and *The Legend of the White Snake*. Li won an acclaim as 'An outstanding exponent of the Mei School of art of our time'.



楊赤 (特邀) Yang Chi (Guest)

國家一級演員，大連京劇院院長。工銅錘、架子、武花臉。一九八二年拜袁世海為師。九〇年參加徽班進京二百年紀念演出，主演《九江口》一劇，被譽為一流的全才花臉演員，屢獲演出獎項，包括第八屆中國戲劇梅花獎及全國京劇青年團隊新劇目匯演優秀表演獎。

Yang Chi is a National Class One Performer and currently Director of the Dalian Peking Opera Theatre. Yang specializes in the various subcategories of the *hualian* (painted face) roles, including *tongchui*, *jiazi* and *wuhualian*. He became a disciple of the Peking Opera veteran Yuan Shihai in 1982. In 1990, he participated in the Bicentennial of the Anhui Troupes' Arrival in the Capital with *At the Mouth of Jiujiang River*, which won for him the acclaim as a 'first-rate all-round performer of *hualian* roles'. Yang has won many performing awards in China, including the 8th Plum Blossom Award for Chinese Theatre and an Outstanding Performance Award at the New Repertory Showcase for Peking Opera Youth Troupes in China.



楊燕毅 (特邀) Yang Yanyi (Guest)

國家一級演員，著名裘派銅錘花臉，師從楊博森、方榮翔、夏韻龍等多位裘派名家。擅演劇目有《鋤美案》、《鎖五龍》、《大保國·探皇陵·二進宮》等。楊氏嗓音高亢嘹亮，餘音繞樑，盡得裘派銅錘的醇厚韻味。

Yang Yanyi is a National Class One Performer and famous *tongchui hualian* (painted face wielding bronze mallets) of the Qiu (Shengrong) stylistic school. He was trained at various times of his career by Peking Opera virtuosos of the Qiu such as Yan Bosen, Fang Rongxiang, Xia Yunlong etc. His stock repertoire includes *Executing Cheng Shimei*, *Subduing the Five Powers*, *Pillars of the Dynasty*, *Visiting the Mausoleum* and *The Two Faithful Courtiers*. His sonorous and strident voice carries far and rings long, making him a true exponent of *tongchui* (mallet-wielding) roles of the Qiu stylistic school.



鄭岩 Zheng Yan

國家一級演員，工文丑。師承丑角宗師蕭長華，並得名師高富遠、王盛如、汪榮漢等指導，後拜蕭盛萱為師。其唸白清晰脆亮，音韻講究，節奏鮮明，善於表達人物角色。代表劇目有《法門寺》、《群英會》、《女起解》等。曾獲中央文化部頒發表演獎及新劇目匯演優秀配角獎。

Zheng Yan is a National Class One Performer specializing in the *wenchou* (civil clown) roles. He was trained by Xiao Changhua and was coached by Gao Fuyuan, Wang Shengru and Wang Ronghan before he became a formal disciple of Xiao Shengxuan. On stage, Zheng delivers his lines with clear, crisp diction, meticulous accents and pacing, and is adept in interpreting the emotions of his characters. His outstanding repertoire includes *Famen Temple*, *Meeting of Heroes* and *The Extradition of Su San*. He won a Performance Award and was named an Outstanding Actor in Supporting Role at the New Repertoire Showcase presented by the Ministry of Culture of China.



李陽鳴 Li Yangming

國家一級演員，工文武老生。出身於梨園世家，三歲隨祖父著名京劇表演藝術家李萬春學藝，六歲與祖父同台演出《鬧天宮》飾演哪吒。一九九五年加入國家京劇院一團，代表劇目有《挑滑車》、《鬧天宮》、《三岔口》、《打金磚》、《四郎探母》、《智取威虎山》等。曾在國內外獲得多個表演獎項。

Li Yangming is a National Class One Performer specializing in *wenwulaosheng* (civic and military old man) roles. Born into a family with a Peking Opera tradition, Li came under instruction of his grandfather, the Peking Opera virtuoso, Li Wanchun, from three years old and performed in *Wreaking Havoc in Heaven* as Nezha on the stage with his grandfather when he was six. He joined the No.1 Troupe of the China National Peking Company in 1995 and his outstanding repertoire includes *The Pulley*, *Wreaking Havoc in Heaven*, *At the Crossroad*, *Beating with a Gold Brick*, *The Captive General Visits His Mother* and *Taking Tiger Mountain by Stratagem*. Li has won many performance awards at home and abroad.



張威 Zhang Wei

國家一級演員，工小生。一九九〇年徽班進京二百年紀念演出，與京劇表演藝術家李世濟同台演出《武則天軼事》，獲廣泛好評。張威扮相英俊、儒雅大方，表演風格樸實自然。常演劇目包括《玉門關》、《玉堂春》、《平貴別窯》、《飛虎山》等。

Zhang Wei is a National Class One Performer specializing in *xiaosheng* (civil male) roles. He first won popular acclaim when, in 1990, he performed in *Anecdotes about Empress Wu Zetian* with the Peking Opera virtuoso, Li Shiji, on the occasion of the Bicentennial of the Anhui Troupes' Arrival in the Capital. Zhang has a handsome persona, scholarly grace, and a natural performing style. His repertoire includes *The Jade Pass*, *The Incarceration of Su San*, *Xue Pinggui Leaves His Cave Dwelling Home*, *Flying Tiger Mountain* etc.



馬翔飛 Ma Xiangfei

國家一級演員，工老生。曾獲曹世嘉、蘇承龍、姚尚英等教導，演出《四郎探母》、《失空斬》等，根底扎實。其後加入國家京劇院，常演劇目有《智取威虎山》、《黃金台》、《擊鼓罵曹》、《游龍戲鳳》等。二〇〇〇年，在全國京劇優秀青年演員展演中，以《上天台》一劇獲獎。

Ma Xiangfei is a National Class One Performer. Specializing in *laosheng* (old man) roles, he has been coached by Cao Shijia, Su Chenglong, and Yao Shangying on the repertoires like *The Captive General Visits His Mother* and *Zhuge Liang's Empty City Stratagem*. Later he joined the China National Peking Opera Company and his stock repertoire includes *Taking the Tiger Mountain by Stratagem*, *The Tower of Gold*, *Mi Heng Curses Cao Cao While Beating the Drum* and *The Romance between an Emperor and a Common Girl*. He was a winner at the National Showcase of Outstanding Young Peking Opera Performers (2000) for his excellent performance in excerpt *Going to the Heavenly Tower*.



陳國森 Chen Guosen

國家一級演員，工丑行。師承汪榮漢、鈕驃、寇春華等，曾與李世濟、馮志孝、楊春霞、于魁智、陳永玲等合作演出。常演劇目包括《小放牛》、《女起解》、《春草闖堂》、《秋江》、《打漁殺家》等。

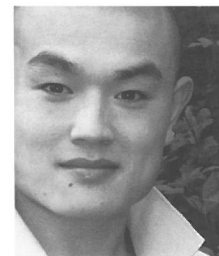
Chen Guosen is a National Class One Performer specializing in *chou* (comic) roles. He has benefitted from the coaching of Wang Ronghan, Niu Biao and Kou Chunhua, and sharing the stage experience of veterans like Li Shiji, Feng Zhixiao, Yang Chunxia, Yu Kuizhi, and Chen Yongling. His acclaimed repertoire includes *When Grazing Cattle*, *The Extradition of Su San*, *Chuncao the Maid Rushes into the Court*, *The Parting on the River in Autumn* and *The Fisherman Kills the Villain*.



劉魁魁 Liu Kuikui

國家一級演員。畢業於瀋陽藝術學校，工銅錘、架子花臉，曾獲常鳴貴、趙世璞、景長生、汪慶元等老師指導，及後又向馬名群、馬名駿等學習《坐寨盜馬》、《將相和》、《霸王別姬》及《四平山》等劇目。二〇〇五年在全國京劇青年京劇演員電視大賽中獲淨行金獎。

Liu Kuikui is a National Class One Performer specializing in *hualian* (painted face) roles, including *tongchui* and *jiazi*. He was trained at the Shenyang Academy for Performing Arts and coached by Chang Mingguai, Zhao Shipu, Jing Changsheng, and Wang Qingyuan. Later he learned classical repertoires like *Horse Stealing*, *The General Reconciles with the Prime Minister*, *King Chu Bids Farewell to His Concubine*, and *Mountain Siping* from Ma Mingqun and Ma Mingjun. In 2005, Liu won a Gold Award for *hualian* performers at the National Television Grand Prix for Young Peking Opera Performers.



胡濱 Hu Bin

優秀青年花臉演員，畢業於中國戲曲學院，工架子花臉。曾多次與著名京劇表演藝術家于魁智、李勝素合作演出。擅演劇目有《伍子胥》、《野豬林》、《紅鬃烈馬》、《穆桂英掛帥》等。

A talented young performer graduated from the National Academy of Theatre specializing in *jiazi hualian* (painted face) roles. He has benefitted from sharing the stage experience of veterans like Yu Kuizhi and Li Shengsu. His repertoire includes *Wu Zixu*, *The Wild Boar Forest*, *The Red-maned Steed* and *Mu Guiying Taking Command of the Army*.

國家京劇院一團赴港演出人員

No.1 Troupe of the China National Peking Opera Company – Production Team

團長：于魁智

副團長：李勝素

秘書長：脫志國

舞台監督：宋鋒

藝術顧問：鄭岩、孫洪勛

行政統籌：陳仲健

宣傳：周祉琦

Company Director : Yu Kuizhi

Deputy Company Director : Li Shengsu

Secretary General : Tuo Zhiguo

Stage Manager : Song Feng

Artistic Director : Zheng Yan, Sun Hongxun

Administration Co-ordinator : Chen Zhongjian

Publicity : Zhou Zhiqi

演員：

楊赤、楊燕毅、張威、李陽鳴
馬翔飛、陳國森、劉魁魁、王寶利
吳樹林、徐騰、王好強、王珏
劉搏、胡濱、徐明遠、武智
張策、姜建光、危佳慶、馬燕超
馬有權、楊歡、楊東超、譚韻揚
沈京麟、張靜、王芳、宋奕萱
金建萍、高珊、郗媛媛、呂耀瑤
朱虹、李文穎、朱文文、劉夢姣
畢璐娜、潘月嬌、陳靜

Cast :

Yang Chi, Yang Yanyi, Zhang Wei, Li Yangming
Ma Xiangfei, Chen Guosen, Liu Kuikui, Wang Baoli
Wu Shulin, Xu Teng, Wang Haoqiang, Wang Jue
Liu Bo, Hu Bin, Xu Mingyuan, Wu Zhi
Zhang Ce, Jiang Jianguang, Wei Jiaqing, Ma Yanchao
Ma Youquan, Yang Huan, Yang Dongchao, Tan Yunyang
Shen Jinglin, Zhang Jing, Wang Fang, Song Yixuan
Jin Jianping, Gao Shan, Gao Yuanyuan, Lu Yaoyao
Zhu Hong, Li Wenyong, Zhu Wenwen, Liu Mengjiao
Bi Luna, Pan Yuejiao, Chen Jing

樂隊：

蘇廣忠、趙琪、孫宇、張順翔
胡啟明、葉光、裴捷、于士才
南楠、崔玉坤、劉麗娜、高俠
李果、赫岩岩、王力川、葉鐵森
霍建華、朱江、馬文、尚東輝
趙小萍

Musicians :

Su Guangzhong, Zhao Qi, Sun Yu, Zhang Shunxiang
Hu Qiming, Ye Guang, Pei Jie, Yu Shicai
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