

節目 Programme	日期 Date	時間 Time	地點 Venue
<b>開幕節目</b> 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 Xiaobaihua 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

天津市 Tianjin Song  
Art Troupe  
曲藝團

29.7.2012

油麻地戲院劇院  
Theatre, Yau Ma Tei Theatre

30-31.7.2012

香港大會堂劇院  
Theatre, Hong Kong City Hall



### 各位觀眾：

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.

## 文化節目組

### 節目統籌

李明珍 (高級經理)

劉淑賢 (經理)

魏紫燕 (經理)

吳麗娜 (副經理)

### 宣傳組

莫秀珊 (高級傳訊主任)

### 油麻地戲院

地址：九龍油麻地窩打老道6號

查詢：2264 8108

傳真：2782 7813

張荷芳 (高級經理 / 九龍東)

### 香港大會堂

地址：香港中環愛丁堡廣場5號

電話：2921 2840

傳真：2877 0353

方雅雯 (高級經理 / 大會堂)

## Cultural Presentations Section

### Programme

Teresa Lee (Senior Manager)

Denise Lau (Manager)

Yolanda Ngai (Manager)

Nicola Ng (Assistant Manager)

### Publicity

Mary Ann Mok (Senior Media Co-ordinator)

### Yau Ma Tei Theatre

Address: 6 Waterloo Road, Yau Ma Tei, Kowloon

Enquiries: 2264 8108

Fax: 2782 7813

Clare Cheung (Senior Manager / Kowloon East)

### Hong Kong City Hall

Address: 5 Edinburgh Place, Central, Hong Kong

Enquiries: 2921 2840

Fax: 2877 0353

Gladys Fong (Senior Manager / City Hall)

### 場刊回收 Recycling of House Programme

閣下若不準備保留本節目場刊，請於終場離去前把場刊留在座位，或交回入口處的回收箱，以便循環使用。

If you do not wish to keep this house programme, please leave it on the seat or put it in the collection box at the admission point after the performance for recycling arrangement.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：[www.lcsd.gov.hk/CE/Event/artist/b5/index.html](http://www.lcsd.gov.hk/CE/Event/artist/b5/index.html)

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: [www.lcsd.gov.hk/CE/Event/artist/en/index.html](http://www.lcsd.gov.hk/CE/Event/artist/en/index.html)

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



油麻地戲院劇院 Theatre, Yau Ma Tei Theatre

29.7.2012 (星期日 Sun) 12:00nn

京韻大鼓 (劉派) 《戰長沙》、單弦《金山寺》、京韻大鼓 (駱派) 《祭晴雯》、河南墜子《呂洞賓戲牡丹》

梅花大鼓《黛玉悲秋》、西河大鼓《玉堂春》、京韻大鼓 (白派) 《黛玉焚稿》

Jingyun dagu (Liu School) *The battle at Changsha*, Danxian Jinshan Temple, Jingyun dagu (Luo School) *Baoyu Pays Respects to Qingwen*, Henan zhuizi *Lu Dongbin Teasing Peony*, Meihua dagu *Lin Daiyu Laments Autumn*, Xihe dagu *The Story of Su San*, Jingyun dagu (Bai School) *Lin Daiyu Burns Her Manuscripts*

29.7.2012 (星期日 Sun) 3:30pm

京韻大鼓 (劉派) 《趙雲截江》、單弦《捨命全交》、京韻大鼓 (駱派) 《丑末寅初》、梅花大鼓《寶玉探病》

河南墜子《偷石榴》、西河大鼓《康熙用膳》、京韻大鼓 (白派) 《寶玉娶親》

Jingyun dagu (Liu School) *Zhao Yun's Interception on the River*, Danxian *A True Friend's Sacrifice*, Jingyun dagu (Luo School) *In the Small Hours*, Meihua dagu *Baoyu Visits Daiyu on Her Sick Bed*, Henan zhuizi *Stealing Pomegranates*, Xihe dagu *Emperor Kangxi's Meal*, Jingyun dagu (Bai School) *Baoyu Receiving His Bride*

29.7.2012 (星期日 Sun) 7:30pm

京韻大鼓 (劉派) 《華容道》、單弦《挑滑車》、京韻大鼓 (駱派) 《和氏璧》、河南墜子《秋江》

梅花大鼓《黛玉葬花》、西河大鼓《霸王別姬》、京韻大鼓 (白派) 《遺晴雯》

Jingyun dagu (Liu School) *Huarong Pass*, Danxian *The Pulley*, Jingyun dagu (Luo School) *The Priceless Jade*, Henan zhuizi *By the Autumn River*, Meihua dagu *Daiyu Burying the Flowers*, Xihe dagu *King Chu Bids Farewell to His Favourite Concubine*, Jingyun dagu (Bai School) *The Dismissal of Qingwen*

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

香港大會堂劇院 Theatre, Hong Kong City Hall

30.7.2012 (星期一 Mon) 7:30pm

山東琴書《選路》、京韻大鼓 (劉派) 《子期聽琴》、單弦《汜水關》、樂亭大鼓《王二姐思夫》

京韻大鼓 (駱派) 《劍閣聞鈴》、梅花大鼓《鴻雁捎書》、河南墜子《黛玉悲秋》、

快板書《魯達除霸》、西河大鼓《一百單八洲》、京韻大鼓 (白派) 《愚公移山》

Shandong qinshu *Finding the way*, Jingyun dagu (Liu School) *Zhong Ziqi Listens to the Lute*, Danxian *Si River Pass*, Leting dagu *Wang Cui'e Misses Her Husband*, Jingyun dagu (Luo School) *Listening to the Chimes on the Sword Mansion*, Meihua dagu *Wild Goose Be the Messenger*, Henan zhuizi *Lin Daiyu Laments Autumn*, Kuaibanshu *Lu Da the Gallant*, Xihe dagu *One Hundred and Eight Places*, Jingyun dagu (Bai School) *The Old Man Who Vows to Move the Mountain*

31.7.2012 (星期二 Tue) 7:30pm

山東琴書《選路》、京韻大鼓 (劉派) 《游武廟》、單弦《蜈蚣嶺》、樂亭大鼓《太公賣麵》

京韻大鼓 (駱派) 《俞伯牙摔琴》、河南墜子《遊湖借傘》、梅花大鼓《釵頭鳳》

快板書《武松打店》、西河大鼓《貴妃醉酒》、京韻大鼓 (白派) 《寶玉哭黛玉》

Shandong qinshu *Finding the way*, Jingyun dagu (Liu School) *At the Temple of the Martial God*, Danxian *On Centipede Range*, Leting dagu *Jiang the Sage Selling Flour*, Jingyun dagu (Luo School) *Boya Destroys His Lute*, Henan zhuizi *Borrowing an Umbrella while Taking a Walk on round the Lake*, Meihua dagu *The Phoenix Hairpin*, Kuaibanshu *Wu Song Checks into an Inn*, Xihe dagu *The Drunken Royal Concubine*, Jingyun dagu (Bai School) *Baoyu's Tearful Lament for Daiyu*

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

### 其他延伸活動 Extension Activities

鼓曲曲藝展覽 Exhibition on The Arts of Drum Songs

18.7 - 5.8.2012

香港大會堂大堂 Foyer, Hong Kong City Hall

## 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

## 天津市曲藝團 Tianjin Song Art Troupe

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

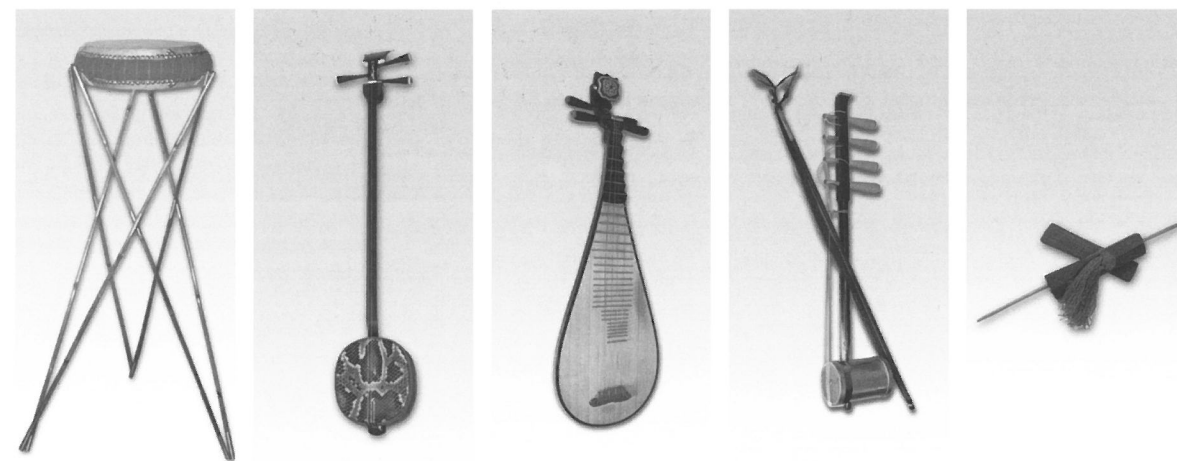
The Tianjin Song Art Troupe is a famous name among similar performing art groups in northern China. With a history of more than fifty years, it is well established with a strong cast and a wide range of repertoires. The most famous artists of national standing in the history of song art such as Luo Yusheng,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

## 曲藝

亦即說唱音樂表演，是以帶有表演動作的「口語說唱」來敘述故事的表演藝術門類。中國曲藝歷史悠久，唐代的「說話」、「轉變」；宋代的「說話」、「鼓子詞」等曲藝形式已很流行，元明清三代又出現許多曲種。全國現存曲藝曲種約有三百多個，其中鼓曲類為主要曲類之一，現時仍流行於北方多個省市，演出深受大眾歡迎。

## 鼓曲類

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



**書鼓**：大鼓演唱者使用的擊節樂器。  
*Shugu*: A percussive instrument used by the singer-narrator of the *dagu* song type.

**三弦**：為京韻大鼓、梅花大鼓、單弦、西河大鼓等曲種的伴奏樂器。  
*Sanxian*: A bowed-string instrument used to accompany such song types as *Jingyun dagu*, *Meihua dagu*, *Danxian*, *Xihe dagu* etc.

**琵琶**：主要為京韻大鼓、梅花大鼓、河南墜子等曲種的伴奏樂器。  
*Pipa*: A plucked-string instrument used to accompany such song types as *Jingyun dagu*, *Meihua dagu*, *Henan zhuizi* etc.

**四胡**：為京韻大鼓、梅花大鼓、單弦、西河大鼓等曲種的伴奏樂器。  
*Sihu*: A bowed-string instrument used to accompany such song types as *Jingyun dagu*, *Meihua dagu*, *Danxian*, *Xihe dagu*.

**檀板**：為京韻大鼓、梅花大鼓演唱者使用的主要擊節樂器。  
*Tanban*: A lead percussive instrument used by the singer-narrator in *Jingyun dagu* and *Meihua dagu*.

## 京韻大鼓

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

上世紀二十年代是京韻大鼓發展的鼎盛時期，形成了以劉寶全、白雲鵬、張小軒為代表的三大流派。後有女藝人小彩舞（駱玉笙）崛起於鼓壇，相容劉、白等人之長，結合自身特點，形成獨具特色的駱派，執鼓界牛耳數十年。



大鼓界泰斗駱玉笙  
Luo Yusheng, a leading name in drum-singing

## 西河大鼓

又名西河調、河間大鼓，源於清代中葉河北省中部農村，流行於河北、山東、河南以及東北、西北部分地區。清道光年間，河北高陽縣木板大鼓藝人馬三峰在當時流行的木板大鼓和絃書基礎上吸取戲曲、民歌曲調元素，對原有唱腔加以改革，捨木板改用鐵梨鏢片，用大三弦伴奏，從而奠定了西河大鼓的唱腔音樂。至民國初年，有更多的藝人來到天津，代表人物有史振林、王振元、王再堂、郝英吉等。此時它的名稱尚未統一，有河間大鼓、梅花調、弦子書、木板大鼓等稱謂，其後才定名為「西河大鼓」。西河大鼓為一人站演，說唱並重，演員自擊鼓板，其唱腔樸實，曲調明快。

## 樂亭大鼓

又名鐵片大鼓，由天津著名曲藝表演藝術家王佩臣創立，源於民國初年在河北地區流傳的部分小調，如通俗調、京東調、樂亭調等。上世紀二十年代王佩臣隨父作藝，三十年代初與著名弦師盧成科合作，對唱腔進行了加工、規範、發展。為表現唱段纏綿哀怨的內容，王著力發揮自己唱腔的柔媚特色，節奏上「掬」、「閃」多，曲調下行多，多用不穩定音(4,6)，每個音均有下滑傾向，唱詞中增添了不少襯字。演唱時，經常使用墜腔和嚷聲唸字代唱，形成了一種獨特的酸俏韻味，被觀眾戲稱為「醋溜大鼓」。後隨鐵片大鼓曲目內容的變化，唱腔也相應推陳出新，風格也趨於樸實。

## 河南墜子

流行於河南、安徽、山東等地，因其主要伴奏樂器「墜子」而得名。一說由「鶯歌柳書」和「道情書」結合而形成，產生於一九〇〇年前後；一說脫胎於「三弦書」，後與「道情」結合，清道光年間已經出現。發展流傳下來又有東路墜子、西路墜子、北路墜子之分。早期全為男演員演唱，約於一九〇五年有女演員演出，創造了不少新腔。一九二六年以後，著名墜子演員喬清秀、程玉蘭、董桂枝等先後出現。

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



**梨花片**：又稱月牙片或犁鏢片。是西河大鼓、樂亭大鼓等的伴奏樂器。農民歌唱時，常以農具的犁鏢碎片敲擊節奏，就是梨花片的最初形式。發展成大鼓後，便不再使用犁鏢片而改用銅片，名為梨花片。  
*Lihuapian*: Also known as 'yueyapian' (crescent pieces), this is a pair of bronze pieces that give off a tinkling sound when hit, used to accompany *Xihe dau*, *Leting dagu* etc. The earliest *Lihuapian* came from the farming tool, the ploughshare. Farmers broke the iron ploughshare into pieces to make percussion instruments. Later, as the genre of *dagu* developed, people used bronze pieces in place of ploughshare pieces.



著名曲藝表演藝術家王佩臣創立鐵片大鼓。  
Wang Peichen, the famous performer in song art who first created *Tiepian dagu*.

## 梅花大鼓

流行於京津地區，由北京的南板梅花調改革發展而來，創始人為金萬昌及蘇啟元。伴奏樂器為三弦、四胡、琵琶、揚琴及鼓板，有人以「梅花五瓣」喻之，故稱梅花大鼓。梅花大鼓有慢板、二六板、上板三個基本板式，和以這三個板式的名稱命名的三個基本唱腔。其演出形式為一人打鼓說書，近年來出現了對唱形式。

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

## 單弦

牌子曲類，原為八角鼓演唱形式，以一人操三弦自彈自唱而得名。單弦興於清乾隆、嘉慶年間，當時滿族旗籍子弟開始編寫、演唱八角鼓，創造了這種自彈自唱的演唱方式，藉以自娛娛人。一八八〇年左右開始由於旗籍子弟隨緣樂(本名司瑞軒)自編曲詞在茶館裏演唱，對內容、唱腔等多作改革，遂形成獨立曲種。用一些常用的曲調，串聯起來說唱故事，稱為牌子曲。單弦屬一種曲牌聯套體，曲牌眾多、曲調豐富，後期又吸收了一些長於敘事的曲調，使它在事、抒情方面生動活潑，獨具特色。自隨緣樂以後，出現了德壽山、全月如、榮劍塵、常澍田、謝芮芝等不少名家，流派紛呈。

## 快板書

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

## 山東琴書

山東地方曲藝，又稱「小曲子」、「唱揚琴」、「山東洋琴」、「改良琴書」等。發源於魯西南的荷澤(古曹州)地區，產生於清代乾隆初年。原為農民自娛的莊家耍(又叫玩局)。一九三三年，著名藝人鄧九如與張心樂、鄧秀玲在天津參加青年會演，電台播音，始定名「山東琴藝」，並將原來唱曲使用的伴奏樂器古琴和古箏改為揚琴(又稱「蝴蝶琴」)、四胡、古箏、琵琶、簡板和碟子。表演為多人分持不同樂器自行伴奏，分行當圍坐表演，以唱為主，間有說白或對白。



**墜胡**：河南墜子的主要伴奏樂器。  
*Zhuihu*: A bowed-string instrument used to accompany *Henan zhuizi*.

## Song Art

Song art is a type of Chinese narrative singing with gestures. It has a long history that dates back to the Tang Dynasty (618-907), known by many names and remained popular during the Tang and Song period (960-1279). Variant song types and repertoires followed during the later dynasties of Yuan, Ming and Qing. Currently there are over three hundred song types, among them the type called *guqu* (singing with drum accompaniment) branches out in many variants. It is mainly popular in northern parts of China.

## Drum Singing Category

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

## Jingyun dagu

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

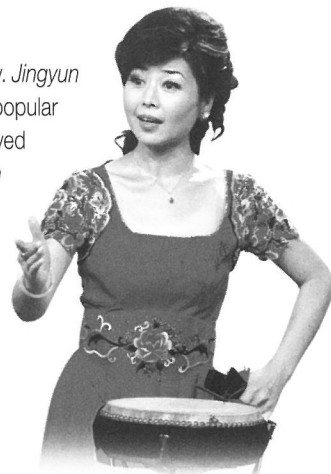
The genre reached its height in the 1920's, and the three mainstream schools were led by Liu Baoquan, Bai Yunpeng and Zhang Xiaoxuan. A famous female artist, Luo Yusheng, whose stage name was 'Xiao Cai Wu', became one of the most popular performers because she was able to integrate the merits of the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



郝秀潔是西河大鼓表演藝術家郝豔霞之女，她左手所持的便是梨花片。  
Hao Xiujie is the daughter of Hao Yanxia, a virtuoso in *Xihe dagu*. She is holding in her left hand a pair of *Lihuapian*.

## Xihe dagu

Also known as *Xihe diao* and *Hejian dagu*, this narrative singing type first appeared in the mid-18<sup>th</sup> Century in the rural areas of the middle part of Hebei Province, and grew popular in Hebei, Shandong, Henan, and the northeastern and northwestern parts of China. Between the 1820's and 1850's, an artist from Gaoyang in Hebei, Ma Sanfeng, who used to perform the popular *Muban dagu*, made several changes to the form which led to the birth of a new genre, later called *Xihe dagu*. He improved the vocal style, used the metal tinker in place of the wooden board (*muban*), and brought in the *dasanxian* as accompaniment. By the early 20<sup>th</sup> Century, many artists arrived in Tianjin. The best known names included Shi Zhenlin, Wang Zhenyuan, Wang Zaitang, Hao Yingji etc. But even then, the generic name was not standardized, and it was called variously *Hejian dagu*, *Meihua diao*, *Xianzishu*, *Muban dagu* etc. *Xihe dagu* is a type of song art performed by one artist standing. Both singing and narrative are given equal emphasis. The performer would accompany himself/herself with the *guban* clapper. The delivery of songs is lively and ebullient.



王莉的演出具鮮明的白派京韻大鼓風采。  
Wang Li's performance is regarded as a consummate exponent of the Bai Yunpeng stylistic school of the genre.

## Leting Dagu

Also called '*Tiepian Dagu*', or 'drum narrative singing with metal piece', this type of narrative singing was first formed by Wang Peichen, a famous song art performer in Tianjin. Its origin could be traced to the short tunes popularly found in the Hebei region around the 1910's, such as the *Tongsudiao*, *Jingdongdiao*, *Letingdiao* etc. During the 1920's, Wang Peichen was an itinerant performer travelling with her father on roads that would lead her to Hebei. By the early 1930's, she was in Tianjin. In order to appeal to the common folks, she worked with the famous string player, Lu Chengke, to improve and shape her vocal style. She was successful in creating a unique voice and singing style, which has a luscious charm mixed with tender sadness. To exploit this, she chose stories that were mostly about sentimental love and pains of the heart. In singing, she accentuated the descending notes with vocalize techniques, and gave a languid touch. Her iconic style and voice found her a firm following. The dramatic change to the contents of the genre led to invention of new vocal styles. The emphasis was still on mass appeal, but the styles tended to be less flamboyant.



王建梅師從鐵片大鼓名家新韻霞。  
Wang Jianmei was trained in the drum-singing style of *Tiepian dagu* under the virtuoso, Xin Yunxia.

## Henan zhuizi

This genre is popular in Henan, Anhui and Shandong. The name comes from its principal accompanying instrument, the *zhuizi*. There are purportedly two origins, one is that it was born out of a combination of the *Yinggelishu* and *Daoqingshu* around 1900, and the other is that it was derived from *Sanxianshu*, then combined with *Daoqing*. During its formation, the genre absorbed the popular trends and artistic features of the area to form variants, hence the *Donglu zhuizi* (eastern style), *Xilu zhuizi* (western style) and *Beilu zhuizi* (northern style). In its early days, the troupe consisted of an all-male cast. By 1905, the first female performers appeared, and new vocal styles were created. There were famous artists like Qiao Qingxiu, Cheng Yulan, Dong Guizhi etc.

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



王喆受教於梅花大鼓藝術家周文茹、花五寶。她手持着擊節樂器檀板。  
Wang Zhe was coached in the art by the virtuosi in *Meihua dagu*, Zhou Wenru and Hua Wubao. She is holding *Tanban*, a pair of clappers that keep time.

## Meihua dagu

*Meihua dagu* grew popular in Beijing and Tianjin. Another source was the *nanban meihua diao* of Beijing. The first artists to establish the style were Jin Wanchang and Su Qiyuan. Since the accompanying instruments include five – *sanxian*, *sihu*, *pipa*, *yangqin* and *guban* - they are called '*meihua wuban*', or 'the five petals of the plum blossom'. Hence the name. It sung to three basic beat patterns – the slow *manban*, the two-six beat, and the *shangban*. Three vocal styles have developed from these three patterns. In performance, one person would present the narrative singing and beat the drum. But in recent years, the performance is given as a duet rather than a solo.

Throughout its history, *Meihua dagu* has developed into two stylistic schools, the Jin (Wanchang) and the Lu (Chengke) styles. The latter is also known as Hua (Sibao) school. Jin Wanchang was renowned as one of the 'Three Great Performers in Drum-Singing' in Tianjin, together with Liu Baochuan and Wang Peichen. Lu Chengke was a blind artist who played the Chinese string instruments. His first disciple was Hua Sibao, who had a bright, sonorous voice and pure tones. To give it full play, he developed the singing style in the high register for *Meihua dagu* and named it after Hua. The presentation characteristics are weepy, charming and crisp in tone.

### Danxian

This is a type of narrative singing found in the north of China. Originally a drum singing performance known as *Bajiaogu*, it was a solo performance with self-accompaniment on the *Sanxian*. It first appeared during the Qianlong and Jiaqing period of the Qing Dynasty, among the Manchu descendants of the Eight Banners. They wrote their own lyrics in the singing style of *Bajiaogu*, and performed solo with their own accompaniment. It grew to be a very popular form of pastime. By the 1880's, a Manchu Banner descendant by the stage name of Sui Yuanle (Si Ruixuan) began to give performances in teahouses. He wrote his own lyrics, added new content and improved the vocal style, and *Danxian* soon grew into a full-fledged genre. As sung music, *Danxian* is made up of medleys of set tunes. This gave it flexibility in choice, variety in melodic patterns and expressiveness in presentation. Later, the music included tunes that facilitated narration, and this added to its uniqueness as a genre. Famous artists in *Danxian*, apart from Sui Yuanle, included De Shoushan, Quan Yueru, Rong Jianchen, Chang Shutian, Xie Ruizhi and many others.



演唱者李少杰手持竹板兒演出快板書  
The singer-narrator Li Shaojie is holding the bamboo clappers.

### Kuaibanshu

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



演唱者王鴻亮手持的八角鼓，是單弦的主要伴奏樂器。  
The singer-narrator Wang Hongliang is holding a *Bajiaogu*, a drum that is the lead instrument in the art of *Danxian*.

### Shandong qinshu

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

29.7.2012 (星期日 Sun) 12:00nn

### 京韻大鼓 (劉派) 《戰長沙》 *Jingyun dagu* (Liu School) *The battle at Changsha*

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

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

演唱者：孔曉萌 Performer: Kong Xiaomeng

### 單弦《金山寺》 *Danxian Jinshan Temple*

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

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

演唱者：王鴻亮 Performer: Wang Hongliang

### 京韻大鼓 (駱派) 《祭晴雯》 *Jingyun dagu* (Luo School) *Baoyu Pays Respects to Qingwen*

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

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

演唱者：馮欣蕊 Performer: Feng Xinrui

## 河南墜子《呂洞賓戲牡丹》 *Henan zhuizi Lu Dongbin Teasing Peony*

取材於民間傳說八仙之一呂洞賓的故事。呂洞賓浪遊江湖，被漢鐘離點度成仙，奉王母娘娘的旨意，到人間查看善惡。到古鎮保安時，正逢陽春三月，呂洞賓感慨人間美景勝天堂，猛然看見變身為人間女子的王母娘娘侍女牡丹在河邊洗衣，上前相互調侃嬉戲一番。

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

演唱者：張楷 Performer: Zhang Kai

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

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

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

演唱者：王喆 Performer: Wang Zhe

## 西河大鼓《玉堂春》 *Xihe dagu The Story of Su San*

取材自話本和戲劇《蘇三起解》，講說玉堂春落難逢夫的故事。名妓玉堂春與公子王金龍相愛，王金龍在青樓費盡萬兩黃金，被老鴇幹出院門，淪落為乞丐，寄身關帝廟。玉堂春尋找到王金龍並贈送盤纏，鼓勵他應試科考。後王金龍高中，二人團圓。

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

演唱者：郝秀潔 Performer: Hao Xiujie

## 京韻大鼓（白派）《黛玉焚稿》 *Jingyun dagu (Bai School) Lin Daiyu Burns Her Manuscripts*

取材自《紅樓夢》。林黛玉在瀟湘館中一病不起，整日以淚洗面，茶飯不思，日形消瘦，想起自己孤苦伶仃的淒涼身世，更加悲傷。如今雖有外祖母的疼愛和大觀園中眾姐妹相伴，可是寄人籬下，心中的愁苦無人體諒。又想起自幼與賈寶玉青梅竹馬，如影隨形，如今卻不能隨了心願，共結連理，越思越傷情。

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

演唱者：王莉 Performer: Wang Li

29.7.2012 (星期日 Sun) 3:30pm

## 京韻大鼓（劉派）《趙雲截江》 *Jingyun dagu (Liu School) Zhao Yun's Interception on the River*

取材自《三國演義》。東吳孫權為使劉備交還荊州，定下一計。密遣心腹大將周善取水路潛入荊州，詐修國書，謊稱國太病危，欲見親女，接孫夫人和其子過江探病。孫夫人聞聽母病告急，即刻攜子阿斗，跟隨周善渡江探母。此時趙雲趕到，識破孫權的牢籠計，阻止孫夫人前往，而孫夫人探母心切，情急無奈，趙雲只得奪過阿斗，保全後主。

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

演唱者：孔曉萌 Performer: Kong Xiaomeng

## 單弦《捨命全交》 *Danxian A True Friend's Sacrifice*

春秋時代，左伯桃和羊角哀為結拜兄弟，二人學識淵博，具有治國安邦之才。當時各諸侯國互相吞併，戰爭不斷，百姓受難，二人決定要去楚國輔佐明君。行至深山天降大雪，二人被困在山林中無法存身。面對困境，兩人相互攙扶，共勉前進。然而衣、食兩缺，弟兄二人性命難保。左伯桃決定自己捨命保全羊角哀。他讓羊角哀下山尋水，自己赤身而死，鞋、襪、衣、物堆積一處。左伯桃重義捨身的精神使羊角哀深受感動，後來他身中高官，仍不忘祭奠兄長。荊柯作亂，羊角哀捨命全交，留下了萬載美名。

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

演唱者：王鴻亮 Performer: Wang Hongliang



### 京韻大鼓 (駱派) 《丑末寅初》 *Jingyun dagu (Luo School) In the Small Hours*

為傳統借景抒情小段，唱的是日出東山之時，農間一派欣欣向榮、綠意盎然、休閒愜意的景象。

This is a short traditional idyllic piece. When the sun rises in the east, the fields exude a sense of prosperity, verdant beauty and leisurely ease.

演唱者：馮欣蕊 Performer: **Feng Xinrui**

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

取材自《紅樓夢》。大觀園的秋天，林黛玉因心情鬱悶病倒在瀟湘館，寶玉帶著各種藥材前來探望，問寒問暖。黛玉勉強支撐身體起來迎接，悲歎自己將不久於人世，說到傷心處淚流滿面。寶玉急忙低聲相勸，言語間表達對黛玉的疼愛之情，忘情中拉住黛玉的手，羞得黛玉滿臉通紅，慎斥寶玉要自愛，使寶玉的一腔熱血化為寒冰。寶玉惟恐再度惹惱黛玉，急忙返到怡紅院去。

This piece is based on the novel *The Dream of the Red Chamber*. It is autumn in Prospect Garden. Feeling depressed, Lin Daiyu has fallen ill in her chamber. Baoyu comes to visit armed with various herbal medicines and unfailing assiduities. Daiyu struggles to get up to receive her guest. She laments that she would not live long, with tears running down her face. Baoyu comforts her gently, revealing his deep love for Daiyu, and in the midst of it, holds her hand. Flushed with embarrassment, Daiyu chides Baoyu for his impetuosity, turning his passion into ice. Fearing he may make her angry again, Baoyu returns to his chamber.

演唱者：王喆 Performer: **Wang Zhe**

### 河南墜子 《偷石榴》 *Henan zhuizi Stealing Pomegranates*

講的是村東莊有一個沒過門兒的小女婿，年方九歲。一日路過老丈人家門口，看見他家後園的石榴長得好，溜進去偷石榴。不料驚動了繡樓上的姑娘和全家人，他們紛紛來到後園，用磚頭輪流痛打偷石榴賊，打後才知是自家姑娘的未婚夫，連忙向他賠禮道歉，笑臉相見。只有姑娘見未婚夫與自己年齡相差甚遠，又氣又惱，借機譏諷痛斥了這個小女婿一番。

This song is about a nine-year-old prospective son-in-law in East Village. One day, when he passes by his father-in-law's house, he is lured by the lush pomegranates in the backyard and decides to sneak in and steal some. Somehow this alerts the girl in her chamber above as well as the whole family, who come rushing out to hit the thief with bricks. Realising later that he is the girl's fiancé, they apologise profusely and act friendly. Only the girl is indignant at seeing her fiancé so much younger than herself, and so grabs the chance to chide this boy in the most sarcastic of language.

演唱者：張楷 Performer: **Zhang Kai**

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

說的是康熙帝借大宴群臣之際，彰顯其以德、以勤、以廉治國的理念，同時也體現了康熙帝以身作則，生活上提倡節約勤儉的作風。

This song tells of how Emperor Kangxi of Qing uses an official banquet to extol his notions of virtue, diligence and honesty in running the country. It also shows Emperor Kangxi leads by example by adopting a frugal lifestyle himself.

演唱者：郝秀潔 Performer: **Hao Xiujie**

### 京韻大鼓 (白派) 《寶玉娶親》 *Jingyun dagu (Bai School) Baoyu Receiving His Bride*

取材自《紅樓夢》。王熙鳳費盡心機定下了偷天換日之計，明許林黛玉成婚配，卻安排薛寶釵與賈寶玉拜堂成親。並借來黛玉丫環雪雁以哄騙寶玉。良辰吉日，府中上下一片喜氣，一對新人拜過天地，入了洞房。賈寶玉欣喜之下掀開蓋頭，大吃一驚，面前的新娘竟是寶釵。寶玉忙叫人問明根由，怒火中燒，又聽說自己洞房花燭之時，黛玉已病死在瀟湘館中，如晴天霹靂，心念俱灰。

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

演唱者：王莉 Performer: **Wang Li**

29.7.2012 (星期日 Sun) 7:30pm

### 京韻大鼓 (劉派) 《華容道》 *Jingyun dagu (Liu School) Huarong Pass*

取材自《三國演義》。說的是三國時期，亂兵交戰。周瑜定下火攻計，諸葛亮借助東風，燒了曹軍的戰船，赤壁之戰，曹軍潰敗。曹操逃生，諸葛亮令三軍追趕，關公請戰，軍師諸葛亮算定曹操必經華容道，二人立下軍令狀關公把守華容道，活捉曹操。

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

演唱者：孔曉萌 Performer: **Kong Xiaomeng**

### 單弦 《挑滑車》 *Danxian The Pulley*

取材自《說岳全傳》。南宋初年，金兵侵犯江南。岳飛與金兀術會戰，岳飛的兵馬被金兵圍困在牛頭山，兀術以鐵滑車阻攔。岳飛帳前大將高寵奮不顧身，連續挑翻了十一輛滑車，終因力氣用盡，被第十二輛滑車撞倒壓死。金兵滑車被破，抵擋不住，倉皇敗走，岳飛大獲全勝，解除了牛頭山的包圍。

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

演唱者：王鴻亮 Performer: **Wang Hongliang**

### 京韻大鼓（駱派）《和氏璧》 *Jingyun dagu (Luo School) The Priceless Jade*

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

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

演唱者：馮欣蕊 Performer: Feng Xinrui

### 河南墜子《秋江》 *Henan zhuizi By the Autumn River*

取材自元代關漢卿雜居《萱草堂玉簪記》。說的是女尼陳妙常為追求真愛，不顧禮法和佛法的束縛，與書生潘必正終成連理的故事。

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

演唱者：張楷 Performer: Zhang Kai

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

取材自《紅樓夢》。賈寶玉住怡紅院，與林黛玉從小青梅竹馬，情深意長。清明前後的一天，林黛玉夜訪寶玉，丫環惡言相對，拒不開門，黛玉疑是寶玉故意不見，十分懊惱。次日，見園中落花無主，黛玉乃荷鋤葬花，並賦葬花詞，以遣愁思。寶玉追尋黛玉到花園中，向黛玉訴說衷腸，表明心跡，二人言歸於好。

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

演唱者：王喆 Performer: Wang Zhe

### 西河大鼓《霸王別姬》 *Xihe dagu King Chu Bids Farewell to His Favourite Concubine*

取材自《楚漢相爭》。說的是楚霸王項羽被漢軍劉邦圍困在垓下，項羽身邊愛姬虞姬見大勢已去，又怕連累項羽，為了保全項羽殺出重圍東山再起，在帳前舞劍自刎以別項羽，鑄就一段淒美的愛情千古絕唱。

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

演唱者：郝秀潔 Performer: Hao Xiujie

### 京韻大鼓（白派）《遣晴雯》 *Jingyun dagu (Bai School) The Dismissal of Qingwen*

取材自《紅樓夢》。賈寶玉的貼身丫環晴雯因誤拾了春囊袋，被冤屈為禍根。歹毒的邢夫人一直視晴雯為眼中釘，借機在寶玉之母王夫人和王熙鳳面前搬弄是非，惡意中傷晴雯，欲置她於死地。王夫人聽信讒言，召喚晴雯，將她羞辱一番，並借機將晴雯驅逐出怡紅院。晴雯身為奴婢，蒙受不白之冤卻不敢明言，想到不久將要與寶玉分離，傷心欲絕。

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

演唱者：王莉 Performer: Wang Li

30.7.2012 (星期一 Mon) 7:30pm

### 山東琴書《選路》 *Shandong qinshu Finding the Way*

軍將戰士向鄉村趕車老者問路，體現了軍人嚴遵軍規軍紀，軍民一心，共克時艱。

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

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

### 京韻大鼓（劉派）《子期聽琴》 *Jingyun dagu (Liu School) Zhong Ziqi Listens to the Lute*

戰國時期，晉國大夫俞伯牙途經漢陽，在江口船兒灣遇到小雨，雨過天晴黃昏後，俞伯牙推開艙門，擺設瑤琴撫上一曲。此時曾苦讀多年但為侍奉雙親未曾進仕的楚國布衣鍾子期打柴歸來，聽得江上琴聲。俞伯牙看到有人聽琴，派人找鍾子期上船，見他只一山野之中打柴樵夫，卻昂然不謙，便提出多個關於瑤琴的問題，未料子期卻是對答如流。俞伯牙喜得知音，與鍾子期金蘭結拜。

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

演唱者：孔曉萌 Performer: Kong Xiaomeng

### 單弦《汜水關》 *Danxian Si River Pass*

取材自《三國演義·三英戰呂布》一章。桃園三兄弟劉、關、張隨十八路諸侯為匡扶漢室驅除漢賊董卓，在虎牢關前勇鬥董卓義子呂布。

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

演唱者：王鴻亮 Performer: Wang Hongliang

### 樂亭大鼓《王二姐思夫》 *Leting dagu Wang Cui'e Misses Her Husband*

書生張廷秀進京趕考，一去六年未歸，撇下其妻王二姐獨首空房。王二姐思夫心切，每日淚眼望南京，精神恍惚。為了思念夫君，王二姐繡兜兜、打金鎖。她來到自家的樓上把鏡子照，發現鏡子根本沒有張郎，於是撕碎了兜兜，打碎了鏡架。正瘋鬧間，忽聞張廷秀已回到家，王二姐急忙下樓與張郎花園相會，互訴衷腸。

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

演唱者：王建梅 Performer: Wang Jianmei

### 京韻大鼓（駱派）《劍閣聞鈴》 *Jingyun dagu (Luo School) Listening to the Chimes on the Sword Mansion*

唐玄宗李隆基為躲避安史之亂，由陳元禮帶領軍卒保駕西行。途中夜宿劍閣，在冷雨淒風伴隨叮叮作響的簷鈴聲中，勾起對慘死在馬嵬坡的愛妃楊玉環思念之情。想起二人在太液池邊、沉香亭中、玩月樓上、長生殿內的恩愛情形，既悔且哀，一夜未眠，直到天明。

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

演唱者：馮欣蕊 Performer: Feng Xinrui

—中場休息15分鐘 Intermission of 15 minutes—

### 梅花大鼓《鴻雁捎書》 *Meihua dagu Wild Goose Be the Messenger*

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

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

演唱者：王喆 Performer: Wang Zhe

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

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

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

演唱者：張楷 Performer: Zhang Kai

## 快板書《魯達除霸》 *Kuaibanshu Lu Da the Gallant*

取材自《水滸傳》。英雄魯達自幼愛武，家住關西，十七歲到京樂府任六班總頭。一天，梁山好漢史進和李忠奉宋江之命找魯達商議到梁山聚義之事。三人一行來到潘家酒樓，舉杯問盞之間，巧遇賣唱女金玉枝。金玉枝向魯達痛訴自己及全家受盡大名府鄭老虎欺壓凌辱，魯達聽罷，義憤填膺，直奔大名府鄭屠肉鋪，在肉鋪內，魯達三次消遣鎮關西，最終將其激怒，魯達趁機痛打鎮關西，為民除害。

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

演唱者：李少杰 Performer: Li Shaojie

## 西河大鼓《一百單八洲》 *Xihe dagu One Hundred and Eight Places*

此曲目以表現西河大鼓演員演唱功底為主，通過演員對祖國一百單八洲的細緻描述，借景抒情。

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

演唱者：郝秀潔 Performer: Hao Xiujie

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

取材自《水經注·愚公移山》，愚公帶領家人移山，矢志不渝，眾志成城。

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

演唱者：王莉 Performer: Wang Li

31.7.2012 (星期二 Tue) 7:30pm

## 山東琴書《選路》 *Shandong qinshu Finding the Way*

軍將戰士向鄉村趕車老者問路，體現了軍人嚴遵軍規軍紀，軍民一心，共克時艱。

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

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

## 京韻大鼓（劉派）《游武廟》 *Jingyun dagu (Liu School) At the Temple of the Martial God*

明太祖朱元璋自登基以來未曾到過武廟。一日，由軍師劉伯溫保駕來遊武廟，以觀前朝塑像古今奇人。進得廟中，觀望一番，劉伯溫一一稟奏，俱都是前朝爭名奪利的安邦將。朱元璋重新封了趙雲、王伯當二將，將韓信、伍子胥貶出了殿外，最後大罵張良，劉伯溫聞聽寒心，辭朝而去。

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

演唱者：孔曉萌 Performer: Kong Xiaomeng

## 單弦《蜈蚣嶺》 *Danxian On Centipede Range*

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

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

演唱者：王鴻亮 Performer: Wang Hongliang

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

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

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

for him by angling on the banks of a river. King Wen comes to the riverbank to invite the elderly Jiang to help him overthrow the Shang Dynasty, which he later accomplished.

演唱者：王建梅 Performer: Wang Jianmei

### 京韻大鼓（駱派）《俞伯牙摔琴》 *Jingyun dagu (Luo School) Boya Destroys His Lute*

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

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

演唱者：馮欣蕊 Performer: Feng Xinrui

—中場休息15分鐘 Intermission of 15 minutes—

### 河南墜子《遊湖借傘》 *Henan zhuizi Borrowing an Umbrella while Taking a Walk on round the Lake*

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

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

演唱者：張楷 Performer: Zhang Kai

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

唐朝詞人陸游與結髮妻子唐婉兒，因陸母從中作梗逼使分離。二人二次在沈園巧遇，相互依戀、無奈痛楚，留下一段千古愛情絕唱。

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

演唱者：王喆 Performer: Wang Zhe

### 快板書《武松打店》 *Kuai banshu Wu Song Checks into an Inn*

取材自《水滸傳》。內容為英雄武松因替兄報仇，殺死了嫂嫂，被充軍發配孟州，一路上由董平、薛霸二官差押解。路經十字坡，三人住進「菜園子」張青與「母夜叉」孫二娘夫妻開設的店房。孫二娘用人肉包子、蒙汗酒招待三人，二解差被害。武松心存提防，假裝被毒倒。孫二娘見三人中計，命人抬到廚房宰殺。武松起身與孫二娘在黑夜裏大打出手。孫二娘不是武松對手，後經張青出面，互通姓名後，解除了誤會，才知都是仰慕已久的英雄豪傑。

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

演唱者：李少杰 Performer: Li Shaojie

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

月圓之夜，楊貴妃在高力士和裴力士陪同下，獨自觀花賞月，盼等唐明皇駕幸，直至飲酒自醉，自歎自憐。

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

演唱者：郝秀潔 Performer: Hao Xiujie

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

取材自《紅樓夢》。賈母為寶玉娶親之事，前後張羅，忙個不停。此時林黛玉在瀟湘館已病體垂危，不久於人世。大觀園中眾姐妹聞訊前去探望，賈母也抽身趕來，看到黛玉形容憔悴，言語哽咽，語不成句的慘情，心中十分悲痛，命人將黛玉的後事安排妥當。黛玉自知時日不長，與情同手足的貼身侍女紫鵑傾訴衷腸，依依不捨。賈寶玉拜堂成親，方知錯娶了薛寶釵，悔恨交加，瘋癲無常。得知黛玉已死，急去奔喪，目睹黛玉靈堂一片淒涼，傷心欲絕，對黛玉亡靈哭訴真情，心灰意冷之下意欲了卻塵緣，削髮出家。

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

演唱者：王莉 Performer: Wang Li

## 主要演員 Performers



### 王莉 Wang Li

國家一級演員，自幼酷愛白派京韻大鼓藝術，多年刻苦自學白派京韻大鼓名家閻秋霞的代表曲目，演出均能顯露鮮明的白派風采。曾獲全國鼓曲唱曲大賽金獎、天津市「文藝新星」稱號。

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



### 郝秀潔 Hao Xiujie

西河大鼓表演藝術家郝豔霞之女，國家一級演員，郝派西河大鼓第三代傳人，中國曲藝牡丹獎鼓曲唱曲金獎得主。五歲開始學習西河大鼓，長篇、短段俱佳，融郝派與馬派西河大鼓風格為一體，互取所長，逐漸形成了自己「帥、脆、甜、魅、快」的「西河歌兒」演唱風格。

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



### 李少杰 Li Shaojie

快板書創始人李潤傑之子，國家二級演員，非物質文化遺產李派快板書傳承人，兩屆全國快板書大獎賽金獎得主。自幼隨父習藝，打下了堅實的傳統藝術功底。其表演善於調動、掌控現場氣氛，深得李派快板書「平、爆、脆、美、快而不亂，慢而不斷」表演風格之箇中三昧。

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



### 王喆 Wang Zhe

國家一級演員，畢業於中國北方曲藝學校，曾受教於梅花大鼓表演藝術家周文茹、花五寶多年，並師從京韻大鼓名家孫書筠，後師從著名京韻大鼓演員趙學義。曾獲全國鼓曲唱曲大賽金獎、天津市「文藝新星」稱號、二〇〇六年獲第四屆中國曲藝牡丹獎表演獎。

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



### 張楷 Zhang Kai

國家一級演員，畢業於中國北方曲藝學校，師承河南墜子表演藝術家曹元珠。曾獲中國文聯第三屆「德藝雙馨」演員和天津市「文藝新星」稱號，並於二〇〇〇年獲全國鼓曲唱曲大賽金獎，〇四年獲第三屆金獅杯相聲小品大賽銅獎及表演獎、第三屆曲藝牡丹獎表演獎。

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



### 馮欣蕊 Feng Xinrui

國家一級演員，畢業於中國北方曲藝學校，師承著名京韻大鼓表演藝術家駱玉笙及著名京韻大鼓演員趙學義。嗓音清亮，行腔圓潤，深得駱派京韻精妙。二〇〇一年獲天津市「文藝新星」稱號，〇四年獲中華青少年曲藝大賽上金獎及第三屆中國曲藝牡丹獎表演獎。

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



### 王鴻亮 Wang Hongliang

優秀青年單弦演員。畢業於中國北方曲藝學校，二〇〇八年獲第五屆中國曲藝牡丹獎表演提名獎。

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



### 王建梅 Wang Jianmei

畢業於中國北方曲藝學校，師從鐵片大鼓名家新韻霞。後由鐵片大鼓藝術家姚雪芬精心指導。曾獲中國曲藝薈萃新人雅集展演新人獎、天津市「文藝新星」稱號，於馬街書會全國鼓曲唱曲邀請賽中演出獲一等獎。

An outstanding young performer of *Letting dagu*, Wang Jianmei trained at the Northern Song Art School of China under Xin Yun Xia, a virtuoso in *Tiepian dagu*. She was later coached by Yao Xuefen when she entered the Tianjin Song Art Troupe. Wang won the Budding Artist Award at the Showcase of Chinese Song Art for Budding Artists, the title a 'Star Ascendant' in the Literary Arts in Tianjin, and a Class One Award for at the National Drum-Singing and Song-Singing Contest presented by the Majie Book Club.



### 孔曉萌 Kong Xiaomeng

畢業於天津職業藝術學院曲藝系，師從著名劉派京韻大鼓表演藝術家張秋萍，代表曲目有《游武廟》、《子期聽琴》、《戰長沙》、《趙雲截江》、《華容道》等。

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

---

## 天津市曲藝團赴港演出人員

### Tianjin Song Art Troupe – Production Team

團長：王立揚

秘書：趙崑

舞台監督：閻永生

劇務：萬壤

Company Director : **Wang Liyang**

Secretary : **Zhao Kun**

Stage Manager : **Yan Yongsheng**

Stage Assistant : **Wan Rang**

### 演員：

王莉、郝秀潔、李少杰、王喆

張楷、馮欣蕊、王鴻亮、王建梅

孔曉萌、劉迎、李梓庭

### Cast :

Wang Li, Hao Xiujie, Li Shaojie, Wang Zhe, Zhang Kai,

Feng Xinrui, Wang Hongliang, Wang Jianmei, Kong Xiaomeng,

Liu Ying, Li Ziting

### 樂隊：

韓寶利、戴玉民、岳長樂、韓利祥

劉文勝、劉小凱、張桂雲、陳茜

韓晴、韓旭、王瑞英、于欣華

### Musicians :

Han Baoli, Dai Yumin, Yue Changle, Han Lixiang, Liu Wensheng,

Liu Xiaokai, Zhang Guiyun, Chen Qian, Han Qing, Han Xu,

Wang Ruiying, Yu Xinhua

統籌：香港文藝演出有限公司

Co-ordinator: Hong Kong Arts Performance Co.Ltd

謝謝蒞臨欣賞「中國戲曲節2012—天津市曲藝團」。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。

您的寶貴意見對我們日後策劃戲曲節目將有莫大的幫助。謝謝。

Thanks for attending "Chinese Opera Festival 2012—Tianjin Song Art Troupe". If you have any comments on this performance or general views on the LCSD Chinese opera programmes, please write it down on this page and drop it in the collection box at the entrance. You are also welcome to write to us by e-mail at cp2@lcsd.gov.hk or fax it to 2721 2019.

Your valuable opinion will facilitate our future planning of Chinese opera programmes. Thank you.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

您喜愛的中國地方戲曲劇種(可選擇多項)：

Chinese operatic genre you admire (you can choose more than one item):

- 京劇 Peking opera     崑劇 Kunqu opera     粵劇 Cantonese opera     越劇 Yue opera
- 潮劇 Chiuchow opera     其他劇種 Others (請註明 Please specify) \_\_\_\_\_