

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme 新編粵劇《戰宛城》 A New Cantonese Opera <i>Battle at Wancheng</i>	19-22/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
上海崑劇團 Shanghai Kunqu Opera Troupe	24-26/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
天津京劇院 Tianjin Peking Opera Theatre	28-30/6 29/6	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
浙江婺劇藝術研究院 Zhejiang Wu Opera Research Centre	5-6/7 6/7	7:30pm 2:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
戲曲小劇場－江蘇省崑劇院 Studio Theatre Productions – Jiangsu Kunqu Opera Theatre	12-14/7 13-14/7	7:30pm 2:30pm	香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre
河北省石家莊市絲弦劇團 Shijiazhuang Sixian Opera Troupe of Hebei	16-18/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
湖南省湘劇院 Xiang Opera Theatre of Hunan	19-21/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
浙江新昌調腔劇團 Xinchang Diaoqiang Troupe of Zhejiang	26-28/7 27-28/7	7:30pm 2:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre

查詢 Enquiries

節目 Programme : 2268 7325 票務 Ticketing : 2734 9009

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天津京劇院
Tianjin Peking Opera Theatre

28-30.6.2013

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



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天津京劇院

Tianjin Peking Opera Theatre

28.6.2013 (星期五 Fri) 7:30pm

折子戲 Excerpts

《十八羅漢收大鵬》、《白蛇傳·盜仙草·逃山·斷橋》、《秦瓊觀陣》、《截江奪斗》

The Roc with the Golden Wings; Stealing the Magic Herbs, Escape from Jinshan, On Broken Bridge from The Legend of the White Snake,

Qin Qiong Inspecting the Army Formation, Interception on the River to Save the Young Prince

29.6.2013 (星期六 Sat) 2:30pm

折子戲 Excerpts

《鍾馗嫁妹》、《羅成叫關》、《鎖五龍》、《楊門女將·探谷》

Zhong Kui Marrying His Younger Sister Off, Luo Cheng Calling at the City Gate,

The Incarceration of Shan Tong, Crossing the Ravine from The Lady Warriors of the Yang Family

29.6.2013 (星期六 Sat) 7:30pm

《定軍山·陽平關》 *Dingjun Mountain, Yangping Pass*

30.6.2013 (星期日 Sun) 7:30pm

《連環套》 *The Incident on Lianhuan Mountain*

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

~ 延伸活動 Extension Activities ~

藝人談：天津武生兩大高峰——厲慧良、張世麟

Artists on Their Art: Li Huiliang and Zhang Shilin - Paragons of Wusheng Roles in Peking Opera in Tianjin

(普通話主講 In Putonghua)

27.6.2013 (星期四 Thur) 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：王平、張幼麟

Speakers: Wang Ping, Zhang Youlin

展覽：威風抖擻——京劇武生表演藝術

Exhibition: The Awe-inspiring Hero - The Wusheng in Peking Opera

7-12, 28-31.5.2013

香港文化中心展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

25.5-1.7.2013

高山劇場大堂 Foyer, Ko Shan Theatre

獻辭



中國傳統文化藝術著重「以藝傳情」。戲曲舞台上聲情並茂的演出，既包含了中國文化的精緻藝術，也是人文精神和情感的寶貴交流。康樂及文化事務署主辦的「中國戲曲節」今年踏入第四屆，舉辦以來得到廣大戲迷及藝術界的認同和肯定，推動着戲曲節穩步向前，實在令我們十分鼓舞。

今年戲曲節精選了八台演出，既有香港觀眾喜愛的粵劇、崑劇及京劇，還有較少甚至從未在港演出的地方劇種，包括浙江婺劇、河北絲弦戲、湖南湘劇及浙江新昌調腔；各劇種展示其獨有的地方藝術特色，為戲曲節呈獻最佳演出陣容和最具代表性的戲碼，實在是難得的舞台盛會。

康文署邀請了香港粵劇名伶羅家英聯同殿堂級粵劇藝術家尤聲普、陳好逯演出新編粵劇《戰宛城》，為今屆戲曲節揭開序幕，幾位名伶充分表現粵劇「以人包戲」的魅力。此外，今年戲曲節更邀請到多位著名國寶級藝術家來港，精湛的演出令人十分期待。除了三十場舞台演出外，戲曲節亦安排了四十多項具豐富內涵的藝術教育及導賞活動，包括研討會、藝術欣賞講座、藝人談、戲曲電影欣賞及展覽等。戲曲節的整體設計務求於演、觀、研三方面，都能與觀眾共享進益。

我衷心感謝來自各地的戲曲大師及優秀藝術家支持和參與「中國戲曲節」的演出。期望戲曲節不斷茁壯成長，繼續為廣大戲迷呈獻優秀卓越的演出。

祝願本屆戲曲節圓滿成功，各位有一個愉快的晚上！

康樂及文化事務署署長馮程淑儀

Message

Traditional Chinese arts lay emphasis on "passing passion through art". Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this year, the Chinese Opera Festival presented by the Leisure and Cultural Services Department has been making steady and encouraging strides with the wide support and recognition from opera fans, practitioners and artists alike.

This year's Festival features eight productions. Apart from Cantonese Opera, Kunqu Opera and Peking Opera that are well-loved by the Hong Kong audience, there will also be regional operas such as the Wu Opera of Zhejiang, Sixian Opera of Hebei, Xiang Opera of Hunan and *Diaoqiang* of Xinchang in Zhejiang, which have rarely or never been performed in Hong Kong. The participating opera troupes, each with its indigenous specialties, will present their strongest cast and best repertoires in this theatrical gala.

The opening performance is a new adaptation of the Cantonese Opera *Battle at Wancheng* by the renowned local artiste Law Kar-ying and his stellar partners Yau Sing-po and Chan Ho-kau, who fully demonstrate their consummate artistry and charisma on stage. The Festival also features some of the top-notch artists from the Mainland whose legendary performances are certainly looked forward to. In addition to 30 stage performances, there will be more than 40 arts education and guided appreciation activities, including a symposium, theme talks, meet-the-artist sessions, film screenings and exhibitions. The Festival is designed to enhance the audience's appreciation, interest and knowledge of Chinese opera.

I would like to express my heartfelt thanks to the maestros and virtuosi for their participation in this year's Festival. I look forward to the continued success of the Festival as a platform for presenting excellent performances to Chinese opera enthusiasts.

My best wishes for a successful Festival and an enjoyable evening to you all!

Mrs Betty Fung
Director of Leisure and Cultural Services

天津京劇院 Tianjin Peking Opera Theatre

天津京劇院於一九九五年由天津市京劇團和天津市京劇三團合併組建而成，下設一團、二團、實驗團。初建時期雲集楊寶森、厲慧良、張世麟、周嘯天、丁至雲、林玉梅、楊榮環、杭子和、周子厚、楊寶忠等多位京劇名家。多年來劇院創作、改編和演出並重，先後上演了不同流派和風格的傳統劇目，繼有《龍鳳呈祥》、《四郎探母》、《秦香蓮》、《三娘教子》、《金翅大鵬》、《楊家將》、《伍子胥》、《鐵公雞》、《紅鬃烈馬》、《野豬林》等三百餘齣。劇院七人先後獲得中國戲劇梅花獎及梅蘭芳金獎等殊榮。曾赴墨西哥、巴西、阿根廷、加拿大等地演出，深受好評。

Tianjin Peking Opera Theatre was founded in 1995 through the merging of Tianjin City Peking Opera Troupe and Tianjin City Peking Opera No.3 Troupe and restructured into No. 1 Troupe, No.2 Troupe and the Experimental Troupe. A great many renowned Peking Opera virtuosos are gathered during the early years including Yang Baosen, Li Huiliang, Zhang Shilin, Zhou Xiaotian, Ding Zhiyun, Lin Yumei, Yang Ronghuan, Hang Zihe, Zhou Zihou, Yang Baozhong and others. Throughout the years, the theatre strives to create, adapt and perform at the same time and has put up over 300 repertoires including both traditional ones and styles of different schools. Examples include *Royal Marriage*, *The Yang Forth Son Visiting His Mother*, *Story of Qin Xianglian*, *Madame San Teaching her Son*, *The Roc with the Golden Wings*, *The Yang Warriors*, *Tale of Wu Zixu*, *The Iron Rooster*, *The Stallion with the Red Mane* and *The Wild Boar Forest*. Seven members have been awarded with the prestigious Plum Blossom Award for Chinese Theatre and Mei Lanfang Gold Award. The group has toured to Mexico, Brazil, Argentina and Canada performing to wide acclaim.



威風抖擻 — 京劇武生表演藝術 The Awe-inspiring Hero - The Wusheng in Peking Opera

京劇產生於十九世紀中葉，起源於安徽省的徽劇、湖北的漢劇、江蘇一帶的崑曲和陝西的秦腔，並隨著清乾隆年間四大徽班進京和道光年間傳入漢調、融入京音，並吸收其他聲腔藝術而逐漸形成。

道光年間，京劇的曲調板式和行當逐漸成形，出現「老生三傑」張二奎、程長庚及余三勝等第一代京劇演員，京劇表演漸趨成熟。各行當名家輩出，其中俞菊笙開創了武生自立門戶，被後人稱為「武生鼻祖」。他與李春來、黃月山所創立的三大武生流派—俞派、李派和黃派，成為日後楊小樓、尚和玉、蓋叫天等著名武生演員的學習基礎。他們對前人的表演藝術捨短取長，不斷豐富和發展，又衍生出一些新的分支流派，開啟了武生流派紛呈的繁盛局面，將京劇武生表演藝術發展推至高峯。

The history of Peking Opera can be traced back to the mid-19th Century with its origin in four regional opera genres, Anhui Opera of Anhui, Han Opera of Hubei, *Kunqu* of Jiangsu and *Qinqiang* of Shaanxi. After the 'Four Great Anhui Troupes' and Han tunes were brought to the capital during the years of Emperor Qianlong and Daoguang respectively in the Qing dynasty, they got assimilated into the Peking melodies. Combined with other various singing styles, Peking Opera was gradually formed.

With the consolidation of tune patterns and performing roles in Peking Opera during the years of Emperor Daoguang, the first generation of Peking Opera performers emerged such as the 'Three Masters of *Laosheng* (old male roles)', Zhang Erkui, Cheng Changgeng and Yu Sansheng. Masters in each role type appeared among which Yu Jusheng was the first to start his own school (Yu School) of *wusheng* (military male roles) and has been regarded as the 'Trailblazer of Wusheng'. Together with Li Chunlai and Huang Yueshan, they formed the three major schools of the *wusheng*, which became the learning foundation for renowned *wusheng* performers such as Yang Xiaolou, Shang Heyu, Gai Jiaotian later on. They strived to enrich and develop to create new styles, resulting in a thriving prosperity of the role type with plentiful schools, thereby pushing the art to its pinnacle.

京劇武打

Martial Arts in Peking Opera

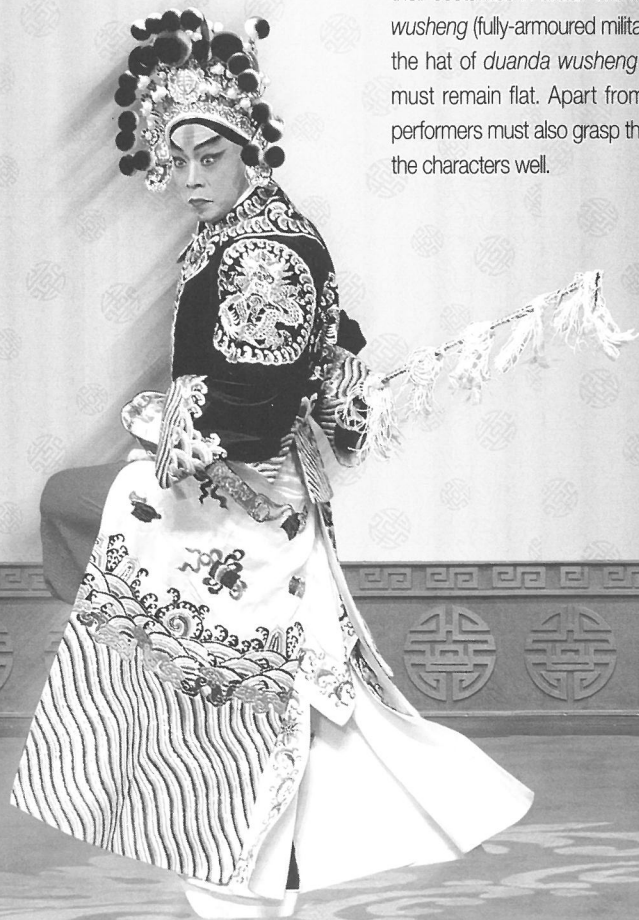
京劇大師梅蘭芳曾說過，中國戲曲的表演方法，是把舞蹈動作融入在生活裡，人物舉手投足都是舞蹈化的。戲曲的武打亦不例外，武打實際上是「舞打」，是把武打動作化為節奏明快的舞蹈動作。雖然是在上演緊張的廝殺搏鬥情節，但台上演員無論是在舞刀弄槍，還是在翻打跌撲，動態都充滿美感，具韻律美、舞蹈美。

京劇武打有一套複雜而有系統的程式，套數繁多，變化無窮，對武行演員的要求相當嚴謹，例如在武打時舉手投足必須尺寸適中，腳下步法不亂，上身不搖不晃，刀槍把子的一招一式必須準確到位。對打時又要與對手緊密配合，做到快而不亂，慢而不斷，連貫地做出各種高難度動作。武行演員亦要很好地控制身上的各種飾物，如長靠武生的靠旗不應卷起，短打武生的羅帽要保持平整。除武打動作，武行演員還要兼顧故事情節，準確做出動作之餘同時塑造人物形象。

Peking Opera virtuoso Mei Lanfang has once said the presentation style of Chinese opera is to merge dance movements into man's daily life, and the characters' moves are all dance-like. Martial arts moves are no exception. *Wu* (military) is pronounced the same as *wu* (dance). Martial arts moves are in fact dance movements against an upbeat rhythm. The plot might be an exciting combat but the sword-brandishing, somersaulting or falling are all executed with a sense of beauty like a melodic dance.

Martial arts routines in Peking Opera are governed by complex systematic rules. Some frequently used ones are 'grooming', 'riding on horseback' and 'running on the side'. A particular routine might have different meanings in different context. For instance, somersaulting might mean crossing mountains or leaping over roofs.

The complexity and variety of these routines are highly demanding for *wusheng* performers. In fighting scenes, the actors must exercise apt control of his moves with fixed intricate footwork, steady torso and precise brandishing of weapon. During combat scenes, great coordination is required between the actors to achieve a fast-paced and flowing sequence of stylized moves of great difficulty. Meanwhile, *wusheng* performers must also keep the accessories on their costumes in order. The flags carried on the backs of *changkao wusheng* (fully-armoured military roles) should not be folded whereas the hat of *duanda wusheng* (close-combat fighting military roles) must remain flat. Apart from the martial arts routines, *wusheng* performers must also grasp the drama of the story in order to portray the characters well.



京劇武生

Role of Wusheng in Peking Opera

京劇演員主要分為生、旦、淨、丑四大行當，生行是扮演男性角色的行當；旦行是扮演女性角色的行當；淨行又稱「花臉」，主要扮演性格、品質、相貌等有突出特點的男性；丑行是扮演滑稽幽默角色的行當。

武生屬生行分支，在舞台上專門扮演武藝高強、英勇擅戰、粗獷威武的男子。京劇發展初期，還沒有「武生」這一行當，武生的角色多由小生兼演。後來隨著劇目日益豐富和表演藝術的變化，武生行當從小生裡分化發展，成一分支。

武功是武生演員最基本、最重要的表現手段，要有扎實的腰、腿功底，熟練長槍、短刀等武打套路，練就高難度的翻撲絕活，才能達到高水準的武打演出。

除武功外，武生演員還須具備扎實的唱、唸、做等基本功。只會武功而沒有嗓子的只能成為優秀的武行，卻難以成為全面的武生表演藝術家。所謂「戲不離技，技不離戲」，武生演員在表演時要通過技藝去表現「戲」，並恰當地運用「技」在人物塑造當中，而非單純地賣弄武功技巧，才能成為能文能武的優秀武生。

There are four major role types in Peking Opera, *sheng*, *dan*, *jing* and *chou*. *Sheng* comprises of all the male roles while *dan* refers to all the female roles. *Jing* is also known as 'painted-face' which refers to all male roles with special personality, quality or appearance whereas *chou* is the comic character or clown roles.

Wusheng is a sub-category of the *sheng* role, referring to male characters that are brave and ferocious and fight well on stage. In the early stage of development, there is no such role type in Peking Opera as the roles are taken up by the *xiaosheng* (young male roles). As the genre gains maturity with enrichment of its presentation arts, the *wusheng* is formed to represent the robust and ferocious type of *xiaosheng*.

The first and foremost quality of a good *wusheng* performer is to possess well-learned martial arts skill. A solid stance and firm footwork, well-practised weaponry skill, bouncing power and energy are all required to affect a high-standard military scene.

Other than martial arts skill, *wusheng* performers are also required to possess solid foundation skill in speech, singing and acting. A performer with only martial arts skill but no good singing voice can at best become a good martial artist but not an all-rounded performing artist. *Wusheng* performers must carry the drama through their martial arts skill and exercise their skill aptly to portray the characters instead of simply showing off. This is what we called 'drama within skill and skill within drama'. Only in such a way can they become all-rounded fine *wusheng* performers.

長靠武生及短打武生 Changkao and Duanda Wusheng

京劇武生主要分為長靠武生和短打武生兩類，兩者除了服裝不同外，在戲曲中亦擔當不同類型的角色，表演風格截然不同，各具特點。

長靠武生身穿大靠、厚底靴，一般都使用長柄武器，多扮演將帥、寨主一類身份較高的人物角色。長靠武生表演時兼重武打和功架，注重突顯角色的威儀、氣度。長靠武生給人感覺氣勢非凡，故亦常被稱作「大武生」。

短打武生身穿緊身短裝、薄底快靴或輕便打鞋，兼用長兵器和短兵器，多扮演英雄豪傑、俠客義士或惡霸土豪等正反兩方面的人物角色，以及部分神話戲中的角色。短打武生在表演上偏重武打特技動作及敏捷身段，動作講求乾淨俐落，有時或會加入「出手」等技巧。

另外，在武生行當中，還有一種不說話、專門翻筋斗或以跌撲為主的翻撲武生，一般在武場中翻筋斗或跑龍套。此外，扮演猴戲的演員，現在多數都是由武生來應工。

The two important sub-categories of *wusheng* in Peking Opera are *changkao wusheng* and *duanda wusheng*. Apart from the difference in costume, they also portray different types of characters and have unique presentation style.

Changkao wusheng usually portrays characters of more importance like general or camp leader who wears loose-fitting armour with flags on the back, thick-soled boots and employs long weapons. Emphasis must be placed on both fighting and gestures during performance. Their moves are precise with confident gestures to express the power and honour of the characters. They are thus often known as *dawusheng*.

Duanda wusheng portrays both good and bad characters like bandit hero, swordsman or local rogue and some of the legendary characters. They wear a tight-fitting short jacket, thin-soled boots and use either long or short weapons. Their performing style demands virtuoso acrobatic skills as well as agility and precision in moves. Sometimes they would employ skillful feats like 'weapon off hand'.

There is another sub-category, *fanpu wusheng*, who delivers no line but only carries out somersaulting and falling moves onstage. They are usually minor characters like attendants or soldiers. Performances of *houxi* (monkey plays) are usually played by *wusheng* nowadays.



武生藝術流派 Schools of Wusheng Art

武生這行當出現後，地位日漸提升，出現了不少優秀的武生演員。清同治年間，三大武生流派相繼崛起，分別是俞菊笙的俞派、李春來的李派及黃月山的黃派，為鞏固武生行當在劇壇的地位發揮了重要作用。俞派源於皮簧，李派和黃派源於梆子，因為俞菊笙和黃月山主要在北京及天津一帶演出，故多稱這兩大流派為北派武生，而李春來在天津嶄露頭角後長期於江浙一帶演出，故多以南派武生稱之。

俞派

俞派藝術成就主要表現在唸、做和武打方面，以剽悍勇猛的風格著稱。俞菊笙武功精湛，開打迅速，他把「打出手」等一些特殊技藝借鑒到武生表演中，豐富了武生的表演手段。俞身高力大，一出台就先聲奪人，所用兵器也要特別加大，《艷陽樓》高登所用大刀和《挑華車》高寵所用大鏢頭槍，均為俞派所特有。他又首創武生勾臉的演法，以表現介乎生、淨兩行當之間的角色，拓寬了武生行當的戲路。俞派傳人中以楊小樓、尚和玉和俞振庭成就最卓越，在繼承俞派藝術的同時，又各自發展成家，演化成為楊派、尚派和新俞派。

Since the role type of *wusheng* came into being, its status had become increasingly important. Many fine performers had emerged to strive to perfect the art. During the years of Emperor Tongzhi in the Qing dynasty, three major schools appeared one after another. They are Yu Jusheng's Yu School, Li Chunlai's Li School and Huang Yueshan's Huang School. They played an important part in consolidating the status of *wusheng* in Chinese opera. The Yu School originated from *pihuang* while the Li and Huang Schools were from *bangzi*. Since Yu and Huang performed mainly in Beijing and Tianjin, their schools were known as the northern school while the Li School was known as the southern school as Li performed mainly around Jiangsu and Zhejiang after making a name in Tianjin.

The Yu School

Yu School's artistic merit lies mainly in the aspects of speech, acting and martial arts and is most notable for its ferocious and robust style. Yu Jusheng possessed remarkable martial arts skill and fierce agility. He incorporated routines such as 'weapon off hand' into the performance of *wusheng* to enrich its art. Being tall and strong, he had an overbearing stage presence and had to use extra-large weapons. The giant halberd used by Gao Deng in *Saving Sister from Yanyang Tower* and the spear used by Gao Chong in *Overturning the Golden Chariot* are weapons of the Yu School specially. He was also the pioneer in using a 'painted-face' to represent characters in between the *sheng* and *jing* roles for enriching the performance of the *wusheng*. Major exponents of the school include Yang Xiaolou, Shang Heyu and Yu Zhenting. Each strived to develop new things while following the old traditions and had his own school.

李派

李春來所創的李派以獨特的翻撲功夫見長，輕捷迅疾。李春來武功精熟，身手輕靈，翻跌和腿功出色。他繼承短打武生的表演傳統之餘，還吸收了武丑、武旦的打法和民間武術中的拳術、劍術招式，大大豐富了李派武生表演藝術。宗李派的武生藝術家有蓋叫天、張德俊、李蘭亭等，其中蓋叫天在李派的基礎上結合個人創造和發展，形成了蓋派，成為南方的一大武生流派。

黃派

黃月山的黃派表演風格以激昂蒼勁為主，唱功和鬚口功為三大流派之最。黃月山武功精湛，同時有堅實的唱功基礎，重武打同時重唱功。黃自編自導了許多唱做並重的劇目，以醇厚唱腔配合繁複表演，形成其獨有的藝術特色。黃能戲極多，擅演老年英雄人物，創作了不同的表演特技，尤以耍鬚口為一絕，如演《絕燕嶺》中的定燕平時，能於耍槍、耍翎子、耍靠旗的同時耍鬚口來表現人物的絕望和憤怒，極具藝術效果。其傳人有李吉瑞、馬德成、李桂春(小達子)等，均屬黃派武生中的翹楚。

The Li School

The Li School founded by Li Chunlai is famous for its unique falling technique which is agile and nimble. Li Chunlai was well-versed in martial arts with shrewd and swift moves. While following the traditional style of *duanda wusheng* performance, he also acquired the moves of *wuchou* and *wudan* as well as learned from folk boxing and sword skills to enrich his performing style. Exponents of the school include Gai Jiaotian, Zhang Dejun and Li Lanting, among whom Gai further created and developed his own skill upon the foundation of the Li School and formed his own Gai School which became a major southern *wusheng* school.

The Huang School

The Huang School founded by Huang Yueshan is most notable for its impassioned presentation style, remarkable singing and beard technique. Huang possessed both outstanding martial arts skill and solid singing foundation. He paid special attention to the singing parts of the *wusheng* performance and scripted and directed many repertoires that were demanding in both aspects. Impassioned singing coupled with complex performance became his unique feature. Huang was capable of playing a wide range of roles, and was expert in playing old heroic characters. Special feats like 'shaking beard' were created to perfect the performance. For instance, while playing the old general Ding Yanping in *The Doomed Battle*, he would employ the technique of 'shaking beard' to express the character's desperation and frustration while brandishing his spear, feathers and flags on the armour to achieve an impressive artistic effect. Exponents of the school include Li Jirui, Ma Decheng and Li Guichun, who are all outstanding *wusheng* of the Huang School.

北楊南蓋

Northern Yang and Southern Gai

三大武生流派創立後，又出現兩個舉足輕重的武生流派，分別是北方楊小樓的楊派及南方蓋叫天的蓋派，時人把他們並稱為「北楊南蓋」。

有「武生宗師」之譽的楊小樓是俞派傳人，他當時和梅蘭芳、余叔岩並稱為「三賢」，是京劇界的代表人物。楊小樓塑造的武生動作厚實穩健，氣派威武凝重，不徒具外形的劍拔弩張，注意表現人物內心。楊小樓武打步法準確靈敏，無空招廢式，形成了「武戲文唱」的獨特風格，把京劇武生藝術推向新的階段。

蓋叫天原名張英杰，師承李春來，兼收京劇和崑曲各派武生表演藝術的長處，形成南方武生的一個重要流派。蓋叫天擅長短打武生，將武術的功底作為武打技藝的基礎，又博採前人所長形成獨具一格的蓋派。他曾在《打虎》、《十字坡》等十多齣戲中扮演武松，威武瀟灑，被譽為「江南活武松」。

After the three major schools of the Qing dynasty, two prominent schools appeared subsequently, the northern Yang School founded by Yang Xiaolou and the southern Gai School founded by Gai Jiaotian. Yang and Gai brought the presentation art of *wusheng* to a glorious era and were called 'Northern Yang and Southern Gai'.

Hailed as the 'Master of Wusheng', Yang Xiaolou was an exponent of the Yu School. Together with Mei Lanfan and Yu Shuyan, they were known as the 'Three Wise Men'. As a representative figure of Peking Opera, Yang commanded a majestic and dignified image with firm and solid moves, with focus on the character's inner resilience. His fighting moves were precise and nimble without any waste, his unique feature of 'enacting a military scene the civil way' helped to bring the art of *wusheng* to another level.

The artistic style of Gai Jiaotian (originally named Zhang Yingjie) followed that of Li Chunlai. Coupled with the assimilation of the good points in all other *wusheng* schools of Peking Opera and *kunqu*, the Gai School became a prominent southern *wusheng* school. Gai was expert in playing the role of *duanda wusheng*. Using the martial arts skill as foundation, he incorporated into his performance what he had learned from predecessors to create his unique fighting style. He successfully enacted the character of Wu Song by putting up a powerful and gorgeous image in more than ten repertoires, thus earning the reputation of being 'the Living Wu Song of Jiangnan'.



天津兩大武生名家 - 厲慧良、張世麟
The Two Wusheng Schools of Tianjin - Li Hui liang and Zhang Shilin

天津京劇名家輩出，其中厲慧良與張世麟兩大武生表演藝術家影響深遠。

厲慧良出生梨園家庭，他繼承前輩的優良傳統，相容楊小樓、尚和玉、蓋叫天三大武生流派的特點，熔鑄眾長，自成一派。厲慧良基本功扎實，戲路寬廣，唱、唸、做、打皆精，尤以武戲最為突出，開打穩健純熟，並注重以武打程式刻劃人物性格，把程式活用於不同劇情中，結合劇情和人物形象，增強感染力。他創造出單腿吊毛、踢鞋上冠、大靠夾鞭等十項絕技，豐富了武生高難度的表演技巧。

張世麟同樣生於梨園家庭，武功根底扎實深厚，表演以開打剽悍勇猛著稱，於「剽」、「快」、「脆」中見「穩」、「準」。張世麟的武功技巧超群，如他運用「僵身」技巧時不用做任何準備動作，直接仰身直倒在台上，十分乾淨俐落（功力不夠的演員做此技巧時要先往後「下腰」，倒下時要踹腿）。另外，他的單腿走「蹉步」和輕捷「走邊」等邊式俐落，其功力可見一斑。

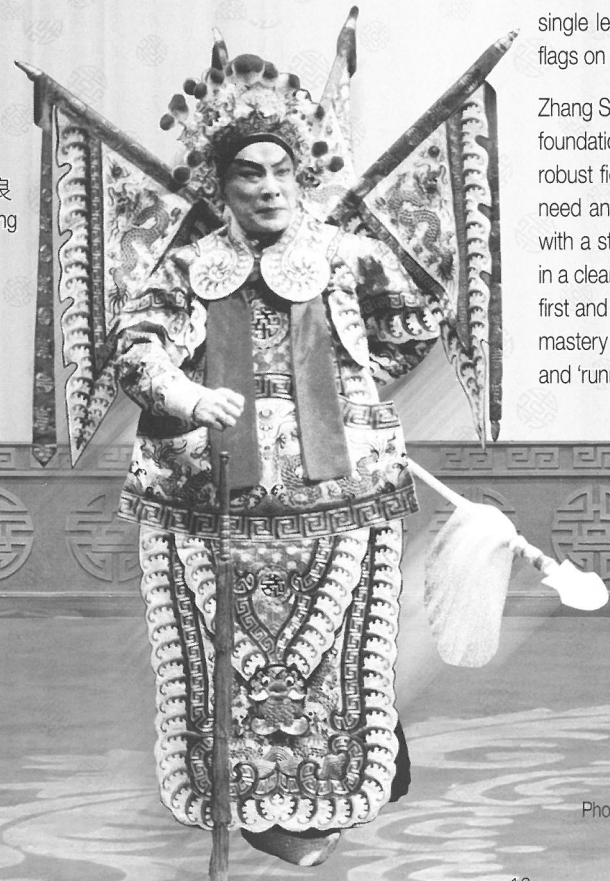
Many renowned artists gained their prominence in Tianjin, Li Hui liang and Zhang Shilin, the two *wusheng* virtuosos, being two of the most influential.

Born into a family of opera artists, Li Hui liang followed the fine tradition of predecessors while incorporating the features of the three *wusheng* schools, Yang, Shang and Gai Schools to form his own unique style. With solid foundation and well-trained routines, Li commanded a wide range of roles and was especially skillful in martial arts. His fighting routines were firm and fluent while he also paid attention to the portrayal of characters by incorporating the moves into the dramatic context to enrich the plot and characterization of the role. He created a number of special acrobatic feats of great difficulties such as 'lifting feather with single leg', 'kicking shoe up to the head' and 'gather whip with flags on the back'.

Zhang Shilin was also born into a family of opera artists. With solid foundation in martial arts, he is most notable for his ferocious and robust fighting style. Possessed of amazing technique, he did not need any preparatory moves when performing the feat of 'falling with a stiff body' and could fall directly face-down onto the stage in a clear-cut manner (other actors usually need to lean backwards first and stamp foot while falling down). He also commanded great mastery in performing feats like 'small quick step' with single foot and 'running on the side'.



張世麟
Zhang Shilin



厲慧良
Li Hui liang

照片及部份資料由天津京劇院提供
Photos and partial information provided by Tianjin Peking Opera Theatre

28.6.2013 (星期五 Fri) 7:30pm

折子戲 Excerpts

《十八羅漢收大鵬》 *The Roc with the Golden Wings*

武生張幼麟短打戲的代表劇目，他在此神話劇中飾演「金翅大鵬」，開打勇猛、撲跌功夫出色。

唐僧師徒四人到西天取經，路經獅駝嶺，遇文殊菩薩之青獅、普賢菩薩之白象和如來佛身邊護法神雕的大鵬阻路，孫悟空大破陰陽瓶，力降青獅白象，後中大鵬之計，師徒四人被擒，孫悟空設法逃脫，請來十八羅漢降伏大鵬。

This is Zhang Youlin's signature piece for the role of *duanda wusheng* where it exemplifies his remarkable skills in fighting with ferocious energy and virtuoso acrobatic stunt by playing the giant hawk with the golden wings.

Monk Tang Xuanzang and his three disciples travel to the west to obtain the sacred sutras. When passing through Lion Camel Mountain, they are blocked by bodhisattva Wenshu's green lion, bodhisattva Puxian's white elephant and the Buddha's guardian giant hawk. Breaking the yinyang siege, Sun Wukong manages to defeat the green lion and white elephant but falls into the trap of the giant hawk. The monk and disciples are captured. Sun tries to escape and seeks help from the eighteen arhats to subdue the giant hawk.

主演	Cast
大鵬鳥：張幼麟	Giant Hawk : Zhang Youlin
如來：時維	The Buddha : Shi Wei
孫悟空：王 一	Sun Wukong : Wang Yi
司 鼓：丁 勝	Drum : Ding Sheng
噴 呐：劉訓剛	Suona : Liu Xungang

《白蛇傳·盜仙草·逃山·斷橋》

Stealing the Magic Herbs, Escape from Jinshan, On Broken Bridge from The Legend of the White Snake

久演不衰的著名折子戲，王艷飾演白素貞扮相端莊，唱腔輕重緩急變化有致，展現梅派神韻。

白素貞喝下雄黃酒，顯現原形，許仙受到驚嚇大病不起，白素貞冒生命危險，前去仙山盜取靈芝仙草，與守山神將一番搏鬥，終於盜得仙草。

白素貞、小青在金山寺與法海水鬥後逃至西湖岸邊，兩人在斷橋暫歇。逃出金山寺的許仙於逃往臨安的路上，在斷橋與素貞、小青相遇。小青氣憤之下欲殺許仙，素貞雖然勸阻，但卻難以原諒許仙薄情。許仙下跪求饒，素貞最終原諒了他，小青也不忍下此毒手，三人和睦如初。

This excerpt is a famous perennial favourite in which Wang Yan's stage persona as Bai Suzhen is decent and pretty whereas her mastery of the delicate change in tempo and strength of her vocalization displays the flavour of the Mei School.

Bai Suzhen took the wine containing flowers of sulphur and exposes her real identity as a white snake. Xu Xian is terrified and falls sick. Risking her life, Bai goes to the sacred mountain to steal the magic herbs *lingzhi* and fights a fierce battle with the heavenly generals guarding it. At long last she succeeds in getting the herbs.

After the defeat at Jinshan Temple by Monk Fahai, Bai Suzhen and Xiaoqing escape to the West Lake bank and rests at a broken bridge. Meanwhile, Xu Xian has also escaped from the temple and on his way to Linan, he meets them at the bridge. Infuriated, Xiaoqing tries to kill him but Suzhen stops her. However, Suzhen is still unable to forgive Xu for his ungratefulness. Xu kneels down to beg sincerely. Suzhen forgives him. Xiaoqing cannot bring herself to kill him and the three reconcile at last.

主演

白素貞：王 艷
 小 青：閔虹羽
 許 仙：焦鵬飛
 鶴 童：司 鳴
 鹿 童：蔣衛平
 小沙彌：芮振起

Cast

Bai Suzhen : Wang Yan
 Xiaoqing : Yan Hongyu
 Xu Xian : Jiao Pengfei
 Crane fairy boy : Si Ming
 Deer fairy boy : Jiang Weiping
 Little novice : Rui Zhenqi

司 鼓：丁 勝
 操 琴：湯振剛

Drum : Ding Sheng
 Jinghu : Tang Zhengang

- 中場休息15分鐘 Intermission of 15 minutes -

《秦瓊觀陣》 Qin Qiong Inspecting the Army Formation

《響馬傳》中一折，為短打老武生戲，劇中載歌載舞的表演，特別講究演員功架和腰腿功夫。

隋末尤俊達與程咬金劫皇杠後，尤詐稱母喪，以作遮掩。秦瓊親探武南莊，識破其詐，尤大窘，程咬金挺身而出，秦仗義允代擔當。縣官懼楊林之威，責備秦瓊，程見秦受責，當眾自承，秦瓊劈牌燒批，以示決絕。楊林引軍到曆城，秦知眾友無備，乃冒名故使楊擒去，不意程咬金亦被擒。秦又計誘楊林離境，後楊林知中計，欲斬秦，秦以言激之，楊乃計擺惡陣，欲誑瓦崗群雄至此，一網打盡。秦瓊得王周之助，預先觀陣，默識於心，及瓦崗群雄到來，秦為嚮導，合力破陣，大敗楊林。

An excerpt from *Legend of the Bandit Heroes* for the role of *duanda laowusheng* (thin-soled old military male), the song and dance performance in it demands solid moves and stance from the actors.

Late Sui Dynasty, after You Junda and Cheng Yaojin have robbed the imperial gift, You uses the excuse of his mother's death to cover up the matter. However his lie is exposed by Qin Qiong when he comes to visit his family at Wunan. You is embarrassed. Cheng comes forth to help. Qin righteously promises to take up the responsibility. Fearing Yang Lin's power, the magistrate reprimands Qin. Cheng admits his guilt in public while Qin destroys the banner and burns the imperial edict to show his determination to protect them. Yang Lin summons the army to the City of Li. Knowing his friends are unprepared, Qin assumes their identity to let himself be captured. However Cheng is captured too. Qin tries to lure Yang to go away but Yang realizes his trick and fights to kill him. Qin showers him with righteous words. Yang lays down a siege for the bandit heroes to come trying to capture them all. With the help of Wang Zhou, Qin inspects the army formation and familiarizes with it. When his bandit friends arrive, he leads them to break the formation and beats Yang Lin successfully.

主演

秦 瓊：王 平
 王 周：司 鳴
 程咬金：王嘉慶
 徐茂公：馬 傑
 尤俊達：劉 勇

Cast

Qin Qiong : Wang Ping
 Wang Zhou : Si Ming
 Cheng Yaojin : Wang Jiaqing
 Xu Maogong : Ma Jie
 You Junda : Liu Yong

司 鼓：李鳳閣
 操 琴：湯振剛

Drum : Li Fengge
 Jinghu : Tang Zhengang

《截江奪斗》 Interception on the River to Save the Young Prince

靠把武生的骨子老戲。王立軍得京劇表演藝術家厲慧良親授此劇，演繹文武兼備的趙雲，武功穩、準，唱腔高亢，氣勢奪人。

孫權屢討荊州不得，知劉備入川，乃用張昭之計，假稱孫權母親染病，派心腹周善赴荊州，接孫尚香攜劉備之子阿斗歸寧，欽以阿斗為質，換取荊州。孫尚香不疑，抱阿斗登舟。趙雲得知，駕舟追趕，躍上大船，奪回阿斗；張飛踵至，殺死周善，並保護阿斗返回荊州。

A classic repertoire for the *changkao wusheng*, Wang Lijun received personal coaching on this play from virtuoso Li Huiliang in interpreting the role of Zhao Yun. With solid and precise martial skill and powerful singing, he manifests the awe-inspiring flair of a general.

Sun Quan has been trying to reclaim the city of Jingzhou repeatedly but in vain. When he learns Liu Bei is going away to Sichuan, he adopts Zhang Zhao's idea and lies about his mother's illness so as to send confidant Zhou Shan to Jingzhou to get his sister, i.e. Liu's wife back. He thinks when she returns with Liu's son A Dou, he could use him as hostage in exchange for Jingzhou. Unaware of this, Sun Shangxiang boards the boat with her son A Dou. When Zhao Yun learns this, he chases after them and jumps into their boat to seize A Dou back. Zhang Fei arrives too, kills Zhou Shan and escorts the young prince back to Jingzhou safely.

主演

趙 雲：王立軍
 孫尚香：張嬋玉
 張 飛：高 航
 周 善：竇 騫

Cast

Zhao Yun : Wang Lijun
 Sun Shangxiang : Zhang Chanyu
 Zhang Fei : Gao Hang
 Zhou Shan : Dou Qian

司 鼓：何 群
 操 琴：湯振剛

Drum : He Qun
 Jinghu : Tang Zhengang



29.6.2013 (星期六 Sat) 2:30pm

折子戲 Excerpts

《鍾馗嫁妹》 Zhong Kui Marrying His Younger Sister Off

勾臉武生戲，武中見戲，戲中見情。

唐代終南進士鍾馗與同里杜平進京赴試，途中鍾馗誤入鬼窟，面貌由俊變醜，因此落第，憤而自殺。鍾馗死後，感謝杜平埋其屍骨之恩，乃乘夜回家，以妹嫁杜平，並率眾小鬼將其妹親自送往杜家。

This is a number for the painted-face *wusheng* with drama in the action and passion in the drama.

Late Tang Dynasty, Hanlin academician Zhong Kui and fellow neighbour Du Ping set off to sit for the imperial examination in the capital. On their way, Zhong mistakenly goes into a ghost cave and his face is hence turned from handsome into ugly. He subsequently fails in the examination and commits suicide in frustration. After his death, he makes a journey home at night to thank Du for burying his body and offer him his younger sister's hand in marriage by escorting her to Du's house in the company of little devils.

主演

鍾馗：黃齊峰
大鬼：楊再行
驢夫鬼：王鵬飛
擔子鬼：王 一
燈鬼：侯佩志
傘鬼：權守昌
鍾妹：張嬋玉
杜平：路 岩

Cast

Zhong Kui : Huang Qifeng
Big Ghost : Yang Zaihang
Donkey-riding Ghost : Wang Pengfei
Pole Ghost : Wang Yi
Lantern Ghost : Hou Peizhi
Umbrella Ghost : Quan Shouchang
Zhong's Sister : Zhang Chanyu
Du Ping : Lu Yan

司鼓：丁 勝
噴 呐：劉訓剛

Drum : Ding Sheng
Suona : Liu Xungang



《羅成叫關》 Luo Cheng Calling at the City Gate

小生開蒙戲，出自《說唐演義全傳》第六十回，唱過行雲，打鬥勇猛。

唐初齊王李元吉爭奪王位，將秦王李世民誣陷入獄。李元吉為剷除李世民的心腹，借征討蘇定方，推薦羅成為先鋒。羅成得勝歸來。李元吉為加害於羅成，逼令羅成再戰。羅成忍饑苦戰後返城，李元吉緊閉城門不准羅成進關。羅成無奈，咬破手指作血書，囑城上守關之義子羅春轉奏朝廷，隻身力戰敵兵，終因馬陷淤泥河，被亂箭射死。

Adapted from Chapter 60 of *Book of the Tang Dynasty*, this is an exemplary piece for *xiaosheng* (young male role) with powerful singing and ferocious fighting.

The story takes place in early Tang Dynasty. To seize the throne, Li Yuanji, the Duke of Qi frames Li Shimin, the Duke of Qin and sends him to prison. To exterminate Shimin's trusted aide, Yuanji makes Luo Cheng the army commander and asks him to pacify the border troubles. When Luo returns victoriously, he forces him to go and fight again. Luo strives to fight in hunger and when he comes back, Li shuts the city gate refusing to let him in. Helplessly, Luo bites his finger and writes a letter in blood to ask his adopted son Luo Chun who is guarding the gate to report to the imperial court. He then returns to the battlefield alone. Finally with his horse stuck in the muddy river, he is killed by an onslaught of arrows.

主演

羅成：焦鵬飛
羅春：孫 磊

Cast

Luo Cheng : Jiao Pengfei
Luo Chun : Sun Lei

司鼓：丁 勝
操琴：賈增輝
噴 呐：劉訓剛

Drum : Ding Sheng
Jinghu : Jia Zenghui
Suona : Liu Xungang

- 中場休息15分鐘 Intermission of 15 minutes -

《鎖五龍》 The Incarceration of Shan Tong

花臉重頭戲，唱程高亢激昂，展現英雄豪傑壯志未酬身先喪的感慨和氣節。

唐代秦王李世民伐鄭，鄭王世充多次挫敗，單雄信獨騎闖入唐營死戰，被尉遲恭擒住。李世民苦勸單投降，但單不願歸唐。單不得已被綁赴法場，行刑前，瓦崗寨舊友徐績、羅成、程咬金等均去生祭，單決心赴死。

This is a significant number for the *hualian* (painted-face role) in Peking Opera with robust and impassioned singing to display the regrets and integrity of heroes dying with unaccomplished life ambition.

During Tang Dynasty, Wang Shichong, the Duke of Zheng is repeatedly defeated by Li Shimin, the Duke of Qin. Wang's general Shan Xiongxin charges alone to the Tang camp and is captured by lieutenant Gong. Li tries to persuade Shan to render obedience to Tang but Shan refuses and is escorted under guard to the execution ground. Before the execution, his bandit friends Xu Ji, Luo Cheng, Cheng Yaojin and others arrive to pay him respect but Shan insists on meeting his death.

主演

單雄信：王嘉慶
李世民：孫 磊
程咬金：韓 慶
徐茂公：魏以剛
羅成：路 岩
尉遲恭：劉 勇

Cast

Shan Tong : Wang Jiaqing
Li Shimin : Sun Lei
Cheng Yaojin : Han Qing
Xu Maogong : Wei Yigang
Luo Cheng : Lu Yan
Yuchi Gong : Liu Yong

司鼓：丁 勝
操琴：賈增輝

Drum : Ding Sheng
Jinghu : Jia Zenghui

《楊門女將·探谷》 *Crossing the Ravine from The Lady Warriors of the Yang Family*

經典折子戲，戲中繁複的唱、唸、做、舞及武打場面，充分表現巾幗英雄的文武兼備、智勇雙全。

宋朝仁宗年間，西夏王舉兵侵犯宋朝邊境。宋朝元帥楊宗保戰死沙場之後，佘老太君抑制悲痛，率孀居的兒媳、孫媳和重孫文廣，凜然掛帥，抗敵救國。陣前，西夏王大敗，退至老營，憑藉天險頑守，設計欲將楊文廣誑進絕谷，藉以威脅楊家。其計被佘太君、穆桂英識破，他們根據楊宗保生前絕谷探道的遺言和馬僮張彪的陳述，證實絕谷內確有棧道。穆桂英將計就計闖進谷去，幾經波折，終於在識途老馬和採藥老人的幫助下攀上棧道，最終一舉殲滅西夏兵將。

This is a classic excerpt enriched with speech and singing, acting and fighting scenes which are all remarkable, displaying fully the wit and courage of the heroines well-versed in both civilian and military matters.

In the reign of Emperor Renzong in Song Dynasty, Duke of Xixia causes trouble at the border. Song army commander Yang Zongbao dies in the battlefield. Putting away her grief, Zongbao's mother Madam She leads her widowed daughter-in-law, granddaughter-in-law and grandson Wenguang into battle to fight against the enemy for the country. Duke of Xixia is terribly beaten and retreats to their old camp in the valley. He tries to make use of the geographical advantage to lure Wenguang into the ravine to threaten the Yangs. His trick is discovered by She and Mu Guiying. According to Zongbao's last words and his horse attendant Zhang Biao's description, they know there is a pathway in the ravine. They therefore charge into the valley on the pretence of falling into the trap. After some twists and turns, they manage to climb up the pathway with the help of an old medicine-collector and attack the Xixia army from both within and without and finally exterminate them in one go.

主演

穆桂英 : 王 艷
楊七娘 : 程 萌
楊文廣 : 陶 欣
採藥老人 : 施 昊
張 彪 : 王大興
王 文 : 程洪磊
王 祥 : 賈 燾
司 鼓 : 丁 勝
操 琴 : 湯振剛

Cast

Mu Guiying : Wang Yan
Yang Qiniang : Cheng Meng
Yang Wenguang : Tao Xin
Herb Collector : Shi Hao
Zhang Biao : Wang Daxing
Wang Wen : Cheng Honglei
Wang Xiang : Dou Qian
Drum : Ding Sheng
Jinghu : Tang Zhengang



29.6.2013 (星期六 Sat) 7:30pm

《定軍山、陽平關》 *Dingjun Mountain, Yangping Pass*

故事出自《三國演義》第七十和七十一回，是一齣歷史悠久的靠把老生戲。京劇表演藝術家譚元壽弟子王平擔綱主演此譚派經典名劇，唱腔蒼勁有力，身段動作靈活而穩健，集唱做唸打於一身，把黃忠的將軍氣慨活現眼前。

This is a historical play adapted from Chapters 70 and 71 of *Romance of the Three Kingdoms* for *changkau laosheng* (flag-carrying and thick-soled old male roles). Wang Ping, the disciple of virtuoso Tan Yuanshou aptly plays the lead role in this classic piece of the Tan School. With robust singing and agile stylized movements, coupled with speech and acting, he delivers the airs of the general Huang Zhong vividly.

三國時，魏將張郃中計，瓦口關失守，兵敗懼罪，又攻打葭萌關。黃忠、嚴顏合力殺退張郃。黃忠攻打曹軍重鎮定軍山與守將夏侯淵交戰，不相上下。夏侯擒陳式，黃忠擒淵侄夏侯尚，黃故意於走馬換將之時，箭射淵侄，激怒夏侯淵來追，引至荒郊，用拖刀計斬了夏侯淵。

During the period of Three Kingdoms, Wei general Zhang He is tricked and loses control of Wakou Pass. He tries to reclaim it by launching an attack but is driven away by Huang Zhong and Yan Yan. Huang attacks Cao army's major foothold at Dingjun Mountain and fights with the general guarding it, Xiahou Yuan. Xiahou captures Chen Shi while Huang captures Xiahou's nephew Shang. While exchanging the hostages, Huang wounds Shang on purpose to provoke Xiahou Yuan to chase after him and kills him at the deserted wild by using the tactics of sword-dragging.

- 中場休息15分鐘 Intermission of 15 minutes -

黃忠斬了夏侯淵以後，劉備為他設筵慶功。忽報曹操率領重兵至陽平關報仇，因糧草不足，把米倉山存糧移屯北山。諸葛亮聞報，意欲先斷曹兵糧道。黃忠討令；趙雲因恐他連日臨陣勞倦，擬替他一行。黃忠不聽，仍請令前去；果然在燒糧之後，曹軍湧至，被困核心；幸得諸葛亮事前派遣的趙雲援軍到來，才得突圍而出。

After Huang Zhong has killed Xiahou Yuan, Liu Bei arranges a feast to celebrate the victory. News suddenly arrives saying Cao Cao has summoned his army to Yangping Pass for revenge and is moving the army ration northwards. Zhuge Liang hears this and intends on cutting off the transport. Huang wants to take the mission but Zhao Yun volunteers to go instead for fear Huang is too tired after ceaseless fighting for days. Huang refuses and sets off for the mission. After he has burnt the ration, the Cao army indeed arrives to besiege him. Fortunately, Zhao Yun arrives in time with the backup army at the instruction of Zhuge Liang and saves Huang from danger.

主演

黃 忠 : 王 平
曹 操 : 鄧沐璋
趙 雲 : 張幼麟
夏侯淵 : 程洪磊
嚴 顏 : 魏以剛
諸葛亮 : 馬 傑
張 郃 : 高 航
夏侯尚 : 賈 燾
徐 晃 : 王俊鵬

Cast

Huang Zhong : Wang Ping
Cao Cao : Deng Muwei
Zhao Yun : Zhang Youlin
Xiahou Yuan : Cheng Honglei
Yan Yan : Wei Yigang
Zhuge Liang : Ma Jie
Zhang He : Gao Hang
Xiahou Shang : Dou Qian
Xu Huang : Wang Junpeng

司 鼓 : 李鳳閣
操 琴 : 湯振剛

Drum : Li Fengge
Jinghu : Tang Zhengang

30.6.2013 (星期日 Sun) 7:30pm

《連環套》 *The Incident on Lianhuan Mountain*

源自清代小說《施公案》，又名《盜御馬》，是武生、花臉和武丑擔綱的武戲文唱經典劇目。

清朝康熙年間竇爾墩與黃三太比武，被黃三太暗算，棄河間至連環套做寨主，他為報此仇盜了梁九公的御馬，並嫁禍於已歸順朝廷的「黃三太」。彭朋令三太子黃天霸三日內搜捕盜馬之人，天霸以拜山為名隻身往連環套，竇爾墩知其是仇人之子卻未加傷害，反送他下山，約定次日在山下比武。黃天霸之友朱光祖入山寨盜走竇爾墩的兵器護手鉤，留下天霸的鋼刀。比武時，朱光祖假說乃天霸盜鉤，竇爾墩信以為真，感念天霸不殺之恩，交出了御馬，隨黃天霸前去投案。

This story is adapted from the Qing fiction *Cases of Shi Gong*, also known as *Stealing the Royal Horse* and is a classic repertoire for *wusheng* (military male), *hualian* (painted-face) and *wuchou* (military comic) roles in Peking Opera.

During the reign of Emperor Kangxi in Qing Dynasty, Dou Erdun is beaten by the dirty tricks of Huang Santai in a duel and forced to retreat to Lianhuan Mountain to become a bandit chief. To avenge, Dou steals the royal horse from Liang Jiugong and frames it on Huang who has rendered obedience to the imperial court. Huang's son Tianba is ordered to capture the horse thief in three days. Tianba goes up the Lianhuan Mountain alone at the pretext of sweeping grave. Dou knows he is the enemy's son but does not harm him and sees him off instead. A duel is arranged the next day. Tianba's friend Zhu Guangzu sneaks in and steals Dou's weapon hook leaving behind Tianba's sword. At the duel, Zhu claims the hook is stolen by Tianba. Dou believes him and thanks Tianba for not killing him. He then surrenders the royal horse and follows Tianba to turn himself in.

第一場	回山報信	Scene One	<i>Spy Returning to Report</i>
第二場	坐寨排山	Scene Two	<i>Brothers at Lianhuan Fortress</i>
第三場	御馬入圈	Scene Three	<i>Royal Horse Entering the Stable</i>
第四場	御營盜馬	Scene Four	<i>To Steal Horse at Royal Camp</i>
第五場	更夫引路	Scene Five	<i>Following the Night Watchman</i>
第六場	盜馬殺更	Scene Six	<i>Killing Watchman to Steal Horse</i>
第七場	盜馬回山	Scene Seven	<i>Returning with Stolen Horse</i>
第八場	御旨調黃	Scene Eight	<i>Imperial Decree to Transfer Huang</i>
第九場	飛馬進京	Scene Nine	<i>Heading to Capital</i>
第十場	旨意擒賊	Scene Ten	<i>To Catch the Horse Thief</i>
第十一場	館驛定計	Scene Eleven	<i>Setting the Plan</i>
第十二場	下山掠搶	Scene Twelve	<i>Going Downhill to Rob</i>
第十三場	擒賊問主	Scene Thirteen	<i>Finding Out the Bandit Chief</i>

- 中場休息15分鐘 Intermission of 15 minutes -

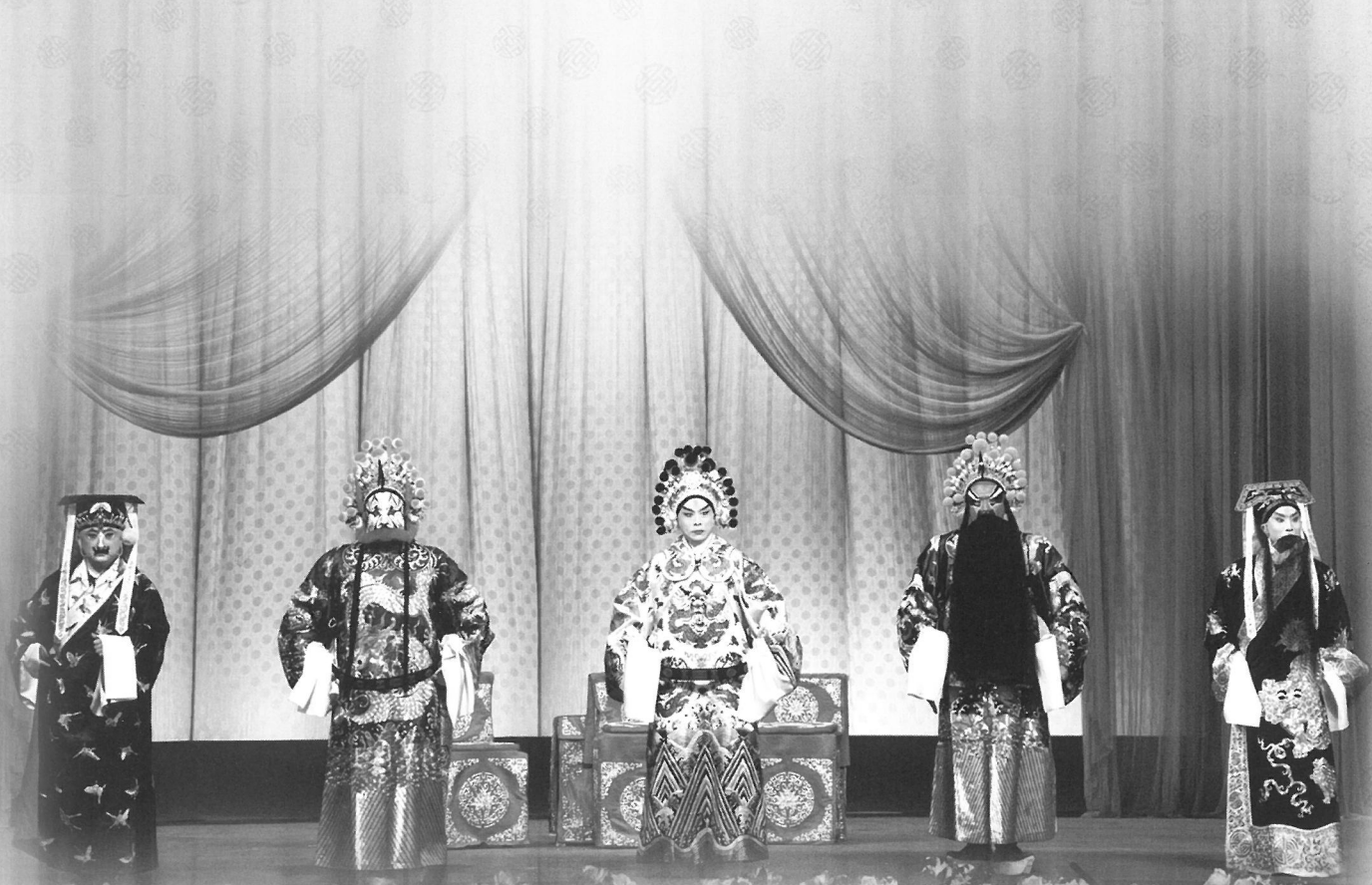
第十四場	天霸拜山	Scene Fourteen	<i>Tianba Paying a Visit</i>
第十五場	眾雄議事	Scene Fifteen	<i>Deliberation</i>
第十六場	夜行進寨	Scene Sixteen	<i>Sneaking Into Fortress</i>
第十七場	巧計盜鉤	Scene Seventeen	<i>Stealing Hooks by Trick</i>
第十八場	說破行事	Scene Eighteen	<i>Exposing the Truth</i>
第十九場	解怨伏法	Scene Nineteen	<i>Reconciliation</i>

主演	
黃天霸 (前)	: 王平
黃天霸 (後)	: 王立軍
竇爾墩 (後)	: 尚長榮
竇爾墩 (前)	: 王嘉慶
朱光祖 (前、後)	: 石曉亮
朱光祖 (中)	: 王鵬飛
施世綸	: 趙華
彭朋	: 魏以剛
計全	: 司鳴
巴永泰	: 劉勇
賀天龍	: 高航
關泰	: 時維
何路通	: 程洪磊

司鼓	: 李鳳閣、丁勝
操琴	: 賈增輝、湯振剛

Cast	
Huang Tianba (first half)	: Wang Ping
Huang Tianba (second half)	: Wang Lijun
Dou Erdun (second half)	: Shang Changrong
Dou Erdun (first half)	: Wang Jiaqing
Zhu Guangzu (1st and 3rd parts)	: Shi Xiaoliang
Zhu Guangzu (2nd part)	: Wang Pengfei
Shi Shilun	: Zhao Hua
Peng Peng	: Wei Yigang
Ji Quan	: Si Ming
Ba Yongtai	: Liu Yong
He Tianlong	: Gao Hang
Guan Tai	: Shi Wei
He Lutong	: Cheng Honglei

Drum	: Li Fengge, Ding Sheng
Jinghu	: Jia Zenghui, Tang Zhengang



主要演員 Performers



王平 Wang Ping

天津京劇院院長。國家一級演員，工文武老生。天津市非物質文化遺產項目代表性傳承人。自幼隨父王寶春學戲，先後得到著名京劇表演藝術家費世延、厲慧良、張世麟、王世績、王金璐、葉蓬、丁振春等親授。後入中國戲曲學院深造，二〇〇〇年拜京劇表演藝術家譚元壽門下。曾獲第三屆中國京劇藝術節優秀表演獎、第十屆文化部文華表演獎、第十五及第二十二屆中國戲劇梅花獎、第十四屆上海白玉蘭獎主角（榜首）獎。

Wang Ping is the director of the Tianjin Peking Opera Theatre and a National Class One Performer. He specializes in both the civil and military *laosheng* (old male roles) and is the representative exponent of this Tianjin Intangible Cultural Heritage item. He took lessons from his father Wang Baochun at a small age and has since been taught personally by renowned Peking Opera artists Fei Shiyan, Li Huiliang, Zhang Shilin, Wang Shixu, Wang Jinlu, Ye Peng and Ding Zhenchun. Later he entered China Theatre Arts Academy and became a disciple of Peking Opera virtuoso Tan Yuanshou in 2000. He has won the 3rd China Peking Opera Arts Festival Performance Award, the 10th Ministry of Culture Wenhua Performance Award, the 15th and 22nd Plum Blossom Award for Chinese Theatre and the 14th Shanghai White Magnolia Performance (First) Award.



鄧沐瑋 Deng Muwei

國家一級演員，工銅錘花臉，國家級非物質文化遺產項目代表性傳承人。師從劉少峰、張福昆，一九八一年拜裘派花臉藝術家方榮翔為師。鄧嗓音寬亮，韻味醇厚，表演深沉內在，為裘派優秀的再傳弟子。曾獲第九屆中國戲劇梅花獎、梅蘭芳金獎、上海白玉蘭戲劇表演藝術獎。

A National Class One Performer specializing in the military painted-face roles, Deng Muwei is a representative exponent of this National Intangible Cultural Heritage item. He took lessons from Liu Shaofeng and Zhang Fukun and became the disciple of Fang Rongxiang, the virtuoso for painted-face role in 1981 as an exponent of the Qiu School. His voice is deep and wide with a mellow flavour, his performance subtle and profound. He has won the 9th Plum Blossom Award for Chinese Theatre, Mei Lanfang Gold Award and the Shanghai White Magnolia Theatre Performance Arts Award.



張幼麟 Zhang Youlin

國家一級演員，工武生，國家級非物質文化遺產項目代表性傳承人。著名武生表演藝術家張世麟之子，自幼隨父學藝，練就扎實功底。擅演劇目包括《挑滑車》、《戰冀州》、《鐵籠山》、《獅子樓》、《金翅大鵬》、《雁蕩山》、《麒麟閣》等。曾獲第七屆中國戲劇梅花獎。

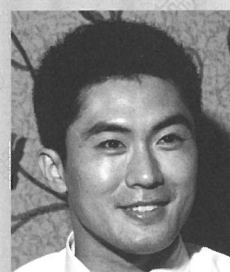
A National Class One Performer specializing in the *wusheng* (military male roles) and a representative exponent to this National Intangible Cultural Heritage item. Zhang Youlin is the son of the celebrated *wusheng* artist Zhang Shilin. Taking lessons from his father since a tender age, Zhang has solid groundwork. His stock repertoires include *Overturning the Chariots*, *Battle at Jizhou*, *Battle at Mount Tielong*, *The Lion Tower*, *The Roc with the Golden Wings*, *Mount Yandangshan* and *The Unicorn Tower* and he has been awarded with the 7th Plum Blossom Award for Chinese Theatre.



王艷 Wang Yan

國家一級演員，工青衣、花衫。先後師從孟憲瑤、袁文君、田玉珠、張芝蘭、孫榮蕙等，一九九七年拜京劇表演藝術家劉秀榮為師。其扮相端莊秀麗，嗓音清亮圓潤，文武兼長。曾獲全國青年京劇演員電視大賽金獎、第二十五屆中國戲劇梅花獎、第四屆中國京劇藝術節優秀表演獎。

A National Class One Performer specializing in the *qingyi* (virtuous female roles), Wang Yan has taken lessons from Meng Xianrong, Yuan Wenjun, Tian Yuzhu, Zhang Zhilan, Sun Ronghui before becoming the disciple of Peking Opera virtuoso Liu Xiurong in 1997. Her stage persona is decent and pretty, her voice clear and round and she is able to play both civil and military roles. She is a winner of multiple awards including National Young Peking Opera Performer TV Gold Award, the 25th Plum Blossom Award for Chinese Theatre and the 4th China Peking Opera Arts Festival Outstanding Performance Award.



黃齊峰 Huang Qifeng

國家一級演員，工武生。先後師從祁榮奎、郭文俊、劉希銳、周鐵豪、王寶春、張春孝等，並曾向董文華、楊乃彭、王金璐、李光、李景德、楊少春、曲詠春等京劇名家問藝，近年隨張幼麟、蘇德貴學習。曾獲第四及第五屆全國青年京劇演員電視大賽金獎。

A National Class One Performer specializing in *wusheng* (military male roles), Huang Qifeng has taken lessons from Qi Rongkui, Guo Wenjun, Liu Xirui, Zhou Tiehao, Wang Baochun, Zhang Chunxiao and coached by Peking Opera virtuosos Dong Wenhua, Yang Naipeng, Wang Jinlu, Li Guang, Li Jingde, Yang Shaochun, Qu Yongchun and others. In recent years, he learns from celebrated *wusheng* artists Zhang Youlin and Su Degui and has won the 4th and 5th National Young Peking Opera Performer TV Contest Gold Award.



閔虹羽 Yan Hongyu

國家一級演員，工刀馬旦。先後師從蘇秩、葉紅珠、劉琪、白雲明等。曾演劇目包括《戰金山》、《擋馬》、《扈家莊》、《女殺四門》、《盜仙草》、《盜庫銀》、《小放牛》、《八仙過海》等。曾獲第五屆全國青年京劇演員電視大賽金獎。

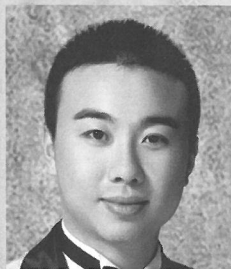
A National Class One Performer specializing in the *daomadan* (military female roles), Yan Hongyu has taken lessons from Su Zhi, Ye Hongzhu, Liu Qi and Bai Yunming. Her repertoires include *Battle at Jinshan Mountain*, *Blocking the Horse*, *The Hu Mansion*, *Saving the Emperor at Shouzhou*, *Stealing the Medicine*, *Robbing the Imperial Treasury*, *Asking the Shepherd the Way* and *Eight Immortals Crossing the Sea*. She has won the 5th National Young Peking Opera Performer TV Contest Gold Award.



王嘉慶 Wang Jiaqing

國家一級演員，工銅錘花臉，拜京劇名家李長春為師。曾演劇目包括《探陰山》、《鎖五龍》、《坐寨盜馬》、《野豬林》等。曾獲第六屆全國青年京劇演員電視大賽金獎。

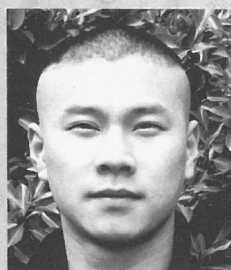
A National Class One Performer specializing in the military painted-face roles, Wang Jiaqing is a disciple of famous Peking Opera artist Li Changchun. His repertoires include *Crossing Mountain Yin*, *The Incarceration of Shan Tong*, *Stealing the Imperial Horse* and *The Wild Boar Forest* and he is a recipient of the 6th National Young Peking Opera Performer TV Contest Gold Award.



焦鵬飛 Jiao Pengfei

優秀青年演員，工小生，先後師從韓世傑、田葆成、楊明華、孫元喜、張春孝，後拜京劇表演藝術家葉少蘭為師。常演劇目有《群英會》、《白蛇傳》、《平貴別窯》、《白門樓》等。曾獲第七屆全國青年京劇演員電視大賽金獎。

Jiao Pengfei is a fine young performer specializing in the *xiaosheng* (civil male roles). He has learnt from Han Shijie, Tian Baocheng, Yang Minghua, Sun Yuanxi, Zhang Chunxiao and later became a disciple of famous Peking Opera virtuoso Ye Shaolan. His repertoires include *Heroes of the Three Kingdoms*, *Legend of the White Snake*, *The Stallion with the Red Mane* and *The Baimen Tower* and he is a winner of the 7th National Young Peking Opera Performer TV Contest Gold Award.



王鵬飛 Wang Pengfei

優秀青年演員，工武丑，拜京劇名丑石曉亮為師。常演劇目有《時遷盜甲》、《九龍杯》、《鐵公雞》等。曾獲第七屆全國青年京劇演員電視大賽銀獎。

Wang Pengfei is a fine young performer specializing in *wuchou* (military comic roles). He is a disciple of famous Peking Opera virtuoso Shi Xiaoliang. His repertoires include *Stealing the Armour*, *The Nine Dragon Cup* and *The Iron Rooster* and he is the winner of the 7th National Young Peking Opera Performer TV Contest Silver Award.

特邀演員 Guest Performers



尚長榮 Shang Changrong

著名京劇表演藝術家，上海京劇院國家一級演員。工淨，出生於梨園世家，為京劇大師尚小雲之子。國家級非物質文化遺產首批傳承人、首位中國戲劇梅花大獎得主，曾三次獲得上海白玉蘭戲劇表演藝術主角獎和中國戲劇節優秀表演獎、中國京劇藝術節優秀表演獎、中國藝術節優秀表演獎以及文化部文華表演獎。尚掌握傳統技藝又不為傳統技藝束縛，深得「發於內而形於外」的表演精髓，創作人物時力求做到「內重、外準」，所塑造的人物或大氣磅礴，或質樸雄渾，表演唱唸並舉，張馳有度。

演唱唸並舉，張馳有度。

A renowned Peking Opera artist and a National Class One Performer of Shanghai Peking Opera Theatre, Shang Changrong specializes in the *jing* (painted-face role). Born into a family of opera artists as the son of Peking Opera virtuoso Shang Xiaoyun, Shang is the first batch of exponents for this National Intangible Cultural Heritage item as well as the first winner of the prestigious Plum Blossom Award for Chinese Theatre. He has won thrice the Shanghai White Magnolia Theatre Performance Arts Award and China Theatre Festival Outstanding Performance Award besides other awards like China Peking Opera Arts Festival Outstanding Performance Award and Ministry of Culture Wenhua Performance Award. With great mastery of the traditional arts, Shang is not restricted by it and understands perfectly the secret of performance to "bring to the outside what originates inside" to achieve a "precise interpretation while carrying a weight within". The characters he portrays are either majestic or powerful while his singing, narration and acting are all outstanding within excellent control.



王立軍 Wang Lijun

國家一級演員，工武生兼老生，受教於茹元俊、譚元壽、丁存坤、蘇德貴等，師承楊麟玉，一九九二年得厲慧良親授《截江奪鬥》、《艷陽樓》等劇目。其功底扎實，扮相英俊，長靠短打俱佳。曾獲第三屆中國戲劇梅花獎、梅蘭芳金獎大賽武生組金獎、第四屆上海中國京劇藝術節武戲擂台賽金獎、第十六屆上海白玉蘭戲劇表演藝術獎主角獎。

A National Class One Performer specializing in both *wusheng* (martial male) and *laosheng* (old male) roles, Wang Lijun takes lessons from Ru Yuanjun, Tan Yuanshou, Ding Cunkun and Su Degui and is a disciple of Yang Linyu. In 1992, he received personal coaching on the repertoires of *Interception on the River to save the Young Prince* and *Saving Sister from Yanyang Tower* from virtuoso Li Huiliang. He has solid groundwork and handsome stage persona and can command both short and long-ranged fighting scenes. He has won the 3rd Plum Blossom Award for Chinese Theatre, the Mei Lanfang Martial Role Gold Award, the 4th Shanghai China Peking Opera Arts Festival Military Scene Gold Award as well as the 16th Shanghai White Magnolia Theatre Performance Arts Award.



石曉亮 Shi Xiaoliang

天津青年京劇團國家一級演員，工文武丑。師從郭元祥、張春華、董文華等。曾獲第二十一屆中國戲劇梅花獎，是首位獲得梅花獎的武丑演員，其他獎項包括全國首屆戲劇節優秀表演獎、全國優秀青年京劇演員評比展演一等獎。

A member of the Tianjin Youth Peking Opera Theatre and a National Class One Performer, Shi Xiaoliang specializes in both civil and military *chou* (comic roles). He takes lessons from masters Guo Yuanxiang, Zhang Chunhua, Dong Wenhua and others. He has won the 21st Plum Blossom Award for Chinese Theatre being the first *wuchou* actor to win the prestigious award. Other awards include the 1st National Theatre Festival Outstanding Performance Award and National Outstanding Young Peking Opera Artist Competition Class-One Award.

天津京劇院赴港演出人員
Tianjin Peking Opera Theatre – Production Team

團長：王平

Company Director : Wang Ping

副團長：張壽和、張正秋

Associate Company Directors : Zhang Shouhe , Zhang Zhengqiu

藝術指導：譚孝增、郭秉新

Artistic Directors : Tan Xiaozeng, Guo Bingxin

舞台監督：刁雲鵬、張堯

Stage Managers : Diao Yunpeng, Zhang Rao

劇務：劉勇

Stage Assistant : Liu Yong

特邀演員：尚長榮、王立軍、石曉亮

Guest Performers : Shang Changrong, Wang Lijun, Shi Xiaoliang

演員：鄧沐璋、張幼麟、王艷、閔虹羽
張嬋玉、程萌、陶欣、黃齊峰
王嘉慶、焦鵬飛、趙華、魏以剛
王志綱、馬傑、周亞楠、司鳴
孫磊、施昊、王鵬飛、韓慶
竇騫、邵海龍、芮振起、韓岩松
時維、程洪磊、高航、李振
齊家強、李曉慶、白相龍、王大興
王俊鵬、路岩、楊再行、侯佩志
王一、權守昌、楊康、劉學勇
蔣衛平、高立驪

Cast : Deng Muwei, Zhang Youlin, Wang Yan, Yan Hongyu,
Zhang Chanyu, Cheng Meng, Tao Xin, Huang Qifeng,
Wang Jiaqing, Jiao Pengfei, Zhao hua, Wei Yigang,
Wang Zhigang, Ma Jie, Zhou Yanan, Si Ming,
Sun Lei, Shi Hao, Wang Pengfei, Han Qing,
Dou Qian, Shao Hailong, Rui Zhenqi, Han Yansong,
Shi Wei, Cheng Honglei, Gao Hang, Li Zhen,
Qi Jiaqiang, Li Xiaoqing, Bai Xianglong, Wang Daxing,
Wang Junpeng, Lu Yan, Yang Zaihang, Hou Peizhi,
Wang Yi, Quan Shouchang, Yang Kang, Liu Xueyong,
Jiang Weiping, Gao Lili

樂隊：李鳳閣、湯振剛、丁勝、賈增輝
孫瑞鵬、柳東、劉訓剛、謝同彪
王振虎、王振義、孫浩、何群

Musicians : Li Fengge, Tang Zhengang , Dingsheng, Jia Zenghui,
Sun Ruipeng, Liu Dong, Liu Xungang, Xie Tongbiao,
Wang Zhenhu, Wang Zhenyi, Sun Hao, He Qun

舞美人員：李鑫、崔傑、袁成國、胡連成
李瑋、劉安博、李東嶽、譚文海
李靜、鄧鈺、韓曉晶、何樹青
周忠根、吳躍、王獻偉、俞淑彥
俞暉、金紀德

Stage Art Team : Li Xin, Cui Jie, Yuan Chengguo, Hu Liancheng,
Li Wei, Liu Anbo, Li Dongyue, Tan Wenhai,
Li Jing, Deng Yu, Han Xiaojing, He Shuqing,
Zhou Zhonggen, Wu Yue, Wang Dunwei, Yu Shuyan,
Yu Hui, Jin Jide

統籌：香港文藝演出有限公司

Co-ordinator: Hong Kong Arts Performance Co. Ltd

