

# 32



香港藝術節  
Hong Kong  
Arts Festival  
3/2-7/3/2004

## 《生行七代譚門》

Two Centuries of the Legendary Tan Family

二代譚鑫培



二代譚鑫培

三代譚小培



四代譚富英



五代譚元壽



六代譚李群



七代譚正岩

北京京劇院 The Peking Opera House of Beijing



上海總會  
Shanghai Fraternity Association

20 – 21.2.2004

香港文化中心大劇院

Hong Kong Cultural Centre Grand Theatre

北京京劇院

The Peking Opera House of Beijing

生行七代話譚門

# Two Centuries of the Legendary Tan Family

普通話演出，附中文字幕及英文故事大綱

*Performed in Putonghua with Chinese surtitles and English synopses*

演出長約 3 小時 15 分，包括一節 15 分鐘中場休息

*Running time: approximately 3 hours and 15 minutes,  
including a 15 minute interval*

節目詳情

For programme details

20.2.2004      Page 11 頁

21.2.2004      Page 19 頁

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

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Your support and sponsorship has made possible the Festival attraction  
**Two Centuries of the Legendary Tan Family.**

With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**生行七代話譚門**  
得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。



香港藝術節  
**Hong Kong  
Arts Festival**  
3/2-7/3/2004

# 北京京劇院赴港演出團

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汪 宇

演奏員

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舒 健

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The Peking Opera House of Beijing is flown in by



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節目演出日期：

中國京劇院及北京京劇院《程派藝術一百年》

12 – 14.2.2004 香港演藝學院歌劇院

北京京劇院《生行七代話譚門》

20 – 21.2.2004 香港文化中心大劇院



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Winners' names will be published in the *Hong Kong Standard*, the *SCMP*, *Tai Kung Pao* and *Ming Pao* on the 8 March 2004.

### Performance Schedules:

**The Art of Cheng Yanqiu: 100th Anniversary**  
12 – 14.2.2004 Hong Kong Academy for  
Performing Arts Lyric Theatre

**Two Centuries of the Legendary Tan Family**  
20 – 21.2.2004 Hong Kong Cultural Centre  
Grand Theatre



香港藝術節  
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## 北京京劇院

北京京劇院於1979年成立，現由王玉珍擔任院長，團內有國家一級演員、演奏員、編導等高級藝術人員五十餘名。

二十多年來，劇院先後上演三百餘齣各個流派的傳統劇目，創作了三十多齣全新劇目，其中代表作曾獲得京劇藝術節金獎和文華大獎，在戲劇界受到普遍稱譽，而演職人員及創作隊伍曾贏得中國戲劇梅花獎和梅蘭芳金獎等獎項。

北京京劇院不僅活躍於國內舞台，還經常出國演出，為使國粹藝術走向世界，參與國際上的文化交流作出貢獻。



## The Peking Opera House of Beijing

Established in 1979, the Peking Opera House of Beijing is led by Wang Yuzhen. More than 50 members of the troupe are classified among the “First Rank” of the nation’s actors, musicians, directors and playwrights.

The Peking Opera House of Beijing has staged over 300 opera classics representing various schools of the art. It has also put on more than 30 new productions, to widespread critical acclaim. Many of the productions have subsequently received awards of national importance, including the Gold Medal in the Peking Opera Festival and the Wenhua Performance Prize. Other prizes acquired by performing and production staff include the Drama Plum Blossom Award for excellence in Chinese drama, as well as the Mei Lanfang Gold Medal.

Apart from performances in China, the troupe has toured overseas promoting Beijing opera and furthering artistic cultural exchanges.

## 節目 | Programme

二〇〇四年二月二十日 (星期五)    20 February 2004 (Friday)

### 小商河    *Ambush at Xiao Shang River*

#### 演員 | Cast

楊再興 譚正岩    Tan Zhengyan *Yang Zaixing*  
金兀朮 王博文    Wang Bowen *Jing Wuzhu*

#### 演奏員 | Musicians

司鼓 劉景芳    Liu Jingfang *Percussion Leader*  
噴呐 朱立傲    Zhu Liao *Suona*  
笛子 謝溫之    Xie Wenzhi *Dizi*

#### 本事

南宋，宋將楊再興與金兀朮大戰於小商河，後中金兵埋伏，經血戰，被金兵亂箭射死。  
此為譚鑫培代表作之一。

#### Synopsis

General Yang Zaixing of the Song State is ambushed by the Jin state army at the Xiao Shang River and there is a fierce fight.

This was a signature piece of Tan Xinpei, the principal exponent of the *laosheng* role.



譚正岩《小商河》

*Tan Zhengyan in Ambush at Xiao Shang River*

## 桑園寄子 *The Forsaken Child in the Mulberry Orchard*



譚孝曾《桑園寄子》  
*Tan Xiaoceng in The Forsaken Child in the Mulberry Orchard*

### 演員 | Cast

鄧伯道 譚孝曾	Tan Xiaoceng Deng Bodao
金氏 閻桂祥	Yan Guixiang Mrs Jin
金永成 齊建國	Qi Jianguo Jin Yongcheng
鄧元 汪宇	Wang Yu Deng Yuan
鄧方 王文端	Wang Wenduan Deng Fang
石勒 任文龍	Ren Wenlong Shi Le

### 演奏員 | Musicians

司鼓 劉永瑞	Liu Yongrui Percussion Leader
京胡 王鶴文	Wang Hewen Jinghu
月琴 尚長貴	Shang Changgui Yueqin
二胡 王雅青	Wang Yaqing Erhu

### 本事

晉朝，鄧伯儉病逝，臨終前將其子鄧方托付給其兄伯道。一年後，黑水國作亂，鄧伯道與弟媳金氏攜子侄離家避戰亂，途中弟媳失散，子侄年幼，皆求鄧伯道揹負，令他左右為難。最後，鄧伯道選擇將其子綁縛桑園，留下血書，攜侄鄧方逃命，後弟媳至桑園見鄧元及血書，知鄧伯道仗義行為，遂將鄧元認為親子，往潼關投親，與鄧伯道重逢。

### Synopsis

Deng Bodao is taking refuge from the war with two children: his own son Deng Yuan and his nephew, Deng Fang, left in his care by his deceased brother. When Deng Bodao reaches the mulberry orchard, he can no longer carry both children with him and decides to forsake his own son.

This is a well-loved piece of opera and there have been recordings by every generation of the Tan family.

— 中場休息十五分鐘 15 minute interval —



## 選自《連環套》天霸拜山

## Huang Tianba Visits the Bandits' Stronghold, an excerpt from *The Interlocking Mountain Stronghold*



譚元壽《天霸拜山》  
Tan Yuanshou in  
Huang Tianba Visits the  
Bandits' Stronghold

### 演員

黃天霸 譚元壽  
竇爾墩 尚長榮  
朱光祖 黃德華  
計全 徐尚賓  
關泰 賈榮生  
何路通 富博洋  
賀天龍 任文龍  
賀天虎 楊占凱  
賀天彪 張浩  
賀天豹 朱峰  
八嘍兵 楊鐵柱等

### Cast

Tan Yuanshou Huang Tianba  
Shang Changrong Dou Erdun  
Huang Dehua Zhu Guangzu  
Xu Shangbin Ji Quan  
Jia Rongsheng Guan Tai  
Fu Boyang He Lutong  
Ren Wenlong He Tianlong  
Yang Zhankai He Tianhu  
Zhang Hao He Tianbiao  
Zhu Feng He Tianbao  
Yang Tiezhu and others Soldiers of eight

### 演奏員

司鼓 劉永瑞  
京胡 王鶴文  
月琴 尚長貴

### Musicians

Liu Yongrui Percussion Leader  
Wang Hewen Jinghu  
Shang Changgui Yueqin

### 本事

清朝初年，梁九公騎御馬奉聖旨行圍，連環套寨主竇爾墩聞之，親盜御馬，栽贓於仇人黃三泰，以報前仇。時黃三泰已死，梁九公命其子黃天霸巡查盜馬人。

黃天霸以拜山為名前往連環套，得知御馬下落，也向竇爾墩表明了身份。竇卻未有加害，反與對方約定比武決定御馬的歸屬。黃天霸的隨行朱光祖夜間盜去竇爾墩的武器，並留下天霸的鋼刀為証。竇爾墩醒後，以為黃天霸所為，感其不殺之恩，遂獻出御馬，隨天霸見官府請罪。

### Synopsis

A royal horse is stolen and Huang Santai is framed. Huang's son, Tianba, finds out that the horse was stolen by the bandit leader Dou Erdun, stationed at the Interlocking Mountain Stronghold. Under the cover of night Tianba's manservant Zhu Guangzu, visits the bandit's stronghold, stealing Dou's weapon and leaving a sword belonging to Tianba in its place. The bandit leader Dou Erdun realising his life has been spared feels obliged to Tianba and agrees to return the horse.

This piece was once a favourite of the Empress Dowager Ci Xi.

## 節目 | Programme

二〇〇四年二月二十一日(星期六) 21 February 2004 (Saturday)

## 盤夫 *Questioning the Husband*

### 演員 | Cast

嚴蘭貞	閻桂祥	Yan Guixiang	Yan Lanzhen
曾榮	曾寶玉	Zeng Baoyu	Zeng Rong
飄香	和志莉	He Zhili	Piaoxiang

### 演奏員 | Musicians

司鼓	劉景芳	Liu Jingfang	Percussion Leader
京胡	舒健	Shu Jian	Jinghu
月琴	尚長貴	Shang Changgui	Yueqin
二胡	王雅青	Wang Yaqing	Erhu

### 本事

明朝宰相嚴嵩父子在朝專政，陷害忠良。曾銑一家三百餘口喪生，只有其子曾榮一人倖免於難，逃出虎口，不料又誤入嚴府招婿。曾榮因其妻嚴蘭貞是仇人之女，婚後二十餘天分居淡往，經嚴蘭貞再三垂詢道出實情，最終曾榮感激涕零，夫妻重歸於好。

### Synopsis

Yan Lanzhen questions her husband Zeng Rong as to why he has been giving her the cold shoulder since their wedding. Zeng Rong confesses that he discovered after their marriage that Yan's father had persecuted his family, and he is now the only surviving member.



閻桂祥《盤夫》  
Yan Guixiang in *Questioning the Husband*

## 定軍山 陽平關

## Battle at Mount Ding Jun Battle at Yang Ping Pass

此兩劇目之間設有一節15分鐘中場休息

*There will be a 15 minute interval between the two performances*

### 演員

黃 忠 譚正岩  
譚孝曾  
譚元壽  
曹 操 尚長榮  
趙 雲 譚正岩  
嚴 顏 徐尚賓  
夏侯淵 富博洋  
諸葛亮 黃文君  
夏侯尚 朗石林  
劉 備 倪勝春  
徐 晃 王博文  
張 郃 任文龍  
陳 式 魏昌桓  
張 著 牟愛國  
韓 浩 解建華  
夏侯德 賈榮生  
劉 封 曾寶玉  
大報子 王志強  
王 平 李紅賓  
曹 洪 楊占凱  
許 褚 張 浩  
焦 炳 葉江翔  
慕容烈 黃德華  
杜 琪 錢 堃  
孟 達 朱 峰  
蜀報子 宋洪志  
魏報子 王志強

### Cast

Tan Zhengyan Huang Zhong  
Tan Xiaoceng  
Tan Yuanshou  
Shang Changrong Cao Cao  
Tan Zhengyan Zhao Yun  
Xu Shangbin Yan Yan  
Fu Boyang Xiahou Yuan  
Wang Wenjun Zhuge Liang  
Lang Shilin Xiahou Shang  
Ni Shengchun Liu Bei  
Wang Bowen Xu Huang  
Ren Wenlong Zhang He  
Wei Changhuan Chen Shi  
Mou Aiguo Zhang Zhu  
Jie Jianhua Han Hao  
Jia Rongsheng Xiahou De  
Zeng Baoyu Liu Feng  
Wang Zhiqiang Major Messenger  
Li Hongbin Wang Ping  
Yang Zhankai Cao Hong  
Zhang Hao Xu Chu  
Ye Jiangxiang Jiao Bing  
Huang Dehua Murong Lie  
Qian Kun Du Qi  
Zhu Feng Meng Da  
Song Hongzhi Messenger Shu  
Wang Zhiqiang Messenger Wei

### 演奏員

司鼓 劉永瑞  
京胡 王鶴文  
月琴 尚長貴

### Musicians

Liu Yongrui Percussion Leader  
Wang Hewen Jinghu  
Shang Changgui Yueqin



(左起) 譚正岩、譚元壽和譚孝曾《定軍山、陽平關》

(from left) Tan Zhengyan, Tan Yuanshou and Tan Xiaoceng in Battle at Mount Ding Jun and Battle at Yang Ping Pass

### 本事

三國時，魏將張郃攻打葭萌關，蜀方諸葛孔明以激將法使黃忠、嚴顏前往退敵。張郃退至定軍山，孔明再以激將法，使黃忠在十日內施拖刀計將夏侯淵斬於馬下。

曹操聞報，即率軍為夏侯淵報仇。孔明派黃忠到魏營劫糧，不料被困，趙雲奉命解圍，救出黃忠等凱旋。

### Synopsis

Two excerpts of battles from the literary classic *Romance of the Three Kingdoms*. Zhuge Liang sends Huang Zhong to kill Xiahou Yuan, a general of the warlord Cao Cao at the battle at Mount Ding Jun. In revenge, Cao Cao tries to attack Zhuge Liang and besieges, Huang Zhong. Zhuge in turn sends another general, Zhao Yun, to rescue Huang and wins the battle.

# 梨園七代話譚門

在今日的劇壇上，有一個顯赫的家庭，在過去的一百五十多年內，一直活躍在京劇舞台上，並且把他們始祖建立的流派藝術，一直世代代在家族裏流傳、壯大。這就是譚門七代。

文：譚榮邦

譚門的舞台生涯，可追溯至在1808年出生的譚志道。他是湖北江夏人，是演老旦的，並兼演老生，但老旦這行當其時不受重視，因此終其一生，都祇是一名大配角，並無任何特殊成就；他把一生的希望寄託在兒子身上，把他也引進三慶班，並千方百計懇請程長庚對他兒子加以提攜眷顧，一來他的兒子聰穎勤奮，也頗有演唱天才，二來也是程長庚慧眼識才，悉心關照，並傾囊以授，終能脫穎而出，成為一代名伶，那便是後來擁有「伶界大王」稱號的譚鑫培。

鑫培不但在舞台上表演出色，他更在唱、做、唸、打各方面吸收各前輩各家所長，配合自己本身的條件和才華，為京劇生行立下典範，創立了譚派藝術，受到行內，行外一致重視和歡迎，竟在當時劇壇上出現了「無腔不學譚」的情況；而日後京劇生行各主要流派，大都由譚派分支出去而衍生，也可以說，譚派藝術直接影響了整個生行的發展，而《小商河》則是譚鑫培代表作之一。

然而，譚派藝術的發展絕非一帆風順。鑫培雖唱做不凡，但扮相欠佳，他的唱腔，雖然風靡天下，但初時亦受到前輩非議；事關早期京劇唱腔崇尚陽剛高亢，每唱均黃鐘大呂，滿弓滿調，挺拔激昂；而鑫培



譚鑫培於《定軍山》飾演黃忠

則根據自己嗓子的條件，在行腔上加上俏俏的花腔，使曲調唱來更為婉轉悅耳，充滿抑揚頓挫，一新時人耳目；但是當時程長庚對此卻不表讚賞，但鑫培不斷努力，終不出程長庚所料，在程死後，取代了他在劇壇上的領導地位。



第三代的小培的處境比較困難，鑫培生前雄霸劇壇，小培沒有多大的發展空間，而鑫培去世時，劇壇上名家輩出，雖然小培造詣不凡，但自忖難以競爭，便把全部心血灌注在下一代的富英身上，不單把譚派全部藝術精華悉心傳授，更為他組班排戲，盡量爭取演出機會，並甘為兒子當配角，以收綠葉紅花之效，終而使富英重振譚門家聲，復執譚派藝術牛耳。

富英晚年，受文化大革命的株連，藝術生命提早結束；其子元壽，在面對時代變遷，和新派革命時裝樣板戲興起，京戲傳統岌岌可危的情況下，沉着應付，巧妙地把譚派的演唱，移影不換形地溶入革命樣板戲的模式中，獲得極大的成功，既獲得當權者認可，也受到廣大觀眾的歡迎；在風暴過後，元壽又恢復排演譚派首本名劇，使譚派藝術重獲新生。



(左起) 譚富英、譚小培

雖然如此，第六代的孝曾生活也不好過，他在學藝之年，剛遇上政治動盪的日子，之後面對的，卻是傳統戲曲遇上的普遍的不景氣，不單威脅着譚門流派傳統，也關係到京劇整體的存亡。譚派藝術是否可以繼續世世代代流傳下去，京劇是否真的面臨受時代淘汰的危機，我們可以在藝術節譚門三代的演出中看到端倪。

譚派藝術的特點是文武兼備，唱做並重，藝術節兩場演出中，第一場由譚門第七代的正岩先演譚派武生戲《小商河》，以做、打見功；孝曾和夫人閻桂祥的《桑園寄子》則唱做並重，是典型的譚派戲寶；最後由爺爺元壽老先生演出《連環套》中〈天霸拜山〉一折，則是當年譚鑫培的拿手好戲，極獲慈禧太后的賞識，第二場是熱鬧的大戲，《定軍山》帶《陽平關》，由正岩、孝曾、元壽分飾前、中、後的老將黃忠，正岩還要在《陽平關》中趕上趙雲一角；這戲是三國故事，敘述老將黃忠不服老，以拖刀計殺敗曹兵，但卻在陽平關被圍，卒由趙雲率軍營救。黃忠在劇中的唱、做、唸、打均極為繁重，是譚鑫培当年的招牌靠把文武老生戲。

孝曾曾經這樣說：「看兒子在台上演戲，比我自己上台上演戲還要辛苦多了。」肯定在他之前的元壽、富英、小培、鑫培、甚至志道老先生也一樣有過同樣的感受。對下一代的關懷，對家族傳統的重視和執着，是譚派藝術一直歷久不衰，是譚門子弟世代稱雄劇壇的主要原因。中國文化向來重視家庭倫理觀念，中國戲曲也一直在宣揚孝、悌、忠、信的傳統美德，譚門七代正是這種傳統精神和美德的體現。

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# Two Centuries of the Legendary Tan Family

It is almost miraculous that there is one prominent Beijing Opera family that has been active on stage for 150 years. The artistry established by the Tan Family has been handed down through successive generations to the three generations who will perform in the Festival: Tan Zhengyan, his father Tan Xiaoceng and mother Yan Guixiang, and his grandfather Tan Yuanshou.

By Tam Wing-pong

The performing career of the Tan family started way back in the year 1808, when **Tan Zhidao** was born in Jiangxia, Hubei Province. Due to the family's poverty Tan turned to the stage to earn his living. He eventually reached Beijing and performed in the then famous San Qing Troupe. He put all his hopes on his son, **Tan Xinpei**, who later became known as the "King of Opera".

Tan Xinpei was not only highly skilled in acting on stage, but also combined elements of the different schools with his own styles to create a model for the *sheng* (male leading role) discipline in Beijing Opera. He became extremely important and popular among people inside and outside the opera world, and subsequent *sheng* disciplines of the major opera schools have all been derived from the Tan family. It can be said that the Tan artistry has been highly instrumental in the development of Beijing Opera. *Ambush at Xiao Shang River* is one of his signature pieces.



*Tan Xinpei*

While the discipline of other performing schools and families became lax, the Tan family continued to develop and prosper, generation after generation. Following in Tan Xinpei's footsteps, each successive generation has both carried on the tradition, while adding elements of their own, from his son **Xiaopei**, grandson **Fuying**, great-grandson **Yuanshou**, and great-great-grandson **Xiaoceng** up to the current youngest performing member of the family,



Tan Xiaopei as Huang Zhong in Battle at Mount Ding Jun

**Zhengyan.** It is indeed unusual in Beijing Opera for six consecutive generations of one family to continue developing and refining their artistry in this way.

The Tan family's two performances in the 2004 Festival will feature pieces from their famous traditional repertoire. The Tan School emphasises both civil and military roles, as well as skill in both singing and acting. In the first of the two shows, Tan Zhengyan will play the *wusheng* (military male leading role) in *Ambush at Xiao Shang River*, which focuses mainly on acting and acrobatic fighting, while Tan Xiaoceng and his wife Yan Guixiang will perform in the popular classic *The Forsaken Child in the Mulberry Orchard*, which emphasises acting and singing. Tan Yuanshou will act in his signature piece *Huang Tianba Visiting the Bandits' Stronghold*, which was much appreciated by the Qing dynasty Empress Dowager Ci Xi.

The Tan's second show will feature the boisterous *Battle at Mount Ding Jun* and *Battle at Yang Ping Pass*, from the Three Kingdoms era, with the three ages of the character Huang Zhong played by Tan family members Zhengyan, Xiaoceng and Yuanshou respectively. Tan Zhengyan also plays the role of Zhao Yun in the *Battle at Yang Ping Pass*. The role of Huang Zhong in old age requires a lot of complex acting, singing, reciting and fighting, and was Tan Xinpei's classic *lao sheng* (elderly leading male role) performance, in which he showcased his acclaimed acting of civil and military roles.

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Tan Fuying as Huang Zhong in Battle at Mount Ding Jun



譚元壽(左二)與夫人和長子譚孝曾(左一)、長媳閻桂祥(右一)、長孫譚正岩(前排)一起合影  
(from left) Tan Xiaoceng, Tan Yuanshou, Tan Zhengyan, Tan Yuanshou's wife and Yan Guixiang

## 譚元壽 Tan Yuanshou

黃天霸(天霸拜山)／黃忠(定軍山、陽平關)

*Huang Tianba* (Huang Tianba Visits the Bandits' Stronghold);

*Huang Zhong* (Battle at Mount Ding Jun, Battle at Yang Ping Pass)

譚元壽1928年北京出生，譚派藝術第五代傳人，也是北京京劇院著名京劇表演藝術家。譚元壽自幼入富連成科班學藝，師從雷喜福、劉盛通等名家名師，擅演各類老生戲並兼演武生。1945年出科，聲名逐年鵲起，二十多歲便已自行挑班，五十年代加入北京京劇團。

譚元壽功底紮實，文武兼備，除擅演譚派劇目如《黑水國》和《定軍山》，演繹現代京劇亦大獲好評，其中包括1964年演出《沙家浜》郭建光一角。

Tan Yuanshou was born in Beijing in 1928. He is the fifth generation of the Tan family, and a renowned Opera artist of The Peking Opera House of Beijing. Tan Yuanshou has studied the art of Beijing Opera since his childhood under the guidance of prominent teachers including Lei Xifu and Liu Chengtong and specialises in performing both *laosheng* (senior male) and *wusheng* (warrior male) roles. He graduated in 1945 and by age 20 was leading his own troupe of performers before joining the Peking Opera House of Beijing.

Tan Yuanshou has a versatile and solid technique, specialising in signature Tan roles like the *Black Water Country* and *Battle at Mount Ding Jun*. He is also highly acclaimed in modern Beijing Opera roles such as Guo Jianguang in *Shajiabang*.



## 尚長榮 Shang Changrong 特邀演員 *Guest Performer*

竇爾墩(天霸拜山)／曹操(定軍山、陽平關)

*Dou Erdun* (Huang Tianba Visiting Bandits' Stronghold);

*Cao Cao* (Battle at Mount Ding Jun, Battle at Yang Ping Pass)

尚長榮為國家一級演員，曾獲第二屆和第十三屆中國戲劇梅花獎，五歲登台，十歲正式學花臉，由陳富瑞開蒙，後又師從侯喜瑞，蘇連漢等。他兼擅銅錘和架子花臉，功底深厚，表演細膩。常演劇目有《連環套》、《將相和》、《李逵探母》等。1998年榮獲上海首屆「德藝雙馨文藝家」稱號。

Shang Changrong is a “First Rank” actor and has received the Plum Blossom Drama Award twice. He began performing at the age of five and received training in the *jing* roles (painted face characters) at the age of ten from Chen Furui. Later Shang became a student of Hou Xirui and Su Lianhan and took on *tongchui jing* (painted face characters specialised in singing) and *jiazi jing* (specified in acting and reading lines) roles. His frequently performed repertoire includes *The Interlocking Mountain Stronghold*, *Armistice Between Generals* and *Li Kui Visiting His Mother*. In 1998, Shang was granted the title of “Artist of Excellence in Art” in Shanghai.

## 譚孝曾 Tan Xiaoceng

鄧伯道(桑園寄子)／黃忠(定軍山、陽平關)

*Deng Bodao* (The Forsaken Child in the Mulberry Orchard);

*Huang Zhong* (Battle at Mount Ding Jun, Battle at Yang Ping Pass)

譚孝曾為北京京劇院國家一級演員，譚派第六代傳人，北京戲曲學校畢業，曾向王少樓、楊菊芬等老師學老生戲，同時向諸連順、徐元珊等老師學習武生戲，基根深厚。經常演出劇目包括《定軍山》、《陽平關》、《桑園寄子》、《將相和》等。曾先後隨團出訪日本、加拿大、法國、瑞士、意大利、西班牙等國家演出。

Tan Xiaoceng is a member of the sixth generation of the Tan family and a “First Rank” actor of the Peking Opera House of Beijing. He graduated from the Beijing Chinese Opera School where he learned *laosheng* roles from Wang Shaolou and Yang Jufen, and *wusheng* roles from Zhu Lianshun and Xu Yuanshan. His regular performance repertoire includes *Battle at Mount Ding Jun*, *Battle at Yang Ping Pass*, *The Forsaken Child in the Mulberry Orchard* and *Armistice between Generals*. He has performed in Japan, Canada, France, Switzerland, Italy and Spain.



## 譚正岩 Tan Zhengyan

楊再興(小商河)／黃忠(定軍山、陽平關)

*Yang Zaixing* (Little Merchant River);

*Huang Zhong* (Battle at Mount Ding Jun, Battle at Yang Ping Pass)

譚正岩為北京京劇院青年文武老生演員，譚門第七代傳人，先後於北京市戲曲學校和中國戲曲學院畢業，師從錢榮順、李金聲等老師學習武生及老生戲。曾演出的老生戲包括《空城計》和《四郎探母》，而武生戲則有《八大錘》及《小商河》等。

As a seventh generation member of the Tan family, Tan Zhengyan is a young actor in the Peking Opera House of Beijing, adept at performing both *wusheng* and *laosheng* roles. He studied at the Beijing Chinese Opera School and the Academy of Chinese Traditional Opera and his teachers included Qian Rongshun and Li Jinheng. His *laosheng* roles include *Ruse of the Empty City* and *Silang Visiting His Mother*, and his *wusheng* roles include *Eight Big Hammers* and *Little Merchant River*.

## 閻桂祥 Yan Guixiang

金氏(桑園寄子)／嚴蘭貞(盤夫)

*Mrs Jin* (The Forsaken Child in the Mulberry Orchard);

*Yan Lanzhen* (Questioning the Husband)

閻桂祥為北京京劇院國家一級演員，北京市戲曲學校畢業，著名青衣，先後向華世香及賈世珍等學習各流派名劇。閻氏戲路廣闊，集青衣、花旦、刀馬旦於一身，表演形神兼備，演出劇目包括《情癡》、《畫龍點睛》及《水龍吟》等，曾獲全國戲劇梅花獎及文化部優秀表演獎。

Yan Guixiang graduated from the Beijing Opera School, and is a “First Rank” actress at the Peking Opera House of Beijing. She has studied with Hua Shixiang and Jia Shizhen and is famous for her excellent performances in various *dan* (female) roles, such as the *qingyi* (young or middle aged lady), *huadan* (young female) and *daomaden* (warrior female) roles. She has performed in various operas including *Love Addict*, *Pinpointing the Eyes when Drawing the Dragon* and *Chant of the Dragon in the Sea*. Yan Guixiang has received the Plum Blossom Drama Award and been commended for her excellent performances by the Ministry of Culture.