

18-19.3.2011

香港演藝學院歌劇院
Lyric Theatre, Hong Kong
Academy for Performing Arts

演出長約3小時30分鐘，包括一節中場休息
Running time: approximately 3 hours and
30 minutes with one interval

附中文字幕及英文故事大綱
With Chinese surtitles and English scene
synopses

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大連京劇院 Dalian Peking Opera Troupe

出訪團團長

Touring Troupe Director

楊 赤

Yang Chi

演員 Cast

楊 赤	焉健夫	李 維	張大軍	平 濤
牟善倫	劉廷建	王 墨	周衛兵	楊秋利
徐 英	岳 峰	崔志明	趙文寶	趙 月
符 鵬	王曉亮	李印剛	薛 野	楊 程
俞志良	崔 智	尹傳海	王 帥	朱彥倉
李家興	安 晨	高倉健	鄭 淋	宋八千
宋凱超	宋子飛	胡嘉博	韓亞男	王安琪
王麗娜	邵曉白	王瀟雨	唐雨明	田 禾

樂師 Musicians

王家惠	武國連	劉德鵬	王 欣	俞志範
張 睿	艾 娜	李亞靜	黃寶華	

舞美 Stage

鄧向黨	黃小輝	郜洪健	袁文煜	王克儉
趙國棟	朱小林	邢天錦	馬麗華	顧圓滿

天津市青年京劇團 Tianjin Youth Peking Opera Troupe

出訪團團長

Touring Troupe Director

李少波

Li Shaobo

演員 Cast

孟廣祿	楊 光	石曉亮	吳昊頤	李文英
馬連生	劉樹均	孫麗英	姬 鵬	

樂師 Musicians

崔 洪	何 健			
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舞美 Stage

楊 璐	關晨陽	余志泉	胡永來	趙 青
郭春慧				

英文故事大綱 English Scene Synopses

《戰馬超》 <i>Combat between Zhang Fei and Ma Chao</i>	劉勤銳 Elbe Lau
《九江口》 <i>Ambush at the Jiujiang River</i>	張軼君 Audrey Cheung
《白水灘》 <i>At White Water Beach</i>	劉勤銳 Elbe Lau
《劊判官》 <i>The Beheading of the Judge</i>	劉勤銳 Elbe Lau
字幕控制 Surtitles Operator	曾逸林 Zeng Yilin

加料節目	Festival PLUS
後台參觀 18-19.3.2011 (五、六) 下午5:30 - 6:30 地點：香港演藝學院歌劇院後台 名額：20	Backstage Tour 18-19.3.2011 (Fri, Sat) 5:30 - 6:30pm Venue: Backstage, Lyric Theatre, Hong Kong Academy for Performing Arts No of participants: 20
示範講座 19.3.2011 (六) 下午2:30 - 4:00 京劇架子花臉的表演特色 地點：商務印書館，尖沙咀圖書中心 名額：80	Lecture Demonstration 19.3.2011 (Sat) 2:30 - 4:00pm The Artistry of Jiazhi Hualian Venue: Commercial Press, Tsimshatsui Book Centre No of Participants: 80
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

泛聯展覽物流香港有限公司為大連京劇院及天津市青年京劇團提供航運服務

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銅錘架子 虎嘯龍吟

文：譚榮邦

提起京劇，我們腦海中出現的有熱鬧的唱唸做打，高亢挺拔的唱腔，堂皇華麗的服飾，更有那色彩繽紛、神秘詭異的臉譜。

臉譜是中國傳統戲曲的一大特色，是一種極度誇張的舞台化粧方法，以繽紛的色彩，用工筆在演員面上勾畫出不同圖案，以表現和加強劇中人物的外表面貌和內在性格，讓觀眾一開始便能對角色的忠奸善惡、剛柔逆順一目了然。

世界上有不少古典戲劇都利用面具來加強戲劇效果，例如古希臘悲劇、印度梵文劇、日本能劇、中國儺戲等；但面具只是死物，雖有它獨特的表演效果和美學價值，卻始終在演員和觀眾之間設下一道屏障，妨礙了雙方的直接交流。因此，在戲劇逐漸向現實主義方向發展時，面具終於為較寫實的舞台化粧所取代。

中國傳統戲曲一貫都在程式化、超現實表現主義和唯美主義中發展，藝人們很早便瞭解到面具的優點和缺點，因而發明了「活面具」，就是把面具上的圖案直接勾繪在演員的面上，由演員控制面部肌肉活動而使面具「活」起來。在最早具有戲曲雛形的唐代參軍戲中，兩個主要角色以粗糙的塗面化粧作為造型；經過宋、元雜劇，明、清傳奇和各種地方戲曲的個別發展，這種誇張的化粧技術漸漸演變為一門極為講究、繁複的臉譜藝術，不僅在戲曲舞台上沿用至今，更成為了中國文化藝術的一個象徵。

臉譜

在傳統戲曲中，劇中人物大都有一個觀眾熟悉的造型和演出程式，不能偏離過甚。

所以一般需要勾面的角色，都有自己特別的臉譜，縱然大同小異，但絕對不能混淆。這些臉譜都是由前輩藝人根據角色的身份、面貌、性格，通過美化以各種顏色和圖案組合而成。雖然各地方戲曲都有不同的傳統臉譜，但當今的發展，則以京、崑一系列的臉譜為主流。

臉譜的設計並不單純追求美觀，所用的不同顏色奠定角色人物的性格，而各種圖案則顯示人物的外表特徵。下列幾個常用的顏色，大致上可代表一般人物個性：

顏色	個性	代表人物
紅	忠直、威勇	關羽
黑	剛直不阿	包拯
白	奸詐、虛偽	曹操
黃	兇暴、殘忍	王僚
藍	豪邁、陰險	竇爾敦
綠	爽直、魯莽	青面虎
粉紅	年高、望重	廉頗
金、銀	神仙妖道	閻羅王

臉譜上用的顏色越少，人物的性格越單純；反之，則人物的個性越複雜。而在常用的圖案中，有的把面貌特徵美化、誇張，如濃眉、寬口、墨痣、疤痕等；有的則以寫意的方式顯示人物身份，如額上勾太極圖案的，表示此人精通天文星相；畫上「虎」字的，則暗示此人乃由猛虎托世；更有些妖魔鬼怪，會把自己托生的動、植物形象也畫到面上。因此，傳統戲曲舞台上的臉譜，絕非單是一些漂亮的圖畫，而是一幅幅頗有深意的人物內、外掃描圖。

行當

任何行當的演員如有需要都可以勾面，如老生演「斬黃袍」的趙匡胤須勾紅面，武生演《艷陽樓》的高登則勾黑白三塊瓦面，甚至連旦行也有勾面的角色，如《棋盤會》中的無鹽娘娘等。不過一般須勾面的角色，多是個性剛烈、火爆的人物，要麼就是陰險卑鄙的大壞蛋，久而久之，這一類角色都屬「淨」行。

淨，即我們通稱的「大花臉」，是傳統戲曲生、旦、淨、丑四大行當之一。大花臉顧名思義必須勾面（清裝戲或現代戲除外），此外淨行也有一套獨特的唱腔和做工。在京劇範疇內，淨行可細分為注重唱功的大淨（銅錘花臉）、注重做工唸白的副淨（架子花臉）和專注武打的武淨，而武淨又可再分為「武打花臉」和「摔打花臉」。

因為淨行的角色大都豪邁剛烈，所以最初淨行的唱腔追求音實聲宏、高亢有勁，講究咬字清晰、噴口強勁，並應角色需要加上沙音和鼻音等，別具韻味。由於花臉唱腔對藝人的要求太高，能有一副好嗓子而又可以應付繁重的身段、做工的演員有如鳳毛麟角，最後逼於現實，淨行便分流成為銅錘和架子兩大支流。

銅錘花臉這稱號的來源，據說來自傳統名劇《大·探·二》裏主角之一徐延昭，他在整套戲中的唱段極為繁重吃力，一唱就是近三小時，由於他須手抱一銅錘道具，所以日後凡有注重唱功的淨行角色，便以「銅錘」稱之。早期銅錘的代表藝人有裘桂仙、金秀山、金少山等，均以唱腔古樸、氣勢強勁著稱，聲若洪鐘，響震屋瓦。自上世紀四十年代開始，裘盛戎（裘桂仙之子）在

花臉雄壯、豪放的唱腔中，加上美聲唱法，注意運用強弱、高低、抑揚、剛柔的對比，講究聲情並茂，強調以唱腔演人物，大大豐富了花臉唱腔技巧，也加強了銅錘花臉人物感情的變化。因此，裘派唱腔一出，馬上風靡劇壇，甚至出現了「十淨九裘」的局面，成為當代花臉唱腔的濫觴，而他的代表作包括包拯、姚期、魏絳、單雄信等角色。

另邊廂，一些嗓子稍遜的花臉演員，為補唱工不足，努力發展以做、唸為主的架子花臉，注重刻畫人物的身份、氣派。架子花的身段、動作、做手幅度較為誇張，唸白細緻，唱腔比較生活化。架子花的戲路寬廣，帝王將帥、寇匪宦民、甚至僧俗魔怪，無一不演，有時甚至可以酌量插科打諢，比起銅錘而言，架子花多了一些人性化和幽默感，極受觀眾歡迎。早期架子花的代表人物有郝壽臣和侯喜瑞兩大家名，他們創造出來的曹操、張飛等人物已成為劇壇典範；而在裘盛戎成為銅錘魁首之際，袁世海則在架子花行當中脫穎而出，這兩位幼年鄰居、同門師兄弟分別在銅錘、架子兩支流中分庭抗禮，一時瑜亮，成為劇壇佳話。袁世海的藝術生命很長，創造了不少膾炙人口的角色，也培養了很多名架子花的後起之秀，除了曹操和張飛外，他演的魯智深、李逵、張定邊、鳩山等，都深入人心，家傳戶曉。

銅錘和架子兩支流也不是互相對立的。有些天賦較佳的藝人，便朝着「架子花臉銅錘唱」的方向發展，使淨行的表演內容更為豐富，令演出同時達到賞心、怡耳、悅目的境界。

至於通稱「武二花」的武淨，必須練就過硬的武功。武打花臉一般演的是驍勇

善戰的大將或綠林豪傑，所以須顧及角色的身份和氣度；而摔打花臉可說是眾行當中最可憐的一員，因為他們演的多是番王、土寇、妖魔之類的角色，一般都是主角的手下敗將，常被打到披頭散髮、連滾帶爬，因而有「摔打花臉」之稱。

銅錘架子 虎嘯龍吟

2011年香港藝術節中推出的淨行專場，為觀眾展示出淨行四大支流的代表作。

《戰馬超》中的張飛，與馬超連場開打，極為吃力，與一般以架子花應工的張飛不同。《九江口》的張定邊，是袁世海的代表作，泱泱大度，氣宇不凡，盡顯架子花的特色，其中有幾個重要唱段，極有「架子花臉銅錘唱」的味道。

飾演張定邊的楊赤，是袁世海的親傳弟子，加上他嗓子特佳，極能表現出大漢元帥忠心耿耿，心思縝密的英雄形象。

《白水灘》中的青面虎，是「摔打花臉」必須嫺熟的鎮山戲寶，他雖不是主角，卻發揮了不能忽視的綠葉效應。沒有一個好的青面虎，則《白水灘》不演也罷。至於《鏢判官》則是裘派銅錘花臉的代表作，其中「探陰山」一折中的全套二黃唱段，是現存劇目中銅錘花臉最長、最吃重的唱段。孟廣祿是當今享譽最隆的銅錘花臉，是裘盛戎的再傳弟子，當能把裘派唱做藝術重現香江。



The Artistry of the Painted Face

by Tam Wing-pong

The most attractive and impressive elements of Beijing opera are the high-pitch singing, stylised movements, exciting acrobatic displays, sumptuous costumes, and the strikingly colourful and mysterious painted faces.

In Beijing opera, roles are generally divided into four categories: *sheng* (male roles); *dan* (female roles); *chou* (clown or other comic roles); and *jing* (characters with quick tempers and strong personalities). Usually only *jing* actors paint their faces, they are also known as *hualian* (the painted faces).

Masks were commonly used in most forms of ancient dramatic presentations to enhance stage effects. However, they inevitably form a barrier between actor and audience. Hence, when classical drama developed along a more realistic trend, masks were discarded, replaced by stage make-up.

Traditional Chinese opera practitioners realised long ago the advantages and

disadvantages of wearing masks, so they invented the “living masks” by painting the masks directly onto their faces. This method of stage make-up was adopted in its earliest form during the Tang Dynasty (7th to 11th Centuries). Over the next thousand years, this crude form of make-up developed into a highly sophisticated art form. Today, painted faces have become an icon of Chinese cultural heritage.

In traditional Chinese opera, the story and the characters are usually familiar to the audience. The characters often have prescribed acting styles, singing styles, make-up and costume, all easily recognisable to the audience. For *jing* roles, each character has its own specific face pattern created and refined by generations of artists according to social status, appearance and personality. The base colour on the painted face defines the personality of the characters, whereas the patterns represent their special external or physical features. Outlined below is the colour scheme in relation to the personality generally represented:

COLOUR	PERSONALITY
Red	Honest, valorous
Black	Of integrity, loyal, unyielding to pressure
White	Hypocritical, sinister, villainous
Yellow	Cruel, fearsome
Blue	Brave, scheming, full of intrigue
Green	Fearless, reckless
Pink	Aging, well-respected
Gold/silver	Used for gods, monsters and supernatural beings

The fewer colours applied to a face, the more simple the personality, a more complex personality requires more colours. The patterns represent the facial features of the characters, such as thick eye-brows, fiery eyes, big mouths, scars, moles or disfigurements. Sometimes they also indicate the background of the characters, for example, those with a *tai-ji* pattern on the brow means they are knowledgeable in astrology and possess exceptional perceptive power, while those bearing the Chinese character for tiger were formerly incarnated as fearsome tigers. In other words, the painted faces are not just pretty patterns. They forewarn audiences about a character.

Jing actors play a wide range of roles which are often larger than life. Apart from using face painting to underline their exceptional personalities, they have developed a special style of singing and acting to distinguish themselves from the *sheng*, *dan* and *chou*. It is extremely demanding on an actor to play the *jing* roles successfully, as they must be able to act well and sing with a robust voice, as strong as a gong and penetrating as a trombone. The tessitura is usually high but the enunciation must be crystal clear to convey the words, and, to add colour to the characters, a grainy tone, blasting tone, roaring tiger tone or nasal tone, is sometimes used (only *jing* actors use these tones). At the same time they also have very busy stage routines to go through, involving a lot of complicated movements and even acrobatic displays. Thus, even in the

very early days of Beijing opera, good *jing* actors who could both sing and act well were extremely difficult to find. A pragmatic solution to this was for actors to specialise in either singing or acting. Gradually, *jing* actors began to divide into three or four sub-categories: *tongchui hualian* (bronze sceptre painted face); *jjazi hualian* (character painted face); and *wujing* (fighting painted face), which is further divided into *wuda hualian* (martial painted face) and *shuaida hualian* (acrobatic painted face).

The *tongchui hualian* (bronze sceptre painted face) is a singing speciality role. It takes its nick-name from one of the characters in an opera who holds a prop bronze ceremonial sceptre and sings almost non-stop for two and half hours. Building up their characters mainly through singing, they often play serious figures such as august senior officials and benevolent chief bandits.

While the *jjazi hualian* do have a lot to sing, they specialise in acting and movement, emphasising spoken dialogue and declamation. With action and movement on a grand scale, they play a large variety of roles, including heroic generals, fearsome bandits, sinister ministers, evil villains and even supernatural beings.

The *wuda hualian* concentrate on fighting roles. They must be able to master the use of different weapons and make clear distinction of the rank and status of their characters. The *shuaida hualian* specialise in jumping, leaping, falling and all sorts of acrobatic skills

and are always given the role of the defeated party in the fight. They jump around until falling wounded, killed or captured by the star in the opera.

In the four pieces presented over two evenings at the 39th Hong Kong Arts Festival, all the four different types of *jing* or painted faces will be presented. In *Combat between Zhang Fei and Ma Chao*, Zhang Fei, a well-known general in *Romance of the Three Kingdoms*, is played by a *wuda hualian*. He uses a long spear to fight, meeting his equal in combat which lasts a day and night, ending in a tie. *Ambush at the Jiujiang River* features a *jiazi hualian* who is a loyal senior official who sees through the treacherous plot of a spy ring and saves the king. The Green-faced Tiger

in *At White Water Beach* is a bandit captured by officials but is later rescued. He is played by a *shuaida hualian*. *The Beheading of the Judge* features eight painted face roles, but the star is Judge Bao Zheng, a classic role for the *tongchui hualian* who paints his face black, meaning that he is a forthright, no-nonsense character, much beloved by opera goers. The singing is extremely demanding for this role — there is a twenty-minute aria!

Painted face is a unique and fascinating style of operatic art, exemplified by the two top *jing* actors today, Maestro Meng Guanglu and Maestro Yang Chi who keep the *jing*'s tradition going in Beijing Opera.





2011年3月18日（星期五）
18.3.2011 (Friday)

《戰馬超》

Combat between Zhang Fei and Ma Chao

演員

張 飛	崔 智	Zhang Fei	Cui Zhi
馬 超	楊 程	Ma Chao	Yang Cheng
劉 備	牟善倫	Liu Bei	Mou Shanlun

Cast

樂師

司鼓	劉德鵬	Percussion	Liu Depeng
操琴	黃寶華	Jinghu	Huang Baohua

Musicians

本事

《戰馬超》故事見《三國演義》。馬超放棄曆城後，投奔張魯。張魯命馬超進攻葭萌關，以牽制劉備，救劉璋。諸葛亮故意用激將法派遣張飛迎敵。張飛、馬超二人在葭萌關前夜以繼日力戰，不分勝負。劉備愛馬超之勇，親自下城解圍。馬超為劉備所感動，歸降劉備。

Synopsis

This is a story from *Romance of the Three Kingdoms*. General Ma Chao of the Wei Kingdom abandons Li City and seeks refuge with Taoist priest Zhang Lu. Zhang Lu sends Ma to seize Wild Reed Pass, a strategic stronghold of the Shu Kingdom, in his plot to weaken its sovereign Liu Bei and rescue Liu Bei's enemy Liu Zhang.

Liu Bei's aide-de-camp Zhuge Liang deliberately provokes general Zhang Fei into a righteous rage before sending him to take on the invaders. Zhang Fei and Ma Chao are tied in the long battle at Wild Reed Pass. Liu Bei, impressed with Ma's martial prowess, pays him a visit and orders a ceasefire. A deeply touched Ma defects to Liu Bei's camp in the end.



《九江口》

Ambush at the Jiujiang River

演員

張定邊	楊 赤
華雲龍	王 墨
陳友諒	劉廷建
胡 蘭	崔志明
劉伯溫	焉健夫
徐 達	張大軍
朱元璋	嶽 峰
公 主	胡嘉博
王 妃	韓亞男
陳友傑	崔 智
張 仁	趙 月
張 奎	鄧向黨
劉 俊	俞志良
王 忠	李 維
李 義	牟善倫
大馬童	楊秋利

樂師

司鼓	劉德鵬
操琴	王家惠

Cast

Zhang Dingbian	Yang Chi
Hua Yunlong	Wang Mo
Chen Youliang	Liu Tingjian
Hu Lan	Cui Zhiming
Liu Bowen	Yan Jianfu
Xu Da	Zhang Dajun
Zhu Yuanzhang	Yue Feng
Princess	Hu Jiabo
Imperial consort	Han Yanan
Chen Youjie	Cui Zhi
Zhang Ren	Zhao Yue
Zhang Kui	Deng Xiangdang
Liu Jun	Yu Zhiliang
Wang Zhong	Li Wei
Li Yi	Mu Shanlun
Horse attendant	Yang Qiuli

Musicians

Percussion	Liu Depeng
<i>Jinghu</i>	Wang Jiahui

本事

元朝末年，農民起義，群雄並起。北漢王陳友諒與姑蘇王張士誠結為姻親，約期合兵攻打金陵朱元璋，派大將胡蘭往姑蘇迎親。朱元璋軍師劉基設伏兵將胡蘭及張士誠之子張仁一併擒獲，胡歸降，劉命大將華雲龍冒充張仁赴北漢詐親。

北漢元帥張定邊識破華雲龍，向陳友諒苦諫無效，反被罷職。陳友諒引兵攻金陵，在玉山中埋伏，全軍大潰。華雲龍反戈追擊，張定邊扮作漁翁，在九江口駕舟接應，陳友諒方脫險。

Synopsis

The later years of the Yuan dynasty see a litany of peasant uprisings all over the country. Chen Youliang, the self-proclaimed Northern Han Emperor (of Jiangxi), and Zhang Shicheng the occupier of Gusu (now Suzhou) have sealed a marriage alliance between the two states and have forces against Zhu Yuanzhang of Jinling (now Nanjing). Chen dispatches general Hu Lan to Gusu to receive his son-in-law: Zhang Shicheng's son Zhang Ren.

Zhu's commander Liu Ji captures Hu Lan and Zhang Ren in an ambush. Hu pledges allegiance to his enemy, while Liu sends his general Hua Yunlong to Northern Han to honour the marriage in the guise of Zhang Ren. Zhang Dingbian, Commander-in-chief of Northern Han, sees right through the scheme, but ends up being demoted when his advice for Emperor Chen Youliang falls on deaf ears. As expected, Chen falls prey to an ambush in Jade Mountain and is defeated by Zhu. Meanwhile, Hua reveals his real identity and chases after Chen. Eventually, Zhang Dingbian pretends to be a fisherman and whisks Chen to safety at Jiujiang River.





2011年3月19日 (星期六)
19.3.2011 (Saturday)

《白水灘》

At White Water Beach

演員

徐世英 (青面虎)
穆玉磯 (十一郎)
抓地虎
徐佩珠
劉仁傑

趙文寶
符鵬
尹傳海
胡嘉博
趙月

Cast

Xu Shiyong (Green-faced Tiger) Zhao Wenbao
Mu Yuji (The Eleventh Brother) Fu Peng
Earth-gripping Tiger Yin Chuanhai
Xu Peizhu Hu Jiabo
Liu Renjie Zhao Yue

樂師

司鼓
操琴

劉德鵬
黃寶華

Musicians

Percussion Liu Depeng
Jinghu Huang Baohua

本事

綠林好漢青面虎徐士英劫皇綱後，訪友歸來醉臥在青石板上，遭官兵捕獲，押解進京。徐士英之妹佩珠，率部下劫救兄長，官兵不敵，十一郎穆玉磯路過此地，因不知內情，助官兵打敗了徐士英。

Synopsis

Heroic outlaw Xu Shiyong, dubbed "Green-faced Tiger" robs the imperial treasury transportation corps to assist the poor. He visits his friend afterwards, and is then found lying dead drunk on the road by government troops and is escorted to the capital for trial. His younger sister Peizhu comes to the rescue with her comrades and defeats the troops. Knight-errant "The Eleventh Brother" Mu Yuji, oblivious to the righteous acts of the outlaws, lends the troops a hand and subdues Tiger.



《劊判官》

The Beheading of the Judge

演員

包拯	孟廣祿
判官	楊光
油流鬼	石曉亮
柳金蟬	吳昊頤
閻君	李文英
江萬里	馬連生
李保	劉樹均
顏母	孫麗英
顏查散	姬鵬
張升	李印剛
張千	周衛兵
李萬	鄭淋
柳自芳	焉健夫

樂師

司鼓	崔洪
操琴	何健

Cast

Judge Bao Zheng
The Infernal Judge
The Lantern God
Liu Jinchan
Yama (Lord of Hell)
Jiang Wanli
Li Bao
Yan Chasan's mother
Yan Chasan
Zhang Sheng
Zhang Qian
Li Wan
Liu Zifang

Musicians

Percussion
<i>Jinghu</i>

Meng Guanglu
Yang Guang
Shi Xiaoliang
Wu Haoyi
Li Wenying
Ma Liansheng
Liu Shujun
Sun Liying
Ji Peng
Li Yingang
Zhou Weibing
Zheng Lin
Yan Jianfu

Cui Hong
He Jian

本事

柳金蟬隨父母家人，前去觀燈，被一陣狂風吹散。柳金蟬踽踽獨行在喜鵲橋邊，黑夜間被惡人李保看見，李起歹心，柳不從，李保害死柳金蟬而逃。顏查散正巧路經此地，被差人誤認為是兇手捉拿公堂。顏與柳是姑表兄妹，又訂婚約，顏查散大呼冤枉。在嚴刑拷打下，顏被屈打成招。

包拯發現此案有疑，率王朝、馬漢等到地府親自查訪。判官張洪與李保是甥舅關係，私改生死簿保李保一命。包拯查訪十殿未果，在陰山遇見冤鬼柳金蟬哭訴真情，又有油流鬼做證，才知張洪徇私舞弊。急返森羅殿向閻君秦廣輝說明真相，閻君怒斥張洪。包拯刀劍判官，命人捉拿李保，柳金蟬還陽，與顏查散完婚。

Synopsis

Maiden Liu Jinchan follows her parents to the Lantern Fair at night but is separated from her family by a sudden gust of wind. Wandering along the Magpie Bridge, she catches the unwanted attention of hoodlum Li Bao, who tries to force himself on her. Eventually, Li Bao murders the defiant maiden and runs away. Scholar Yan Chasan who happens to walk past is mistaken for the murderer and brought to the court. As it turns out, Yan and Liu are cousins who have been betrothed to each other. Yan is eventually beaten into a false confession. The impartial Judge Bao Zheng finds the case dubious and leads his right-hand men, Wang Chao and Ma Han, to the underworld to investigate.

The Infernal Judge Zhang Hong, who is Li Bao's uncle, resorts to changing the record on the "Birth and Death Register" to save his nephew. Judge Bao searches through Hell for Liu but to no avail. Finally at the Nether Mountain, Judge Bao chances on Liu's spirit and, backed by the testimony of the Lantern God, realises that Zhang has pinned the crime on Yan. Judge Bao hastens to the Fifth Palace of Hell and relates the truth to the Lord of Hell, who condemns Zhang to death. Judge Bao executes Zhang and sends his men to bring Li Bao to justice; Liu and Yan are reunited in the world of light.

大連京劇院

Dalian Peking Opera Troupe

大連京劇團始建於1949年，2007年改名為大連京劇院，現任院長楊赤。旗下著名藝術家曾有曹藝斌、蓉麗娟、哈鴻濱、張鐵華、周少樓、聞占萍、劉慧琴等。多年來，演出傳統劇碼的同時，改編、創作了許多古代戲和現代戲。上世紀五、六十年代的《甘寧百騎劫魏營》、《松骨峰》等曾一領劇壇風騷；八十年代的《闖家歡》、九十年代的《梁山恨》、《百花公主》引起省內外廣泛關注；保留劇目《九江口》、《白蛇傳》堪稱藝術精品。

1999年，劇院改編劇碼《西門豹》參加建國50周年獻禮演出，獲得多個獎項；2001年改編劇碼《斷指記》，獲省第五屆藝術節劇碼金獎；2008年新編歷史劇《風雨杏黃旗》獲第五屆中國京劇藝術節金獎。

一直以來，劇院不斷充實優秀青年演員，為大連京劇藝術發展增添新的活力。劇院亦曾多次走出國門，出訪二十多個國家和地區，以精湛的技藝為國家和大連市贏得了榮譽。

Founded in 1949, the Dalian Peking Opera Troupe boasts a long roster of accomplished performers such as Cao Yibin, Rong Lijuan, Ha Hongbin, Zhang Tiehua, Zhou Shaolou, Wen Zhanping and Liu Huiqin. While continuing to perform classical works, the Troupe has adapted and created a wide range of period and contemporary pieces over the years. The current director is Yang Chi.

In 1999, the Troupe's adapted play *Ximen Bao* garnered many awards at the opera gala celebrating the 50th anniversary of the founding of the PRC. In 2001, another adapted play *The Story of Broken Finger* won the Gold Award at the 5th Arts Festival of the Liaoning Province. In 2008, the adapted historical play *The Apricot-Yellow Flag in a Stormy Time* clinched the Gold Award at the 5th Peking Opera Festival. Over the years, the Troupe has never ceased to nurture new talent to make sure that Beijing Opera in Dalian City will continue to thrive.

天津市青年京劇團

Tianjin Youth Peking Opera Troupe

天津市青年京劇團創建於1984年。劇團聘請名家授藝，不少青年成員現已成長為受人矚目的京劇名家，青年京劇團也成為實力雄厚、行當齊全、劇碼豐富、流派紛呈的勁旅。劇團擁有20餘位國家一級演員和一級演奏員，他們屢獲殊榮，包括中國戲劇梅花獎、文華獎、中國戲劇梅蘭芳金獎等。

劇團整理改編的劇碼《秦香蓮》、《西廂記》、《金·斷·雷》、《楚宮恨》、《韓玉娘》獲得多項大獎，大型交響京劇《鄭和下西洋》更榮獲新編歷史戲一等獎。《錦袍情》、《曹操父子》、《岳雲》等劇碼，也先後榮獲文化部頒發的「優秀青年劇碼獎」和「文華劇碼獎」。

2005年劇團被評為「國家重點京劇院團」。二十多年來，劇團足跡遍及海內外，演出廣受讚譽。

The Tianjin Youth Peking Opera Troupe was founded in 1984. Under the tutelage of many famed opera artists, many of its members have become masters in their own right. The Troupe prides itself on its versatile actors, wide repertoire and diversity in artistic styles. Its performers and musicians have won numerous awards, including the Chinese Opera Plum Blossom Award, the Wenhua Award and the Mei Lanfang Gold Award.

The plays adapted and consolidated by the troupe: *Qin Xianglian*, *Romance of the West Chamber*, *Legend of the White Snake*, *Sorrows of the Chu Palace* and *Han Yuniang* have won major awards. The symphonic Beijing Opera *Zheng He's Voyage to the West* won the First Rank Award for Newly Adapted Historical Play. In 2005, the Troupe was designated a national key troupe of Beijing Opera by the Ministry of Culture of China. For over 20 years, the Troupe has toured around China and overseas to critical acclaim.

大連京劇院 Dalian Peking Opera Troupe

楊赤 Yang Chi

國家一級演員，大連京劇院院長，全國第十一屆政協委員。工架子花臉，兼工銅錘和武花臉，嗓音宏量渾厚，工架優美，文武兼備，有「全才花臉」之譽。

1972年入大連藝術學校，曾受教於劉金昌、李長春、方榮翔等；1982年拜京劇大師袁世海為師。常演劇碼有《九江口》、《霸王別姬》、《絕龍嶺》、《將相和》等。曾獲中國戲劇梅花獎、京劇梅蘭芳金獎、文華優秀表演獎等。



Yang is the director of the Dalian Peking Opera Troupe, and a “First Rank” performer. He is a versatile *hualian* (painted face) performer, who specialises in *jiazi hualian* (character painted face) but also plays *tongchui hualian* (bronze sceptre painted face) and *wu hualian* (fighting painted face) roles as well. He is a disciple of maestro Yuan Shihai. His repertoire includes *Ambush at the Jiujiang River* and *Farewell My Concubine*. He has won many awards including the Chinese Opera Plum Blossom Award, the Mei Lanfang Gold Award and the Wenhua Award.

王墨 Wang Mo

畢業於營口戲曲學校，工老生，師從秋楚笙、劉福田等。加入大連京劇院後又獲王鐵俠等教益。常演劇碼有《打金磚》、《四郎探母》、《趙氏孤兒》以及《風雨杏黃旗》等新編劇碼。曾獲2005年遼寧省戲劇玫瑰獎、2004年大連市文藝新人獎及2003年大連新人新劇碼展演表演二等獎。



Wang specialises in *laosheng* (senior male) roles. His mentors include Qiu Chusheng and Liu Futian. His repertoire includes *Suicide with a Gold Bullion*, *Yang Silang Visits His Mother*, as well as new plays such as *The Apricot-Yellow Flag in a Stormy Time*.

劉廷建 Liu Tingjian

1971年考入大連藝術學校京劇科，主修淨行，受教於劉金昌老師。1977年畢業後又受到蕭德寅、文濤等老師教益，1984年入大連京劇院。常演劇碼有《九江口》（陳友諒）、《失·空·斬》（司馬懿）、《擊鼓罵曹》（曹操）等。



Liu specialises in *hualian* (painted face) roles with Liu Jinchang as one of his mentors. He joined the Troupe in 1984. Liu's repertoire includes *Ambush at the Jiujiang River*, *The Trilogy of Zhuge Liang* and *Drumming out Rebukes*.

楊程 Yang Cheng

畢業於天津觀瓔戲曲學校，主修京劇武生，受教於孟繁思、李星亞、王中禮等老師。加入大連京劇團後，又獲奚中路、張大軍等老師教益。常演劇碼有《白水灘》、《三岔口》、《武松打虎》、《武松打店》、《蜈蚣嶺》等。2005年獲遼寧省戲劇玫瑰獎及大連市專業藝術表演團體表演二等獎。



Yang specialises in *wusheng* (military male) roles, having studied under Meng Fansi and Xi Zhonglu. His repertoire includes *At White Water Beach* and *The Crossroad*. In 2005, he won the Liaoning Province Rose Award for Chinese Theatre.

崔智 Cui Zhi

1998年考入北京戲曲藝術學院，主修京劇淨。2003年入讀北京戲曲藝術職業學院，受教於張德華、趙振武、王福來等老師。2007年加入大連京劇院。常演劇碼有《打焦贊》、《蘆花蕩》、《戰馬超》、《收關勝》、《金沙灘》、《鍾馗嫁妹》等。2009年獲大連市新人新劇碼展演一等獎。



Cui specialises in *hualian* (painted face) roles. His repertoire includes *Beating Jiao Zan* and *Combat between Zhang Fei and Ma Chao*. In 2009 he won the First Rank Performance Award at the Dalian City New Talent and Repertory Showcase.

符鵬 Fu Peng

畢業於大連藝術學校，主修武生，師從符鳴森、于春斌、韓福生等。1996年進入大連京劇院，又受張大軍、陳樹君、李景德、宋鋒等指導。常演劇碼有《三岔口》、《獅子樓》、《戰濮陽》、《挑滑車》、《戰馬超》等。曾獲全國青年京劇演員電視大賽螢屏獎及遼寧省戲劇玫瑰獎。



Fu specialises in *wusheng* (military male) roles. His teachers include Fu Mingsen and Zhang Dajun. His repertoire includes *The Crossroad* and *Combat between Zhang Fei and Ma Chao*. He has received the Liaoning Province Rose Award for Chinese Theatre.

趙文寶 Zhao Wenbao

畢業於大連藝術學校，工花臉，師從於春斌、郭景春等。1996年進入大連京劇院，又受陳樹君、張四全等老師教益，常演劇碼有《金錢豹》、《蘆花蕩》、《白水灘》、《通天犀》等。2007年獲潔華藝術基金新人獎，2006年獲大連市新人新劇碼展演表演一等獎。



Zhao specialises in *hualian* (painted face) roles. His repertoire includes *The Leopard Demon* and *At White Water Beach*. He won the First Rank Performance Award at the Dalian City New Talent and Repertory Showcase in 2006.

天津青年京劇團 Tianjin Youth Peking Opera Troupe

孟廣祿 Meng Guanglu

國家一級演員，畢業於中國戲曲學院，工銅錘花臉。師承裘派鉗韻宏、方榮翔和王正屏。嗓音高亢，氣力充沛，行腔委婉，韻味醇厚。擅演劇碼有《鏢美案》、《鎖五龍》及《探陰山》等。

曾三獲文華表演獎，榮獲中國戲劇梅花獎、梅蘭芳金獎、中國戲劇二度梅獎、全國中青年京劇演員電視大獎賽最佳演員獎、中國金唱片金獎，並獲推首屆中國京劇之星。



Meng is a "First Rank" performer specialising in *tongchui hualian* (painted face with emphasis on vocal skills). His teachers include Qian Yunhong and Fang Rongxiang. His repertoire includes *The Beheading of Chen Shimei* and *Visiting the Underworld*. He has won the Chinese Opera Plum Blossom Award and the Mei Lanfang Gold Award, among other awards.

楊光 Yang Guang

國家一級演員，畢業於天津市戲曲學校，工花臉。曾受教於魯鐵夫、鄧金昆、李榮威、施明華等老師，後拜袁世海、尚長榮為師。主要劇目有《長阪坡·漢津口》、《戰宛城》、《打金磚》、《失·空·斬》、《姚期》、《霸王別姬》等。在1991年天津電視大獎賽中，以《野豬林》一劇獲優秀表演獎。



Yang is a "First Rank" performer specialising in *hualian* (painted face) roles. He is a disciple of notables Yuan Shihai and Shang Changrong. His repertoire includes *Battle at Chang Ban Po and Hanjin Crossing*, *Suicide with a Gold Bullion* and *Farewell My Concubine*. Yang won the Performance Award at Tianjin TV Competition for his performance in *Wild Boar Forest*.

石曉亮 Shi Xiaoliang

國家一級演員，畢業於天津市戲曲學校。師承張春華先生，主要劇目有《三盜九龍杯》、《三岔口》、《盜銀壺》、《三盜令》、《巴駱和》等。深得葉派武丑精髓，唱唸做打技巧全面。曾獲中國戲劇梅花獎、全國戲劇節優秀表演獎及國家優秀青年京劇演員評比展演一等獎。



“First Rank” performer Shi specialises in *chou* (clown) roles of the Ye school. His repertoire includes *Triple Stealing of the Nine-dragon Cup* and *The Crossroad*. He has won the Chinese Opera Plum Blossom Award among other awards.

吳昊頤 Wu Haoyi

中國戲曲學院畢業，工青衣兼刀馬。2003年底進入北京京劇院，從師閻桂祥、劉秀榮、蔡英蓮及于玉衡等。擅長劇碼有《秦香蓮》、《楊門女將》、《白蛇傳》等。曾獲第五屆中央電視台全國青年京劇演員電視大賽銀屏獎及全國梨園杯戲曲唱腔大賽二等獎等。



Wu specialises in *qingyi* (young or middle-aged female) and *daomadan* (military female) roles. Her repertoire includes *Female Generals of the Yang Family* and *Legend of the White Snake*. She won the Silver Screen Award at the 5th National Youth Peking Opera Artists TV Competition.