40th

香港藝術節
Hong Kong
Arts Festival
28.1 - 8.3.2012

馬連良 紀念系列

A Tribute to *Laosheng* Master

Ma Lianliang

獻辭
MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

曾蔭權

香港特別行政區行政長官

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

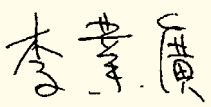
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。



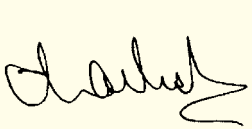
香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.



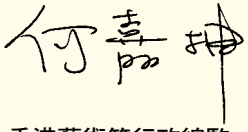
Charles Lee, Chairman

歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。



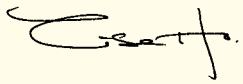
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.



Tisa Ho, Executive Director

HONG KONG TOURISM BOARD
香港旅遊發展局

香港藝術節
Hong Kong Arts Festival

Asia's world city HONG KONG

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The Hong Kong Jockey Club Charities Trust

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香港藝術節
Hong Kong Arts Festival Presents

扶風儒韻　復耀香江

馬連良紀念系列

A Tribute to *Laosheng* Master

Ma Lianliang

10.2.2011

《趙氏孤兒》

Orphan of the Zhao Family

演出長約 3 小時 15 分鐘，包括一節中場休息
Approx 3 hrs and 15 mins with one interval

11.2.2011

折子戲精選

Excerpts of selected repertoires

演出長約 2 小時 50 分鐘，包括一節中場休息
Approx 2 hrs and 50 mins with one interval

12.2.2011

《十老安劉》

Ten Veterans to Restore the Han

演出長約 3 小時 35 分鐘，包括一節中場休息
Approx 3 hrs and 35 mins with one interval

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

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

香港大會堂 50周年誌慶節目
Programme commemorating the 50th Anniversary of the Hong Kong City Hall

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領隊
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藝術總監
張學津（馬連良親傳弟子）

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馬龍

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張文潔	蘇從發	黃　臣
周鐵林		

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樂隊

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	秦勤、汪佳穎
板鼓	封千、李明
京二胡	楊笑玲
月琴	曹偉劍
三弦	王麒霖、袁鵬
大阮	劉楠
中阮	張強
大鑼	羅建軍
鐃鈸	邢振傑
小鑼	李辰光

Troupe Director
Li Enjie (Director of Peking Opera Troupe of Beijing)

Artistic Director
Zhang Xuejin (disciple of Ma Lianliang)

Producer
Ma Lung

Cast
Chen Junjie, Huang Baixue, Han Shengcun
Zhu Qiang, Jiang Yishan, Ye Jinyuan
Li Hongtu, Huang Yanzhong, Cai Xiaolong
Xu Shuaishuai, Zhou Enxu, Liu Lianyu
Luo Shuai, Zhang Hao, Tian Yuanfei
Qiao Yu, Wang Bowen, Tan Na
Cui Xiaoyan, Wang Mengting, Lu Tong
Feng Shengzhang, Lin Qing, Zhu Feng
Xie Jianhua, Wei Changhuan, Ni Shengchun
Wang Wenzeng, Kang Erming, Zhou Pu
Sun Shimin, Suo Mingfang, Zhang Jin
Zhang Qingsong, Feng Xuefeng, Fu Boyang
Wang Xueqing, Ma Botong, Ma Zhenzhen
Zhang Wenjie, Su Congfa, Huang Chen
Zhou Tielin

Guest Performers
Ma Xiaoman, Gao Tong, Mu Yu

Musicians

Jinghu	Yan Shouping, Zhao Xu, Qin Qin, Wang Jiaying
Percussion	Feng Qian, Li Ming
Erhu	Yang Xiaoling
Yueqin	Cao Weijian
Sanxian	Wang Qilin, Yuan Peng
Alto *Ruan*	Liu Nan
Tenor *Ruan*	Zhang Qiang
Large Gong	Luo Jianzhong
Cymbals	Xing Zhenjie
Small Gong	Li Chenguang

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李菁、孫福安

燈光
趙強

裝置
安永發、肖宏豹

字幕控制
馬曉華

英文故事大綱
劉勤銳

Stage Manager
Zhou Jiaxin, Li Yueshan

Stage Assistants
Cai Xiaolong, Xie Jianhua, Wang Wenzeng

Costume Designers
Guo Chunhui, Qian Kun, Li Guoyan

Headgear Masters
Liu Xueli, Wei Minghui

Make-up
Qi Shan

Props
Lei Yang, Liu Xiaodong

Sound
Li Jing, Sun Fu'an

Lighting
Zhao Qiang

Stage Technicians
An Yongfa, Xiao Hongbao

Surtitles Operator
Ma Xiaohua

English Scene Synopses
Elbe Lau

藝術節加料節目	Festival PLUS
京劇大師馬連良之藝術與人生	**The Life and Artistry of Beijing Opera Grand Master Ma Lianliang**
12.2.2012（日）下午 2:30-4:30	12.2.2012 (Sun) 2:30-4:30pm
香港大會堂低座大堂	Hong Kong City Hall Foyer
由馬龍與張學津與觀眾分享馬連良之生平，講解馬派藝術之精粹，穆雨示範馬派唱腔及工架。	Ma Lung will give a glimpse into the life of Ma Lianliang. Actors from the Mei Lanfang Peking Opera Troupe will talk about and demonstrate Ma's art.
名額：100 普通話主講。免費入場。	No of Participants: 100 In Putonghua. Free admission.
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

一代宗師馬連良
Ma Lianliang: Master of All Time

文：馬龍 Text: Ma Lung

馬連良，字溫如，號古曆軒主，京劇四大鬚生之首。1901 年生於北京一個清貧回族人家，八歲入北京喜連成科班，15 歲唱響《借東風》，66 歲辭世，享譽半個世紀，盛名不衰直至今日。這位與梅蘭芳齊名的二十世紀最具影響力的大師，名字如同京劇的代名詞，想到了京劇就自然想到了他。

馬連良的成名並非一帆風順。在少年期間，由於個人條件等因素，科班並沒有把他當做主演來培養，只讓他出演一些二三路的配角。但馬連良心胸寬廣，在演好本工戲的同時，把主角的表演也默記於心。他常說，多一次登台就多一次近距離學戲的機會，即使不讓我唱，我也全學會了。正是由於配角演得多，所會的劇目就多，為其日後打下了深厚的基礎。

1918 年，與馬連良年紀相近的梅蘭芳、尚小雲等已經大紅。此時他正在南國各地巡演，開闊了眼界，增長了見識，

Ma Lianliang was the best among the “Four *Laosheng* Greats” in Beijing opera. Born to a poor family of Hui minority in Beijing in 1901, he entered the Xi Lian Cheng Opera School of Beijing at eight, made his mark with *Borrowing the Easterly Wind* at 15, and passed away at 66. His fame remains to this day, his name continues to be mentioned together with Mei Lanfang as a synonym for Beijing opera.

Ma failed to gain recognition as a leading-man early in his career playing only secondary roles. But he was a man of integrity; while sparing no effort for his parts, he also memorised the lead roles too. “A chance on the stage means a chance to watch and learn. I soaked everything up even though I wasn’t allowed to sing,” he recalled. And since he was often in the side cast, he was exposed to a wide repertoire, which laid solid groundwork for the days that followed.

同時也深感自己的藝術資歷尚淺，有待進一步提高。於是他沒有選擇留在南方過安逸的生活，而是回京後主動提出再次入富連成（前身為喜連成）科班深造，成為幾十年科班歷史上兩次入科的唯一一人。

此時，著名的老生演員有譚門嫡傳譚小培、譚門女婿王又宸、「新譚派首領」余叔岩、「舊譚派領袖」言菊朋，後起之秀譚富英、王少樓、楊寶森等蓄勢待發，皆為譚余一脈，以唱為主。要想從眾多名家當中掙出一片自己的天地，馬連良必須另闢蹊徑。

由於變聲期的原因，馬連良無法在唱功方面施展，於是潛心於以唸白、表演為主的末行戲。在唱功方面，他根據自身條件，將高亢激越的唱腔改向低迴婉轉，在巧俏、灑脫及韻味方面下工夫。他用了近十年的時間，探索出一條將生、末兩行藝術相結合的道路，熔唱、唸、做於一爐，終於形成了新穎全面、獨樹一幟的表演體系——馬派。

1930 年，馬連良自組扶風社，開始了對京劇大刀闊斧的改革。首先，張君秋、葉盛蘭、馬富祿、袁世海等一批精英聚集在其麾下，扶風社成為了全國超一流的劇團。第二，將傳統門簾台帳式舞台，改為大幕邊幕格局，符合時代，沿用至今。第三，投資新式劇場，興建新新大戲院。第四，改良京劇服裝道具——馬派服飾藝術已跨越了京劇的界限，為我國戲曲界廣泛採用。

In 1918, Mei Lanfang and Shang Xiaoyun, two actors of a similar age to Ma, were already big-name superstars. Ma was touring southern China but decided to forgo an otherwise easy life in the south and go back to Beijing for arduous training at the Fu Lian Cheng Opera School, the former Xi Lian Cheng Opera School.

At that time, the most celebrated *laosheng* actors were all from the Tan (Xinpei) school who thrived mainly on singing skills: Tan Xiaopei and Wang Youchen, the son and son-in-law of Tan Xinpei respectively; Yu Shuyan and Yan Jupeng, heads of the "New and Old Tan Schools"; and new talents namely Tan Fuying, Wang Shaolou, Yang Baosen, et al. Under such circumstances, Ma Lianliang needed to do something differently to carve himself a place.

Affected by vocal changes during his teenage years, Ma focused on other aspects. He trained hard in the craft of *mo* roles — supporting middle-aged roles which emphasised speech and performance. As for singing skills, he put his personal traits to good use delivering emotional, highly-charged passages in a softer-tone and undulating manner, adding more delicacy and flavour. He spent almost a decade meshing the crafts of *sheng* and *mo* roles. His art seamlessly blended singing, speech and performance which became the unique style known as the Ma school.

In 1930, Ma founded the Fu Feng Troupe and embarked on some sweeping reforms for Beijing opera. Firstly, he made his troupe a flagship by recruiting such elites as Zhang Junqiu, Ye Shenglan, Ma Fulu and Yuan Shihai. Secondly, he transformed the traditional stage set-up with only one backdrop and two curtain doors on it, into the modern set-up with side masking from where actors come on and off stage. Thirdly, he invested in modern-style theatres and erected the Xinxin Theatre. Fourthly, he improved the props and costumes, breaking free from long-held conventions.

《趙氏孤兒》中馬連良飾程嬰
Ma Lianliang in *Orphan of the Zhao Family*

馬連良一生對京劇事業的最大貢獻，就是創作出了《蘇武牧羊》、《胭脂寶褶》、《串龍珠》、《春秋筆》、《十老安劉》、《海瑞罷官》、《趙氏孤兒》等大量經典本戲，為京劇殿堂增添了不朽的瑰寶。這些劇目既不是無頭無尾的折子戲，又不是連篇累牘的連台本戲，而是符合時代要求的藝術精品。它集中體現了馬連良的藝術思想，就是希望國粹能夠雅俗共賞，以藝術的普及來充盈心智，提高文化，陶冶情操。

正當馬連良殫精竭慮地尋找表演現代戲的破圍新徑之時，「文革」狂飆陡然而起。一代京劇大師五十餘年的粉墨生涯，隨着這歷史的一瞬，餘暉盡滅戛然而止。1966 年 12 月，馬連良在慘遭迫害後於北京去世。

馬連良座右銘：司馬溫公嘗言，吾無過人者，但平生所為，未嘗有不可對人言者耳。

* 作者為馬連良之孫

Ma Lianliang's greatest contribution to Beijing opera is the creation of a wide array of classical repertoire, such as *Precious Carmine Clothes*, *Spring and Autumn Record*, *Ten Veterans to Restore the Han* and *Orphan of the Zhao Family*. These pieces bear testimony to Ma's conviction: to make Beijing opera accessible to both the elite and the masses, and to improve the moral calibre of the people through art and culture.

Unfortunately, as Ma was trying his utmost to break new ground with modern plays, the Cultural Revolution struck. The life of a genuine artist was thus cut short. In December, 1966, Ma succumbed to persecution and died in Beijing.

And here is the master's motto: "Just as (the grand historian) Sima Guang stated, 'I fared better than no one, but I have done nothing that I cannot tell anyone.' "

* The author is Ma Lianliang's grandson.

京劇大師的香江緣
Ma Lianliang's Rendez Vous with Hong Kong

國內有名的京劇大師中，馬連良可說是與香港最有緣分的。他一生曾兩次訪港，一次甚至旅居香港三年之久。

1948 年底，國內正值戰亂，馬連良以休假的名義來到香港養病。但熱情的香港觀眾希望他能舉辦幾場演出，於是 48 年底、49 年初時，馬連良將上海中國大戲院的劇團約來香港，與張君秋、俞振飛合作，演出了一個月左右。後來，由於國內戰事一直未平，他和張、俞二人就停留在此，在香港生活了近三年。

三年期間，他與香港文化藝術界交流甚多，結識了電影界、粵劇界、書畫界不少朋友，其中就包括馬師曾及紅線女。而馬連良和新馬師曾鄧永祥還有一段師徒情誼。馬連良向新馬師曾介紹了很多京劇元素，後者將其融入到他的《宋江怒殺閻婆惜》中，因此馬派的四平調在粵劇裏也有體現。另一方面，馬連良也借鑒了不少粵劇特色。比如馬連良注重服裝改革，他的一件非常有名的「太陽蟒」就是受到粵劇服裝的啟發。

Among the Beijing opera greats in Mainland China, Ma Lianliang is arguably most associated with Hong Kong. He graced the city twice, remaining for three long years during one of his visits.

Toward the end of 1948, the Mainland was mired in war and chaos. Needing a vacation, Ma came to Hong Kong and despite suffering from an illness he brought along the Great China Theatre from Shanghai, and performed with luminaries Zhang Junqiu and Yu Zhenfei for around a month. Warfare showed little sign of subsiding, so the three masters decided to stay and ended up spending three years here.

During this period, Ma had frequent exchanges with the local art circles including Cantonese opera performers, such as Ma Sze-tsang and Hung Sin-nui. He and Sun Ma Sze-tsang, another Cantonese opera star, became as close as mentor and protégé. The latter incorporated some elements of Beijing opera into his work. That was how the *Si Ping* tune of Beijing opera found its way into Cantonese opera. At the same time, Ma also borrowed liberally from Cantonese opera to nourish his craft. For instance, reforming stage costumes, like his celebrated "Sun Robe".

《趙氏孤兒》中馬連良飾程嬰（右一），張君秋飾庄姬公主（左二）
Ma Lianliang (first from the right) and Zhang Junqiu (second from the left) in *Orphan of the Zhao Family*

1951 年 10 月，馬連良歸國，次年春節前後回到北京。12 年後，他率領北京京劇團在 1963 年再次來到香港，在港澳地區演出了三個月，一直盛況空前。當時演出的劇目包括《趙氏孤兒》、《四進士》、《清風亭》等馬派劇目。可以說，馬連良在一生最後的時期，也把主要的藝術成果奉獻給了香港觀眾。

In October, 1951, Ma returned to Beijing during the Lunar New Year. In 1963, he came for a second time with the Peking Opera Theatre of Beijing and performed to critical acclaim for three months in Hong Kong and Macau. He staged seminal works of the Ma school, such as *Orphan of the Zhao Family*, *Four Scholars* and *Fresh Wind Pavilion*. Ma dedicated these gems of his art to the Hong Kong audience in his final days.

香港藝術節四十周年，適逢馬連良誕辰 111 周年，北京京劇院特別帶來三場經典的馬派劇目。

第一晚演出的是本戲《趙氏孤兒》。該作是馬連良於上世紀六十年代初期參與創作的新編歷史劇，集馬派藝術之大成，可說是他晚年代表作品中的一座高峰。1963 年，這齣戲曾在香港上演達六七場之多，但仍不能滿足當時香港觀眾的需要。這次由馬派傳人再次上演，希望香港觀眾能夠喜歡。

第二晚的節目由三場經典折子戲組成。一齣是〈遇龍酒館〉，為馬連良在 1936 年創作的馬派本戲《胭脂寶褶》的前一部份，是馬連良中期的代表作。這齣戲帶有喜劇色彩，以前只是京劇的「開場戲」之一，不太為人所留意，也沒有很強的藝術特點。馬連良對其整理改編，和〈失印救火〉連綴，又穿插一些其他情節，使其成為一個完整的故事，然後又在唱腔、服裝方面進行創新改革，大大提高了這齣戲的知名度。

第二齣〈殺驛〉，是《春秋筆》中的一折，由馬連良在 1939 年根據山西梆子移植改編而成。根據〈殺驛〉劇情，馬連良添加了一些新內容，在唱腔和做工方面亦有突破，是馬連良三十年代末期的代表作之一。

This year, in celebration of the Hong Kong Arts Festival's 40th anniversary, which coincides with the 111th anniversary of Ma's birth, the Peking Opera Theatre of Beijing is performing a showcase of Ma's repertoire over three nights.

The first night features *Orphan of the Zhao Family*, a full-length historical drama that Ma adapted in the early 1960s. It is a quintessential piece of the Ma school, widely considered as the magnum opus from his later years.

The second night's line-up consists of three excerpts selected from his classics. The first is *Encounter with the Emperor*, the opening section of *Precious Carmine Clothes*, a full-length opera created by Ma in 1936. Before it became a major piece during the prime of Ma's career, *Encounter with the Emperor* was conceived as an "opening play", a much neglected comical piece with little artistic merit.

The second excerpt is *Killing the Post Guard* from *Spring and Autumn Record*, first adapted in 1939 by Ma from *Bangzi* (Clapper) Opera of Shanxi. He fleshed out the original plotline and invented some new tunes and performing techniques.

最後一齣〈二堂舍子〉，是傳統戲《寶蓮燈》裏的一折。馬連良尚在科班學習時就以演繹《寶蓮燈》出名。成名以後，和尚小雲、荀慧生、梅蘭芳、程硯秋這四大名旦都合作過此戲，晚年更是常與梅蘭芳合作這齣有名的生旦「對兒戲」。這次馬連良幼女、梅派傳人馬小曼及馬派傳人朱強連袂演出，希望能再現馬連良和梅蘭芳當年的神韻。

最後一晚演出的是本戲《十老安劉》。這齣戲由馬連良在 1942 年首演，可說是他一生藝術的一個高峰。馬連良年輕時就以《盜宗卷》為拿手戲，但《盜宗卷》的故事沒頭沒尾，讓觀眾看完摸不着頭腦，不知為何要盜取宗卷。馬連良一直期望能將這個故事交代清楚，於是搜羅了很多地方戲的劇本，又參考《漢書》等歷史資料，創編了《十老安劉》。他前後分飾兩個人物：前飾蒯徹，後飾張蒼——這也是馬派戲的特點之一，即所謂的「一趕二」。從這齣戲，也能看出馬連良對待他作品的態度：他希望給觀眾一個完整的故事，而不希望觀眾看不懂；希望他的作品既有精華的部份，讓知識份子可以欣賞經典的劇目、唱腔；又能讓沒接觸過京劇的普通觀眾也可以先瞭解故事，再領略京劇的神韻。

根據與馬龍的訪談整理

The last excerpt is *The Stepmother Gives Away Her Own Son* from the old play *Lotus Lantern*. Ma first gained fame with *Lotus Lantern* while he was still apprenticing in a troupe. After rising to prominence, he co-starred in this popular *dui'er xi* – a play shared evenly by two leads – with each of the "Four Famous *Dan* Actors". Among them, Mei Lanfang was his closest stage partner in his later years. This time, Ma's daughter Ma Xiaoman, follower of the Mei school, and Ma's protégé Zhu Qiang join hands in an attempt to revive the craft of their mentors.

The final evening showcases a full-length play, *Ten Veterans to Restore the Han* which premiered in 1942. In it, Ma shouldered two roles, first Kuai Che and then Zhang Cang, which became a characteristic of Ma's work. This play offers a glimpse of Ma's attitude towards his creative endeavours: to present a complete story so that no one would fail to understand; to make sure the literati have the classical drama and tunes they look for, while making the story easy to follow for the layman before introducing them to the true essence of Beijing opera.

Based on interview with Ma Lung

《趙氏孤兒》，高彤飾程嬰，姜亦珊飾莊姬公主
Orphan of the Zhao Family, Gao Tong plays Cheng Ying and Jiang Yishan plays Princess Zhuang

10.2.2011（五 Fri）

《趙氏孤兒》

Orphan of the Zhao Family

演員

程嬰（前）	**高　彤**
程嬰（中）	**穆　雨**
程嬰（後）	**朱　強**
莊姬公主	**姜亦珊**
魏　絳	**陳俊傑**
趙　武	**李宏圖**
屠岸賈	**黃彥忠**
趙　盾	**韓勝存**
公孫杵臼	**倪勝春**
韓　厥	**葉金援**
卜　鳳	**索明芳**
晉靈公	**黃柏雪**
趙　朔	**張　璡**
鉏　麑	**王文增**
裴　豹	**王博文**
提彌明	**解建華**

樂師

鼓師	**封　千**
琴師	**趙　旭**
	秦　勤
	汪佳穎

Cast

Cheng Ying (the 1st part)	**Gao Tong**
Cheng Ying (the 2nd part)	**Mu Yu**
Cheng Ying (the 3rd part)	**Zhu Qiang**
Princess Zhuang	**Jiang Yishan**
Wei Jiang	**Chen Junjie**
Zhao Wu	**Li Hongtu**
Tu Angu	**Huang Yanzhong**
Zhao Dun	**Han Shengcun**
Gongsun Chujiu	**Ni Shengchun**
Han Jue	**Ye Jinyuan**
Bu Feng	**Suo Mingfang**
Emperor Ling of the Jin state	**Huang Baixue**
Zhao Shuo	**Zhang Jin**
Chu Ni	**Wang Wenzeng**
Pei Bao	**Wang Bowen**
Ti Miming	**Xie Jianhua**

Musicians

Percussion	**Feng Qian**
Jinghu	**Zhao Xu**
	Qin Qin
	Wang Jiaying

穆雨飾程嬰，黃彥忠飾屠岸賈（左）
Mu Yu plays Cheng Ying,
Huang Yanzhong plays Tu Angu (left)

本事

春秋時晉國靈公無道，寵信奸臣屠岸賈，上卿趙盾屢諫不果。在靈公授意下，屠岸賈害死趙氏一家，唯趙盾兒媳為靈公妹莊姬公主，逃過一劫，在宮中產下一子。趙家門客程嬰為存趙氏一脈，將孤兒盜出，與公孫杵臼定計，公孫捨命，程嬰舍子，換下趙氏孤兒。程嬰「依附」屠岸賈，將孤兒作為自己之子撫養。十五年後，孤兒成人，程嬰向孤兒圖說趙家故事，孤兒始知身世，在老臣魏絳幫助下，孤兒手刃仇人屠岸賈。

Synopsis

The story is set in the state of Jin during the Spring and Autumn Period. Evil courtier Tu Angu gains the trust of the despotic Emperor Ling. Chancellor Zhao Dun petitions the throne against Tu but to no avail. With the Emperor's consent, Tu wipes out the entire Zhao clan of 300 people in retaliation. The only survivor is Zhao's daughter-in-law, the Emperor's sister Princess Zhuang, who later gives birth to a son in the palace.

Zhao's advisor Cheng Ying, in order to safeguard the bloodline of the Zhaos, smuggles the newborn out of the palace. In exchange for the infant's safety, old statesman Gongsun Chujiu relinquishes his own life, while Cheng Ying gives away his own son. Cheng then feigns allegiance to the childless Tu Angu who adopts the infant as his son. Then, 15 years later, Cheng reveals the birth secret to the grown-up orphan. With the help of veteran commander Wei Jiang, the orphan slays Tu to avenge his family.

11.2.2011（六 Sat）

〈遇龍酒館〉選自《胭脂寶褶》

Encounter with the Emperor from *Precious Carmine Clothes*

演員

永樂帝	**穆　雨**
白　簡	**張　璡**
慶太平	**陳俊傑**
閔　江	**周　璞**
侍　兒	**馮勝章**

樂師

鼓師	**李　明**
琴師	**秦　勤**

Cast

Emperor Yongle	Mu Yu
Bai Jian	Zhang Jin
Qing Taiping	Chen Junjie
Min Jiang	Zhou Pu
Attendant	Feng Shengzhang

Musicians

Percussion	Li MIng
Jinghu	Qin Qin

穆雨飾永樂帝
Mu Yu plays Emperor Yongle

本事

明永樂年間，書生白簡遇俠盜公孫伯獲贈胭脂寶褶，進京寄寓表兄的遇龍酒館。元宵節遇永樂帝私訪，帝重其才。白簡獻胭脂褶，說明緣由。帝回宮後封白簡進寶狀元、授巡按，令其招安公孫伯。

Synopsis

During the reign of Yongle, the Emperor of the Ming Dynasty, scholar Bai Jian receives from the chivalrous bandit Gongsun Bo the “Precious Carmine Clothes”. Bai later finds lodgings in his cousin’s wine parlour, where he encounters the Emperor who visits the place incognito during the Lantern Festival. Bai’s literary talents instantly win the Emperor’s favour. He goes on to present to the Emperor the clothes and makes clear Gongsun’s righteous ambitions. Upon return to the palace, the Emperor anoints Bai the “Treasure-bearing Scholar” cum Inspector General, before asking him to recruit Gongsun to serve the country.

〈殺驛〉選自《春秋筆》

Killing the Post Guard from *Spring and Autumn Record*

演員

張恩	**高　彤**
程義	**李宏圖**
驛卒	**黃柏雪**
胡保	**王博文**

樂師

鼓師	**封　千**
琴師	**汪佳穎**

Cast

Zhang En	Gao Tong
Cheng Yi	Li Hongtu
Zhang's deputy	Huang Baixue
Hu Bao	Wang Bowen

Musicians

Percussion	Feng Qian
Jinghu	Wang Jiaying

高彤飾張恩，黃柏雪飾驛卒（左）
Gao Tong plays Zhang En,
Huang Baixue plays Zhang's deputy (left)

本事

南北朝宋文帝時，永安驛丞張恩，原為史官王彥丞之僕，於正月十五日觀燈時，因酒醉將王家男嬰丟失。張恩回府請罪，王夫人放其逃走。後遇酒友陶二謙，陶不願任驛丞，張恩乃冒名赴任。王彥丞被奸相徐羨之陷害發配，徐派人追至永安驛，擬將王殺死。張恩感念王家之恩德，放王逃走，繼而替死。

– 中場休息 –

Synopsis

The story takes place during the years of Emperor Wen of Song in the Southern and Northern Dynasties. Zhang En is the servant of Imperial Censor Wang Yancheng. During the Lantern Festival, Zhang gets drunk and, in a moment's inattention, loses the baby boy of his master. The remorseful Zhang begs for pardon, and is eventually allowed to flee by Wang's wife. Zhang then runs into his drinking companion Tao Erqian, who is reluctant to be the guard of Yong'an Post. Zhang thus disguises himself as his friend and reports for duty. Later, Wang Yancheng is sent into exile as he falls prey to malicious courtier Xu Xianzhi, who is intent on dispatching Wang with his men in hot pursuit. When Wang reaches Yong'an Post, Zhang repays kindness with kindness and lets his benefactor go, swearing to die in his stead.

– Interval –

〈二堂舍子〉選自《寶蓮燈》

The Stepmother Gives Away Her Own Son from *Lotus Lantern*

演員

劉彥昌	**朱　強**
王桂英	**馬小曼**
沉　香	**索明芳**
秋　兒	**王夢婷**

樂師

鼓師	**封　千**
琴師	**燕守平**

Cast

Liu Yanchang	Zhu Qiang
Wang Guiying	Ma Xiaoman
Chenxiang	Suo Mingfang
Qiu'er	Wang Mengting

Musicians

Percussion	Feng Qian
Jinghu	Yan Shouping

朱強飾劉彥昌，馬小曼飾王桂英（左）
Zhu Qiang plays Liu Yanchang,
Ma Xiaoman plays Wang Guiying (left)

本事

羅州知府劉彥昌之子沉香與秋兒在南學讀書時，失手打死太師之子秦官保後回家向父説明實情，爭去償命。劉妻王桂英雖疼愛自己親生兒子秋兒，但念及沉香之母三聖母送燈救命之恩，忍痛捨棄秋兒，放沉香逃命。

Synopsis

While studying at school, Chenxiang and Qiu'er, the sons of Governor of Luozhou prefecture Liu Yanchang, accidently kill Qin Guanbao, the Grand Tutor's son. They tell their father the truth and vie with each other to take the blame and pay with their lives. Liu's wife Wang Guiying adores Qiu'er, her own flesh and blood. However, feeling indebted to Chenxiang's mother, the Goddess of Mount Hua who has saved her life before, Wang decides to set Chenxiang free and turns Qiu'er in.

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Illustrated by Wong Winsome Dumalagan (S.K.H Lam Woo Memorial Secondary School)

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《十老安劉》馬小曼飾呂后，李宏圖飾劉章
Ten Veterans to Restore the Han, Ma Xiaoman plays Empress Lü, Li Hongtu plays Liu Zhang

12.2.2011（日 Sun）

《十老安劉》

Ten Veterans to Restore the Han

〈封十王〉 *Appointment of Ten Lords*
〈淮河營〉 *Barracks at the Huai River*
〈監酒令〉 *The Wine Supervisor*
〈盜宗卷〉 *Stealing the Genealogy*
〈焚漢宮〉 *Empress Lü Burns Herself*

演員

蒯　徹	**朱　強**
張　蒼	**朱　強**
劉　章	**李宏圖**
劉　長	**黃彥忠**
呂　后	**馬小曼**
李左車	**陳俊傑**
欒　布	**黃柏雪**
老蒼頭	**黃柏雪**
陳　平	**韓勝存**
田子春	**倪勝春**
張夫人	**張文潔**
張秀玉	**張　璀**
周　勃	**朱　峰**

樂師

鼓師	**封　千**
琴師	**燕守平**
	趙　旭

Cast

Kuai Che	Zhu Qiang
Zhang Cang	Zhu Qiang
Liu Zhang	Li Hongtu
Liu Chang	Huang Yanzhong
Empress Lü	Ma Xiaoman
Li Zuoju	Chen Junjie
Luan Bu	Huang Baixue
Old servant	Huang Baixue
Cheng Ping	Han Shengcun
Tian Zichun	Ni Shengchun
Madam Zhang	Zhang Wenjie
Zhang Xiuyu	Zhang Jin
Zhou Bo	Zhu Feng

Musicians

Percussion	Feng Qian
Jinghu	Yan Shouping
	Zhao Xu

朱強飾張蒼
Zhu Qiang plays Zhang Cang

本事

漢朝初，劉邦病故，呂后專權，封呂氏宗親，誅殺漢室元老。漢室元老商議除呂扶漢。蒯徹、欒布和李左車三位顧命舊臣親去淮南，說服劉長起兵匡扶漢室。劉長為瞭解身世要看宗卷，乃派田子春盜卷，田至陳平處，陳平轉向掌管宗卷之張蒼要卷。呂后怕事洩漏已將宗卷焚毀，張蒼為難之際，其子獻卷，方知呂后所焚是假卷。複漢勢力聚集，呂后焚宮，漢室歸劉。劇中有十位漢室老臣為除呂扶漢奔走，故稱《十老安劉》。

Synopsis

The “Ten Veterans” refer to ten loyalists of the Han Dynasty who thwart Empress Lü from usurping the throne. Emperor Liu Bang dies from illness in the early years of the Han. Empress Lü schemes to seize power by promoting her relatives to high positions and eliminating the Han loyalists. In response, the loyalists band together in a quest to depose Empress Lü. Kuai Che, Luan Bu and Li Zuoju head towards the south of the Huai River where they try to persuade Crown Prince Liu Chang to mobilise against Empress Lü.

Before lending his force, the Crown Prince demands to view his family genealogy, which documents the secrets of how Empress Lü killed his birth mother. He sends his general Tian Zichun to steal it. Tian Zichun approaches Chen Ping, the Chancellor, who in turn demands the genealogy from Imperial Censor Zhang Cang. With the genealogy already burned by Empress Lü, Zhang Cang has nothing in his custody. To his relief, his son Zhang Xiuyu has retained the original document while the one destroyed by Empress Lü is a forged copy. The loyalists join hands in subduing the usurpers. Empress Lü commits suicide, and Liu Chang is reinstated to the throne.

京劇老生簡介
Laosheng in Beijing Opera

京劇裏的角色，根據人物的男女老少、俊醜正邪等因素劃分為生、旦、淨、醜四大行當。每個行當，又各有具體的分工。劇中男子主角多為生行，男子輔助角色多由淨、醜二行飾演。表現在面部化妝上，生行多為俊扮，而淨、醜二行則必須勾臉。生行根據劇中人物的年齡和身份的不同，又劃分為老生、小生、武生。

老生，又稱鬚生，主要飾演中年以上的男子，多為劇中正面人物。如《趙氏孤兒》中的程嬰，〈二堂舍子〉中的劉彥昌等。除極少數特例外，老生必須掛鬚，按年齡段分為黑、黲、白三色。

在老生行當中，又按表演藝術的特點之不同，劃分為唱功老生、做工老生、靠把老生、文武老生、武老生和紅生等。

唱功老生，又稱安工老生。大多扮演帝王、文人等角色，以唱功為主。在舞台上的表演比較安詳穩重，動作不多。如《文昭關》中的伍子胥，《捉放曹》中的陳宮等。

In Beijing opera, roles are categorised into four types, namely *sheng* (male), *dan* (female), *jing* (painted face) and *chou* (clown), according to gender, age, appearance and nature. Each role type is designated to play specific characters. For instance, the leading male comes mainly from *sheng*, while the supporting male is mostly played by *jing* and *chou*. The facial makeup also differs manifestly for the respective role types. The makeup applied to *jing* and *chou* are painted in strong colours and lines to exaggerate their facial features, as opposed to that for *sheng* and *dan* which is more of a pastel application of colours to accentuate their good looks. According to age and social status of the character, *sheng* is further divided into sub-categories such as *laosheng* (senior male), *xiaosheng* (young male), and *wusheng* (martial male) roles.

Laosheng, also referred to as *xusheng* (bearded male), chiefly plays middle-aged or elder men with an upright disposition. Cheng Ying in *Orphan of the Zhao Family* and Liu Yanchang in *The Stepmother Gives*

《十老安劉》，馬連良飾蒯徹
Ma Lianliang in *Ten Veterans to Restore the Han*

Away Her Own Son are such examples. Other than a handful of exceptions, *laosheng* must wear a beard, which comes in black, bluish-black, and white colours depending on the age of the character in question.

Laosheng is, on the other hand, divided into several subcategories according to their performing styles.

Changgong laosheng (vocal senior male) are mostly characters of the likes of emperors or scholars. Vocal skill ranks first, and their stagecraft is marked by self-restraint with limited body movements. Examples include Wu Zixu in *Passing the Border Gate*, and Chen Gong in *The Capture and Release of the Warlord Cao Cao*.

Zuogong laosheng (acting senior male) are mainly the aged and infirm or the mentally feeble. The focus of performance is on speech, facial expressions and body movements. Song Shijie in *Four Scholars* and Zhang Cang in *Ten Veterans to Restore the Han* are typical examples.

Kaoba laosheng (military senior male), who wear *kao* (armour) and wield *ba zi* (swords or spears), mainly play martial or military roles such as generals. Their performance demands a variety of skills including singing, speech, body movements and acrobatics. Huang Zhong in *Conquering Dingjun Mountain* and Hua Yun in *Combat at Taiping City* are some examples.

做工老生，又稱衰派老生。大多扮演年紀衰老或精神衰頹的人物。其表演以唸白、表情、身段表現為主。如《四進士》中的宋士傑，《十老安劉》中的張蒼等。

靠把老生，這種老生由於紮「靠」（盔甲），使用「把子」（刀槍），故名靠把。這類老生的表演以唱、唸、做、打並重，大多飾演武將一類的人物。如《定軍山》中的黃忠，《戰太平》中的花雲等。

文武老生，指文武戲都擅長的老生，如《野豬林》中的林沖，《打金磚》中的劉秀等。

武老生，指掛白髯口的勇武角色，既重武打，也有較為繁重的唱功。如《百涼樓》中的吳禎，《劍鋒山》中的邱成等。

紅生，指特定的幾位勾紅臉的老生，着重刻畫有非凡氣概的英雄人物。如《古城會》中的關羽，《斬黃袍》中的趙匡胤。

馬派藝術的特點是唱、唸、做相結合。馬連良早期打下了做工老生的基礎，並涉獵靠把老生，後來嗓音日臻完美，卻也沒有完全轉入唱功老生，而是走唱、做結合的路線，這種新的老生藝術被稱之馬派。這次演出劇目中的老生也基本是唱、做、唸結合。

馬龍整理

Wenwu laosheng (versatile senior male) are *laosheng* actors who are conversant with both civil and martial roles, such as Lin Chong in *Wild Boar Forest*, and Liu Xiu in *Suicide with a Gold Bullion*.

Wu laosheng (martial senior male) refers to the militant character who wears a white beard. In addition to martial competence, considerable vocal skill is also demanded of this role type. Wu Zhen in *Bailiang Building* and Qiu Cheng in *The Blade Mountain* are such figures.

Hong sheng (red-faced senior male) refers to a few senior male characters whose faces are painted red. They are heroic figures with awe-inspiring demeanours. Examples are Guan Yu in *Reuniting at the Old City* and Zhao Kuangyin in *Slaying the Yellow Robe*.

What sets the art of Ma Lianliang apart is his equal emphasis on singing, speaking and performing. In his early career, Ma laid a solid foundation on the performing aspect, and honed his mastery of fighting techniques. Even when his vocal skills were nearing perfection in his later days, he refrained from narrowing down his craft to singing but continued to thrive with equal emphasis on both singing and performing. This would become a characteristic of what was to be called the Ma school. All the *laoshengs* in this showcase are basically all-rounders who are competent in the three artistic departments.

Text: Ma Lung

北京京劇院梅蘭芳京劇團
Mei Lanfang Peking Opera Troupe of the Peking Opera Troupe of Beijing

北京京劇院梅蘭芳京劇團，從創建至今已有八十多年歷史，有着厚重的東方傳統文化底蘊和鮮明獨特的藝術風格，是中國劇壇最具影響力和號召力的京劇文化領軍團隊之一。

梅團首任團長是享譽世界的京劇藝術大師梅蘭芳，現任團長暨領銜主演梅葆玖是梅蘭芳大師的公子、梅派藝術掌門人。常務團長李宏圖是著名京劇表演藝術家、葉（盛蘭）派小生傳人。該團人才濟濟、陣容強大，主要演員不但有京劇大師嫡傳後人，還有活躍於當今京劇舞台的後起之秀。他們的演出既重張了京劇藝術原汁原味的歷史人文審美，又呈現出國粹文化薪火相傳的振興氣象。

該團除以梅派劇目為主打，還經常上演其他京劇傳統流派經典。特別是馬派劇目《趙氏孤兒》、《四進士》、《十老安劉》、《蘇武牧羊》、《群英會．借東風》等，也是該團極具特色的代表劇目。其作品題材樣式之多，涵蓋流派風格之廣，在國內京劇演出團體中堪稱獨樹一幟。

梅團足跡遍及大江南北，而且流播海外，曾出訪北美、歐洲、日本、韓國、台灣、香港、澳門等國家及地區，所到之處皆深受歡迎，為弘揚中華民族文化，彰顯京劇國粹藝術，促進東西文化交流做出了驕人的貢獻。

Established over 80 years ago, the Mei Lanfang Peking Opera Troupe is one of the most influential and acclaimed performing groups of Beijing opera in China today.

The Troupe was first founded by the world-famous Beijing opera great Mei Lanfang, whose son Mei Baojiu is the current director and one of its most revered performers. The executive director is Li Hongtu, a celebrated actor of the Ye (Shenglan) school of *xiaosheng* (young male) roles. The Troupe boasts a stellar cast of distinguished artists, including both the direct disciples of renowned masters and a new breed of talent now active on the stage.

While works of the Mei school constitute the majority of its repertoire, the Troupe also performs classics of other stylistic schools: *Orphan of the Zhao Family*, *Four Scholars*, *Ten Veterans to Restore the Han, Su Wu Minding Sheep, A Gathering of Heroes* and *Borrowing Easterly Wind of* the Ma school are such examples.

The Troupe has toured to critical acclaim all over China and in Europe, North America and other parts of Asia.

張學津 Zhang Xuejin

藝術總監 Artistic Director

馬連良親傳弟子，北京京劇院國家一級演員。1949 年考入北京藝培戲曲學校，從王少樓等名家習老生。1962 年拜馬連良為師，鑽研馬派藝術。後因成功創作現代京劇《箭杆河邊》唱腔而馳名全國。1982 年後恢復上演了馬派名劇《趙氏孤兒》、《甘露寺》、《借東風》、《四進士》、《淮河營》等。其後塑造了新編歷史京劇《畫龍點睛》主人公李世民，該劇榮獲首屆文華大獎。其弟子有朱強、高彤、穆雨等。

Zhang is a disciple of Ma Lianliang and a “First Rank” performer at the Peking Opera Theatre of Beijing. He became a household name with his self-invented vocal style in the modern Beijing opera *By the Jiangan River.* From 1982, he again began to perform classics of the Ma school such as *Orphan of the Zhao Family*, *Borrowing Easterly Wind* and *Four Scholars*. He is one of the first Wenhua Award winners. Zhang’s disciples include Zhu Qiang, Gao Tong and Mu Yu.

馬龍 Ma Lung

總策劃 Producer

馬連良之嫡孫，畢業於對外經濟貿易大學，多年從事國際經貿工作。自幼受家庭薰陶，對京劇藝術情有獨鍾。參與策劃了多次弘揚馬派藝術的重大活動，受到廣大熱愛京劇藝術人士的關注。近年來一直致力於搜集、整理、研究馬連良的藝術資料，曾主編大型畫冊《京劇大師馬連良》，並著有《我的祖父馬連良》、《馬連良畫傳》等作品。

Ma is the grandson of Ma Lianliang and graduated from the University of International Business and Economics. He has staged many major productions for the broadening of Ma school’s art. In recent years, he has devoted his energies to the collection and study of materials related to the maestro. Ma is the editor of the pictorial publication *Ma Lianliang, Master of Peking Opera*, and the author of *My Grandfather Ma Lianliang* and *Ma Lianliang: An Illustrated Autobiography*.

梅蘭芳京劇團主演

Main Cast from Mei Lanfang Peking Opera Troupe

李宏圖 Li Hongtu

北京京劇院梅蘭芳劇團常務團長暨領銜主演，葉派小生，國家一級演員，京劇優秀青年演員研究班研究生。曾入河北省藝校專工京劇小生，畢業後又考入中國戲曲學院大專班，1993 年拜著名京劇表演藝術家葉少蘭為師。擅演劇目有《羅成》、《呂布與貂嬋》、《周仁獻嫂》、《群英會・借東風》、《轅門射戟》、《飛虎山》、《白門樓》、《打侄上墳》等。中國戲劇梅花獎得主。

Li is the Executive Director and a staple performer of the Mei Lanfang Peking Opera Troupe. He is a "First Rank" performer specialising in *xiaosheng* (young male) roles of the Ye school. His repertoire includes *General Luo Cheng*, *A Gathering of Heroes*, *Borrowing Easterly Wind*, *Flying Tiger Mountain* and *The White Gate Tower*. He is the recipient of the Chinese Theatre Plum Blossom Award.

朱強 Zhu Qiang

北京京劇院國家一級演員，馬派老生，京劇優秀青年演員研究生班研究生。曾受教於尹月樵、遲金聲、馬崇仁等馬派名家，是著名京劇表演藝術家張學津的親傳弟子。他主演了眾多馬派劇目，如《趙氏孤兒》、《龍鳳呈祥》、《群英會・借東風》、《蘇武牧羊》、《十老安劉》等。曾獲得文化部新劇目匯演優秀表演獎，文化部青年演員評比展演一等獎。

Zhu is a "First Rank" performer who specialises in *laosheng* (senior male) roles of the Ma school, and is a disciple of Zhang Xuejin. He has performed many major Ma Lianliang's plays, such as *Orphan of the Zhao Family*, *Su Wu Minding Sheep* and *Ten Veterans to Restore the Han*. He won the First Prize at the National Contest of Outstanding Young Performers in Beijing opera.

陳俊傑 Chen Junjie

北京京劇院國家一級演員，京劇優秀青年演員研究生班研究生。1974 年畢業於吉林省戲曲學校，1994 年調往北京京劇院。師從文濤、李長春、夏韻龍、孟俊泉等名家，為裘派藝術第三代傳人。代表劇目有《大・探・二》、《秦香蓮》、《遇後龍袍》、《赤桑鎮》、《失・空・斬》、《坐寨盜馬》、《趙氏孤兒》等。

Chen is a "First Rank" performer. He is the third-generation successor of the Qiu school, having studied under Wen Tao, Li Changchun et al. His repertoire includes *Qin Xianglian*, *Red Mulberry Town*, *The Trilogy of Zhuge Liang*, *Stealing the Imperial Horse* and *Orphan of the Zhao Family*.

姜亦珊 Jiang Yishan

北京京劇院國家一級演員，宗張派兼梅派。京劇優秀青年演員研究生班研究生。2000 年拜著名京劇表演藝術家薛亞萍為師，2008 年拜著名京劇表演藝術家梅葆玖為師。擅演劇目有《秦香蓮》、《狀元媒》、《望江亭》、《趙氏孤兒》、《洛神》等。曾榮獲 2005 年全國青年京劇演員電視大賽金獎。

Jiang is a "First Rank" performer who follows both Zhang and Mei schools of *dan* (female) roles. She is a disciple of Xue Yaping and Mei Baojiu and her repertoire includes *Qin Xianglian*, *Orphan of the Zhao Family* and *Goddess of the Luo River*. She won the Gold Award at the 2005 National Youth Peking Opera Artists TV Competition.

韓勝存 Han Shengcun

北京京劇院國家一級演員，工老生。1985 年入黑龍江省藝術學校學藝，1994 年考入中國戲曲學院京劇表演系本科。拜譚元壽為師，藝宗譚派。擅演劇目有《四郎探母》、《紅鬃烈馬》、《失・空・斬》、《法場換子》、《趙氏孤兒》等。2008 年全國青年京劇演員電視大賽上獲得金獎。

Han is a "First Rank" actor who specialises in *laosheng* (senior male) roles. He is a disciple of Tan Yuanshou. His repertoire includes *Yang Silang Visits His Mother*, *The Red-haired Steed*, *Trilogy of Zhuge Liang* and *Orphan of the Zhao Family*. He won the Gold Award at the 2008 National Youth Peking Opera Artists TV Competition.

黃彥忠 Huang Yanzhong

北京京劇院國家一級演員，工花臉，著名京劇表演藝術家尚長榮入室弟子。1985 年畢業於北京市戲曲學校。擅演劇目有《群英會》、《龍鳳呈祥》、《姚期》、《趙氏孤兒》、《十老安劉》等。1988 年獲北京市戲曲調演「優秀表演獎」，1994 年獲梅蘭芳金獎大賽提名。

Huang is a "First Rank" actor specialising in *hualian* (painted face) roles. He is first disciple of maestro Shang Changrong. His repertoire includes *A Gathering of Heroes*, *An Auspicious Match*, *Orphan of the Zhao Family* and *Ten Veterans to Restore the Han*. He was nominated for the Mei Lanfang Gold Award in 1994.

黃柏雪 Huang Baixue

北京京劇院國家一級演員，工文醜。畢業於中國戲曲學院，師從京劇表演藝術家蕭盛萱、汪榮漢、張金梁等，擅演劇目有《群英會》、《審頭刺湯》、《淮河營》、《望江亭》、《奇冤報》、《女起解》、《小上墳》、《秋江》、《小放牛》、《活捉》、《昭君出塞》等，曾獲北京市新劇目匯演「表演獎」。

Huang is a "First Rank" actor who specialises in *wenchou* (civil clown) roles. His mentors include Xiao Shengxuan, Wang Ronghan and Zhang Jinliang. His repertoire includes *A Gathering of Heroes*, *Barracks at the Huai River*, *The Riverside Pavilion*, *Su San Taken to Trial* and *Little Cowherd*. Huang is a winner of a Performance Award at the Beijing New Repertory Showcase.

馬小曼 Ma Xiaoman

京劇大師馬連良之幼女，工青衣、刀馬旦，梅派傳人。國家京劇院國家一級演員，中國戲曲學院客座教授。1967 年畢業於中國戲曲學校，師承程玉菁、于玉衡、范富喜等。後學梅派，受教於梅葆玖及姜鳳山。擅演劇目有《宇宙鋒》、《穆柯寨》、《四郎探母》、《龍鳳呈祥》等。

Ma is Ma Lianliang's daughter who specialises in the Mei school of both *qingyi* and *daomadan* (civil and martial female) roles. She is a "First Rank" artist at the China National Peking Opera Company and guest lecturer at the National Academy of Chinese Theatre Arts. She first studied under Cheng Yujing, Yu Yuheng and Fan Fuxi, and later specialised in the Mei schoold honing her skills under Mei Baojiu and Jiang Fengshan. Her famous credits include *The Cosmic Sword*, *Yang Silang Visiting His Mother* and *An Auspicious Match*.

燕守平 Yan Shouping

國家一級演奏員，1959 年畢業於北京市戲曲學校，現為北京京劇院京胡琴師，中國戲曲學院客座教授，首都京胡研究會會長。先後曾為張君秋、趙燕俠、譚元壽、馬長禮、楊春霞、張學津等著名表演藝術家伴奏，於 1987 年在北京首辦「燕守平京胡交響音樂會」，為京胡與西洋樂器的協奏開了先河。1989 年獲得中國文化部頒發的最佳京胡伴奏獎，有「京胡聖手」之美譽。

Yan is a "First Rank" musician. He is currently a *jinghu* player at the Peking Opera Theatre of Beijing, guest lecturer at the National Academy of Chinese Theatre Arts, and chairman of the *Jinghu* Research Institute of Beijing. He had performed with notables such as Zhang Junqiu and Zhao Yanxia. In 1987, the Yan Shouping *Jinghu* Symphony Concert marked the first collaboration between *jinghu* and Western orchestral instruments. Known as the "*Jinghu* Virtuoso", he won the Best Jing Hu Performance Award from the Ministry of Culture in 1989.

高彤 Gao Tong

北京京劇院國家一級演員，中國京劇優秀青年演員研究生班研究生。工老生，宗馬派。先後拜著名京劇表演藝術家王和霖及張學津為師。代表劇目有《趙氏孤兒》、《四進士》、《胭脂寶褶》、《春秋筆》、《烏龍院》、《三娘教子》等。1993 年榮獲北京市戲曲青年演員評獎調演最佳表演獎。2001 年榮獲全國京劇青年演員電視大賽最佳表演獎。

Gao is a "First Rank" actor at the Peking Opera Theatre of Beijing who specialises in *laosheng* (senior male) roles of the Ma school. His mentors include Wang Helin and Zhang Xuejin, and his repertoire includes *Orphan of the Zhao Family*, *Four Scholars*, *Precious Carmine Clothes* and *The Black Dragon Compound*. He won the Best Performance Award at the 2001 National Youth Peking Opera Artists TV Competition.

穆雨 Mu Yu

北京京劇院優秀青年演員，工馬派老生。自幼酷愛京劇，三歲登台，五歲獲得全國新苗杯京劇大賽一等獎。六歲破格進入北京戲校，先後師從於白元鳴、楊汝震、程正泰、王琴生等老師，被譽為「四小鬚生」之首。2004 年畢業於上海戲劇學院，2005 年正式拜張學津為師。 先後排演了《趙氏孤兒》、《四進士》、《游龍戲鳳》、《胭脂寶褶》、《淮河營》等馬派劇目。

Mu is a talented young actor at the Peking Opera Theatre of Beijing who specialises in *laosheng* (senior male) roles of the Ma school. He made his stage debut at three, was admitted into the Peking Operatic School at six, and then formally became Zhang Xuejin's disciple. He is now crowned as the best among the "Four Little Master *Laoshengs*". He has performed many plays of the Ma school such as *Orphan of the Zhao Family*, *Precious Carmine Clothes* and *Barracks at the Huai River*.

Translated by Elbe Lau

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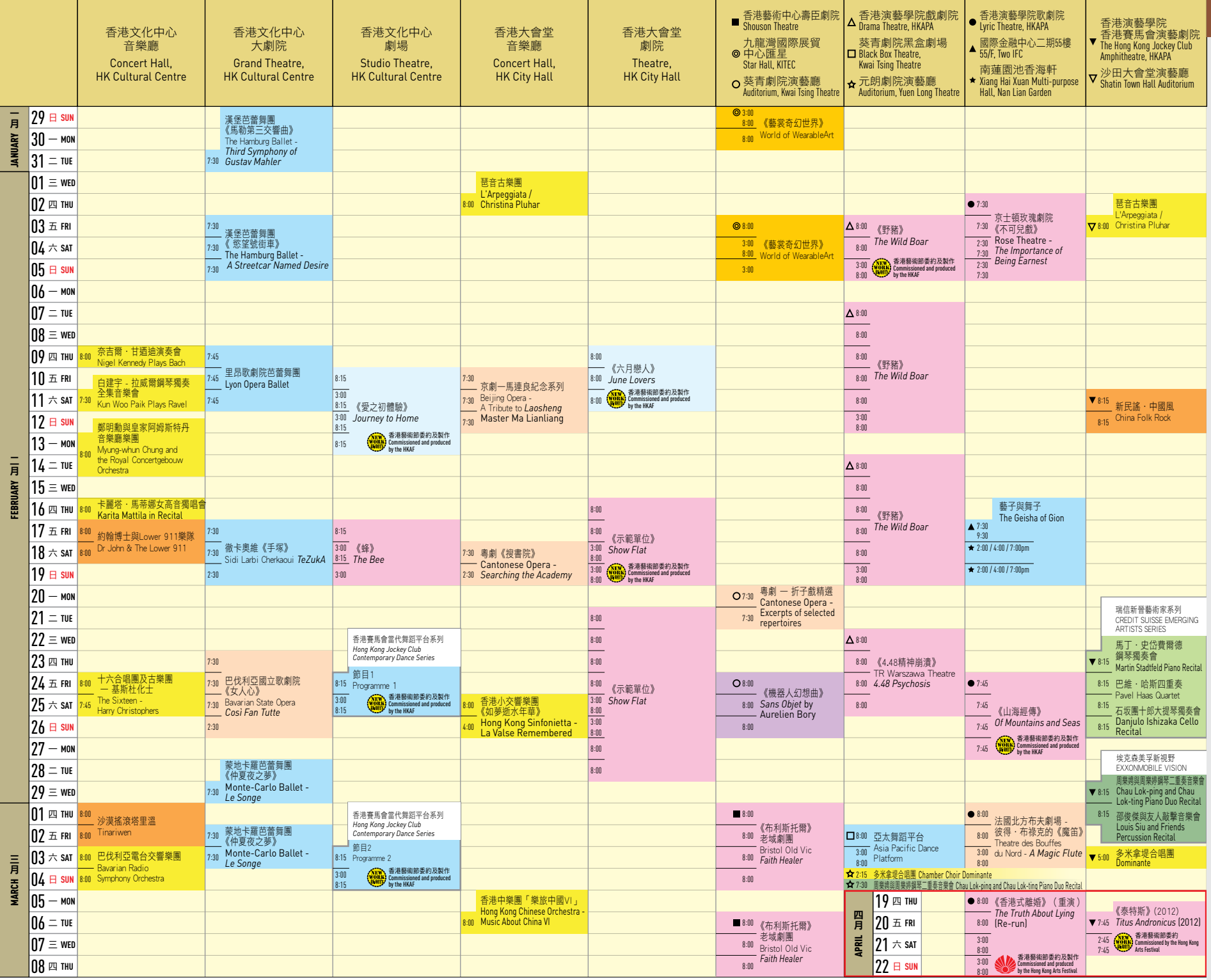

藝術節加料節目 Festival PLUS

莫扎特歌劇全方位 All About Mozart's Opera

26/12 費加羅的婚禮 Le Nozze di Figaro (The Marriage of Figaro)
2/1 唐・喬望尼 Don Giovanni
8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus)
15/1 魔笛 Die Zauberflöte (The Magic Flute)
1-17/2 談談歌劇 Talk About Opera
18/2 老師歌劇班 Opera for Teachers
19/2 學生歌劇班 Opera for Students
26/2 引入《女人心》 Before *Così*
26/2 「心」入後台 Backstage at *Così*

舞蹈搜影 2 Dance on Screen 2

4/2 夢見巴別塔 Dreams of Babel
5/2 零度複數 Zero Degrees
5/2 縮影 Miniatures

舞蹈點滴 About Dance

31/1 與約翰・紐邁亞對談 Meeting John Neumeier
4/2 漢堡芭蕾舞團後台之旅 Backstage at The Hamburg Ballet
9/2 里昂歌劇院芭蕾舞團的精髓 The Essence of Lyon Opera Ballet
1/3 艾可・蘇布利陽托爪哇舞蹈工作坊 Eko Supriyanto Javanese Dance Workshop
1/3 KENTARO!! Hip Hop 工作坊 Hip Hop Workshop
2/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform — Meet-the-Artist (Post-Performance)
3/3 蒙地卡羅芭蕾舞團後台之旅 Backstage at Les Ballets de Monte-Carlo
11, 16/3 城市舞蹈 Urban Dance

劇藝在校園 Theatre Into School

玩轉現實幻想曲 Playing with Illusion and Reality:
10/12 2011學校演出 2011 School Showcases
25/2 2012公開演出 2012 Public Showcase

香港劇場面面觀 Hong Kong Theatre Connection

14/1 談野豬之道？ A Wild Talk
21/1 《愛之初體驗》公開圍讀 *Journey to Home* — A Play Reading
21/1 《示範單位》不「是但」 The Making of *Show Flat*
10/2 《野豬》演後藝人談 *The Wild Boar* — Meet-the-Artist (Post-Performance)
16/2 《示範單位》演後藝人談 *Show Flat* — Meet-the-Artist (Post-Performance)
12/3 黃詠詩新作圍讀展演 Wong Wing-sze's New Work — A Play Reading

座談會 Symposium

大師班 Masterclasses

17/2 卡麗塔・馬蒂娜歌唱大師班 Karita Mattila Voice Masterclass
23/2 巴維・哈斯四重奏大師班 Pavel Haas Quartet Masterclass
25/2 《彌賽亞》工作坊 *Messiah* — Workshop
2/3 多米拿堤合唱團大師班 Dominante Choral Coaching Masterclass

藝術家全接觸 Artist Encounters

14/1 百花：粵劇發展的黃金時代 Hundred Flowers - A Golden Era in the Development of Cantonese Opera
21/1 藝裳奇幻之旅 A WOW Encounter
30/1 邵俊傑敲擊樂示範講座及定音鼓鼓製作工作坊 Louis Siu Percussion Lecture Demonstration & Timpani Mallet-making Workshop
1/2 《不可兒戲》劇本誦讀 *The Importance of Being Earnest* — A Reading
9/2 《六月戀人》演後藝人談 *June Lovers* — Meet-the-Artist (Post-Performance)
12/2 京劇大師馬連良之藝術與人生 The Life and Artistry of Beijing Opera Grand Master Ma Lianliang
12/2 談詩・談歌・談中國新民謠的一片天。 Chinese Folk Rock Music — An Artist Chat & Demonstration
18/2 藝子與舞子演後藝人談 The Geisha of Gion — Meet-the-Artist (Post-Performance)
25/2 《山海經傳》專家研討會 International Forum on Gao Xingjian's *Of Mountains and Seas*
25/2 高行健與林兆華 Meeting with Gao Xingjian & Lin Zhaohua
2/3 跟布利斯托爾老域會面 Meeting Bristol Old Vic

展覽：香港藝術節四十年海報巡禮
Exhibition: Showcasing 40 Years of Hong Kong Arts Festival Posters

電視特備節目 Festival on TV