

# BEIJING JINGJU THEATRE 北京京剧团 / 北京京剧院

Beijing Opera or *jingju* (premiered 1959)  
京剧 (1959年首演)



魏绛将军误以为程婴背叛赵家的信任，交出了赵氏孤儿，狠狠责打年迈的程婴。魏绛扮演者是袁派花脸创始人袁盛戎。

Cheng Ying is beaten by General Wei Jiang, who mistakenly believes that Cheng had betrayed the Zhao family's trust by handing over the orphan.

*Jingju*, known in the West as Beijing Opera, is representative of traditional theatre in China.

The traditional version of the *Search and Rescue of the Orphan* is adapted from the Yuan dynasty's 'miscellaneous play' *Wrongs Avenged by The Orphan of Zhao*. Simply structured without distinctive characters, the piece lacks theatricality. However, its beautiful arias make the work appealing and the play is still performed today.

My grandfather Ma Lianliang, the founder of the Ma School, created a new production of *The Orphan of Zhao* in 1959, which represented his artistic ideals. One of Ma's objectives was to produce operas which appealed to both refined and popular tastes. He believed that the audience could appreciate the theatrical form better with a comprehensive knowledge of the plot. Hence, in his *Orphan*, he designed eight acts around the protagonist Cheng Ying, comprising 'The Messenger', 'Smuggling the Orphan', 'Inspection at the Gate', 'Plotting', 'Betrayal', 'Interrogating Cheng Ying', 'Revelation', and 'Revenge'. The original story was thus for the first time presented fully on a modern stage. Ma Lianliang described this production as 'a lifetime's knowledge of art devoted to Cheng Ying'.

The strong artistic appeal of the opera produced a great sensation around the country from its first performance. Ma Lianliang taught this play to his disciples; and now the third generation of the Ma School, like Zhu Qiang and Mu Yu, are performing this classic all over China. With their own understanding and artistic contribution, they will pass on the work to their students.

-- Ma Lung (Producer)

京剧骨子老戏《搜孤救孤》是与元曲《赵氏孤儿大报仇》相关的剧目。原剧结构过于简单，人物个性并不鲜明，艺术感染力不够强烈，但因其中个别唱段非常优美而得以保留。

我的祖父马连良开创的马派艺术思想之一就是演雅俗共赏的戏，让观众在了解故事的完整性的基础上，更好地欣赏京剧艺术。1959年，他为程婴设计了“报信、盗孤、盘门、定计、献孤、打婴、说破、报仇”八场戏，首次全面地将《赵氏孤儿》的故事呈现给观众。他形容自己的创作：“集毕生所学，于程婴一身”。

由于该剧艺术感染力强，一经上演，轰动全国。马先生将《赵》剧的表演艺术传承了他的弟子张学津等人，目前在中国的京剧舞台上，张学津的弟子朱强、穆宇等马派传人还在继续传承上演着这一经典，他们也将把这出戏再交给他们的学生。

-- 马龙 (制作人)



多年忍辱负重以后，年迈的程婴决定将孤儿的身世告诉长大成人的赵武。马派老生创始人马连良在1959年创造的程婴影响了此后许多作品的创造与演出。(摄影者陈娟美)

After enduring years of humiliation, the old Cheng Ying decides to tell the grown-up orphan his true story. Ma Lianliang's creation of the character Cheng Ying in 1959 has had a great impact on subsequent productions in all theatrical genres.

(photographer: Chen Juanmei)



程婴告诉孤儿如若没有各路舍生取义的英雄，他绝对没有今天。程婴扮演者朱强是马派第三代传人。

Cheng Ying tells the orphan that he would not have survived until this day without the help of all the heroes who died for the just cause. Cheng Ying is here played by Zhu Qiang, a third-generation student of the Ma School.



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