

琼楼一曲笙留韵

——唐韵笙的京剧艺术

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唐派京剧艺术创始人唐韵笙先生,生于1903年,少年时期在江南、东北各地打稳了传统京剧的艺术根基;青年时期演出于津、沪之间并向前辈名家学习,加之天资聪颖,天赋极好,成为一名声誉鹊起的后起之秀。

1934年,唐韵笙来到了沈阳。特定的历史环境、社会思潮以及东北特有的地域风情等等因素,直接影响着唐韵笙的艺术创作和审美取向。唐派艺术与关内其他流派有着很大不同。他的剧本创作主题积极向上,深具刚烈之美、悲壮之美。

1947年唐韵笙应邀去上海演出,唐韵笙独有的剧目、创新的身段舞蹈、文武兼备的表演形式,生、旦、净、丑各行当人物的精彩展示,尤其是独到的关羽戏,令观众眼界大开,上海滩掀起了一股唐派艺术的观看热潮。为唐派艺术所倾倒的票界、舆论界及媒体,称唐派艺术为“独树一帜”、“别出心裁”,从此传出“南麒、北马、关外唐”的称颂,与周信芳创立的麒派、久居北京的马连良的马派并重。至此,来自于东北的唐派艺术赢得了全国京剧界的一致推崇,同时也确立了他京剧生行历史上应有的地位。著名京剧剧作家翁偶虹曾题诗赞曰,“琼楼一曲笙留韵,银汉三星鼎立唐。”说的便是这段佳话。

唐派艺术的代表剧目多是以《东周列国志》、《史记》及《三国演义》等为题材的历史正剧,又多演爱国将领、历史要人。特定的内容、人物,使唐韵笙的唱念做打呈现出一种唐派艺术特有的凝重、浑厚、开阔、大气的艺术气质。

唱。《华容道》的倒板,高亢激越,以显关羽欲擒曹操之气势;《古城会》的二六平缓深沉,表现出关羽真切的弟兄情意;《刀劈三关》的反二黄则饱满激情,轻重疾缓中表现出雷万春遭迫害、丧亲子、面临自裁的悲苦和愤怒;而流水板则开阔明亮、舒缓高昂,展现出雷万春大获全胜的豪迈心境,少悠然闲适的情调,少繁复华丽的花腔,激情饱满、气度不凡、人物个性鲜明是唐派演唱的特点。

念。唐韵笙的念白强化抑扬顿挫、长短徐疾的对比,语调高低变化大,形成一种音、韵的波浪,极富生气,语出惊人。在《灞桥挑袍》中,关羽一路疾行,当发现后面有敌兵追赶后念道:“后面尘土高起,想是有曹兵追来。车仗从人直奔大路进发,不要害怕,放大胆,待某独自断后!”唐念“后面尘土高起,想是有曹兵追来”这两句节奏比较紧凑,声音一高一低前扬后抑。此后稍有停顿略加思索,“车仗从人直奔大路进发”一句较前两句

慢,声音稳健显得十分从容,这个从容明显的是安抚二位皇嫂的,但真实情况已相当紧急,因此,在“进发”二字后没有断开,随拉长的“发”字,声音猛然提高,“不要”二字相连很紧,“害怕”二字明显地拉开,运用了宽厚的膛音,洪亮而厚重,确有包揽天地的威力。后面“放大胆”三字节奏较前放慢了一倍,字字摆开,咬字重而实,如重槌击鼓一般,“胆”字上扬呈炸音,“待某”短促,“独”字很长,“自”很短,“断后”二字念得斩钉截铁,果断而有力,“后”字随尾音带出“喔”音用力上挑,收煞干净。这一句念白字数不算多,但每一个词都作了相当细腻的处理,轻重缓急,对比鲜明,确如演唱一般富有节奏和音乐感。

做。《困土山》中关羽被曹兵包围,他且战且走,随锣鼓经“急急风”,关羽右手提刀,左手紧紧勒动缰绳,跑三个大圆场,一圈紧似一圈,行至上场门台口,举刀砍向一曹将,紧接亮相。马童此时将马缰扔与关羽,关羽接缰绳后在锣鼓“大四击头”中右臂大涮青龙刀,上膀,跨右腿,左脚踢起靠前襟,左手紧紧勒马,甩开长髯,头盔微颤,脚下步一锣的迈出三个半圆形趟步,继而迅速立身变重心前倾的捣步,在接近土坡时(桌),右腿登上椅子,左腿登桌,刀交左手,右手推“黑三”探身亮相。这一组威武、优美的动作已流传下来,被全国许多演关羽的演员仿用。

打。器械在手,情理于心,唐派艺术对开打十分讲究。《古城会》中张飞迎面向关羽杀来,唐韵笙扮演的关羽手握青龙刀以挡、挑、推、拨等多种动作,准确地表现出关羽拒

不与张飞厮杀的情景。此外,他还创造出手持“朝天凳”、长杆烟袋、三节棍、手铐长链、双头大戟等器械开打。

唐韵笙曾说过:艺术贵在一个“合”字。他一生都在追求这个“合”字,内外之合、唱念作打之合、各种行当之合,这是他表演艺术的原则,也可看作是唐派艺术的特征。

由于唐韵笙的亲传弟子较少,熟知唐派艺术的老艺术家相继辞世,能

够演出剧目的演员都在中年以上,唐派艺术传承起来难度很大,已处于濒危状态。当地政府计划以唐韵笙艺术研究会为中心,以沈阳京剧院为基地,重新挖掘、搜集唐派艺术相关资料,研究、整理、复排唐派剧目并制成音像资料,出版、发行唐派艺术论文集等。

2006年,唐派京剧艺术被收入国家非物质文化遗产。



Peking Opera Art of Tang School: A Unique Banner

By Wu Sheng



喜 黄 兜 鹤 银 琼 关 漫
展 垆 鳌 犬 汉 楼 东 道
斯 伤 笏 虎 三 一 菊 金
编 逝 带 龙 星 曲 色 台
姓 长 尽 收 鼎 笙 亦 菊
字 相 瑶 铁 立 留 辉 最
香 帆 章 网 唐 韵 煌 芳

翁偶虹题



As the founder of the Peking opera art of the Tang school, Mr. Tang Yunsheng, born in 1903, came to Shenyang in 1934. What has happened later shows that the special historical environment, social climate and the regional flavor unique to northeast China are of direct influence on his artistic creation and aesthetic judgment.

In 1947, Tang was invited to perform in Shanghai. The audience were deeply attracted by his unique style, innovative postures and dance movements, civil and military performance form and the wonderful range of roles (such as male character and female characters, the actor with a painted face and clown and so on). His unique role as General Guan Yu performance was much applauded. Hence, audiences, cultural circles and the media all sang the praises of "the Lin School of the south, the Ma School of the north and the Tang school outside the Shanhaiguan Pass". The Tang school thus received equal attention with the Lin School founded by Zhou Xinfang and the Ma School

founded by Ma Lianliang, who lived in Beijing. Thus, the art of the Tang school from northeast China won unanimous high praise from the country's Peking opera circle and gained a placed in the glorious history of Peking opera.

The representative items of the art of Tang school are mostly the historical plays, with the States of the Eastern Zhou Dynasty, Historical Records and Romance of Three Kingdoms as subject matter and mostly portraying the roles of patriotic generals and important historical characters. The special content and characters give the singing, speaking and performing of Tang Yunsheng show a unique dignified, simple, vigorous, broad and graceful artistic flavor.

Because Tang Yunsheng has few disciples, it is difficult for the art of the Tang school to be handed down. It has been on the verge of extinction. In 2006, the Peking opera art of Tang school was accepted as a national intangible cultural heritage.