



《御碑亭》饰孟月华
Zhang acts as Meng
Yuehua in Royal Stele Pavilion.

张君秋

从河北梆子起步

(天津) 甄光俊



在香港中文大学讲学
Zhang gives a lecture at The Chinese
University of Hong Kong.

今年是张君秋先生诞生90周年，这位戏曲世家出身、后来成为中国京剧史上成就卓著的一代大师，他的艺术熏陶和启蒙，却是从河北梆子开始的。1990年，他

在美国荣获终身艺术成就奖，并被林肯大学授予人文学荣誉博士学位。

河北梆子是清末民初时流行于全国的大剧种，许多京剧名家当年都学演过河北梆子。张君秋的母亲张秀琴，是早期河北梆子优秀演员，在田际云(响九霄)创办的北京玉成班里唱青衣。她扮相俊秀，嗓音清脆，对观众颇有号召力。1917年北京报界举办坤伶竞选，她获得第五名，百代唱片公司为她所唱《算粮》《打渔藏舟》《金水桥》《桑园会》等戏灌制的多张唱片，至今仍被戏曲爱好者收藏，一些艺术科研单位也把这些珍贵的音响资料翻成曲谱加以研究。张秀琴那时到保定、张家口、归化(今内蒙古呼和浩特市)等地演出，总把年

幼的张君秋带在身边。大人们在后台化妆、舞台上演唱的情景，戏台上丝竹齐奏锣鼓喧闹情景，戏台下万头攒动以及小贩叫卖的杂乱情景，无不给刚刚记事的张君秋留下深刻的印象。稍长，戏班里的叔叔、伯伯们时常给他扮上妆，让他在一些有娃娃生、娃娃旦的戏里客串一把。他记得第一次粉墨登台是在《佛门点元》那出戏里扮演给老爷爷捋胡子的小童子，直到张君秋晚年他还记得小时候在河北梆子戏班里耳闻目睹的一些事例。与此同时，他幼小的心灵里也牢牢记住了他母亲和艺人们四处漂泊搭班作艺的艰辛。他从小就立志要好好学习本领，以便尽早地为母亲分担生活重负。



《龙凤呈祥》饰孙尚香

Zhang acts as Sun Shangxiang in Dragon and Phoenix Celebrate Prosperity.

张君秋的亲属中，还有几位也与河北梆子有过渊源。他的舅父张云台即张秀琴的胞兄，是造诣深厚的河北梆子鼓佬儿；他的姨丈何福泉，是河北梆子琴师。张君秋的这两位长辈都是与张秀琴同甘共苦的舞台合作者。她当年灌唱唱片，就是由他们俩担任伴奏，同时他们也对小时候的张君秋给予过指教。张秀琴淡出舞台后，何福泉流落在绥远一带继续作艺，他既拉梆子板胡，也能为京剧伴奏。他的儿子何顺信，即张君秋的姨家表弟，受周围环境的

影响从小就跟随其父在戏班里学艺，文武场面的多种乐器他都拿得起来。张君秋学戏时，河北梆子在北京已经逐渐衰落，所以他学的是京剧。20世纪30年代后期，张君秋在京津沪已经唱出了名，何福泉遂将儿子何顺信送到北京住在张君秋家，一面跟耿永清深造胡琴伴奏，一面为张君秋的演出拉二胡，1943年改拉京胡后，他成为张君秋的正式琴师。他们表兄弟二人在舞台下切磋磨砺，在舞台上默契配合，相依相帮几十年，为张派艺术的形成各自付出

了毕生心血。

张君秋的演唱、何顺信的伴奏，由于当初都接受过河北梆子的启蒙，所以日后的辉煌成就中都有着河北梆子的影子，从张君秋所创的声腔里，就不难发现河北梆子的蛛丝马迹。如《西厢记》里崔莺莺所唱〔南梆子〕“听红娘一声清梦儿惊觉”那句唱腔，就是他从河北梆子《算粮》里魏虎的唱腔脱化而来的。这句本来不为人们所重视的花脸腔调，经过张君秋稍加改造，糅在莺莺的唱腔旋律里，显得感情贴切且新颖别致，把崔莺莺以为与张君瑞美好的姻缘即将成功的喜悦之情形象地刻画了出来。张君秋编谱时把这句唱腔信手拈来，得益于他对河北梆子艺术了然在胸，否则不可能演化得如此得心应手。张君秋的唱腔讲究轻重、快慢、繁简对比，何顺信操琴伴奏时则从力度的变化密切配合，他在伴奏技巧方面也从河北梆子里汲取营养。譬如《望江亭》里谭记儿所唱〔南梆子〕“好一似我的夫死后生还”那句腔，他为了衬托剧中人情绪，从梆子板胡“马蹄弓”拉法获得启发，操琴时采用以臂力为主，带动腕力，作了抖弓的几个连续相反方向的急强弓，这样的运弓法拉出的琴音干脆有力，激情饱满，与演员的声腔和情绪十分吻合，而这种弓法在传统京胡伴奏里是没有的，成了张派胡琴伴奏所独有的一个特色。



《汉明妃》饰王昭君

Zhang acts as Wang Zhaojun in A Concubine of the Han Dynasty.

Peking Opera Master Enlightened by Bangzi Opera

By Zhen Guangjun



张君秋 (1951 年)
Zhang Junqiu in 1951

The year 2005 is the 90th anniversary of Master Zhang Junqiu's birth. In 1990, Zhang won a prize for his lifelong art achievements in America and was conferred with an honorary doctorate of

liberal arts at Lincoln University.

Zhang was born into a family of theater performance. Though he later became an accomplished Peking Opera master, his artist upbringing all started with Hebei Bangzi Opera. It was not odd at all during that time. Many big-time Peking Opera masters of that period had roots in Hebei Bangzi Opera. Hebei Bangzi Opera enjoyed a big and good time during the last years of the Qing Dynasty (1644-1911) and the early years of the Republic of China (1911-1949). It had a national influence then.

Zhang Junqiu's mother, Zhang Xiuqin, was a star Bangzi actress. In 1917, she won the fifth place in a competition sponsored by the local media in Beijing. Many of her records produced by EMI are now valuable cultural heritage. They are now precious items for art collectors. Her arias have been translated from audio files back into music sheets for research and reference at big-name theater colleges.

When she traveled with her troupe in Hebei and Inner Mongolia, she took her son along. The boy saw how adults put on costumes and made up their faces backstage, heard how boisterous performances were staged and accompanied by loud music, witnessed how audiences were excited and how peddlers hawked their petty goods in the theater. These scenes on and off the stage left their imprints on him. As soon as he was old enough, Zhang Junqiu was given little boy roles and dressed up to appear on the stage.

His first stage experience was acting as a little boy stroking an old man's beard. Seeing how hard the life a traveling troupe had, the little boy wanted to grow up as a stage star so that he could shoulder some responsibilities for his mother.

Zhang had relatives on his mother's side who were involved in Hebei Bangzi Opera. One uncle was an experienced drum player. Another uncle was a Huqin* player. He Shunxin, Zhang's cousin, was also a resourceful accompanist and Huqin player.

When Zhang Junqiu began to learn to act, the popularity of Hebei Bangzi Opera had gradually waned in Beijing. So he learned the performance of Peking Opera. In the late 1930s, Zhang Junqiu made a reputation as a rising Peking Opera star in Beijing and Tianjin. His cousin He Shunxin came to stay with him. While taking advanced lessons from a master, the cousin worked as a

Huqin accompanist for Zhang Junqiu. In 1943, after beginning to play the special Peking Opera Huqin, he formally worked as a master accompanist for Zhang Junqiu. The successful partnership between the two cousins lasted several decades. They worked hard on and off the stage to improve their performance, making combined contributions to the achievement of the Zhang-styled Peking Opera performance.

Both Zhang's singing and He's accompaniment had elements of Hebei Bangzi Opera as both of them had initial training in the opera. They introduced individually what each knew about Hebei Bangzi Opera into Peking Opera.

* a general term for certain two-stringed bowed instruments, such as erhu, jinghu, etc.

(Translated by David)



《红拂传》饰张凌华
Zhang acts as Zhang Linghua in the Story of Hongfu



1936 年同母亲张秀琴合影
Zhang Junqiu and his mother in 1936