



受全国政协主席贾庆林接见
Meng Guanglu meets with Jia Qinglin, the president of CPPCC.

铜锤花脸 孟广禄

甄光俊

近20年来,在我国京剧舞台升起了一颗耀眼的花脸之星,他名扬大江南北,享誉世界各地爱好戏曲的华人圈中。这花脸之星便是“全国德艺双馨文艺工作者”、天津市青年京剧团国家一级演员孟广禄。

为学艺三进戏剧学校

孟广禄祖籍山东,1963年出生于天津一户普通工人家庭。他从5岁开始从收音机里接受样板戏熏陶,学会了《智取威虎山》《沙家浜》剧中的一些唱段。“文革”结束后天津海河岸聚集起一拨拨戏迷,大家一起尽兴地唱起传统戏唱段,这让小戏迷孟广

禄听得如痴如醉。于是他搞来一台录音机,把海河边人们的唱段一一录进去,回家后便跟着录音机一遍遍地学着唱。住在他家对门的京剧名票、程砚秋大师的门婿陶汉祥见孟如此喜欢唱戏,就有意识地教他吐字、发声、用气、润腔,并教会他一些花脸唱段。1978年中国戏曲学校到天津招收插班生,陶汉祥鼓励广禄去报考。于是小广禄凭着连唱带演的《赤桑镇》选段,居然成天津众多考生中唯一被录取的学生。是年他16岁,当时他还在天津38中读书呢!孟广禄进中国戏校后,跟随马名群、王泉奎、孙盛文等老师学演花脸,学会许多传统剧目,这



十年戏曲与百年话剧交融
Peking Opera and drama mix here.

为他后来驰骋剧坛奠定了基础。

1981年他从中国戏曲学校毕业后,回到天津又进了天津戏曲学校青年京剧演员进修班,在那里继续进修三年,直到1984年天津青年京剧团成

立,他和他在进修班里的同学们一起成了该团演员。后来在演戏中,他又进了中国戏曲学院京剧研究生班。班里的学生来自全国各地,这些学生都是在大赛中获过奖的优秀演员。他在研究生班系统地学习了戏剧理论和表演艺术,表演艺术修养有了长足的进步。

李市长促成投拜名师

天津青年京剧团建团伊始,孟广禄以一出《遇皇后》与天津观众首次见面。因为他初试锋芒,心里不免有些紧张,然而一向对戏曲演出喜欢挑剔的天津观众,却很快认可了这位青年演员,喜欢上这位“铜锤花脸”。在1985年的一次演出中,他扮演《大保国·探皇陵·二进宫》里的铜锤花脸徐彦昭,那韵味醇厚的声腔,高亢激越的嗓音,连连获得观众满堂喝彩,于是“孟广禄”三个字在天津的戏迷圈中不胫而走。

为了促使戏曲园地的这株新苗

在天津任市长的李瑞环听了孟广禄的演唱,发现他具有很好的艺术潜能,便亲自给山东省李省长写信,请他帮助促成孟广禄投拜山东京剧院方荣翔先生为师之事。方荣翔先生听了天津送来的孟广禄演唱录音带,感觉他唱得确实不错,于是广禄的夙愿得偿,终于成了裘派名家方荣翔门下的弟子。师生二人初次晤面竟然一见如故,这师徒俩一个倾囊相授,一个百学不厌。老师有时在饭桌上还教学生唱腔,学生则有时甚至在被窝里听师父的演唱录音。方荣翔老师爱徒如子,曾对他的夫人说,在自己所有的徒弟里,天津孟广禄的唱最像他,日后广禄一定会成为出色的裘派传人。

除了名师方荣翔,孟广禄还拜了钳韵宏先生为师,同时得到夏韵龙、李荣威、王正屏等多位花脸名家传授。小孟没有辜负老师们的期望,他十分珍惜每一次学艺机会。特别是钳老师为他加工《盗御马》那阵子,他每天早早来到排练场,在老师未到场之前,便穿着厚底靴压腿、踢腿、跑圆场,待老师一到,再戴上红扎系上大带,在老师指教下练习走边等形体动作。老师指导他排练《坐寨盗马》《连环套·盗双钩》,尽管这些戏他已经演出过许多次,但他丝毫不敢怠懈、马虎,总是一字一句、一招一式地按照老师的要求学演,直到老师满意为止。

感悟真谛练成裘派传人

孟广禄经过多位名师调教,视野越来越开阔,对裘派艺术真谛也有了切身感悟。如今孟广禄在舞台上表演不仅外在声腔和表情动作对观众具有强烈吸引力,而且对人物的形象塑造也多了几分厚重。他的嗓音虽然不具备前辈艺术家金少山那种声震屋瓦的天赋,但他对声腔艺术的发挥却特别优秀,听他演唱既有高亢激越的一面,又有迂回委婉的一面,体现了裘派洪亮、浑厚、甜润、细腻的花脸唱法。他在《盗御马》中唱到“御马到手精神爽”这句腔调时,改变了原来一字一板的节奏型,将“精神爽”三个字速度放慢用鼻音唱出,“精”字延长到一拍半再唱出“神”字,这虽然只是行腔

的小小变动,意境却突出了窦尔敦盗马得手洋洋自得的喜悦神情。

裘派唱腔的许多经典唱段,经过几代艺术家不断磨砺,如今已成为广泛流传的珍品,孟广禄经常表演的《赤桑镇》就是这样的代表作。他在开头一段西皮快三眼“恨包勉他初为官贪赃枉上,在长亭铜铡下丧命身亡”一句情自心出,把人物的情感带进戏中,不像从前花脸行当那样单纯追求大嗓门,后边的“见嫂娘只哭得泪人一样,纵然是铁面人也要心伤”等几句散板,孟广禄则用深沉委婉的声腔,异常巧妙,有令人动容的艺术效果;假如演唱者没有投入切身的感情,这样的效果是很难取得的。他扮演《刺王僚》里的姬僚,那段西皮导板转原板、二六、流水板成套唱腔,他唱得细腻、妩媚,很好地发挥了裘派古朴雄伟、韵味绵长的特色。海外裘派艺术研究会负责人、美籍华人陈嵩先生在北京看完孟广禄演的这出戏,兴奋地说:“我从纽约坐了26个小时飞机到北京,看了孟广禄一场演出,值了。”

德艺双馨堪称楷模

20多年来,孟广禄以深厚的艺术造诣奠定了他在剧坛的地位,先后荣获全国中青年京剧演员电视大奖赛最佳演员奖、中国京剧梅兰芳金奖、第十二届中国戏剧梅花奖、文化部文华表演奖,1994年被振兴京剧艺术指导委员会推荐为首届中国京剧之星。他曾经随团赴日本、新加坡、泰国、古巴、秘鲁、阿根廷、墨西哥等许多国家演出,为中华民族优秀传统文化在世界范围广泛传播作出积极贡献。他自1986年在香港参加中国地方戏曲展演,以《遇皇后》一炮打响后,曾多次应邀登上港、澳、台的舞台献艺,创造出在港9天演出11场的纪录;在台湾演出期间他应电视台邀请,与台湾著名花脸女演员王海波合作主持京剧专题节目,加深了台湾观众对京剧艺术的了解。

孟广禄的艺术成就为人称道,他职业道德修养也被人视为剧坛的楷模。他每排一出新戏,为了一个表演动



《郑和下西洋》中饰郑和
Meng Guanglu as Zheng He in Zheng He's Voyage to the West

更好成长,青年京剧团又从天津、北京请来老师给孟广禄教戏传艺。当年

作，或是一句唱腔往往要琢磨到深夜一两点钟，可谓煞费苦心。每有演出任务，即使是一出演过多少场的熟戏，上台前他也要认真地默诵一遍，唯恐在台上出现一丁点对不住观众的纰漏。近年来各地邀请他去演出的机会非常多，出场费可观，但他从来不在金钱面前忘记自己的艺德。他多次参

加中央电视台举办的心连心艺术团，深入到革命老区和贫困地区慰问当地人民群众。2003年他积极报名参加中央和地方有关部门组织的抗“非典”义演，并且连夜编创《献给可爱的白衣战士》《站起来》等配合现实的京剧表演唱，体现了文艺工作者高度的政治觉悟。

孟广禄做人正直、待人诚恳，赢得社会良好口碑，他曾经连续获得天津市劳动模范、优秀党员、先进个人等多种荣誉头衔。2003年五一节期间，全国总工会又授予他全国五一劳动奖章，以表彰他辛勤劳动、无私奉献的先进事迹。2007年全国文联授予他全国德艺双馨文艺工作者称号。

Peking Opera Artist Carries on “Painted Face” Art

By Zhen Guangjun

A prominent “painted face” in the country’s Peking Opera arena over the past twenty years, Meng Guanglu not only enjoys great popularity with domestic aficionados but also with overseas Chinese fans. A first-grade state artist, he is a member of Tianjin Youth Peking Opera Troupe and his accomplishment as a stage artist results from his passion as well as his dedication. He studied in theater academies three times in order to improve his art and learn more.

Three Academies

Born into a family of ordinary workers in 1993 in Tianjin, Meng was exposed to Peking Opera at the age of five. He learned arias from radio. Peking Opera plays were the only entertainment during the Cultural Revolution (1966-1976). After the chaos years, amateur singers of Peking Opera in the city often gathered together on the banks of the Hai River that traverses the large metropolis of north China. Meng Guanglu often attended these outdoor singing parties. He managed to record arias by these

aficionados and studied them carefully and learned to sing special arias. It happened that Tao Hanxiang, a son-in-law of Cheng Yanqiu, a Peking Opera master, lived across from the house of the Meng family. Seeing Meng was so enthusiastic, the famed amateur artist coached the boy on vocal essentials of Peking Opera and taught Meng some classical arias of “painted face”, a character type in Chinese operas. China Academy of Theater came to Tianjin in 1978 to recruit some additional students for an existing course. Tao encouraged his star pupil to take part in the test. It turned out that Meng was the only one recruited in Tianjin that year. That year, he was sixteen and a middle school student. At the academy, Meng studied under the tutelage of masters such



《锁五龙》中饰单雄信
Meng as Shan Xinxiong in Locking the Jade Dragon

as Ma Mingqun, Wang Quankui and Sun Shengwen.

Meng graduated from the academy in 1981 and went back to Tianjin and



在《姚期》一剧中饰姚期
Meng as Yao Qi in the namesake play

enrolled himself in Tianjin Academy of Theater. He studied Peking Opera for another three years. In 1984, the Tianjin Youth Peking Opera Troupe came into being and Meng and his classmates joined the troupe. Years later he took a graduate course at China Academy of Theater again. He systematically studied theories and performing arts at the academy. What is more, he learned a lot from his classmates who were all established stage artists.

Mayor's Recommendation

In 1985 Meng secured a wide reputation as a "painted face" artist in Tianjin. Local audiences simply loved him. Li Ruihuan, then mayor of Tianjin, after watching his performance, wrote a letter to the governor of Shandong Province, asking the governor if it was possible to make arrangements for Meng to become a disciple for Fang Rongxiang, a "painted face" master in Shandong. After listening to a tape of Meng's singing, the master agreed that the young

artist showed potentiality for becoming a good disciple of the Qiu School, a style of singing and acting developed by Qiu Shengrong (1915-1971). So the master took the disciple under his wing. The old and the young hit off immediately the first time they met. Fang was satisfied with the fast progress his new disciple was making in learning the art. Fang once commented to his wife that Meng from Tianjin was most like him in singing and that Meng would be an outstanding disciple to carry on the painted-face art of the Qiu School.

Meng Guanglu has also studied under "painted face" masters such as Qian Yunhong, Xia Yunlong, Li Rongwei, and Wang Zhengping. The reason a disciple needs to learn from so many masters

is that Peking Opera has representative plays and the best way for a disciple to learn the performance of a character in a single play is to learn directly from a master. Within a school, a master passes special instructions for acting a character to a disciple. If possible, each disciple will add something of his own to the performance he inherits. This way, the character is honed and enriched artistically through generations of artists of the same school. By learning from different masters, Meng Guanglu expanded his repertoire.

An Accomplished Disciple of the Qiu School

As a "painted face" that has grown under the teachings of a number of masters, Meng Guanglu is now very accomplished in the Qiu-style singing and acting. Onstage, he not only displays the best singing and facial expressions but also adds weight to the images he interprets and creates. His vocal quality may be not as strident as that of his

predecessors such as Jin Shaoshan, but he sings more artistically. His singing highlights resonance, vigor, mellowness and exquisiteness, which are major characteristics of the Qiu-School.

Many of Qiu-style arias have been polished by different masters. Meng has been able to introduce his own improvements into the singing of the classical Qiu-style arias. This is a great achievement. Chen Song, who heads an overseas Qiu-School performance research association, watched Meng Guanglu's performance in Beijing and commented, "It took me 26 hours to fly from New York to Beijing to watch Meng's performance. The experience is absolutely worth the trip."

Over the past 20 plus years, Meng Guanglu has attained all the top prizes available to the elite stage artists in the country. In 1986 he rose to instant name in Hong Kong when troupes of local operas of the country joined hands to stage shows there. Later Meng was invited back to Hong Kong to stage more shows. His best record in Hong Kong was that he staged 11 shows in 9 days. In Taiwan, he and a prominent painted-face actress named Wang Haibo in Taiwan jointly staged a "painted-face" show. Over the past two decades, Meng has also participated in Peking Opera shows in Japan, Singapore, Thailand, Cuba, Peru, Argentine, and Mexico.

Dedication

Meng Guanglu, a conscientious and dedicated artist, studies his roles most meticulously. Whenever he is going to interpret a new role, he studies all the lines, facial expressions, steps and moves. And he reviews the whole script every time a show is going to be staged to avoid any possible blunders. He has taken part in various shows, sponsored by CCTV, in remote areas which used to be the revolutionary bases before 1949. Off stage he is a man of honesty and kindness. He has been awarded various honors for his model work. □