

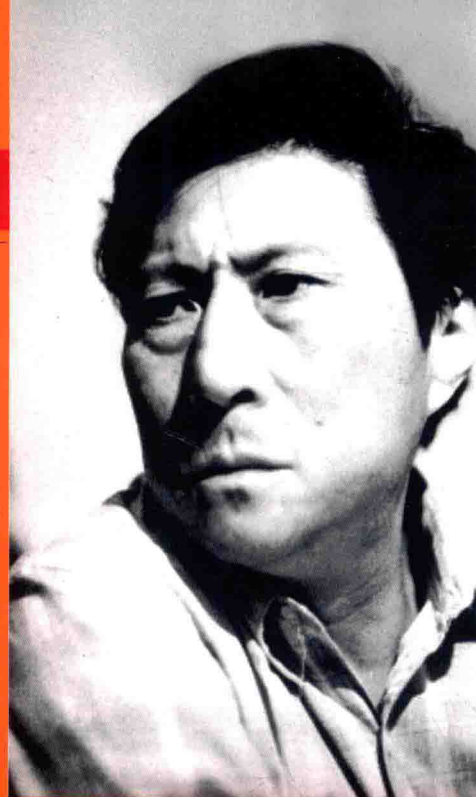


走向世界的华人作曲家名曲

Works by Globalized Chinese Composers

王西麟

Wang Xilin



交响组曲

云南音诗

作品 3 号(1963)

Symphonic Suite
Poems of Yunnan
Op.3(1963)



附赠:CD

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■王西麟及其作品

王西麟,1936年冬生于河南开封,祖籍山西稷山。1949年9月参军,加入解放军十一师文工团,在军中学习手风琴和铜管乐器的演奏,并自学乐理和乐队配器。1955年被保送至中央军委军乐指挥专科学校学习,1957年退伍考入上海音乐学院主修作曲,师从丁善德、刘庄、瞿维、陈铭志。在大学的最后两年,创作了《弦乐四重奏》(Op. 1,1961)和《第一交响曲》(Op. 2,1962)。1962年毕业后分配至中央广播交响乐团任驻团创作员。

1964年,王西麟因为批评当时的文艺政策而被下放山西,直到1978年才被调回北京,任职于北京歌舞团。《云南音诗》是其大学毕业后创作的第一个作品,18年后才得以问世,引起强烈反响,并于1981年获全国首届交响诗作品创作一等奖。此曲的终曲《火把节》备受听众欢迎,常被单独演出,迄今已在20多个国家60多个城市上演,是国内外演出最多的中国作品之一。

人生的经历影响王西麟的创作至深。《招魂——为女高音和交响乐队而作的哀歌》(Op. 23,1986)是“作者由中国古代爱国诗人屈原的《招魂》《天问》所产生的深切感触,表达了依然弥漫至今的似乎来自历史深处的游丝般的哀怨、呼唤和无边的愁苦”(王安国)。而《第三交响曲》(Op. 26,1990)虽然是一部无标题作品,却被广泛公认为“中国第一部篇幅浩大的里程碑式”的作品。在根据鲁迅小说《铸剑》创作的《黑衣人歌》(Op.28之1,1993)中,仅有的几次演出都由王西麟自己演唱,他把它唱得神秘、豪放、潇洒,作曲和演唱把鲁迅这段中国现代文学中弥足珍贵的“天然歌词”诠释得淋漓尽致,是中国文学、艺术无与伦比的绝配。《第四交响曲》(Op.38,2000)、《第五交响曲》(Op.40,2001)、《第七交响曲》(Op.51,2007)都是充满了矛盾冲突,具有深刻的悲剧性、戏剧性和交响性的作品。

王西麟在中国改革开放后有机会接触到西方现代派风格的作品,他以坚毅的精神自学了勋伯格(A.Schoenberg)、巴托克(B.Bartok)、斯特拉文斯基(I.F.Stravinsky)、卢托斯拉夫斯基(W.Lutoslovski)、潘德列斯基(K.Penderecki)、约翰·亚当(John Adams)等人的音乐,毅然改变了自己的音乐语言和美学原则。1982年,他已将十二音技术运用于交响组曲《太行山印象》(Op.16)第四乐章《残碑》的低音线条中。在1985年献给肖斯塔科维奇的《交响音诗二首》(Op.22)《动》和《吟》中,他对无调性语言的掌握已十分娴熟。1988年创作的《为钢琴和二十三件弦乐》(Op.25),以序列音乐原则为基础,结合了斯特拉文斯基和梅西安(O. Messiaen)式的节奏手段;第三乐章更将序列技术与南方地区吹打音乐的节奏特征结合应用。2005年,此作在美国旧金山演出,受到极大欢迎。1988年,王西麟开启了他对潘德列斯基技术的改造和运用,在《第三交响曲》(Op.26,1990)中尤为显著。1998年创作的《交响壁画三首——海的传奇》,见证了他有效地结合了约翰·亚当音块和简约派的技术。在他的近作《第六交响曲》(Op.46,2004)中,也可看到这两位作曲家的影响。但王西麟

的成功,更在于他能把借来的技巧融于他自身的音乐语言中,以此去表达他所要述说的内容。

王西麟的作品不单受到国内听众的热爱,也得到西方音乐界的认同。如潘德列斯基高度评价其《第四交响曲》并写了推荐信:“这是一部伟大的作品。他的音乐建基于欧洲的先锋派技术和美学,它保持了自己独特的语言。”澳大利亚国立音乐学院教授 Jim Cotter 对《第四交响曲》也有以下评价:“这部作品是令人震惊的,其中传达的力量与激情是超乎任何期盼的。仅此一点,他就应被列入近五十年来国际作曲家们的前列,而这部作品可以被列入任何一个世纪的上乘作品的前列。”俄罗斯著名作曲家 Sofia Gubaidolina 对他的《弦乐四重奏》《铸剑二章》《黑衣人歌》作了以下的评价:“这是大师的作品,充满了戏剧性和交响性的矛盾冲突,喷发着激情的火焰。这样的音乐国际上也少有,因此是对世界音乐的重要的补充。”

迄今为止,他创作有交响曲 7 部,小提琴协奏曲、交响合唱、交响序曲、室内乐等不同体裁的作品 50 余部,影视作品 40 余部,音乐评论若干。举办过四次个人交响乐作品音乐会。《交响壁画三首——海的传奇》等三部作品获国家音乐作品一等奖,《第三交响乐》入选《二十世纪世界华人音乐经典》,艺术歌曲《春雨》获国家一等奖。2007 年,他被德国《MGG 音乐大辞典·第 17 卷》收录为中国作曲家条目。

Wang Xilin and His Works

Wang Xilin, native of Jishan County of Shanxi Province, was born in Kaifeng City of Henan Province in the winter of 1936. He joined the army in September of 1949 and became a member of the art troupe of PLA's 11th Division, learning to play the accordion and brass instruments while teaching himself music theory and orchestration. In 1955, he was recommended for admission to study in the School of Army Band Conducting under China's Central Military Commission. He left the army in 1957 and entered Shanghai Conservatoire to study composition under Ding Shande, Liu Zhuang, Qu Wei and Chen Mingzhi. In the last two years of his study at the conservatoire, he wrote his String Quartet (Op.1, 1961) and Symphony No.1 (Op.2, 1962). Upon graduation in 1962, he was assigned to Beijing and became a composer-in-residence of China's Central Radio Symphony Orchestra.

In 1964, due to his criticism of literary and art policies of that time, Wang was demoted and transferred to Shanxi Province, where he remained until 1978 when he was transferred back to Beijing to work in Beijing Song and Dance Troupe. Poems of Yunnan, his first piece written after graduation, caused a sensation when it was premiered 18 years after completion and won the top prize of China's First National Symphonic Poem Contest. Torchlight Festival, the finale of this piece, remains a concert favorite and is often played independently. Having been performed in over 60 cities of more than 20 countries, this piece ranks among the most-frequently performed Chinese music works both at home and abroad.

Wang's personal life experience has a profound impact on his creativity. Requiem-Elegy Written for Soprano and Orchestra (Op.23, 1986) is "an expression of the boundless lament and the gossamer-like grievances that seem to have come from remote antiquity but are still prevalent today, written by the composer with inspirations from Requiem and Inquiries into the Universe - two long poems by China's ancient patriotic poet Qu Yuan." (Wang Anguo) Though not a programmed work, his Symphony No.3 has been widely recognized as "the first landmark work of immense size in China". In the few performances of Song of the Man in Black (Op.28-1, 1993) based on Lu Xun's short-story Forging the Sword, Wang himself took up the role of vocalist and provided mystic, powerful and unrestrained interpretation of the piece. His composition and singing, thoroughly expressing the hidden meaning of the precious "natural lyrics" of Lu Xun in modern Chinese litera-

ture, form an incomparable union of Chinese literature and art. His Symphony No.4 (Op.38, 2000), Symphony No.5 (Op.40, 2001) and Symphony No.7 (Op.51, 2007) are works full of conflicts, with profound tragic, dramatic and symphonic qualities.

After China adopted the policy of reform and opening up, Wang finally had opportunities to get to know modernist works of the west. He persistently studied by himself the works of A. Schoenberg, B. Bartok, I.F. Stravinsky, W. Lutoslovski, K. Penderecki, John Adams and other composers. He resolutely changed his music idioms and aesthetic principles. In 1982, he applied the 12-tone technique to the bass line of the fourth movement Broken Stone Tablet of his symphonic suite Impressions of the Taihang Mountains (Op.16). Two Symphonic Poems (Op.22, Movement and Chant) written in 1985 and dedicated to Shostakovich shows his mastery of atonality. For Piano and 23 String Instruments (Op.25) of 1988, though written on the basis of the principles of serial music, incorporates the rhythmic patterns of I.F. Stravinsky and O. Messiaen. Furthermore, the third movement of this piece combines serial techniques with the rhythmic characteristics of wind and percussion music of southern China. This piece was well received when it was performed in San Francisco in 2005. Wang started modifying and applying the techniques of K. Penderecki in 1988, the result of which was particularly obvious in his Symphony No.3 (Op.26, 1990). Three Symphonic Murals - Legends of the Sea of 1998 witnesses his effective absorption of the modular and minimalist techniques of John Adams. The influence of these two composers can also be seen in his recent works such as Symphony No.6 (Op.46, 2004). However, Wang's success lies more in his ability to incorporate these borrowed techniques into his own music language and to express the content of what he wants to express.

Wang Xilin's works have won not only the popularity of domestic audience but also the approval of the music circle of the west. K. Penderecki highly praised Wang's Symphony No.4 and wrote in his letter of recommendation, "This is a great work. His music, based on the avant-garde techniques and aesthetics of Europe but keeping its own unique language." Professor Jim Cotter of Australian National University, School of Music, made this comment on Wang's Symphony No.4, "This piece is astounding. The power and passion expressed in it are beyond any expectation. For this point alone, he should be ranked among the best of international composers of the past fifty years and this symphony among the best works of any century." Renowned Russian composer Sofia Gubaidolina made the following comment of Wang's Quartet, Two Chapter of Forging the Sword, and Song of the Man in Black: "These are works of a great master, full of dramatic and symphonic conflicts, and bursting with the flames of passion. Such music is rarely seen in the world and is therefore an important addition to the world music."

So far, Wang Xilin has composed seven symphonies and more than fifty works in the different categories of violin concerto, symphonic chorus, symphonic overture and chamber music. He has also composed for over 40 films and TV dramas, and written several essays of music commentary. He has held four concerts of his symphonic works. Three Symphonic Murals - Legends of the Sea and two other works were awarded national first prize for music works. His Symphony No.3 was chosen as "20th Century Music Masterpieces of Chinese around the Globe" and his art song Spring Rain won national first prize. In 2007, he was included as a special entry of Chinese composer in volume 17 of Germany's MGG music dictionary.

■交响组曲《云南音诗》Op.3(1963)

交响组曲《云南音诗》Op. 3 是王西麟 1963 年的作品。在大学的最后两年,王已创作了弦乐四重奏 Op. 1(1961)和第一交响曲 Op. 2(1962);但他希望改变已经写了《第一交响曲》《第一弦乐四重奏》的戏剧性交响性而作新的尝试:写一部富有风俗性和色彩性的交响组曲。早在 1960 年,王从一批云南少数民族的原始录音中首次接触到云南的音乐,这些风格独特、清新、泥土气息浓郁的原始形态音乐,成为他日后创作《云南音诗》的潜在动机。1962 年毕业后,王被分配至中央广播交响乐团任驻团创作员,偶然地又在他工作大楼的走廊听到了一些云南少数民族音乐的录音,因而结识了当时任职高级编辑的邓先超,并向邓借来了有关的唱片,继而将这些云南原生态音乐唱片中的音乐材料依自己的兴趣和需要进行了记谱和研究,以掌握它们的艺术特征和规律,如旋律、调式、节奏、结构等,从而有了多乐章布局的雏形。然而,作曲家承认乐曲的一些处理手法特别受到俄国作曲家的影响,按王的说法,对他影响较大的有“五人团”和“五人团”外的俄罗斯时代的作品,如卡林尼克夫的《第一交响曲》等,而新一代的普罗科菲耶夫、萧斯塔科维奇,特别是卡拉也夫的芭蕾舞剧《雷电的道路》和阿塞拜疆的音乐作品,尤其引起他的兴趣,如在“夜歌”的和声和色彩性的配器上可以看到受后者音乐的影响。

1963 年完成初稿的《云南音诗》共有六个乐章:《茶林春雨》《山寨路上》《情歌》《尼苏之舞》《夜歌》《火把节》。1978 年,在作品首演排练前,王西麟参考了指挥韩中杰和老师刘庄的意见,把第三乐章《情歌》和第四乐章《尼苏之舞》去掉,使作品的对比性更强。在 1978 年的首演后,作品在 1980 年由中央交响乐团再次公演,更于 1981 年获得全国首届交响诗作品评奖一等奖。

国家改革开放后,王才有机会接触到西方 20 世纪现代派风格的作品,他以坚毅的精神自学新的创作技法。他曾说:“1959 年 26 岁的潘德列斯基就写成了《为 52 件弦乐器而作的悼歌》而领导了世界音乐的潮流,而我于 1963 年的 26 岁却只能作出《云南音诗》,相比之下晚了音乐史的两个历史时期!”但王的努力并没有白费,他的这部作品历经近 30 年,不单得到西方音乐界的认同,也得到国内外听众的热爱。

第一乐章:茶林春雨

乐章建立于三段体的结构。首段(mm. 1-25),作曲家以弦乐声部细分(divisi)和密集交替音的处理手法,营造了郁郁葱葱的林中点点春雨的朦胧效果。犹如清淡的水墨画笔法,勾画了一幅意境深远的画面:茶林青翠,春雨濛濛,牧笛悠扬,生机盎然。由英国管奏出的主题,好像是民间乐器巴乌的音色。中段(mm. 25-54)转为清新、明朗又悠扬的主题,先由明亮的木管奏出,再由弦乐发展为壮阔奔放的音乐,作曲家说,是寓意对宇宙生命的盛大礼赞。末段(mm. 55-77)是对首段的回应,用加弱音器和去弱音器的弦乐器的明暗对比为背景,用阴冷的加华彩的单簧管的音色,把音乐带回滴滴雨珠落下的茶林,意境幽远。

第二乐章:山寨路上

这轻快的乐章,是描绘山寨丛林间的小路上,各少数民族群众兴高采烈地赶集赴会,活泼、风趣、诙谐、喜悦。主题(mm. 3-11)是一个活泼、风趣、富有地方色彩的单簧管独奏旋律,这个主题以三部曲和回旋曲的综合形式,在其后再现(mm. 53-62, 78-90, 229-239),由弦乐奏出。穿插主题之间的是不同色彩不同调式的副题,其中一段(mm. 91-125)是四三拍子的明朗的大调式的抒情舞曲,来自于哈尼族的音乐。乐章由始至终,弦乐的八分音节拍不断重复,仿佛脚步声自远而来又渐远去。这个乐章的基本音乐语言来自于彝族的烟盒舞曲和哈尼族、景颇族等原始音乐语言的交响乐的再造。

第三乐章:夜 歌

评论家和听众都认为这是组曲中最有诗意的一个乐章:夜海深邃、幽静、朦胧、悠远,夜空也似乎凝结了,似有摇篮曲的摇曳节奏和歌声,明月在云中穿行。全曲使用了一支傣族民歌《哦哦哩》加以发展。此外,作曲家用弦乐的大小和弦交替的色彩性和声及时而透明时而暗淡的配器,带出了悠悠的木管旋律,使其在弦乐的衬托下唱出摇篮曲似的一段段的夜歌。乐章的中部(mm. 36-117)更加深沉、飘逸、神秘、幽幻,似有传奇色彩引人遐想:神话、传说、篝火、梅花鹿和猎人、老人的故事等等。这里的单簧管的华彩音型上下穿过并驰骋于各声部之间,如飘忽的精灵。突然爆发出去掉弱音器的弦乐群的复杂和声语言的强奏(mm. 97-113),使乐曲神奇地突现异彩、顷刻生辉。接着的单簧管华彩,也有异曲同工之效。宁静的最后一段(mm. 119-138),为乐章的拱形结构画上完结的一笔。

第四乐章:火把节

“火把节”是云南少数民族的节日庆典。乐章开首的一段(mm. 1-60)在四小节的序引后进入并展开,音乐热情奔放,五彩缤纷。接着的一段(mm. 65-97)展现了一个绚丽多姿的双簧管旋律,之后由提琴把旋律发展得更加璀璨(mm. 106-188)而进入小高潮,在此段结尾(mm. 156-188)主题再现并展开,突出了2/4和3/4节拍的交替。作品的中间部分是最为人们称道的

音乐(mm. 189-225):在 6/4(实为 2/4)和 3/4 两个不同的节奏背景上,由小提琴群在高音区奏出悠长、宽广、飘逸、新颖的旋律,充满诗意而又卓尔不群,这是用一首白族民歌的部分为原始材料而重新创作的。作者说这里是受到卡拉也夫的芭蕾舞剧《雷电的道路》的某些节奏启发而创作的。作品所用的调式和声、不同节奏型旋律的层层叠置、对比性乐思的交替出现,是中国大陆同期的作品少见的。之后的一段(mm. 225-331)由铜管主导,进入浩大而壮阔的场面。而第一乐章主题的再现(mm. 330-337)把乐思再次引进画一般的意境当中,这和之后的热闹的结尾(mm. 338-373)形成了落差极大的对比。这个乐章常被单独演奏,深受广大听众喜爱,在世界各地上演超过 20 多国 60 多城,在国内和世界各地演出数百次。据作曲家回忆,全作四个乐章的主要的演出有:1986 年袁方指挥土耳其总统府交响乐团演出于安卡拉,1997 年叶聪指挥香港小交响乐团演出于香港大会堂,2001 年叶咏诗指挥日本九州交响乐团、泰国交响乐团、香港管弦乐团、新加坡交响乐团、汉城交响乐团、釜山交响乐团、新西兰交响乐团演出于日本福冈第十届亚洲月开幕式。

作曲家觉得以下一段摘自网上的不知名的听众的评论值得读者留意:

“今天看到网上完整上传的王西麟的《云南音诗》四个乐章。又完整地听了这首 20 世纪中国经典之作。除了叶聪版,还找来袁方、陈佐煌版,对比听了一遍,听罢颇为感慨。

《云南音诗》整个作品材料简洁,技法新颖,手法老到,风格统一。喷涌的乐思浑然天成,音响灵动飘逸,空隙中透出无限机趣和想象。这让人几乎不能相信是 1963 年的中国作品。像第三乐章《夜歌》,那些条线,那些点缀,那些展开和推进,那些单音音色及其疏阔的织体,那么有诗意,那么有手法。这可正是 1963 年全国对德彪西印象派进行大批判的年头啊,怎么可能产生了《云南音诗》呢?真让人惊讶,不是因为王西麟年轻,只有 26 岁,而是因为他的创作超越了那个特定的时代。”

作曲家对于这部作品的意义,有以下的总结:“艺术思维是把来自于彝族、哈尼族、景颇族、白族等云南多个民族的多样的原始音乐语言用晚期浪漫主义和早期印象主义的交响乐思维的艺术再造。如果人们知道作者是在四十三年后才得以首次亲自去云南采风体验当地民族风情的,不知道会有什么样的想法?”

杨汉伦博士

香港浸会大学音乐系副教授

Poems of Yunnan

Symphonic Suite *Poems of Yunnan* (Op.3), composed in 1963, is Wang Xilin's most recognized work. Prior to this piece, Wang had completed his first string quartet, Op. 1 (1961) and Symphony No. 1, Op. 2 (1962) while he was a student at the Shanghai Conservatory. Wang had hoped to write an ethnically flavored composition after having encountered the field recordings of Yunnan minority's music that his classmates collected from their fieldwork. At the office building of the China Broadcasting Symphony Orchestra where he was a resident composer starting from 1962, Wang heard the same type of music and was mesmerized. After borrowing the recordings from Tang Xianchao, a senior editor of the institution, Wang selectively transcribed some of the tunes in the recordings. With gained understanding of this music's characteristics - its melodic contour, rhythmic feature, tonal arrangement and overall structure, Wang set out to compose his own work in a multi-movement format. He admitted that some of his musical treatments were indebted to the Russian / Soviet school, such as the works of the Mighty Handful, Prokofiev, Shostakovich, the first Symphony of Kalinnikov, and particularly the ballet music *Path of Thunder* of Kara Karayev. He also revealed that he was drawn to the music of Azerbaijan as well. The colorful orchestration and instrumentation in the movement "Night Song" is an example of such influences.

The first version of *Poems of Yunnan* was a six-movement suite entailing: "Spring Rain in the Tea Plantation," "Along the Path to Mountain Village," "Love Song," "The Dance of Nisu," "Night Song," "Torch Festival." In 1978, prior to the rehearsal of the work for its premiere by the Central Philharmonic, Wang cut the third and fourth movements after consulting the conductor Han Zhongjie and his teacher Liu Zhuang. The present four-movement suite is tighter in structure and stronger in contrast than its original six-movement version. After its 1978 premiere, the work was performed again by the Central Philharmonic in 1980. In 1981, it won first prize at the National Symphonic Poem Competition.

Wang was determined to make up for the lost time after the Cultural Revolution and taught himself contemporary compositional techniques. Wang confessed, "Penderecki wrote his *Threnody to the Victims of Hiroshima* in 1959, when he was 26 whereas I wrote *Poems of Yunnan* in 1963, also at 26, but my work lagged behind Penderecki's by two stylistic periods." Wang's effort to catch up with contemporary compositional techniques was not wasted and his works in contemporary styles have won high acclaims both in the PRC and abroad.

First Movement Spring Rain in the Tea Plantation

Cast in ternary structure, the first part (mm. 1–25) opens with the murmuring of the divisi lower stings, creating a sonic picture of the spring rain, a Chinese ink painting of a greenery of tea plants; spring drizzle, the buffalo boy's playing the flute, and the burgeoning of life. The English horn solo is an imitation of the folk instrument buwu (a double-reed instrument of the Yunnan region). The middle part (mm. 26–54), intended by the composer to be an ode to all lives in the universe, is a grandiose theme first played by the woodwinds and then the strings. The last (mm. 55–77) is a recall of the first, bringing the audience back to the spring rain.

Second Movement Along the Path to Mountain Village

This lively movement, as the composer reveals, depicts the minority folks rushing along the winding routes on the mountain. The main theme (mm. 3–11) is a folk-flavored, lively, and humorous clarinet solo, which as though in a rondo, reappears on the strings in later part of the movement (mm. 53–62, 78–90, 229–239). One of the episodes (mm. 91–125) is a lyrical major dance. Throughout the entire movement, the perpetual eighth-note on the lower strings suggests the footsteps of the crowd that comes from afar and then recedes into distance. Wang points out, "the musical language of this movement comes from the music of Yi, Hani, and Jingpo; it is the symphonization of primitive music."

Third Movement Night Song

Considered to be the most poetic in the entire piece, this movement depicts a dark, mysterious, quiet, vague, and distant night that is frozen in time. Heard from afar is the rocking rhythm and singing of lullaby, accompanied by a walking moon in the cloud. While the movement is built on the Tai folksong "Er-er ni," through the contrast between major and minor modes and a transparent orchestration, the composer highlights the woodwind melody above the strings. In the middle part (mm. 36–117), the music becomes deeper, its vagueness and mysteriousness alluding to legendary tales, mythologies, folklores, with characters like the deer and the hunter, the spirits, and the old man. The sudden burst of the string melody (mm. 97–113) magically brightens up the movement, so is the clarinet cadenza to follow. The tranquil final section (mm. 119–138) gives the movement its arch form.

Fourth Movement Torch Festival

Torch Festival is a tribal celebration of the Yunnan minority which this movement depicts. When compared to contemporaneous Chinese works, Torch Festival stands out in its use of modal harmony, layering poly-metric melodies, and juxtaposition of contrasting musical materials. The opening part (mm. 1–60) with a four-measure introduction is boisterous in mood marked by melo-

dious tunes and colorful orchestration. To follow is a beautiful oboe melody (mm. 65–97), which is repeated by the violins (mm. 106–188). Toward the end of this, the opening gesture returns, showcasing a metric juxtaposition of 2/4 and 3/4. In the next (mm. 189–225) the violins play a lyrical and refreshing melody supported by poly-metric rhythmic configuration, followed by the brasses that push the music to the climax (mm. 225–331). This part, as Wang revealed, is influenced by treatments in the ballet music of Kara Karayev's *Path of Thunder*. The return of the theme from the first movement (mm. 330–337), while rendering the work cyclic, creates a contrast with the boisterous ending (mm. 338–373). "Torch Festival" is often programmed independently of other movements at concerts. It is very popular among audiences and has been performed more than a hundred times in 40 some cities of 20 countries.

Regarding the meaning of *Poems of Yunnan*, the composer states, "We know that in 1963, the PRC's [cultural circle] was in the middle of [a cultural war] that denounced Debussy and Impressionism. *Poems of Yunnan* was composed in such a context that went against the predominant [political/cultural] climate. My artistic idea originated in the musics of the various ethnic groups of Yunnan, Yi, Hani, and Bai, rendering them with symphonic treatments in a musical language of late Romanticism and early Impressionism. This is unique in the history of Chinese symphonic music. If you know that the composer of this work only had the chance to visit Yunnan 43 years after the composition was written, what would you think?"

Dr. Hon-Lun Helan Yang
Associate Professor, Department of Music
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■作者的话

这部作品的原稿共六个乐章,各个乐章的创作时间为:

第一乐章《茶林春雨》(原名《茶山春雨》),1964年1月13日-22日;

第二乐章《山寨路上》(原名“三月三赶集”),1963年5日-6月;

第三乐章《情歌》,1963年3月13-14日完成缩谱,14日-15日完成配器;

第四乐章《尼苏之舞》,1963年9月16日-19日;

第五乐章《夜歌》,1964年2月1日-3日完成缩谱,7日-9日完成配器;

第六乐章《火把节》,1964年2月13日-15日完成缩谱,2月15日日-3月8日完成配器。

1964年1月-2月正值元旦和春节前后,我完成了上述乐章,此后,我于1964年4月10日被下放离开北京到了山西雁北大同,度过了我生命中最有意义的七年。

1971年在西安,我偶遇来陕西为“陕北民歌五首”录音的中央广播电台合唱团的指挥聂中明,托付他把此作和我的《第一交响曲》共两部总谱带给李德伦先生,从此受到李先生的特殊关注和帮助。1978年,韩中杰先生在李德伦先生的家里发现该作的总谱,并决定要演奏,还提出了应该修改之处。为此我去拜访了我老师刘庄先生,并遵照她的意见,为了突出乐章之间的对比,删去了其中的三、四乐章。我又对《夜歌》的最后部分,即98小节后的弦乐群加以突然爆发的展开,将《火把节》的225小节后删去了原有的部分,并作了新的大篇幅的展开,于是成为现在的四个乐章,并于1978年8月试奏于中央交响乐团大厅,10月国庆首演两场于北京民族宫。袁方在1980年指挥中央广播交响乐团录音,并于1987年率领中央广播交响乐团演出于西欧七国。北京人民音乐出版社的朱宁波先生,在这作品获奖前就决定出版总谱,在1983年初版的本作品前,当时的文字说明如下:

“这是一部风俗性、色彩性的管弦乐作品:

第一乐章:茶林春雨。这是一幅雨雾蒙蒙的音乐水墨画,寓意万物的欣欣向荣。

第二乐章:山寨路上。脚步声,人群自远而近又渐远去,表现了人们喜悦、风趣、生意盎然的情景和性格。

第三乐章:夜歌。夜海深邃而幽远,引人遐想,似有幻觉和传奇色彩。

第四乐章:火把节。盛大欢腾的节日,寓意对美好生活的赞颂和充满信心。”

自那时以来,这作品又经过了30年。尤其《火把节》在国外和国内成为被单独演出最多的

中国作品之一,还被改编为吹奏乐队和民族乐队演奏的总谱。现在,借湖南文艺出版社再次出版这作品的机会,我向所有演出过该作的指挥和乐团致谢!尤其是最初发现并首演的韩中杰先生、我的老师刘庄先生、在世界各地不懈推广的袁方先生及已经故世的黄贻钧先生和台湾指挥家陈澄雄先生等。同时,感谢我的老师瞿维、陈铭志、丁善德、钱仁康、谭冰若,我把这部作品献给我的母校——上海音乐学院!

六十年来我国作品的推广无一不是由于当局的推动,最突出者,《梁祝》是由当时的上海音乐学院和上海市政府推动,《黄河钢琴协奏曲》是由当时政府权力机关推动。而《火把节》却是由于被人们所喜爱,因此这是一次六十年来极为罕见的纯艺术的推动。但是由于《火把节》在国内几乎所有的乐团都曾演奏过,因此也成为著作权被侵权得最为突出的代表,我也借此机会呼吁能保护作者的权益不被随意侵犯。

王西麟

2010年5月于北京

Author's Preface:

The original version of this work consists of six movements and their respective composition times are:

The first movement *Tea Forest in the Rain of Spring* (Originally named *Tea Mountain in the Rain of Spring*): 13–22 January 1964;

The second movement *On the Road to the Mountain Village* (Originally named *The Fair on 3 March*): May–June 1963;

The third movement *Love Song*: reduced score completed on 13–14 March 1963, orchestration completed on 14–15 March 1963;

The fourth movement *Nisu Folk Dance*: 16–19 September 1963;

The fifth movement *Night Song*: reduced score completed during 1–3 February 1964, orchestration during 7–9 February 1964;

The sixth movement *The Torch Festival*: reduced score completed during 13–15 February 1964 and orchestration during 15 February–8 March 1964.

During January and February 1964, around the time of New Year and the Chinese New Year, I completed the above movements. On 10 April 1964, I left Beijing and was sent-down to Yanbei Datong, Shanxi, where I spent the most meaningful period of my life for seven years.

In 1971, I encountered the conductor of the China Radio Station Choir Mie Zhongming, who went to Shanxi for audio recording of *The Five Shangxi Folk Songs*. He brought the scores of this work and my *Symphony No. 1* to Mr. Li Delun. Since then I got the special attention and assistance from Mr. Li. In 1978, Mr. Han Zhongjie found the scores in Mr. Li Delun's home and decided to perform the work. He also offered some suggestions for improvement. In order to amend the work, I deliberately visited my teacher Ms. Liu Zhuang and followed her opinions. The deletion of the third and fourth movements to highlight the movement contrast was a decisive amendment. I also added a sudden outbreak of expansion in the strings section after bar 98 towards the end of *Night Song*. Regarding *The Torch Festival*, I deleted the original part after bar 225 and replaced it with a new expansion, followed by a powerful recapitulation leading to the climax. This then became the current fourth movement. The piece was rehearsed in the concert hall of the China Symphony Orchestra in August 1978 and premiered twice in Beijing Cultural Palace of Nationalities on the National Day in October. The China Radio Station Symphony Orchestra conducted by Yuan Fang made a recording in 1980 and performed in seven countries in Western Europe in 1987. Mr.