

ZHU JIAN-ER

10 SYMPHONIES

SINFONIETTA

VOL.I

卷一

朱践耳  
交响音曲集

朱践耳  
交響曲集

卷一

總譜（手稿版）• 激光唱片

上海音樂出版社

籌劃

上海音樂出版社

上海音樂家協會

上海交響樂團

---

Planning and preparation by  
Shanghai Music Publishing House  
Shanghai Musicians' Association  
Shanghai Symphony Orchestra



**朱践耳**，原籍安徽省泾县；1922年出生于天津市，在上海长大。中学时期自学音乐，1940年开始写作艺术歌曲。1945年在文艺工作团任作曲和军乐队指挥。1949年底起从事电影作曲。1955年赴苏联莫斯科音乐学院作曲系深造，师从谢尔盖·巴拉萨年教授。1960年毕业回国。1975年起任上海交响乐团常任作曲，并在上海音乐学院兼教作曲。

他的主要作品有：交响曲十部；序曲、交响诗、小交响曲、协奏曲等十二部；交响乐一大合唱《英雄诗篇》；钢琴曲；室内乐；民乐合奏等等。

《交响幻想曲》于1981年、《第二交响曲》于1994年均获全国交响音乐作品一等奖。《第四交响曲》获1990年瑞士“玛丽·何塞皇后”国际作曲比赛大奖。交响诗《百年沧桑》1996年获“迎接香港回归”音乐作品唯一金奖。《第十交响曲》1997年受美国哈佛大学弗罗姆音乐基金会委约。六重奏《丝路梦寻》2000年受美国（马友友）“丝绸之路”公司委约并作世界首演。鉴于多年的艺术成就，朱践耳获1991年上海市首届文学艺术“杰出贡献奖”。

1994年在美国纽约的朱丽亚音乐学院作曲系、波士顿的纽英格兰音乐学院作曲系、康州的威斯连大学音乐学系、缅因州的柯尔比大学音乐系作了题为《中西音乐之交融及我的创作》的学术讲座，甚得好评。

**ZHU Jian-er**, a native of the Jing country of Anhui province of China, was born in Tianjin in 1922 and brought up in Shanghai. He learned music by self-study while in the middle school, and started to compose art songs in 1940. In 1945, he was the composer in an arts troupe and the conductor of military band. He started to write film music since late 1949. In 1955 he left for Moscow Conservatory's Composition Department of the Soviet Union to further study with prof. Sergey Balasanian, and returned to China in 1960 after graduation. Since 1975 he has been appointed the permanent composer of Shanghai Symphony Orchestra and concurrently holding a position as a professor of composition at the Shanghai Conservatory of Music.

ZHU's main works include ten symphonies; twelve miscellaneous pieces (overture, symphonic poem, sinfonietta and concerto); Symphony-Cantata *Heroic Poems*; piano music; chamber music; ensembles of Chinese traditional instruments etc.

In 1981 his *Symphonic fantasia* and in 1994 his *Symphony No.2* won the first prize at the All-China Symphonic Composition Award respectively. *Symphony No.4* won the Grand Prize in the "Queen Marie-José" International Contest for Musical Composition in 1990. Symphonic Poem *Hundred-year Vicissitudes* won the sole Gold Award in 1996 Music Composition Contest "Celebrating the Return of Hong Kong". *Symphony No.10* was composed for a commission from the Fromm Music Foundation of Harvard University, U.S.A. Sextet *Silk Road Reverie* was commissioned and premiered by the Silk Road Project (New York, Yo Yo Ma) in 2000. Owing to his fruitful achievements, ZHU was awarded a prize of "Outstanding Contribution in Literature and Arts" in 1991, the highest prize offered by the Shanghai Municipal Government for the first time.

He gained high appraisals during his visit to the United States in 1994, where his lectures "The Blending of Chinese and Western Music in My Compositions" were respectively delivered in:

Composition Dept. , Juilliard School of Music, New York;

Composition Dept. , New England Conservatory of Music, Boston;

Musicology Dept. , Wesleyan University, Connecticut;

Music Dept. , Colby University, Maine.

(Translated by WEN Tan 温潭)

## 写在《朱践耳交响曲集》出版之前

中国音乐家协会副主席、创作委员会主任 陆在易

在我国当今文化格局中，高雅文化与大众文化的并存、互补、互动已是一个不容置疑的事实。然而，为自身性质、功能及品位所决定，唯有高雅文化才能代表并引领着民族文化的整体发展和未来趋势，其指导性和深远影响力非大众文化所能取代。

作为音乐领域高雅文化重要门类的交响音乐，历来被世界各国视为本国、本民族之音乐文化整体发展水准高低的标志之一。它主要包括创作和表演两个方面。如今人们多以交响乐的表演为其全部，而忽视或掩盖了作曲家及其交响乐作品才是对这一事业的第一推动力；若无莫扎特、贝多芬、布拉姆斯、柴科夫斯基、马勒、肖斯塔科维奇等作曲大师及其作品，人类文化史上又何来如此灿烂的交响乐篇章？

中华民族之于外来优秀文化，素有海纳百川之博大胸襟。为将交响乐之花培育于神州大地，为建立民族本体交响乐文化，自二十世纪二十年代起，一代又一代作曲家辛勤耕耘不止，孜孜探索至今。可以说，今日之中国交响乐创作，早已脱稚气、去粗砺，正以独特的中国风格和气派崛起于世界，其影响与成就已越来越为国际乐坛所重视。

在为中国交响乐事业作出杰出贡献的作曲家群体中，朱践耳先生是重要代表之一。新时期以来，在短短二十年里，他先后向世人奉献出多部管弦乐及十一部交响曲，其勤奋多思、好学不倦和勇于探索的精神，为当代中国乐坛所少见。

文化需要积累，中国交响乐更需要积累。文化需要交流，交响乐作品更需要交流。出版交响曲总谱及唱片的意义，正在于此。然而多年来国内在这方面的工作相当滞后，久而久之，必将阻碍我国交响乐事业的顺利发展。

基于以上认识，上海音乐家协会率先倡议并积极推动、参与筹划《朱践耳交响曲集》总谱及唱片的出版工作。希望以此为良好开端，为建立中国本体交响乐文化多做实事。希望有更多的人共同关心我国交响乐文化的积累工程。

相信在新的世纪里，我国交响乐事业终将在世界乐坛上占有光荣的一席。

## A Brief Foreword to *of ZHU Jian-er: 10 Symphonies, Sinfonietta*

Vice Chairman of Association of Chinese Musicians,

Director of Composition Committee      LU Zaiyi

It is generally recognized that high arts and popular arts coexist together and influence mutually in Chinese cultural landscape now. However, it is only high arts, with their serious ideals, functions and characters, that can truly represent the national culture as a whole and predict the future cultural orientation. Popular culture can never replace and rival the high arts on these regards.

Symphonic music, an important genre of high arts in music, has been regarded as the measuring yardstick of the musical development level, whatever the countries or nations. Of course, symphonic music should embrace composition and performance. Nowadays, marvelous performances of symphonic music seem to draw more attention and acclaim, yet we would commit ignorance and unjustness if we underestimate composers and their compositions, for it is here lies the true base of the symphonic music. It would be unthinkable for human being's cultural legacy without masters such as Mozart, Beethoven, Brahms, Tchaikovsky, Mahler, Shostakovich and their works.

Chinese artists, with broad perspectives and open minds, have always been eager to absorb and assimilate the quintessence of foreign cultures. Since the second quarter of the last century, several generations of Chinese composers have being made big efforts to establish and cultivate the characteristic Chinese symphonic music culture. Now, we are proud to say that Chinese symphonic music today already goes beyond the primitive stage and achieves the respectable status, boasting of its distinct Chinese style and vein, and gaining international recognition for its significance and influence.

Among the many Chinese symphonic composers who have made great contributions to this progress, Mr. Zhu Jian-er is one of the most important. In the last twenty years, his musical productivity rose to an astonishing level, only to mention the number of works is already amazing: 11 symphonies, many large orchestral works, and many other pieces. He is indeed a unique figure in Chinese music for his never stopped searching mind and his never exhausted absorbing capability.

Cultural development needs accumulation, and the same is true for Chinese symphony; cultural development needs exchange, and the same is true for symphonic music. That is the

reason for publishing scores and records. However, the fact that music publishing in China, especially concerning symphonic music, remained in an unsatisfactory situation for many years, has proved to be harmful for development of Chinese symphonic music indeed.

Therefore, Shanghai Musicians Association makes serious commitment to take active part in publishing *ZHU Jian-er: 10 Symphonies, Sinfonietta*. We hope that this endeavor would be a good start to give substantial help for the Chinese symphonic music as a whole. We also hope that the development of Chinese symphonic music would draw attentions and supports from more people.

We certainly believe that in this brand new century, the Chinese symphonic music will finally earn its deserved place in the international music world.

(Translated By YANG Yandi 杨燕迪)

# 序

杨立青

新世纪初，上海音乐出版社出版朱践耳先生的全部交响曲，这一举措无论对作曲家还是对当今中国专业音乐界，都是不容忽视的大事。显然，一位在世作曲家交响曲全集的面世以及这些作品可能会引发的种种思考，将对促进我国的专业音乐创作和音乐事业的发展具有深远的意义。

毫无疑问，在二十世纪后半叶、尤其是八十年代之后的中国专业音乐的发展和建设中，朱践耳是最重要、也是最有影响的代表人物之一。他的名字与“中国近现代音乐创作”的发展不可分割地联系在一起。他一生著述甚勤，累积宏丰，各种不同题材、不同体裁和不同形式的作品约有百余部。其内容涵盖了音乐文化和思想的众多方面，反映了不同时期的历史现象和特征。尤其是他的交响音乐，不仅是近现代中国社会历史进程中许多重大事件的一面镜子，而且深刻反映了他对创作理想和创新精神的追求，是他心路历程的真实体现。多年来，音乐理论界对他作品的评价和研究，也都从不同的角度对他的交响音乐作品予以了全面和深度的观照，较为一致的观点是：交响音乐的创作集中地反映了作曲家对生命存在的思考 and 生命精神的追求，生动地揭示了作曲家的思想内涵，深刻地反映了作曲家的精神根源。因此，他的交响音乐作品，不仅是中国近代交响音乐发展的浓缩，折射出中国的政治生活和思想文化的演变之光，而且映照出中国当代音乐家对现实生活的理性思考和音乐新方向的追求，是中国现代音乐文化宝库中一笔重要的精神财富。

## 一、立足传统，在传统的基础上探索交响曲新的表现形式

朱践耳在六十四岁高龄才开始交响曲的创作。他的《第一交响曲》完成于1986年，酝酿了八年之久，其深刻的思想和强烈的音乐震撼力引起了当时音乐界的广泛关注和强烈反响。尽管在形式上——四个乐章的套曲、标准的乐队编制和表现方式——与交响曲的传统有着密切的联系，但他运用了一些新的技法对传统的奏鸣曲式结构进行了拓展和突破。

在随后的交响乐创作中，朱践耳尝试追求新的交响曲表现形式。他认为，没有一成不变的形式。所谓“交响性”的本质应该是一种音乐表现中的戏剧性力量，是戏剧性力量在人的心理过程中的充分反映。交响曲的创作首先要考虑的是如何在“交响

性”中去表现一种理念。在这种思想的指导下，从单乐章的《第二交响曲》起，他就不断地寻求交响曲在表现形式上多样化以及在规模上室内化的可能性。为主奏的中国竹笛与二十二件弦乐器所创作的《第四交响曲》（获第十六届玛丽·何塞皇后国际作曲比赛大奖）；为打击乐器而作的单乐章的《第七交响曲》；为大提琴和打击乐而作的《第八交响曲》（“二人交响曲”），以及将人声与古琴录成磁带并与乐队完美结合在一起的《第十交响曲》等，都集中地反映了他在这些方面的不拘一格和大胆创新。这不仅使他的交响曲给人耳目一新之感，而且还极大地丰富了交响曲这一体裁的内涵，同时也充分地显示了他拓展交响曲这一形式新疆界的勇气和自信。

## 二、借鉴西方，创造性地运用新的音乐语言

对西方新的音乐语言的创造性运用是朱践耳交响曲另一个重要特征。早在二十世纪八十年代，朱践耳就敏锐地认识到序列十二音体系的表现力并掌握了这种语言组合技巧的精髓。但在运用这种作曲技法时，他从未将自己拘泥于这个体系的标准原则中，而是根据音乐表达的需要，以个性化的、巧妙的方式来改造这一体系：在音列设计上按集合的方式被截段成若干个同构的“三音列”、“四音列”（或更多音的音列）；在表现形态上这些音列具有某种“性格”或中国语言中的“语气”和“声调”；在音乐陈述中它们具有很强的“旋律感”，即它来自某个旋律的夸张或变形；在音乐展开中它们具有“动机”的作用，等等。这些特征有时集中地呈现在一部作品中，有时在不同的作品中有不同的侧重。在《第一交响曲》中连续上行四度和小二度的进行所构成的四音列，就具有一种“愤怒”和“反抗”的性格，同时这个音列还是全曲展开的主要动机；而《第二交响曲》中由下行的小三度和小二度构成的三音列以及逆行向上的小三度和小二度构成的三音列，分别具有一种“哭腔”和“希望”的形象；在《第八交响曲》中，“语气”和“声调”成为构成序列的一种重要依据，大提琴上所演奏的一个六音列，就是对作曲家姓名声调的直接模仿，而这个六音列的变形和组合，又分别成为三个乐章的音乐材料。此外，把序列“五声调式”化、以及把中国的古音阶“吕音阶”和“律音阶”融入到序列之中，这样的例子在他的交响曲中随处可见，无不展现了作曲家在运用西方新的音乐语言方面的匠心独运。

这些方法无疑丰富了音乐创作语言，拓宽了音乐的表现力。它不仅展现了朱践耳交响曲创作的鲜明的技术风格，而且也成为他挑战多年来统治着中国音乐创作、尤其是交响曲创作的顽固思维和技术模式的一种利器，同时还充分地显示出他的交响曲创作以一种崭新的姿态站在了同时代人的前列，并为中国新音乐的发展注入了极大的推动力。

### 三、“兼容并蓄，立足超越”，赋予传统民族文化以新的思想内涵

“兼容并蓄，立足超越”是朱践耳音乐创作的指导思想。中国传统文化和民间音乐文化是朱践耳交响曲创作的重要资源。这种资源大大激发了他的创作想象力，丰富了他的作品表现力，同时，在对它们深刻理解的基础上又赋予新的思想和内涵，使得他的交响曲于厚实中又见旺盛的生命力。

在他作为创作原则的“合一法”中，充分地体现了他对民族传统文化的重新理解和进一步超越。“合一”，表现在音乐思维方面，强调“虚实合一”、“情理合一”和“神形合一”；在写作技法方面，突出“传统和现代合一”、“有调性和无调性合一”、“民族性与国际性合一”；在美学观念上，主张“自律论与他律论合一”、“主体与客体合一”、“超前性与可接受性合一”。这种“你中有我，我中有你”的辩证统一观点在他的交响曲创作中得到始终的贯彻。其中，中国传统的和民间音乐中独特的乐器、旋律法、音色、结构、板式、和声、复调、演奏形式等，与西方的现代作曲技法巧妙地融合在一起，使音乐具有了更加深刻的内涵和丰富的表现力。《第三交响曲》以西藏的藏戏为主要音乐材料，用现代的创作技法生动地描绘了西藏的美丽景色以及东方的古典神韵，充分展现了人与自然的完美交融和中国传统文化中“天人合一”的境界；《第四交响曲》在一个既类似唐代大曲又近乎于奏鸣曲式结构的框架中，传递了中国道家关于宇宙万物“从无到有、从有到无”的哲学思想；在为大提琴与打击乐而作的《第八交响曲》寓乐于声、寓声于腔的音响中，淋漓尽致地阐释了“寓繁于简、小中见大、于留白处见山水、于无言处寻有声、丈八舞台道尽天下事、四人龙套犹比千万军”的中国艺术思想与审美趣味；《第十交响曲》借古诗《江雪》抒情，缜密精微的乐队音响和线条运动巧妙地把苍劲孤寂的“抚琴低吟”、“老生冷眼观世界”、“花脸仰天作长啸”、“狂草舞风雪”、“梅花傲冰霜”等意境完美融合在一起。这些音乐，不仅显现出中国传统文化和民族精神在他思想中深深的烙印，有力地印证了他的创作指导思想和原则，而且弘扬了文化的大传统观念，鲜明地表明了他摒弃狭隘的文化相对主义和文化山头主义的态度，从而使他的交响曲具有深刻的文化与审美内涵。

### 四、追问的态度与求索的精神

曾经有人把朱践耳和奥地利作曲家马勒相比较，认为两人最大的相似之处，在于都把交响曲这种大型体裁作为自己表达内心体验和感受的一种最重要的、甚至是终极的载体，试图通过交响曲的创作释放自己内心深处所积聚的压力，表达自己对一种理想的追求和渴望。这种观点不无道理。但从另一个方面来看，马勒似乎更多关注生命的个体感受，把交响曲的创作看成是自己身与心的对话，而朱践耳则更加强调把内心的感受延伸到外部世界，像一面反光镜一样把自己的内心世界和现实社会映合在一起，把交响曲的创作看成是自省的途径以及和外部世

界沟通的手段。

由此，朱践耳的交响曲创作在思想上和表达上具有多样性的特点，并反映了他对中国当代社会发展的密切关注和思考，而这种关注和思考又进一步加深了他作为一位中国知识分子的“忧患意识”。以此为发端，最终形成了他的交响曲中所展现出来的“追问的态度”和“求索的精神”。这种态度和精神不仅仅表现在对交响曲形式美的追求，对现代创作技法的潜心探研，对中国文化和民间音乐传统的深层挖掘和重新理解，而且更为本质地表现在对人性、人的存在、人的命运、人的生命精神，以及人与社会、人与自然等方面的思考。思考越是深入，对人性的追问和生命精神的探求就越执著，个性意识和对创作自由的渴望就越强烈，精神就越孤独。《第八交响曲》扉页中的一段话描述了他心灵深处的声音——“探索者的路是漫长的，探索者的心是孤独的，探索的磨难是无尽的，探索的精神是永恒的。”这种对人性的、生命的追问和思考的执著，给几乎所有听过这首作品的人都留下了挥之不去的印象，尤其是其中一次接一次对自己名字的呼唤，象征着对人类的心灵的呼唤，对人性自由的呼唤。因此可以说，这些交响曲是他不断地进行“追问”与“求索”的心路历程的真实写照。

作为一个作曲家、一个思想者和求索者，朱践耳先生的独特之处就在于，通过交响曲创作，反映他不断地思考、探索、创新的精神，正直、诚实和敢于批判一切落后和守旧的东西的态度，以及对人性自由的执著的追求。从中我们不仅看到了中国历史刚刚翻过的一页，中国交响音乐创作刚刚走过的历程，同时也看到了中国专业音乐创作的未来。可以肯定地说，音乐史将会为这些作品写上浓浓的一笔。

2001年秋于上海音乐学院

## FOREWORD

YANG Liqing

The publication of ZHU Jian-er's symphonies by the Shanghai Music Publishing House at the beginning of a new century is an event of great significance not only to composers but also to professional musicians in China. It goes without saying that the publication of a complete collection of symphonies by a living composer as well as the works themselves will call forth all kinds of responses, inspire pondering and exert far-reaching influence on the development of professional music composition and the development of Chinese music in general.

ZHU Jian-er is one of the most important and most influential representatives of Chinese music of the latter half of the 20<sup>th</sup> century, especially after the 1980's. His name is inseparable from the development of "modern and contemporary Chinese music." He is a diligent composer. His output cast in various genres and forms on a variety of themes totals over a hundred in number. They touch upon many aspects of music culture and music thinking as well as phenomena and happenings in Chinese history. His symphonies, in particular, record not only significant incidents in modern Chinese society, but also his pursuit of ideals and innovations in composition. They are a true record of his spiritual growth. Musicians and critics have studied and commented on his works from different angles. But they agree on one point, which is: "His symphonies are a sublimation of his meditation upon life per se and of his spiritual seeking, a vivid portrayal of the composer's mind, and an intimate reference to its very source. Therefore, his works are a condensed history of modern Chinese symphonic music, reflecting the political and ideological changes in China and demonstrating rational ponderings of Chinese musicians over life in its reality as well as their quests for new directions. His works will remain an important heritage in the treasury of modern Chinese music.

### **1. Rooted in tradition, he explores new manners of expression in symphonic music.**

ZHU Jian-er started writing symphonies at the age of 64. His *Symphony No. 1* com-

pleted in 1986 after eight years' work attracted instant attention and aroused strong response for its profound ideas and overwhelming power. Although closely related to tradition, being a four movement cycle in form and using standard orchestral instruments and accepted means of expression, the symphony breaks away from the traditional sonata structure with new devices in technique.

In his subsequent symphonies, ZHU Jian-er tries to explore new forms of symphonic writing. He says that there is no form that remains constant. Symphonism implies dramatic power of music and its impact on man. This should be the primary consideration in symphony writing. With such an idea as guideline, beginning from his *Symphony No. 2* in one movement, he has been seeking for variety in expression, trying to treat symphony as chamber music. *Symphony No. 4* using 22 stringed instruments with Chinese bamboo flute in the lead (award winner of the 16<sup>th</sup> Queen Marie José International Contest for Musical Composition); *Symphony No. 7* in one movement for percussion instruments; *Symphony No. 8* (Symphony for two) for violoncello and percussions; *Symphony No. 10*, an exquisite combination of voice and *gu-qin* recordings with orchestra---are all impregnated with unconventionality. They not only strike the listener with originality but greatly enrich the possibilities of symphony. They demonstrate his courage and confidence in exploring new frontiers for the form.

## **2. Borrowing from the West, he employs creatively new devices.**

Another feature of ZHU Jian-er's symphonies is his use of new devices of the West. Early in the 1980's he discovered the expressive power of twelve-note serial composition and grasped the basics of its technique. But he is never restricted by its rules and regulations. He adapts the technique ingeniously to the need of music expression, such as cutting a set into several similarly-structured "trichords", "tetrachords" or series of more notes, each with a distinctive "character" or "pitch-tone" as that of the Chinese language. Stated with a strong sense of "melody", these series are exaggerations or transfigurations of a given melody. They assume the function of "motives" in the development of the music. These traits appear concentrated in one work and separate in another with emphasis on one or some of them. The tetrachord composed of a rising fourth and a minor second in *Symphony No. 1* sounds angry and rebellious, and it constitutes the main motive upon which the work develops. Two kinds of trichords in *Symphony No. 2*, one composed of a descending minor third and a minor second and the other of an ascending minor third and a minor second in retrograde, produce an image of "mourning" and "hopefulness" respectively. The six-note series on the violoncello in *Symphony No. 8* is a direct imitation of the pitch-tone inflection of the composer's name, and the transfigurations and combinations of the series constitute mate-

rial for the three movements of the symphony. In other words, the series is structured on pitch-tone. Other innovations, such as the use of pentatonism or ancient Chinese scales of "lǚ 吕" and "lǜ 律" in his series, are abundant in his symphonies. Great originality goes hand in hand with his adoption of new devices in Western music.

These approaches greatly enrich his music language and broaden his music expression. They not only result in a new style of technique, but serve as a weapon for him to fight the dull old-fashioned mode of thinking and technique that has been tyrannizing music composition, especially symphony writing in China. Proudly standing in the front ranks of contemporary Chinese symphonic music, his works lend a powerful impetus to the development of new music in China.

### **3. Absorbing from all possible sources and striving to break through their bounds, he brings new thinking into traditional Chinese culture.**

"Absorb from all possible sources and strive to break through their bounds" is the guideline of ZHU Jian-er's creative work. Traditional Chinese culture and Chinese folk music provide valuable sources for his symphony writing. They inspire his creative imagination and enrich his expressive power. Fully grasping these resources, he enriches them with new ideas in return. Hence his symphonies overflow with vitality in their richness.

He maintains a principle of blending, which fully embodies his renewed understanding of traditional Chinese culture and his aspiration to transcend it. In musical thinking it implies the blending of "the symbolic and the real", of "emotion and reason" and of "spirit and form". In compositional technique it implies the blending of "tradition and modernity", of "tonal and atonal music" and of "nationalism and cosmopolitanism". In aesthetic approach it implies the blending of "autonomy and heteronomy", of "the subjective and the objective" and of "avant garde and acceptability". Such a dialectic blending of "one into the other" is carried out throughout his symphonies. The ingenious blending of indigenous Chinese musical instruments, melodic qualities, structures, forms, harmony, polyphony and performing manners with modern compositional techniques of the West enhances the depth and expressiveness of his music. Deriving its material from Tibetan theatrical music and employing modern compositional devices, *Symphony No. 3* portrays the beautiful scenery of Tibet and the classical charm of the Orient and demonstrates the perfect union of man and nature, which is the ideal consummation in Chinese traditional culture. *Symphony No. 4* reveals the Chinese Taoist philosophy of taking the universe as "grown from nothing to everything and growing back from everything to nothing" in a structure that resembles both the "da-qū 大曲" of the Tang Dynasty and the sonata. *Symphony No. 8* written for the violoncello and percussion instruments vividly elucidates the ideal of Chinese art-----"conveying variety in simplicity and largeness in smallness, seeing landscape in void and hear-

ing music in silence, telling of all happenings to man on a stage of limited size with merely four supporting actors doing the job of a thousand warriors." *Symphony No. 10* is a lyric based on an ancient poem *Fishing in Snow*. Its elegant orchestral sound and subtle linear motion illustrate the loneliness of a man playing on the *qin* and singing to himself, the sarcasm of an old man looking on the world in cool detachment, the sigh of a frustrated brave man, the dance of grass in a blizzard and the defiance of plum flowers to frost, and blend these moods into one. These works not only bear imprints of the national spirit and cultural tradition of China and evidence to his guideline and principle in composition, but also advocate cherishing national culture as a world heritage, abandoning narrow-minded cultural relativism and sectarianism. His works are thereby endowed with deeper cultural and aesthetic value.

#### **4. Ever questioning and ever exploring**

A comparison has been made between ZHU Jian-er and Gustav Mahler. The conclusion is that the two are similar in that both regard the genre of symphony as a most important or even an ultimate means to utter their intimate experiences and feelings, to give release to the increased tension in their minds, and to speak out their yearnings and their aspirations for a higher goal. A well-made conclusion indeed. But Mahler seems to care more about personal feelings of an individual and his symphonies are like dialogues between one's flesh and soul while ZHU projects his inner feelings to the outer world, blending them with social reality as reflected in a mirror, and his symphonies are self-examinations as well as communications with the outside world.

As a result, ZHU Jian-er's symphonies assume a greater variety in conception and expression. His anxiety for and pondering over the social development of China today, typical of the Chinese intellectual, serve as the starting point of his ever-questioning approach and his ever-exploring perseverance. Such an approach and persevering spirit is manifested in his pursuit of perfection in form, his study of modern composition techniques, his search for a renewed understanding of Chinese culture and folk music, and, above all, in his meditations on human nature, on the existence and destiny of man, on the essence of life, as well as on the relationship between man and society and between man and nature. The deeper he goes into meditation, the more unflinchingly he questions the essence of human nature and explores the true spirit of life, the stronger grow his yearnings for individuality and freedom of creation. This leads to deeper spiritual solitude. A passage written on the title page of his *Symphony No. 8* well defines the voice in his mind: "Long is the way of an explorer, lonely is his heart. Though confronted with endless tribulations, his spirit never ceases." Such perseverance in questioning and exploring the truth of life and human