

MUSIC PRECIOUS OF CHINA



國樂精粹

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秦川印象

Qin Chuan

毛青

认识一个艺术家，往往是从他的作品或演奏开始。

了解一个为音乐教育而献身的儒商，必须从他的为人说起。

认识秦川先生早在八十年代，那时都还年轻，他比我小几岁，现在我已进入不惑之年，可他而立之年刚过。我的这位朋友在事业上已取得成就。

首先，他的夙愿实现了。成为中国华北最大的乐器行董事长。追忆很早以前，我们是在艺术上互相沟通，更多的是在作品理解中完成的。他吉它弹得很好，聆听过他琴声的人，都会从他音符中悟到那种特有的境界，对我们这些科班出身的人都望尘莫及。

秦川对艺术有强烈的追求，他有强烈的社会责任感，有远见卓识的人对他都有共识。他以他名字创办的“秦川音乐学校”，悉心培育出近万名学生，有的在全国大赛中获奖，成为各个行业的音乐文化骨干力量。他为当地的音乐事业作出了很大的贡献。他先后独资支持，举办过十几届全国、省、市的各类乐器比赛和夏令营活动。报纸、电视、电台、文艺团体、文化广场，凡是能传播音乐艺术的媒体，均有秦川的支持和赞助。

这是时代给他的第一步推动。

时代给他的第二步推动是英雄主义、理想主义的艺术实践，为进一步推动音乐教育事业的发展，秦川于1995年创办了“秦川文体乐器公司”。他以儒商风范航行于商海，“先交友，先做人”只有两年的秦川乐器公司在960万平方公里上的乐器界独领风骚。

时代给他的第三步推动、国度的需要、为民族音乐献身的职责，拿出巨资为伟大灿烂的民族文化迎接二十一世纪的到来，推出建国以来第一本大型民族音乐家画册。有人问他为什么这样做？他说：“我和王俊德殚精竭虑地编《国乐精粹》是为了让我们的子孙孙知晓在我们中华人民共和国的土地上，我们多灾多难的国家，曾经有过一些多灾多难的人们为着他们多灾多难的民族音乐奉献了他们多灾多难的人生”。他说：“我并非富裕、但我从不看重金钱，也不要带着金钱去见上帝，能为民族音乐事业的发展而工作是我最大的乐趣和追求。”他用质朴的语言与行动谱写了对于民族音乐的一腔热血。

能让我们在下一个世纪里生活得更美好，成为更有价值、更有益于社会的人。秦川每时每刻都力求自己的一生尽善尽美、并尽心竭力用音乐去使每个人的一生也尽善尽美，他的这一选择，又得归於时代对他的第四步推动。

温文尔雅腼腆的秦川，给别人给社会太多太多了，他生活简朴的真令人难以置信，堂堂一个中国乐器行数得上的大公司董事长，只有三十多平方米的斗室和那更不能令人相信的10多英寸的电视，别忘了这是二十世纪末的中国。

一个追求科学、精神、文明、物资生活的年代，现代与科学并进、精神与文明共存，物资与生活相连，谁人不知，可惜秦川先生，深知前者，忘我后者。怎能不叫人深思、启迪、感动、在人生的仕途中还有什么比忘我更崇高更伟大的！

秦川却从不安分於惯性延续、时时愿意告别辉煌，从零开始。这种聪明而从容的态度，与积极进取，勤恳有为结合在一起，哪能不成功呢？

秦川1963年3月生。幼年生活在文化土壤丰厚的齐鲁大地，中学时代来到河北省石家庄市，少年的生活是贫困的，但秦川找到了亮光，那就是音乐。17岁那年他将自己第一次打工挣来的钱买了一把心爱的吉它，为了这独有的爱好，秦川在市郊用10元钱租了一间8平方米的简易房，冬不御寒，夏不遮雨，酷暑严寒，顽强苦练，手指上一道道的血痕，一处处的老茧，两仟多个日日夜夜，终于捧回了省会吉它大赛一等奖证书。这一天，他坚定地走向了神圣的音乐艺术殿堂。创办了“秦川音乐艺术学校”。

这就是秦川！中国音乐家协会吉它研究会理事，上海音乐出版社《吉它之友》联谊会理事，石家庄市音乐家协会理事，石家庄市吉它学会会长，河北省石家庄市“秦川音乐艺术学校”校长，河北省石家庄市“秦川文体乐器有限公司”董事长兼总经理。

Empression of QionChuan

By Mao Qing

To know an artist usually beginning from his music works or his music proformance .

To understand a well educated businessman who gives his life to the music education we must judge how he behaves .

In 1980's I knew Mr . Qinchuan . At that time , we all were young . He is eight years younger than me .This friend of mine has been achieved great swccesse in his business.

First , he realized his will . He has been became the director of the biggest music instrument store in HuaBei plain (North in China). Retrospecting long times ago , the more that we facilitaled each other in the arts accomplished during the understanding of the music works . He plays guitar very well . Whoever has listened his playing would realized that special realm from the note . This made us who professional by music training felt too far behind to catch up .

All the person who has foresight and sagacity all thinks that Mr . Qinchuan has the intense seek for arts and also has the violent sense of responsibility to the society . He established the Qinchuan Music Secondary School with his own name there cultivated about one thousand students , some of them were own the prize in the National Music competition and became the main music power in the various profession . He made a great contribution for the local music business. He invested to support and gave more than ten time National . music instrument contests, provincial music instrument contests and city music instrument contests and the summer camp act by himself . All the medium where cowlid spread the music art would be supported by Qinchuan, such as hewspaper, TV, broadcasting, music organization and cwtlure square.

This is the first force for him from the era.

The seecord force the era is the art practise of the heriosm and idealism, In order to push forward the developepment of the muisc education , in 1995 he eztablished the Qinchuan .Recreation and sports Instrument company. As a well educated businessman he sails in the business circles. 'Make friened firsnd 'and 'To be a fure man first' make only two - year old Qinchuan Music Instrument company to the champion in the music circle of the whole country .

The third force from the era is the need of the country and the responsibility to devote himself for the national music . In order to greet the 21 centuey's come , he took huge investments to publish the album of the national musicians which is the first large scale since the founding of our people's Republic. When people asked him why did he do like this ? He answered: Wang Jiun - de and I exhausted a lot of vigour to compile 'the pick of National Music ' is in order to let our children and grand children to know that in the land of the People'e Republie there had a lot of people who had a lot of disaster but they offered their lives to the national music. And he also said : I'm not very rich but I never consider that the money is important , I don't want to bring the gold to see the God.It is my biggest pleaswre and seek that can be working for the national music business. He uses the simple act and language to compose the full of warm blood for national music.

To be able to make owr life more happier , make us to be a value person and also to be a benefit person to the soeity . Qinchuan often let the music to purify our soul and to encourage our fighting will , forster the later generation and beautify our life . He does his best to make his life perfect , and use the music to make every one's life perfect with all his heart, this choice is the forth force from the era.

A gentle and cultivated Qinchuan , a shy Qinchuan , who gives more and more to the society and the others . It is hard to believe that his is so poor . An impressive director of the biggest Music Instrument store in China , he only has more than thirty square metre's room and the TV only 10" . We can't forget that China is in new age in 20 century , People seek science , civilization and material life . No person does not know that developing with science , spirit can't exist without citilization, but only Mr .Qinchuan just know the former one deeply and ignore the later one . On the road of the life how can we don't to think about sth . deeply , inspire from it, be moved from it, what will be greater and more lofty than forget themselves.



作者如是说——

如果一个连自己的民族音乐都不懂的炎黄之子怎敢谈及西方的严肃音乐、德国的贝多芬、俄罗斯的柴科夫斯基、美国的格罗菲、芬兰的西贝柳斯、意大利的帕格尼尼。

卓有成就的著名记者刘铮先生对音乐颇有真知灼见，他说：“一个人如果不懂音乐他将失去半个世界。一个不懂音乐的人是一个残缺的人；一个没有音乐的人生是一个乏味的人生；一个对音乐不屑的民族是一个悲哀的民族。那么为人类挥洒音乐的人们，我们可以忘却他们的名字，但不应忘却他们的业绩。”

我深有同感。

我认为东方文化和西方文化，东方音乐和西方音乐有迥然不同之处。如有共同之处，就是不同的民族都用音乐的语言来诉说、人间的悲切，人间的哀怨和对美好的向往。

音乐是人类的共同语言。西贝柳斯的音诗《芬兰颂》这首举世闻名的杰作，曾对芬兰民族解放，掀起一场捍卫芬兰自由，夺取权力的革命运动。中国人也用自己的民族音乐来表达中华民族之伟大，二胡协奏曲《长城》奏出了万里长城的气势磅礴气贯长虹。

伟大的中华民族创造了伟大而灿烂的民族文化。我国的民族器乐艺术更是源远流长，迄今已有7600余年的历史，各种民族乐器（含各种打击乐器）近千种。面对如此博大精深，瑰丽多彩的丰富遗产。我们炎黄子孙！要继承她！弘扬她！发展她！繁荣她！

西方著名评论家曾这样说：如果说20世纪的文化中心在西方，那么到了21世纪随着“乐风东渐”，它的中心将转移到东方，我们庆幸我们成为跨世纪的变革者，参与者，见证者。同时，看到中国民族音乐之精华在全人类展示几千年文化之风骚。

此画册在于浓缩地反映了，半个多世纪以来，中国民族管弦乐事业，取得了举世瞩目的长足进步和惊人的发展。它体现了全国民乐界同仁近50年的不懈努力和艰苦卓绝的奋斗历程，是群体创造。再现这段辉煌的历史进程，将那些成就卓著和默默无闻、鲜为人知，却贡献非凡的老中青三代民族音乐家、艺术家、展示给海内外的广大读者、使人们从中可以透视出我国当代民族管弦乐发展的轨迹。由于种种难以表述的原因和篇幅所限，不可能做到囊括全部、挂一漏万，在所难免，不足之处敬希鉴谅。

借此向对本书的筹划、编辑、出版给予热情而无私帮助的所有朋友，表示崇高的敬意和由衷的感谢。特别感谢我的挚友旅美油画大师陈逸飞先生的鼎力支持；并谢和我夜以继日设计本书的旅美画家陈学慈先生。向为本书出巨资的河北省石家庄市秦川乐器公司、秦川先生深致谢意。

毛青

一九九七年六月于北京

145292

PREFACE

MUSIC PRECIOUS OF CHINA

How the author says

How dare a person talk the western music , how dare he talk Beethoren of Germany .Tch aikovsky of Russia,Jeen Sibelius of Finland and Niccolo Paganini of Italy .Who even does not know his natinonal folk music .

Quate ----Liu Zheng

Who wile lose the half world if he does not know music .

Who is not a whole person that he does know music ; It is a insipid life without music ; A nation who scorn music is a grieved nation. Those who wipe their tears for the music we can forget their name, But ue can't forget their outstanding achievements. Music can express nation, express science, express humanity and geograph.

I think it is quite different between western and eastern music, between western and eastern culture. What is called the common is relating the same languaga of human being with their own national music . Jean Sibelius' tone poem "ode to Finland " is a masterwork of world renown of Finland and the power for the national liberation of Finland. They used music language to express that the small country which in the Arctic Circle carried out a lest-ditch struggle for their living, and also made the whole world believe that Finland is not a dependency country of the control under the Russia dictatorship .The D^b vidin concerto depicts the land of the country be trampled by the invaders , and it also express the desolate and the hatred full of the heroic spirit.

Chinese use their own national music to express their great too .The erhu concerto 《The Great wall》 mable one of the world eight marvellous spectacle - The Great wall full of power and grandeur . The great nation made the great and splendiel natioal culture . The folk instruent of our country is source and down the country for many years . As far to today , it has had 7600 year's history and one thousand kinds of folk instrument (including all kinds of the percussion instrument). Facing to such a rich and magnificent legacy , we are thinking how we should inherit , how to develop , how to flourishing , and how to face the new century's coming .

The western famous critic used to that if the culture center of 20 century was in the western , but now in 21 century : following the music wind blowing to east , the culture center will remoue to Eastern. we are honoured that we are the transformer , the eyewintress of the century stride across. Meanwhile we can see the coquette to the human being .

This album summarized the worldwide the attentioned progress and the astonishing development of the Chinese national orchestral music business sine the half century . This is the creation of the mass organization .To reappear this splendid history period is for showing the national musician of the old , the middle - aged and the young who have the outstanding achievement and the great contribution but unknown to the public to the readers of overseas.

From the album we can perspective the developing orbit of the national orchestral music of the present age . Being the limited of the pages and some reasons that is hard to say, we can't include completely. Hope will be excaused for the deficiency .

For the purpose of here we give our heartfelt thanks and the highest consideration to all the friends who disinterested assistance for the book's edit and publishing .

Extremly greaful to my closest friends:the sojourn - Americcan on painting painter Mr Chenyi - Fei for his great help ,to sojourn - American painter Mr Chenxaici .who designed this book day and night , and also to Mr Qinchuan of the Qinchuan Music Instrnment company of ShijiaZhuang , He Bei Province who give a huge sum for this book.

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作者毛青和旅美油画大师陈逸飞在一起

毛青

Mao Qing

本世纪八、九十年代的中国音乐院校和大城市书店里都展示着音乐画，诸如蜚声海内外的旅美油画大师陈逸飞等最优秀的音乐画作品。毫无疑问是这个时段中国音乐和美学的惊叹现象之一。

我们很难想象这个躯体绵薄多病饱受生活的困惑、坎坷、时事的变迁，历经艰辛的中国文化精神和美学精神之子，中国第一音乐画商。

毛青以他又一惊人之举，搜集了全国著名音乐家珍贵资料，促成了这本自建国以来第一本大型民族音乐画册。

他生于黄浦江之侧长于黄土高原饮于汾河之水，饱啜中国南北文化之雨露。

作为中国文化精神和美学精神之子，他热爱自己的祖国和人民，热爱自己的民族和哺育民族生存的大地，他更热爱为这个苦难的民族。为多灾多难的国家做出贡献的民族音乐家。

他在这次采访中看到我们的老艺术家，还是那样贫穷，他含泪告别了前辈，力争要写出中国的艺术家，——我们的音乐家。

我们的国家还穷，可是毛青和艺术家们都希望中国将是世界之珠。

他对祖国的期待和未来，与著名作曲家韩兰魁写出中国第一板胡交响曲《明天》。由中国交响乐团协奏，毛青主奏。

毛青真挚追求艺术不断进取。他童心未泯，一片天真，身上竟不沾世故的水珠，他的眼睛永盯着音乐的星空，他感情丰富，躯体绵薄。一旦拿起琴来，他又变得强大无比，恣肆无比，仿佛蕴蓄着如此惊人的力度。

他抱着巨大的热情 and 责任感为民族音乐奔波，既不为名也不为利，难以想像的天降奇人，好像是专为音乐而生、而活着。

他信奉陈逸飞的一句格言——“荣辱不惊”。他崇敬那些真正为民族音乐做出贡献的艺术家，也唾弃那妄自菲薄的艺术小人。

他受过良好的高等教育，师从民族音乐大师何彬、黄谱洛。

毛青生于1955年，作品有《杏花村的童年》和《毛青访中国音乐大师演奏录》

毛青胸怀祖国的激情山水，凝聚了西北中国民歌的圣地那激越高亢、悲怆、缠绵悱恻。毛青出版了他的板胡专集《西北情》。毛青说：“我所有做的一切都是为了我国的民族音乐走向世界，让全人类都能聆听和目睹到中国的音乐家。他甘愿化作一个小小的音符，默默地谱写在民族音乐的乐谱上”。

先哲老子说：“大音希声”毛青的身后是一条坎坷而辉煌的路，他的脚下是一部刚刚开始乐章。

彭修文

一九九六年十一月十一日



The music paintings had been ever showed on some music academies and some bookstores of big cities in China the later 20 years of this century .Some works were Masterpieces such as the best paintings of the famous oil painter Mr. Chen Yifei.It's on doubt a notable affair of Chinese arts and culture.

It's hard to imagine that such a weak man who suffering from the dardness of life so deeply, will be the first businessman of the music painting and he made another astonishing since the People's Republic established.

Born at the HuangPu River (east of Shanghai) Brought up the grians of HuanyTu plateau (North - Western in China), and the water of Fen River (in ShanXi province), he absorbed the cream of both eastern and western culture.

As a son of the spirit of Chinese Art and Culture , he loves his homeland and the people deeeply, and he loves more deeply the Chinese Musicians who had made a great contribution for the deep - suffered nation. When he saw the life of many old artists were as poor as before, his eyes were full of tears. He made up his mind to praise these araise as well as he could.

He believes in this idea:our country is still poor now.But one it'll be a brilliant pear in the world.

Based on the love and the expectation to his country,he created the first Chinese BanHu(similar to Erhu) Symphony'Tomorrow' With the composer Hanlankui.

MaoQing's life is a life of seeking art , is a life of making progress. Keeping the heart of child, his eyes stare at the music stary - sky forever.Naive and sentimental as his weak body. But when he picks up his instrument , he becomes incomparable strong as his spirit. Seeking fame nor benefits. He comes only living for music .

He believes in ChenYiFei's words: Nothing with glory or share .

He admires those artists who make contribution for the national music. Sunch as SPongXiusheng , ZhangShao . WangFangdi and LinShicheng , and looks down to those snobs in the music kingdom.

He was born in 1955, and got well education from music master Hebin, HuangPuluo, his music works Childhood in Almond Village, A Visiation to Chinese Musicians and Music Players', The Emotion to North - West '.

MaoQing said : all I did is to make our national music move towards the world , and make Chiese musicans well - known all round the world . And I would rather be a little note glistening quietly on the music score of the national music.



彭修文

Peng Xiuwen



彭修文

Peng Xiuwen

中国当代杰出的民族音乐大师，成就卓著的指挥家、作曲家彭修文，是中央广播民族管弦乐团草创人之一，几十年来一直任该团指挥。他改编、创作的音乐作品达四五百首，为我国的民族音乐事业作出了卓越的贡献。

彭修文1931年2月，生于湖北汉口。现任中国广播艺术团艺术指导兼中国广播民乐团首席指挥、中国音乐家协会常务理事、中国音乐家协会民族音乐委员会副主任，中国民族管弦乐学会会长。曾多次担任香港中乐团及新加坡华乐团的客座指挥，出任国内外民乐比赛的评委。

几十年来，彭修文除了指挥、培训乐队的工作外，还创作改编了大量的民族器乐曲，60年代他改编的《月儿高》，是根据华氏《琵琶谱》中的《月儿高》（又名《霓裳羽衣曲》）改编而成。他把西洋变调的写作技巧与民间演奏风格巧妙地结合在一起，长膜笛与扬琴、琵琶、筝的演奏，主旋律、副旋律此起彼伏交替出现，展现了一种新的意境。整个乐曲经彭修文将新颖的配器手法与富有浓郁特色的旋律、民族和声巧妙地结合，展现在听众面前的是一幅朦胧月色下美丽的图画，大大丰富了原曲的表现力。

彭修文的作品脍炙人口、经久不衰，其笔下如行云流水：《春江花月夜》、《月儿高》、《彩云追月》、《阿细跳月》、《花好月圆》、《梅花三弄》、《步步高》《娱乐升平》、《绣红鞋》、《将军令》、《关山月》、……一部部优美动人的乐曲不断问世。其中有许多乐曲得到国内外听众的赞赏。

1957年在第六届世界青年联欢节上，彭修文改编的《春江花月夜》、《金蛇狂舞》、《关山月》、被认为是联欢节艺术演出中的最佳节目，获得了金奖。彭修文在继承我国传统音乐的同时，还十分注意对西洋音乐的学习和借鉴。他大胆地移植了一些西洋管弦乐曲和管弦乐演奏的中国作品。建团初期，他移植指挥了刘铁山、茅源的《瑶族舞曲》马可的《陕北组曲》、柴可夫斯基《天鹅湖》中《四小天鹅舞》等乐曲。1976年后，彭修文的艺术青春重新焕发。大型二胡协奏曲《不屈的苏武》、交响诗《流水操》、《怀》、《秦兵马俑幻想曲》、重新改编配器的《月儿高》、《将军令》等一部部民乐作品相继出现在中国乐坛。

其中《流水操》与《怀》在1983年全国民族器乐作品创作评奖中分别获得一等奖与三等奖。

1982年彭修文率中国广播民族乐团赴香港演出，他按《普庵咒》重写的乐曲演出后受到好评。1959年和1984年他两次改编了冼星海的《中国狂想曲》。近些年，彭修文继续尝试用中国乐器演奏西方名曲，他改编并指挥民族管弦乐队演奏了比才的《卡门》、斯特拉文斯基的《火鸟组曲》、德彪西的夜曲《云》、柴可夫斯基的《天鹅湖》、罗马尼亚的《霍拉舞曲》、贝多芬的《雅典的废墟》、印尼民歌《美丽的梭罗河》、阿尔及利亚的《达姆，达姆》、日本小山清茂的《伐木歌》、《相马盆贝》等乐曲。这一尝试在世界乐坛引起了反响，日本东芝公司三次约他改编莫索尔斯基的名曲《图画展览会》，这张唱片在日本引起了震动，它标志我国民族乐团的整体演奏水平，已经进入了一个崭新的具有现代化演奏技巧和水平的时代。此外香港录制的他指挥演奏的《火鸟组曲》磁带大受欢迎。对于《天鹅湖》，美国等国的音乐评论家曾写道：“以写意手法见长的中国民族音乐，使古老的《天鹅湖》获得了新的生命。……”

1985年以来，彭修文又陆续完成了一些大型作品。如：套曲《十二月》，二胡协奏曲——音诗《云中鹤》；二胡与乐队《民歌五首》。1990年完成了他的第一交响曲《金陵》，于1991年1月在香港以标题为《秦·兵马俑》的音乐会上首演。由他指挥，香港中乐团演奏。

在乐器改革方面，彭修文也颇为重视。并把每一项改革成果都用于创作、培训和乐队的建制中。20多年来，在他和全体乐队队员的共同努力下，弦乐、弹拨乐、吹管乐、敲击乐都在系统化、科学化方面有了很大的发展，他还尽可能地挖掘祖国的一切宝贵文化遗产。1978年湖北随县出土编钟后，他积极倡导进行仿制，为它编写了《梅花三弄》这首乐曲并进行了演出。两千多年前的古老乐器从此得到了新生。

彭修文在指挥艺术、音乐创作、声部组合、乐器改革诸方面都表现出他在民族音乐上的远见卓识和大胆创新的才能。他用毕生精力，为民族音乐谱写了辉煌的一页。



Peng Xiuwen was born in 1931 in Wuhan City of Central China's Hubei Province. He is artistic director of the China Broadcasting Performing - Arts Traditional Instruments Orchestra. As a maestro of traditional Chinese music, he has enjoyed high prestige both at home and abroad.

He began to learn the Erhu, or Chinese fiddle, the Pipa and the violin, when he was young, and achieved great attainments. He has conducted a series of studies in ancient Chinese theatrical music, Chinese theatrical music tradition, folk music and classical western music, and has his unique understanding and views on the works.

As one of the founders of the China Broadcasting Traditional Instruments Orchestra, Peng Xiuwen has been active in endeavoring to enrich the expressive power of the traditional Chinese instruments, orchestra by further developing and improving the instruments, including the string and bow, string plucked, woodwinds and percussion. His efforts resulted in systemizing the arrangement of traditional instruments in an orchestra. Peng Xiuwen was thus invited to be head of the panel of appraisers for the innovation of traditional instruments.

As one of China's outstanding composers, he has completed more than 100 works, and probed into the symphonization of traditional Chinese instrumental music. The following are some of his representative works in different periods of time:

POWER AND GRANDEUR, and Orchestral Concerto: LADY QIN XIANGLIAN (in 1950s)

THE MOON ON HIGH (in the 1960s)

BUMPER HARVEST DRUMS AND GONGS. FLUTTERING CLOUDS (in the 1970s)

Symphonic poem: MEMORIES, and FANTASIA: TERRA-COTTA WARRIORS OF THE QIN DYNASTY (in 1980s)

Suite: THE TWELVE MONTHS, Symphony No.1 - JIN LING (in 1990s)

Peng Xiuwen has been working to rearrange world-famous compositions for traditional Chinese instruments. He has proved, by his deeds, that traditional Chinese have rich power of expressiveness. Among the 40 or so arranged works are STRING SERENADE by Mozart, RUINS OF ATHENS by Beethoven, NEW WORLD SYMPHONY by Dvorak, Bizet's CARMEN, Ravel's Orchestral arrangement of PICTURES AT AN EXHIBITION, CLOUDS by Debussy, Stravinsky's THE FIREBIRD and ETUTEN RAKU by Japanese composer, Hidemaro Konoe.

The Symphonic poem, FLOWING, WATER, written by Peng Xiuwen in the 1980s won first prize in the 1984 Competition of Traditional Chinese Instrumental Works, and was included in the "20th Century Masterpieces by Chinese Musicians".

Through several decades practices, Peng Xiuwen has formed his unique style of elegance, warmth, and natural cooperation with the orchestra. As a noted conductor, Peng Xiuwen and his orchestra have been well-received both at home and abroad. Many of his works were made into records, cassettes and discs by China Records Company, Japan's EMI, Taiwan's Fu Mao Recording Company and Hong Kong's BMG CO. Ltd. In 1983, he received a special Golden Disc Award for conductorship, issued by the Chinese General Records Company.

China Broadcasting Traditional Instruments Orchestra took part in the 6th World Youth Festival held in Moscow in 1957, and won a gold medal for the performance of two melodies: SPRING ON THE MOON - LIT RIVER and the THE MOONOVER THE GUANSHAN PASS. After more than 30 years when the orchestra performed in Europe, Asia, and Hong Kong and Taiwan, they were equally appreciated by the audiences.

When Peng Xiuwen and his orchestra were invited by NHK to visit Japan in 1980, their premiere concert became a grand gathering of Sino-Japanese cultural exchange. The then Japanese Emperor and Empress were present on the occasion.

In celebration of the 15th anniversary of the signing of the Sino-Japanese Peace and Friendship Treaty in 1993, Peng Xiuwen visited Japan again to perform in cooperation with the Fukuoka Resident's Symphony Orchestra. Their concert, titled "Soiree of Chinese Traditional and Modern Compositions", was a successful one.

Peng Xiuwen is a standing council member of the Chinese Musicians' Association, vice-director of Traditional Music Commission. He created the Society for Traditional Chinese Orchestral Music, and elected President.

For all the contributions Peng Xiuwen made in developing traditional Chinese music, the Chinese government has granted him a status of an outstanding expert. Peng Xiuwen was appointed member of the Hong Kong Academic Adjudication. He is advisor to the Hong Kong Chinese Orchestra. His name was included in the Dictionary of International Biography of Cambridge, England, in 1994.





朴东生

Pu Dongsheng



朴东生

Pu Dongsheng

朴东生先生现任中国录音录像出版总社社长、中国音乐家协会民族音乐委员会委员，中国民族管弦乐学会副会长、中国音像协会副会长、中录北美销售公司和中外合资中录智慧音像发展有限公司董事长、中国北方音像集团常务理事、曾任中央歌舞团指挥（国家一级）。

朴东生先生一生致力于民族音乐的创作与研究，写出了一批优秀的民乐作品。如50年代曾广泛流传的《苗族见太阳》、《在草原上》、《欢庆胜利》（改编）等。并曾在多部电影、电视剧中担任作曲和指挥；1987年9月第一届中国艺术节开幕式上，他曾为千人乐队演奏的《中华大乐》重编写了《金蛇狂舞》并担任指挥。他还参与了中华大乐的组织工作，担任总联络员。

在民族音乐备受冲击陷入低谷的近些年里，他始终不渝地把振兴民族音乐当成一项神圣的职责。他先后担任过《全国民族管弦乐展播》领导小组成员并出任“龙乐音乐周”组委会常务副主任；在国际著名艺术家为“拯救威尼斯 修复长城”在北京举行大型义演时，担任中方舞台艺术总监；他还为全国民族器乐（山城杯）电视大奖赛出任组委会副主任兼评委会副主任；担任中国乐器国际比赛的艺委会委员。

作为艺术家，朴东生先生的足迹遍及世界14个国家和地区，在新加坡举行过个人作品乐队专场音乐会；应邀在香港为音统处音乐营训练乐队；1993年6月他在台北成功地指挥台北市立国乐团演出了《滔滔河水，悠悠万古情》民乐专场音乐会，其中百分之八十的节目是他的作品。他曾两次赴台，为海峡两岸的文化交流做出了可喜的贡献。频繁的活动使得他在海内外音乐界、音像界有很好的声誉和较大的影响，他的小传被收入台湾颜廷阶教授编撰的《中国现代音乐家传略》之中。

在从事创作与指挥的同时，朴东生还潜心于民族音乐理论的研究，写过大量的音乐评论文章。他的《乐队指挥法》一书已成为我国第一部由中国人自己著述、实用于广大读者的指挥专著，目前已印刷四次畅销海内外。

在他从事专业音乐工作45年之际举办这场音乐会，可以说是他艺术旅程中的一个里程碑，也是他数十年来执著勤奋、不倦追求丰硕成果。其中的《阿里山素描》、乐队与合唱《中华颂》是近年新作，它标志着朴东生在艺术上的进一步成熟和创作领域的拓展。

朴东生先生为了民族音乐的发展，与秦鹏章、彭修文创办了中国民族管弦乐学会。10余年来呕心沥血，默默无闻地工作着。他的成就是辉煌的，为民族音乐的发展作出了卓越的贡献！特别值得敬佩的是他现已年逾花甲，仍孜孜不倦地奋斗着，正如他的格言：“无有穷期地求索”。