

徐振民

A COLLECTION OF XU ZHENMIN'S ORCHESTRAL WORKS

管弦乐作品选

总谱 · 手稿版

徐振民

中央音乐学院出版社

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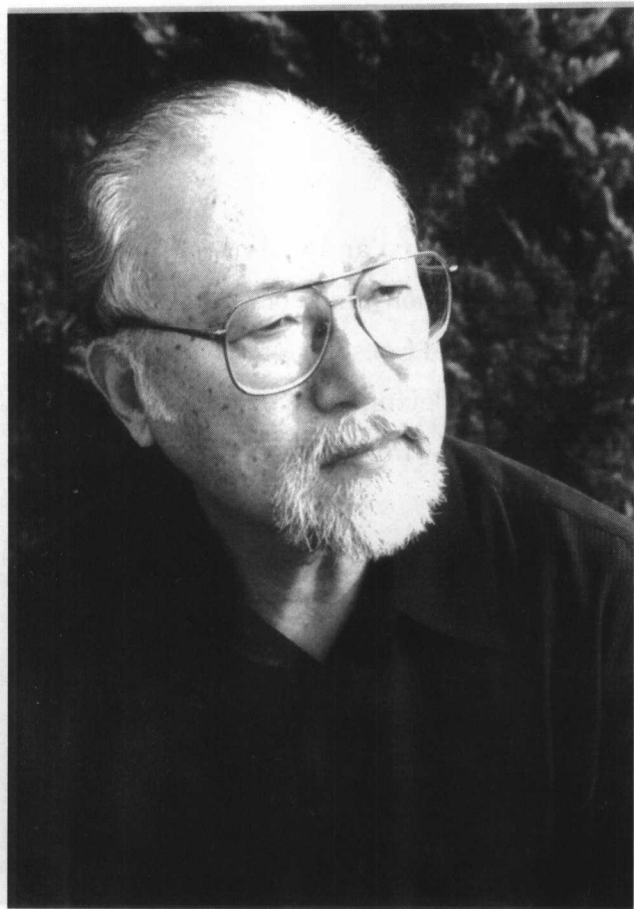
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徐振民，1934 年生于山东烟台。

在天津南开中学就读时，先后学习钢琴和小提琴，后来又学习和声和作曲。

1952年，他考入中央音乐学院作曲系。从苏夏教授学习作曲，从陈培勋教授学习配器法，从刘烈武教授学习和声，从段平泰教授学习复调，从苏联专家阿拉波夫学习曲式学，此外罗忠镕教授等也给了他很多教益。

1957 年，他以优异的成绩毕业并留校任教。

翌年他奉调前往南京，在南京艺术学院音乐系任教整整三十年。

1988 年，回到中央音乐学院，任教授，博士生导师。

作为教师，在他四十余年的教学生涯中，为国家培养了许多作曲专门人材。其中不少人已成为教授、作曲家。他们活跃在国内、国际乐坛，作品在国内和世界各地演出，并有多人多次在诸如法国贝桑松国际交响音乐作曲比赛和中国音协金钟奖作曲比赛中获大奖或重要奖项。

作为中国当代著名作曲家，他的主要交响音乐作品有：《钢琴协奏曲》、《渡江》交响诗、幻想序曲《雪里梅园》、音画《边寨音画》、音诗《枫桥夜泊》、音诗《金陵怀古》和交响序曲《华夏颂》等。其中后五部作品皆曾在全国性作曲比赛中获奖。

他的其他代表性作品有：钢琴曲《变奏曲》、《唐人诗意两首》获金钟奖，系第三届北京国际钢琴比赛必弹曲目；小提琴曲《小路》、《水乡情》；艺术歌曲《白帆》、《海鸥》等。

徐振民的作品除在北京、上海、天津、南京、广州以及香港、台北、台中、高雄等城市广泛演出外，也曾在俄罗斯、日本、美国、墨西哥、智利、德国、西班牙、葡萄牙、捷克、瑞典、芬兰、爱沙尼亚和澳大利亚等国多次上演并获高度评价。

（摄影：王廷英）

Xu Zhenmin

Born in Yantai, Shandong Province, in 1934. Studied piano and violin when he was in Nankai Middle School in Tianjin, and began the study of harmony and composition later.

He was admitted into the composition department of Central Conservatory of Music in 1952, studying composition with Su Xia, orchestration with Chen Peixun, harmony with Liu Liewu, counterpoint with Duan Pingtai, form and analysis with Arapov from Russia. He has also benefited from Luo Zhongrong.

Graduated in 1957 and became a faculty member of the Central Conservatory of Music, he was transferred next year to teach in department of music in Nanjing Institute of Fine Arts for 30 years.

He returned to Central Conservatory of Music in 1988 and was appointed as a professor and supervisor of doctorate candidates.

As a teacher, he has educated and brought up many composers for the country during his 40-year educational career, many of them have become the professors and well-known composers who are very active at home and abroad. Their works are performed all over the world, some of them have won the prizes in international music competition, including the Composition Competition in Besançon and National "Golden Bell" Award by Chinese Musicians' Association.

As a renowned contemporary Chinese composer, his major symphonic works include: Piano Concerto, Cross the River (Symphonic Poem), Plum Garden in the Snow (Fantasy Overture), "Tone Picture of Borderland" (Tone Poem), "Mooring at Night by the Maple Bridge" (Tone Poem), "Jinling: A reminiscence" (Tone Poem) and Symphonic Overture "Ode to Motherland, China". The last 5 works have all won the prizes in national competition for composition.

Other representative works also include Variation for Piano, 2 pieces inspired by poems of poets in Tang Dynasty (Golden Bell Award, the commission work for Third China International Piano Competition), "Path" and "The Scenery of Waterside Town" for violin, and art song "White Sails" and "Seagull".

Xu's works have been performed not only in cities of Beijing, Shanghai, Nanjing, Guangzhou, Hong Kong, Taipei, Taichung and Kaohsiung, but also in countries like Russia, Japan, U.S.A, Mexico, Chile, Germany Spain, Portugal, Czech, Sweden, Finland, Estonia and Australia.

写于徐振民五部管弦乐作品付梓之际

呈献在读者面前的、由中央音乐学院出版社首次出版的这部曲集，是中央音乐学院徐振民教授自上个世纪80年代以来创作的五部管弦乐作品，是这位作曲家的创作进入成熟期的具有代表性的标志。这五部作品全部都是我国历年来全国性交响音乐评奖中的获奖作品，而其中的音诗《枫桥夜泊》曾两次获奖，并于1993年“单乐章管弦乐征集比赛”中获得最高奖。这些作品在国内外公演时获得一致的好评，成为近年来我国交响音乐创作领域中很有影响的、出类拔萃的作品。

交响音乐，作为最能体现音乐艺术独特性质的音乐体裁，它不同于语言艺术、造型艺术、影视艺术的独特之处在于：它不是以约定俗成的人类语言为手段来描述生活、表露情感、直至阐述思念，也不是通过具体的视觉形象来达到上述目的，更不是通过语言和视觉形象的综合体来实现这一切。相反，交响音乐是以现实中并不存在的、有序的音响结构为载体来营造一种东西，而这种东西的最高层次，在我看来，用我国古代就已使用的一个美学范畴来表述，它应该是一种“意境”。在作曲家的这五部作品中，我感受到弥足珍贵的，正是其中难以用语言来确切表述的、通过纯音响结构所营造的某种“意境”。国学大师王国维先生将“意境”理解为“情景交融”，这无疑是有道理的。从唐代诗人张继的同名诗歌获得灵感而创作的音诗《枫桥夜泊》中，作曲家所感受到的那种孤寂、悲愁的心境，不正是同“月落乌啼霜满天”时寒山寺的苍凉景色水乳般地交融在一起了吗？《边寨音画》将对大自然的清新感受同火热的民间风俗情景融合了起来，即是风光景色的某种声音造型，更是热烈激情的宣泄。

然而，从更广阔一些的角度来看，王国维先生对“意境”的理解，似乎嫌窄了一些。幻想序曲《雪里梅园》是一部颇具意境的作品。它除了具有“情景交融”的一般特质外，这里似乎还有另外一个很难用“情景交融”就可以概括的、更高层次的美学范畴在，那就是艺术中的“崇高”。作曲家身置总理生前工作过的梅园，在圣洁的白雪和傲然盛开的腊梅前，思绪万千，一种对伟人崇高人格的崇敬和景仰之情油然而生。作品中对“崇高”的体验和表现超越了一切，由此而产生一种震撼人心的艺术力量。

从更深刻的意义上讲，艺术中的意境应该蕴含着艺术家对整个人生、社会、历史的心灵感悟。《金陵怀古》和交响序曲《华夏颂》中所营造的意境中，无疑都蕴藏着这些内涵。前者是在宋代政治家诗人王安石和元代诗人萨都刺的诗词启示下创作的怀古的音诗，作曲家沉湎在对恢宏而又悲壮的历史的沉思中，充满了深沉的历史沧桑感；而后者则是一首更富时代感的民族的颂歌，在庄严和壮丽的气氛中，憧憬着中华民族的伟大未来。

纵观这五部作品，其中贯穿着一条红线——即浓厚的民族情结。中华民族的灿烂辉煌而又悲壮的历史、壮丽秀美的山川大地、它的优秀子孙，这一切构成了音乐内涵的核心。作曲家没有在他的音乐中试图去表现或暗示某些事实上是难以被人们领悟和把握的、玄奥的古代玄学概念，相反，他的音乐中所表现的总是在祖国土地上活生生的现实感受和体验、对民族历史的深沉感悟，从而使听众感到亲切、自然、易于接受和理解。

如何将这种种感受、体验、感悟，通过有序的音响结构而得到体现，使听众、特别是中国的听众能够接受和理解，这是每一位当代中国作曲家面临的、也是在艰难探索的课题。进入20世纪后，在西学东渐的情势下，古老的中国音乐面临变革，开始了近百年来借鉴和吸取西方近代音乐文化精华的过程，走过了一条漫长的、富有成效的探索之路。而当代面临的局面却是：西方随着后工业化社会发展阶段的深化，西方音乐同其他种类的艺术一起，也进入了所谓“后现代艺术”的阶段。常常被称为“先锋派音乐”的西方后现代主义音乐，以对传统的颠覆为其特征，它不仅排斥音乐中任何题材性内容，贬低情感表现，反对具有深层内涵性质的“宏大叙事”，消除“深度模式”，直至彻底解构音乐中的“意义”存在。伴随而来的是对音乐的传统语言、构成、规范、审美原则的彻底消解；历史中形成的、传统意义上的乐曲结构、旋律、和声等观念被无情地抛弃和颠覆；而这种极端倾向成为西方现代专业音乐创作的趋之若鹜的主流，成为衡量音乐价值和是否跟上时代的评价标准。这股世界性的音乐潮流也不可避免地冲击着中国的当代音乐创作。

面对这种冲击，必须作出往往是令人痛苦的抉择。作为一位中国当代作曲家，面临如此严峻的局面，徐振民没有随波逐流，没有被时尚的潮流卷着走，而是在艰难的探索中走着自己的路。这五部作品就是一个证明。他的这些作品中不仅响彻着民族的、时代的声音，真诚地表达着自身的情感体验，而且他在执着地寻找着能表达这一切的自己的音乐语言。一方面，他尊重西方传统的音乐经验，但又不囿于它的束缚。他的和声语言既没有完全消解它的功能框架，但又摆脱了功能的束缚而寻觅着更加丰富的音响组合；他既保持着旋律应具有的某些基本特征，但又使它得到自由的繁衍和展开；他的细腻的、富于色彩性的配器风格，既没有悖于传统，又极富现代意味。另一方面，他在吸收和借鉴西方传统的和现代的音乐技法的同时，在探索着如何使自己的音乐语言和风格更具有民族的韵味和气质。我们可以在他处理旋律、和声、乃至配器时感受到作曲家在这方面的艺术匠心。作为一位中国作曲家，他有一个理念，那就是面对中国的听众他的音乐应该能为更多的人接受。在我看来，旋律和调性，这二者是构成中国音乐传统的最为重要的两个不可或缺的元素。中国的当代交响音乐中，一旦传统意义上的旋律和调性被无端地抛弃和消除，这必将严重地冲击中国人几千年来形成的音乐审美趣味和习惯，最终导致创作与接受之间的分离和断裂。从上述五部作品中，我们看到作曲家在处理这个创作难题时是多么审慎，应该承认，作曲家在这方面取得了很大的成功，积累了有价值的创作经验。

振民君是我五十年前的同窗。时光飞似地流逝，半个世纪过去了，但当年在中央音乐学院作曲系我们共同经历的学子生活，却历历在目，宛如昨日。他当时便是班上才华洋溢的佼佼者。那时我们都怀着成为未来作曲家的梦想，但命运安排我迈入了另一个领域，而振民君却终于实现了自己的梦想。待我从异域归来，他早已完成了学业，赴南京艺术学院任教了。故都金陵和生活和经历给了他丰富的体验和灵感，即将付梓的这五部作品正是这些体验和灵感的结晶。寓居金陵三十年后，振民君终于又回到了母校任教，为培育后辈作曲家继续耕耘。

在作品即将付梓之际，写了上面一席话，是同窗的祝贺，也是期望。衷心地期待着振民君更多的新作品问世！

于润洋

2004年初春于中央音乐学院

At the Time of Xu Zhenmin's 5 Orchestral Works Go to Press

Yu Runyang

In front of the readers is a music collection of 5 orchestral works composed by Professor Xu Zhenmin since 1980s and first published by the Central Conservatory of Music Press, which signifies that he has entered mature period in composition. All of 5 works are the prizewinning works in National Awards for Symphonic Music recent years, among them, "Mooring at Night by the Maple Bridge", a tone poem, has won the prizes twice and obtained the top prize in "National Competition for Orchestral Music in Single Movement" in 1993. These compositions have won the highly acclaims when they given public performance at home and abroad, and become the most influential and outstanding works in Chinese symphonic music recent years.

As a musical genre that represents the unique nature of music art and distinguishes from language art, plastic arts, film and television, the symphonic music is distinctive to depict life, reveal the feelings and expound the ideas and concepts not by means of common human language or concrete visual image, or by means of a synthesis of images of language and vision but by the carrier of orderly sound structure which does not exist in reality to construct something, in my opinion, the highest level of this thing should be a kind of "artistic realm" if we use a term of the aesthetic category by ancient Chinese scholars. What I have experienced and cherished most in these 5 pieces is a certain "artistic realm" which is difficult to express definitely in language but constructed by the pure sound structure. It is quite reasonable that Wang Guowei, a Maestro of Chinese national culture, explains the "artistic realm" as "the blending of feeling and setting".

Inspired from the poem of same title by Zhang Ji, a poet in Tang Dynasty, Xu composed the tone poem "Mooring at Night by the Maple Bridge", what composer's feeling and mood of loneliness and sadness is just the blending of the desolate scenery of Hanshan Temple and his experience. "Tone Picture of Borderland" blends the fresh feelings to the nature with the scenery of folk customs, creates certain sound image of scenery and gives vent to the great passion as well.

Looking at it from a wide angle, however, Maestro Wang Guowei's explanation to the "artistic realm" seems narrower. Overture-Fantasy "Plum Garden in the Snow" is an *atmo-*

spheric piece with more artistic conception. Besides the general quality of “blending the feeling and setting”, there is an aesthetic category in higher level which is difficult to generalize with “artistic realm”, namely the lofty in the art. Placed himself in the Plum Garden that late Premier Zhou Enlai once resided and in front of holy and pure snow and plum blossom in full bloom, myriad of thoughts occupy in composer’s mind, the respect and admiration for the great man’s personality well up in his heart. The composition expresses and experiences the “lofty” more than anything, thus a kind of stirring artistic power has produced from it.

Speaking from a point of profound significance, the “artistic realm” in arts should contain the artists’ understanding to the life, society and history. The “artistic realm” constructed in Tone Poem “Jingling: A Reminiscence” and Symphonic Overture “Ode to Motherland, China” undoubtedly contain this connotation. The former is a tone poem recalling antiquity inspired from the poems by Wang Anshi, a political poet in Song Dynasty, and Sa Dula, a poet in Yuan Dynasty, the composer indulges in the meditation to the magnanimous, solemn and tragic history, and experiences the deep historical vicissitudes and changes; the latter is a national ode with the spirit of the times, yearning for a great future of the Chinese nation in the solemn and magnificent atmosphere.

Making a general survey, a red thread, namely the deep national complex, runs through these 5 works. Chinese nation has its splendid national culture, a glorious, moving and tragic history, beautiful mountains and rivers and outstanding descendants, all of these makes up the musical connotation. The composer does not try to express or imply the ancient Chinese metaphysical conception, which is difficult to understand and grasp. On the contrary, what he expressed in his music is always the living and real experience in his native land and the deep reflections to the history of the nation, and consequently the audiences feel intimate, natural and easily understandable to his music.

How to express all these feelings, experiences and understanding through the orderly sound structure and let the audiences, especially the Chinese audiences, to accept and understand is a tough and probing issue facing every contemporary Chinese composers. After entering into 20th century and under the situation when “Western learning moves to the East gradually”, the ancient Chinese music encountered into the change, and started a process of making use of and incorporating with the essence of Western music culture for almost 100 years and has taken a long and effective way of searching. But along with the deepness of the developmental phase of the post-industrial society in the West, the situation confronting the contemporaries is that the western music has entered into a stage of a so-called “post-modernist art” together with other genres of arts. The postmodernist music in Western which often be labeled as “avant-garde music” is characterized in subversion of the tradition, and not only eliminates any subjective-matters in music, belittles the expression of feeling, opposes the “grand

narration” and eliminates “the depth model”, but also destructures the “meaning” in music. What follows is to thoroughly dispel the traditional language, formation, standard, principle of aesthetics, and subvert and abandon inexorably the ideas of structure, melody and harmony in traditional sense which have been formed in the history, but this extreme tendency became a main stream of contemporary music to go after and the criterion of music value and whether it keeps up with the changing of time. This trend of music all over the world impacts inevitably on the contemporary Chinese music composition.

Confronting with this impact, we must make our painful choice. As a contemporary Chinese composer facing this crucial situation, Xu Zhenmin did not go with the stream or sweep away by the wave of the fashion, but make his own way in hard exploration. These 5 works are the clear proof. They not only resound the voice of the nation and time, and express sincerely his own feeling and experience, but also show that he strives perseveringly for his own musical language. On the one hand, he respects the musical experience of western tradition, but never is constrained by its trammels. His harmonic language never totally collapses functional frames, but shakes off the functional fetter and seeks richer combination of sound. He either keeps certain basic features of melody or develops it freely. His exquisite and colorful style of orchestration is not contrary to the tradition but full of contemporary significance. On the other hand, while incorporating in and making use of the traditional and modern music techniques of the West, he explored how to make his musical language and style with more national flavor and quality. We can feel composers’ artistic craftsmanship in this respect from his treatment of the melody, harmony and orchestration. As a Chinese composer, his ideal is to make his music accepted by more people in front of Chinese audiences. In my view, the melody and tonality both make up the most important and indispensable elements of Chinese music tradition. In contemporary Chinese symphonic music, once the melody and tonality in traditional sense are abandoned and dispelled, it will seriously attack the aesthetic taste and custom in music which have been shaped by Chinese over thousands of years, and finally lead to the separation and cut-off between composition and reception. From abovementioned 5 works, we can see how careful the composer handles this tough issue in composition. We should admit that he has made a great success and accumulated a wealth of valuable experience in composition.

Zhenmin and I studied in the same school 50 years ago. Time flies and the students’ life we experienced in the composition department of Central Conservatory of Music comes clearly into our view as yesterday, though half a century has passed. Then he was a gifted and outstanding student in the class. We dreamed of becoming future composers at that time, but the destiny arranged me to another field, Zhenmin has finally made his dream come true. After I returned from abroad, he has finished his study and become a faculty in Nanjing Academy of Fine Arts. The life and experience in Jinling, onetime capital, provide him rich experience and inspiration, these 5 works which will go to print soon are just the result of these experience and

inspiration. After living in Jinling for 30 years, he finally returned his old school to teach the young composers.

On the occasion of his compositions are sending to press, I wrote down a few words above, they are the congratulation and the expectation from an old classmate. I expect cordially that more Zhenmin' s new works will soon come out!

Early spring in 2004
at the Central Conservatory of Music

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Synopsis

幻想序曲

雪里梅園

管弦乐总谱

徐景民

一九五九

乐 队 编 制

INSTRUMENTATION

2 长 笛	2 Flauti
2 双簧管 (兼英国管)	2 Oboi (Corno inglese)
2 单簧管 (♭B)	2 Clarinetti (B)
2 大 管	2 Fagotti
4 圆 号 (F)	4 Corni (F)
3 小 号 (♭B)	3 Trombe (B)
3 长 号	3 Tromboni
大 号	Tuba
定音鼓	Timpani
颤音琴	Vibraphono
钹	Piatti
大 鼓	Cassa
竖 琴	Arpa
弦乐器	Archi

幻想序曲
《雪里梅园》

徐振民曲
1979.

1

Adagio tranquillo 柔板. 宁静地.

2 Fl. *ff*

Ob.

C. I.

2 Cl. (B)

2 Fg.

4 Cor. (F)

3 Tr. (B)

3 Trbn. & Tuba

Vibraphone

Arpa

Adagio tranquillo 柔板. 宁静地.

VI. I. *con sord.*

(div.) *pp*

VI. II. *con sord.*

(div.) *pp*

Vla.

V.c.

C. b.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including chords, arpeggios, and dynamic markings like "Rit." and "rit.".

The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Key markings and features include:

- Top System:** The first staff has a "Rit." marking above it. The notation includes complex chords and arpeggios.
- Middle System:** The first staff has a "rit." marking above it. The notation includes complex chords and arpeggios.
- Bottom System:** The first staff has a "Rit." marking above it. The notation includes complex chords and arpeggios.

1 *a tempo*

C.i. *Solo*
mp.

2 *a tempo*

div. arco.

arco.