



# 中国小提琴作品 百年经典

A CENTURY OF VIOLIN WORKS  
BY CHINESE COMPOSERS

第六卷

Volume VI  
(1991—2015)

丁芷诺 主编

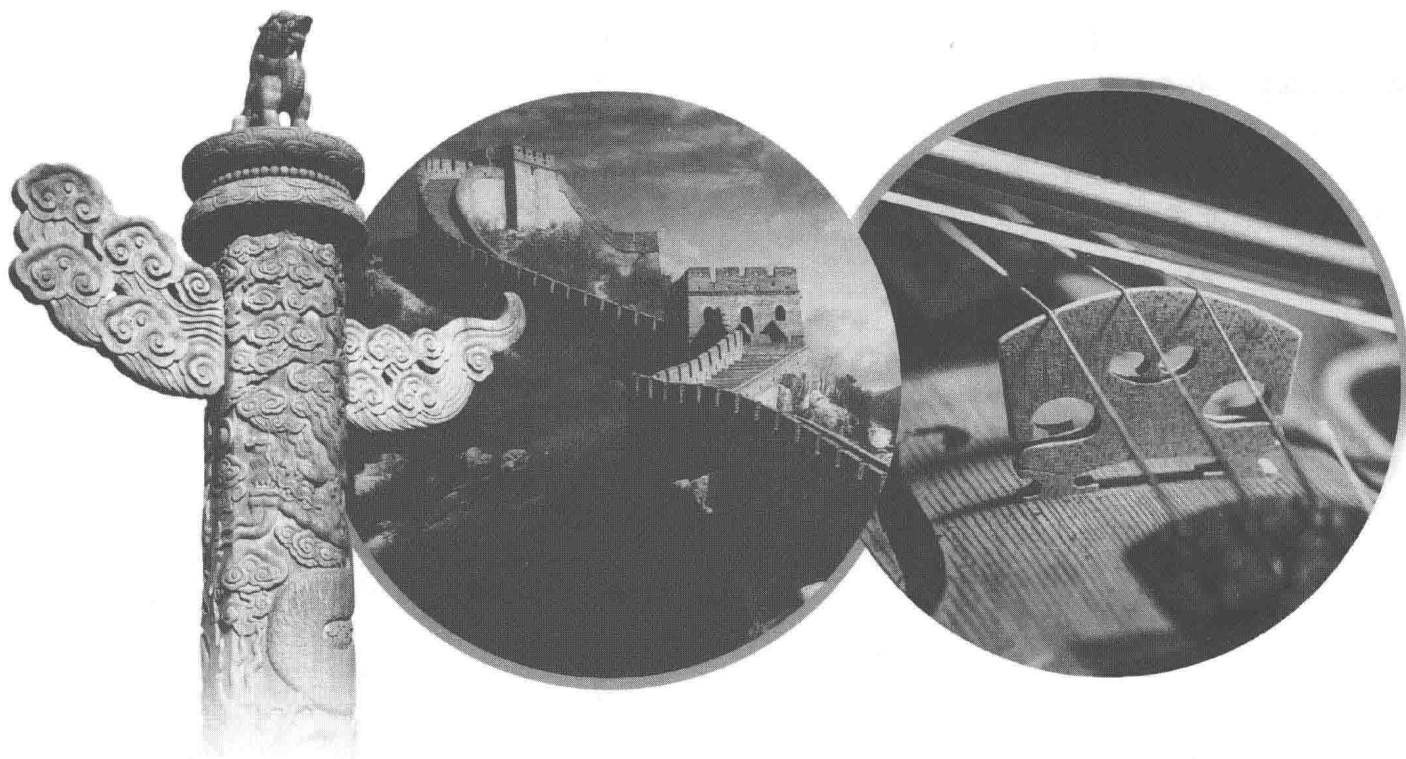
4J1576

 **SMPH**  
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上海文艺音像电子出版社  
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本书由上海文化发展基金会图书出版专项基金资助出版



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## 图书在版编目 (CIP) 数据

中国小提琴作品百年经典 第六卷 (1991—2015) / 丁芷诺主编. —上海:

上海音乐出版社, 2019.4

ISBN 978-7-5523-1704-6

I. 中… II. 丁… III. 小提琴—器乐曲—中国—选集 IV. J647.21

中国版本图书馆 CIP 数据核字 (2019) 第 043497 号

因本出版物涉及作品年代久远, 编委会通过多方努力查找, 未能全部联系到相关权利人。

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书 名: 中国小提琴作品百年经典 第六卷 (1991—2015)

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印务总监: 李霄云

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出版: 上海世纪出版集团 上海市福建中路 193 号 200001

上海音乐出版社 上海市打浦路 443 号荣科大厦 200023

网址: [www.ewen.co](http://www.ewen.co)

[www.smph.cn](http://www.smph.cn)

发行: 上海音乐出版社

印订: 上海锦佳印刷有限公司

开本: 640×978 1/8 印张: 45.5 谱、文: 364 面

2019 年 4 月第 1 版 2019 年 4 月第 1 次印刷

ISBN 978-7-5523-1704-6/J · 1576

定价: 140.00 元

读者服务热线: (021) 64375066 印装质量热线: (021) 64310542

反盗版热线: (021) 64734302 (021) 64375066-241

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# 序 言

在一百多年前，小提琴作为西方管弦乐器中的一员，携带着其三百年的历史与辉煌，开始了它的“中国之旅”。但在清末年间，小提琴在中国还处于“深宫幽闭”状态，并未产生广泛的社会影响。直到 20 世纪初，上海贫儿院音乐部、中华音乐会及北京大学音乐传习所等社团和司徒梦岩等人开始从事小提琴的演奏、教学与制作等活动。1927 年 11 月，蔡元培、萧友梅在上海创办国立音乐院（上海音乐学院前身），为中国的小提琴专业教学和音乐会演奏开创了先河。经历近百年的发展，小提琴作为一颗来自异国他乡的文化种子，已在华夏大地生根发芽，并在中国的音乐百花园中开花结果，赢得了广大音乐家和群众的喜爱，闪耀着独特的艺术魅力。令人欣喜的是，在几代音乐家的不懈努力下，中国不仅涌现出众多优秀的小提琴表演人才，在世界乐坛获得广泛好评，而且也创作了许多优秀的具有鲜明中国特色的经典作品。

应上海音乐出版社之邀，我们编辑了这套七卷本的《中国小提琴作品百年经典（1919—2019）》，旨在梳理和总结一百年来中国小提琴音乐创作的优秀成果，为音乐界和音乐爱好者提供演奏、学习和研究的参考。本套曲集具有以下特点：

一、**选曲范围广泛。**以往被搬上舞台的中国小提琴作品，常常局限于《思乡曲》《牧歌》《新春乐》《新疆之春》等有限的几首作品。对于当代作曲家，特别是改革开放以来创作的新作品，广大读者并没有太多机会熟悉和聆听。为了将更多的优秀作品呈现给读者，我们从收集到的近 500 首作品中遴选了 79 位作曲家的 101 首作品集结成册。选曲标准为具有较高的艺术性，能反映时代特点，演奏频率较高。其中个别作品虽因历史原因未能得到广泛传播，但其艺术性和独创性还是应该得到肯定和重视。

二、曲目排序采用编年体。与常见的作曲家作品选集不同，我们将选取的 101 首中国小提琴作品分为七卷，按照创作年代排序，以期勾勒出较为清晰的小提琴创作发展脉络，既能体现作曲家的个性化追求，又可反映某一特定历史时期的创作共性。

三、乐谱与音像配套。为了更直观地呈现书中的 101 首中国小提琴作品，专家团队历时 4 年深度挖掘每首作品的各种版本，并从中精心挑选出风格最为贴切、演绎最为经典的录音，最终汇编、集成了全套作品的音响。其中作曲家推荐的有 21 首，编委会提供的有 21 首，从已出版唱片中遴选的有 49 首，最后还约请 8 位演奏家录制了 10 首作品，其中既有老一辈演奏家，也有中青年演奏家，还有热爱中国音乐的外国小提琴家，以满足各方的需求。值得一提的是，那些珍贵的历史录音尽管音响质量不尽如人意，但极具历史意义和收藏价值。此外，由于版本原因及个性化的艺术处理，个别演奏与乐谱可能略有出入，凡此情况均以乐谱为准。

四、伴奏乐谱基本采用钢琴版。独奏曲中除个别用乐队版外，一概用钢琴伴奏。部分协奏曲的录音由乐队伴奏，但乐谱则采用钢琴缩编谱。

下面按照编选顺序，将每一卷的曲目概况做简略介绍。

第一卷（1919—1949）中国小提琴创作始于一批留学海外的小提琴家。以马思聪、冼星海为代表的一批音乐家们不但学习演奏小提琴，也致力于学习创作小提琴作品。如将一生精力贡献给小提琴创作的马思聪，其作为开创者的历史地位是毋庸置疑的。值得一提的是，与萧友梅有密切交往的著名地质学家李四光于 1919 年创作的标题为《行路难》的乐谱，是目前所见最早的一首由中国人创作的小提琴曲。这首作品过去从未正式发表，但因其为中国小提琴创作的真正起点，故具有重要的开创性意义。我们将此曲收录在“百年经典”之中，是想对这位热爱音乐的科学家表示敬意。在这个时期，马思聪创作了大量流传至今的作品，如著名的《思乡曲》《牧歌》等。桑桐的《夜景》是运用自由无调性手法并加以民族化的最早尝试。

第二卷（1950—1957）共和国成立初期，作曲家们采用民歌素材写下了不少优秀作品，如茅沅的《新春乐》、马思聪的《山歌》、黎国荃根据古曲改编的《渔舟唱晚》、马耀先与李中汉的《新疆之春》等，还有沙汉昆的《牧歌》、杨善乐的《夏夜》、焦杰的《在西北草原上》以及杨宝智根据河北



民间乐曲改编的《喜相逢》等。这些作品确立了中国小提琴曲库浓郁的民族特色和淳朴的音乐风格。

第三卷(1958—1965)在当时“革命化、民族化、群众化”的创作理念影响下,广大小提琴演奏者(包括乐团演奏员及音乐学院师生)以极大的热情投入这一声势浩大的创作浪潮中。他们拿起乐器,走向农村、工地,当一把小提琴声音不够亮响时,就组成十来个人的齐奏,伴奏乐器也从钢琴变成了携带方便的手风琴。很多演奏者也投身创作,有的用民歌、歌曲改编演奏,有的借用中国民族乐器的技法演奏,让广大群众对小提琴产生好感并乐于接受。此时不仅出现了根据传统乐曲改编的《二泉映月》、齐奏曲《四季调》《山区公路通车了》等,还涌现了一批业余的作曲家(有的从此走向了专业),更重要的是孕育和催生了中国小提琴曲库的灿烂明珠——小提琴协奏曲《梁山伯与祝英台》,我们将其收入第七卷(协奏曲卷)中。同时期还有张靖平的《庆丰收》、秦咏诚的《海滨音诗》和施光南的《瑞丽江边》等优秀作品诞生。

第四卷(1966—1976)在“文革”期间,小提琴创作并没有完全停滞。作曲家陈钢和演奏家潘寅林通力合作,为小提琴贡献了多部优秀作品,如《阳光照耀着塔什库尔干》《金色的炉台》《苗岭的早晨》等。一些演奏家也加入了创作行列,如阿克俭的《千年的铁树开了花》,李自立的《丰收渔歌》,何东的《黎家节日》等,还有齐奏曲《山丹丹开花红艳艳》等。这些作品虽多为歌曲改编,但是在创作手法上具有较高的艺术性,很好地发挥了小提琴的技巧性能,因而获得专业演奏者、业余爱好者的一致喜爱和好评。

第五卷(1977—1990)改革开放迎来了思想解放,人们在创作观念和写作技法上更为大胆和丰富,创作题材也呈现多元化局面。此时出现的优秀作品有瞿小松的《山之女》,权吉浩的《节日的喜悦》等,还有杨宝智根据古曲改编的《关山月》。

第六卷(1991—2015)中国作曲家在深入学习现代创作技法的同时,也对弘扬中国传统文化有了更自觉的创作追求。新理念、新视角带来了可喜的新成果,年轻一代作曲家的新作品令人耳目一新,如陆培的《夕阳箫鼓》、赵曦的《火天堂》、陈疏赢的《姑苏吟》、李勋与丁豆豆合作的《裙子》《对花》等,都获得专业人士的好评。

第七卷(协奏曲卷, 1959—2019)新中国成立以来, 尽管小提琴协奏曲《梁山伯与祝英台》具有很高的知名度和演出率, 但实际上由于演出规模和条件的限制, 尚有多部优秀的小提琴协奏曲没有获得足够的演出机会。为此, 我们特地收录了9首具有代表性的小提琴协奏曲作品。该卷中除了单乐章的协奏曲, 如何东与宗江的《鹿回头传奇》、夏良的《幻想协奏曲》、张丽达的《茫谐》以及盛宗亮的《飞飞歌》之外, 多乐章的协奏曲均节选了部分乐章, 希望这些作品能获得音乐界和爱好者更多关注。

回眸中国小提琴艺术的百年发展历程, 以上这些优秀的小提琴作品经过风雨洗涤和岁月考验, 已经升华、积淀为近现代中国音乐文化的宝贵财富, 并以其浓郁的中国风格在世界音乐艺术宝库中散发出东方神韵和艺术魅力。相比古典音乐在世界的发展和积累, 中国的小提琴音乐创作仍然充满生机和活力。相信在中国作曲家、小提琴家的共同努力下, 在广大小提琴爱好者的热情支持下, 中国的小提琴艺术百花园里定将开出更加灿烂绚丽的花朵。

在2015年中国小提琴学会的年会上, 《中国小提琴作品百年经典(1919—2019)》的编辑和选曲工作得到了近百名小提琴学会理事的热情鼓励和大力支持。作为这项工作的发起者和组织者, 上海音乐出版社相关领导和编辑多次召集编委会专题讨论, 还负责洽谈作品版权、组织演奏家录制音像制品等工作。我们也得到了上海音乐学院相关领导、部门和师生们的热心关注, 在此一并深表谢意。

由于编者视野和水平有限, 编选工作难免有疏漏和不足, 敬请大家批评指正。

《中国小提琴作品百年经典(1919—2019)》编辑委员会

2019年3月于上海





## Preface

The violin, a major musical instrument in Western culture, was introduced to China some two hundred years ago, but was confined to the amusement of royal families until 1840. The 20th century ushered in a general interest in the instrument and its music. Violin performance, instruction and construction emerged from beyond the forbidden walls, popularized through the efforts of The Shanghai Workhouse-Protector, Chinese Music Amateurs Association, music training courses in Peking University and other institutions, as well as individuals like Si-tu Meng-Yan. In November 1927, Dr. Xiao You-Mei founded in Shanghai the National Conservatory of Music, the first music school in China. The professionalism and dedication of these pioneers have engendered a love for the violin and violin music in Chinese people nationwide, and have consequently produced outstanding violinists of world renown. This, in turn, has encouraged Chinese musicians to compose for the violin with Chinese idioms, in indigenous Chinese style, to the delight of the Chinese people.

These works are compiled into *A Century of Violin Music in China(1919-2019)* upon the request of The Shanghai Music Publishing House. The collection features

**1. Wide coverage:** 101 works were selected from 500 or so composed for the violin since the implementation of China's Opening-up Policy. These include *Nostalgia*, *Pastorale*, *Spring Celebrations*, *Spring in Xinjiang* and other staples from the repertory of 1950s, that reflect the trends of the time in their artistry and originality, and have been popular ever since. One or two of these have been little heard in spite of their musical value.

**2. Chronological arrangement:** Instead of categorizing them by composers, the 101 works are arranged according to the time of the composition in order to give a general outline of the development of violin playing and violin music composition in China from a historical perspective.

**3. Printed Music accompanied with audio compact discs.** To comprehensively present all of the 101 Chinese violin works, we collected or produced and published recordings of over 50 violinists, ranging from virtuosos of the older generations to players of the contemporary era. Among them there is even a foreign violinist who loves Chinese music. We believe the variety of these chosen performers should be able to meet our readers' satisfaction. It is worth mentioning that some rare historical recordings are also included in this set of discs. Despite the aged sound quality, these definitive renditions are extremely collectable. Moreover, for reasons of different editions and performers' personal artistic choices, some recordings are slightly inconsistent with printed music, in which case the printed music should be considered as the standard version.

**4. Short scores:** Even concertos recorded with orchestras are presented here in short score form with piano accompaniment.

### ***Volume I (1919-1949)***

The first Chinese works for the violin were composed by Ma Si-Cong and Xian Xing-Hai. Both had studied violin playing and composition abroad. Ma Si-Cong, the honorable pioneer, dedicated his whole life to the violin. A recent musicological finding discloses an even earlier violin piece than those Ma and Xian composed in 1935. It was written by Li Si-Guang, a close friend of Dr. Xiao You-Mei's. Li loved to play the violin and composed a song, *Tough Journey*, for violin while studying in England. In reverence for this great Chinese geologist, we have included it in this collection. Ma Si-Cong wrote many works for the violin which remain favorites of violinists as well as the public. Among them are *Nostalgia*, *Inner Mongolian Suite*, and *Pastorale*. and Sang Tong's *Night Scene* attempts to apply atonality to the music of characteristically Chinese flavor.

### ***Volume II (1950-1957)***

During the first decade of the People's Republic of China, composers largely used folk song material. Mao Yuan's *Joy of Spring*, Ma Yao-Xian and Li Zhong-Han's *Spring in Xinjiang*, Ma Si-Cong's *Folk Song*, Li Guo-Qiang's *Fishing Boats at Eventide*, Sha Han-Kun's *Pastorale*, Yang Shan-Le's *Summer Night*, Jiao Jie's *On the Northwestern prairie* and Yang Bao-Zhi's *Joyful Encounter* established a vocabulary of Chinese violin music idioms.

### ***Volume III (1958-1965)***

In answer to the call for "revolution, nationalization and popularization", great numbers of

violinists (orchestra members, teachers and students) went to rural areas and/or construction sites to pursue ideological re-education. Where one violin was not loud enough to be heard, some ten played together, with an accordion for accompaniment. Players took upon themselves the job of transcribing folk tunes and songs for the violin; some even tried their hands at composing with folk tunes as material in order to foster interest in the instrument among the working masses. *The Moon Mirrored in the Fountain* and *Tune of the Four Seasons*, *The Road of Village is open to Traffic* are fruits of such efforts. This experience fostered quite a few amateur composers who later turned professional, and gave birth to *The Butterfly Concerto*, a crown of historic significance. Other works like *Harvest Celebrations* by Zhang Jing-Ping and *Tone Poem at the Seashore* by Qing Yong-Cheng, *At the Ruili River Side* by Shi Guang-Nan belong to this period as well.

#### **Volume IV (1966-1976)**

In spite of the depression imposed by the Cultural Revolution, violin music survived. Chen Gang and Pan Yin-Lin produced together quite a number of exquisite works for violin, such as *Sunshine Over Tashkurgan*, *The Golden Furnace*, *Morning in a Miao Village*. A-Ke-Jian's *Caprice of Hong Hu Red guards* and *The Iron Tree In Blossom*, Li Zi-Li's *Fishermen's Song at Harvest*, He Dong's *Festival of Li People* and some Violin Ensemble works as *Red Flowers Blooming All Over the Mountain* by Liu Qi also belong to the same group. Though mere transcriptions from songs, they require professional virtuosity, help develop violinistic technique, and deserve love from professionals and amateurs alike.

#### **Volume V (1977-1990)**

With China's Reform and Opening-up, musicians were once again motivated to think, write and compose. Qu Xiao-Song's *Daughter of the Mountain*, Quan Ji-Hao's *Alegria of Festiva* and Yang Bao-Zhi's *Ambush on All Sides* are representative of the variety of violin music of this period.

#### **Volume VI (1991-2015)**

Chinese composers are ever ready to study the experience and experiments of modern music, and to learn new theories and techniques. Many notable compositions have resulted, such as *Heaven in Fire* by Zhao Xi and *Song of Gusu* by Chen Shu-Ying, *Skirt* by Li Xun and Ding Dou-Dou. Many of these compositions have earned approval and acclaim from professionals.

## ***Volume VII (Concerto, 1959-2019)***

*The Butterfly Lovers* is often regarded as the one and only Chinese concerto for the violin. As a matter of fact, there are other concertos, 20 at least in number, among which are *The Legend of the Deer*, *YangZi River*, *Mongjie* by Zhang Li-Da, *Flying Song* by Sheng Zong-Liang etc. Concertos by Du Ming-Xin, Wang Qiang, Huang An-Lun. Regretfully, most of them have had little or no chance to be performed, much less presented at concerts. We feel sorry that this collection could spare room only for piano scores of shorter concertos, and movements from longer ones.

While classical music has thrived for centuries in the West, the history of violin in China is just beginning. Chinese violinists and composers, though late-comers, are determined and confident of winning greater love and larger audiences at home and abroad.

*A Century of Violin Music in China(1919-2019)* received recognition and acclaim from professionals and authorities in the field at the annual meeting of Chinese Violinists Association in 2015. As the initiators and organizers of this work, the relevant leaders and editors of Shanghai Music Publishing House convened the editorial committee many times for discussions. They also carried out the works on copyright negotiation, audio and video recording organization, etc. And we got the entrusiatic attention from relevant leaders, professors and students of Shanghai Consevotary of Music. Their encouragement is deeply appreciated.

***Editors***

***March, 2019 in Shanghai***



# 中国小提琴作品

A Century of Violin  
Works by Chinese  
Composers

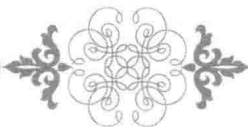
## 百年经典

### 第六卷

Volume VI  
[ 1991-2015 ]

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