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赵塔里木 谢嘉幸 主编



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总 序

本套丛书记录了2012年“太极传统音乐奖”每一名获奖者对传统音乐的卓越贡献。全套书的主旨宛然共成，内容却离然各异，因为2012年的所有获奖者都成就斐然，推动了传统音乐在现代世界历久弥新，但每一位获奖者的贡献却又截然不同。一本书总结了一个伟大的个人或团体的成就，有助于人们了解他们的贡献。全套四本，分册专述了对传统音乐四种迥然各异的贡献。拉维·香卡（Ravi Shankar）是一名音乐家，终其一生推动国际社会对传统音乐的理解，为此做出了杰出贡献；布鲁诺·内特尔（Bruno Nettl）是一名学者，其著作、文章和人格已成了民族音乐领域发展的重要组成部分；林中树与他的乡村音乐会一起，成功地在现代世界传承了古老的乡村音乐传统；《牡丹亭》青春版取得了巨大成功，将古老的昆曲精髓呈现给了热情的年轻观众，为传统歌剧艺术和古典音乐赢得了年轻受众。若非改编，他们可能永远也不会对这门艺术感兴趣。

据我所知，就范围和意义而言，“太极传统音乐奖”可谓独具一格，是同类奖项中唯一真正的国际奖项。许多国家和社区弘扬传统音乐的方式是向本国或本地的表演者颁奖，而教科文组织则遴选一些作品，作为非物质文化遗产列入代表作名录，只有“太极传统音乐奖”面向的是全世界的表演者、文化工作者、创新者和学者。此奖项由太极传统音乐基金会和中国音乐学院共同创设，既反映了对传统音乐的深厚兴趣，又体现了一定的学术水平。国际评审委员会包括国际专业组织的代表，体现了奖项的全球包容性。

太极奖的独特意义已超出了单纯的奖励和宣传。奖项公告当然会暂时吸引公众注意，给获奖艺术形式带来声望，激起人们对它的兴趣。而这四本书的出版则是对传统音乐不可磨灭的贡献，其影响远远超过奖项公告时昙花一现的喝彩。中国读者通过这些书，可以走近深刻影响当地和全球音乐表演的音乐传统，发现传统的内涵，明白如何去研究这些传统，也会感受到传统经久不衰的魅力。每一位获奖者都是了不起的个人或组织，他们对传统音乐的贡献既是对未来工作的一种激励，也是今后工作的一种模式，旨在确保传统音乐在当代艺术与生活的万古长青。每一卷的编辑也都是多才多艺的学者，其选材对项目起了锦上添花的作用。

技术和艺术

毫无疑问，技术发展始终在朝着更高效、更便捷方向迈进。这样的例子很

多。从上海到北京，恐怕鲜有人宁愿弃高铁而择骑马，毕竟高铁比骑马快多了，而且承载的人也更多。强泵汲水远胜于泵。艺术亦然如此。音乐、舞蹈、绘画和其他艺术形式的创作者和表演者往往都是在沿袭成规的同时推陈出新。如今，我们几乎无法忍受手机或电脑的经年之旧。对艺术却不然，一首古老的名曲，或者一个饱经岁月的花瓶，又或者一幅时光洗礼的画卷，我们无不赞之为美。

比较表演艺术，我们通常不会以效率和便捷性为准，而是从技艺和审美角度予以品评。古琴之音入听者之耳，丝毫不逊于现代乐曲之优美。新乐器的发明往往需历数世纪之久，但一些古老乐器宜于今人弹奏之程度一如其问世之初，如17世纪的意大利小提琴，至今仍被推崇之至。发生巨变的是发声技术和通信技术。电子乐器的发明及录音和回放技术的进步催生了新的音乐门类并推动其发展，如摇滚、重金属、韩国流行音乐（K-Pop），直至其风靡全球。但也正是这些技术，让过去仅在听力范围内为少数人所欣赏的地方表演者，可以通过收音机、电视、记录介质（LP、CD等）和互联网触及新的受众。欧洲和北美的年轻音乐人在五花八门的音乐流派中采用了古老的音乐形式。欧洲的古典音乐深受早期音乐运动的影响，用古乐器演奏数百年的老乐曲。美国“古城往事”弦乐队重新创作了乡村弦乐队的音乐，而这些音乐在80年前初次录制他们的乡村已成往事，现在却在大城市年轻听众中和乡村节日庆典上大受追捧。过去演奏早期音乐和古时音乐的音乐厅已大大改观，听众亦然。两种形式皆属古今合璧，重要而美好。

世界音乐文化面临着一个巨大挑战，那就是开创了地方艺术形式的社区正日新月异发展，使得传统表演艺术几乎无以为继。这种情况比比皆是，包括中国的许多地方。老生常谈的变化包括年轻人迁出农村地区，新的学校课程设置让传统艺术的学习举步维艰，信仰体系走向颠覆，感兴趣的观众流失，过去支持表演者的老主顾流失。全世界都对文化传统的遗失深表关切，为此，150多个国家签署了教科文组织《保护非物质文化遗产公约》，足见对文化遗产遗失的关切之广泛。但一个社区或国家该如何切实“保护”或维护传统呢？这个问题还有待探讨，因为没有一概而论的解决之道。

为了有效保护传统，有很多事情需要做。这需要当地社区重视特定艺术形式，努力通过表演者和观众的代代相传而发扬光大；需要精益求精的艺术家，他们的辛勤工作和精湛技艺，以及他们对艺术的孜孜以求，都可以激发新老受众的灵感；还需要创新型中介机构，以新颖的形式吸引新的受众、主顾和表演者。另外，我们发现，音乐奖或许并非必要，但确实有助于赢得地方受众和新受众的欣赏。

四项“太极传统音乐奖”突出了这些领域，而关于2012年获奖者的这四本

书则全方位介绍了获奖者，深入探讨了他们的成功之路。

四本书与经验教训

有关林中树的一书谈及他在中国河北省的社区，那里的人们仍然沿袭着当地的传统。这本书由乔建中主编，揭示了面对国家社会和文化的深刻变革，一个勇于承担的人对一种表演艺术的传承有多么重要。这本书主要通过口述历史访谈，介绍了他们如何恢复了一些丢失的传统，找到新的受众，招募新成员，以及完善训练和表演场地的各个方面。书中包括一些重要文件的副本，详细呈现了他们追求目标的历程。无论在哪里，对地方和区域音乐形式传承至关重要的是当地人的热情参与。本书讲述了一个农村社区的居民们的经历，可供其他地方团体以及参与文化保护的文化官员们借鉴。向林中树及其社区授予该奖项，是对他们活动重要性的公开认可。他们的活动对各地传统音乐的延续都非常重要。

关于潘迪特·拉维·香卡的一书由陈自明和张玉榛编辑，讲述了刚刚去世的世界著名印度西塔尔琴表演艺术家取得辉煌成就的历程，刻画了他作为印度数百年古典音乐传统与美欧之间的桥梁的形象。拉维·香卡的精湛技艺来源于艰苦卓绝的传统教学方法。而一旦成为大师，他便展露出了对传播、探索和艺术创新的真正兴趣。他对音乐会小提琴手 Yehudi Menuhin 和披头士都产生了深刻的影响，这表明他愿意按照自己的传统与不同风格的音乐人合作。虽然并不是每一种传统音乐都需要这么多年的训练，或者需要表演者这样的精湛技巧，但在当今复杂的全球通讯中，在艺术的网络中，甘当音乐传统之间桥梁的热忱表演者却难能可贵。虽然印度拉格的结构和拉维·香卡的生平都具有南亚特色，但也有一些通用经验可供汲取。

针对年轻受众改编昆曲《牡丹亭》获得了巨大的成功，剧团表演从中国，走向了欧洲和美国。在白先勇制作的这个版本出现以前，昆曲被视为一种重要却只是秘传的表演形式，观众已经老龄化了。现在它吸引了一批新的年轻观众，他们很可能会逐渐欣赏此流派的其他作品。有时候，对传统艺术形式进行新的编排时，可能不够尊重原创艺术，但好的改编应该立足于对原作的尊重和理解。对于这次改编，太极奖评审团认为改编吸纳了昆曲精华，同时迎合了年轻受众的口味。这本书由傅谨编辑，主要讲述了《牡丹亭》青春版的艺术成就，另外载有相关文献的中文翻译。在一个跨洲旅行和多媒体通信时代，这为古老传统艺术如何走向年轻受众提供了范例。

传统音乐的学术研究以及研究人员制作的录音档案对传统音乐的传承非常重要。几乎所有国家都将上世纪研究人员的录音和完整表演的详细记录用于振兴或

恢复传统音乐。在所有音乐研究方法中，民族音乐学的主题和范围最广泛。无论在世界的哪个角落，民族音乐学探讨的都是各种音乐的核心问题。它不局限于单一流派或单个历史传统，而是试图为所有音乐研究搭建一个框架。布鲁诺·内特尔是美国伊利诺伊大学的一名教授，自 1950 年以来，几十年间一直活跃于民族音乐学领域，是民族音乐学领域的权威之一。他在美国、印度和伊朗展开了研究，也是该领域最重要的历史学家之一，发挥着一系列重要作用。他编写了若干具有影响力的民族音乐教科书，并通过他的编辑活动和支持鼓励了一代又一代的学生和同事。没有任何一位民族音乐学家能比内特尔教授更当之无愧地获得“太极传统音乐奖”。有关他这一卷由张伯瑜编辑，记载了杰出的中国学者对内特尔教授工作的重要讨论，其中也包含了一些他的著作翻译，让中国读者可以直接感受他的思想。这是一项非常丰富的资源，是民族音乐思想的入门，有着一些非常重要的中国当代学者的贡献。

2012 年“太极传统音乐奖”向个人和社区颁出了四个奖项，强调了音乐传统延续的四个重要因素的意义：当地社区的参与、敬业而具有创造性的表演者、风格创新者和成就奖。此系列的四本书大大提升了该奖项的价值。读者可以欣赏个人成就，也可以从他们的活动中汲取经验教训，还可以在不同环境下将其用于不同传统。没有任何传统完全相同；一种传统的经验教训不一定适用于其他传统；在一个地方发展起来的学术思想并不一定适用于其他地方的其他传统。但这四本书记录的有创见的工作提供了许多经验教训和很多机会，以飨读者。在此感谢太极传统音乐基金会及其编辑在这么短的时间内完成了编辑工作，也祝贺获奖者获奖，并对他们的工作表示感谢。我鼓励你们阅读全套四本，并希望这些书在未来几十年仍有裨益。

Preface

This book documents the profound contributions to traditional music of one of the 2012 recipients of the Taichi Traditional Music Awards. It is one of a set of four books, each similar in objective but very different in content because each of the 2012 awardees made very different contributions to the enduring significance of traditional music in the modern world. Each book summarizes a great man's or group's achievements and contributes to our understanding of their contributions. The four books are devoted to four distinct kinds of contributions to traditional music. Ravi Shankar was a musician whose life's work made a remarkable contribution to international understanding of traditional music. Bruno Nettl is a scholar whose books, articles, and personality were essential components of the development of the field of ethnomusicology. Lin Zjhongshu, along with his village association, has worked successfully to continue an old community musical tradition in the modern world. The hugely successful youth version of the Peony Pavilion brought the essence of ancient Kun opera to enthusiastic young audiences who might never have been interested in the original, thus creating a young audience for traditional art of opera and classical music.

The Taichi Traditional Music Awards are, as far as I know, unique in their scope and their depth. They are the only truly international awards of their kind. While many nations and communities celebrate their traditional music by giving awards to national or local performers and UNESCO elects selected elements of intangible cultural heritage to its representative lists, only the Taichi Traditional Music Awards are granted on a world-wide basis performers, cultural workers, innovators, and scholars. Created by collaboration between the Taichi Traditional Music Foundation and the China Conservatory of Music, the awards reflect both a profound interest in traditional music and academic reflection on it. The appointment of an international jury, including representatives of international professional organizations, encourages a global inclusiveness.

The unique significance of the Taichi Awards extends beyond simply granting awards and publicizing them. Prize announcements temporarily attract public attention and can confer great prestige and spark interest in an art form. But the publication of these four books is an enduring contribution to traditional music—one that will last far

longer than the fleeting memory of a prize announcement. Through these books Chinese readers can discover what goes into making, studying, and sustaining musical traditions that have profoundly affected both local and global musical performances. Each of the award recipients is a remarkable person or organization whose contributions to traditional music can be both an inspiration and a model for future work to ensure the enduring relevance of traditional music in contemporary art and life. Each of the volume editors is also an accomplished scholar whose selection of materials adds greatly to the project.

Technology and the Arts

Certain aspects of technology clearly move in a single direction toward greater efficiency and convenience. There are many examples of this. Few people would prefer to ride a horse from Shanghai to Beijing rather than take a high – speed train, which can carry more people and get them there much faster than a horse. Powerful pumps can raise water further from underground than hand pumps. This linear development is not as clear in the arts. In music, dance, painting, and other art forms creators and performers often adopt practices from the past as well as introduce new ones. Today we often can't use a mobile phone or computer that is more than a few years old. This is not true of the arts—an ancient melody or vase or painting may still be considered beautiful.

We do not usually compare performing arts on the basis of efficiency and convenience but rather by criteria of competence and aesthetics. An ancient piece of Qin music can be as beautiful to its listeners as a modern composition. New instruments have been invented over the centuries, but some older instruments are as suitable for contemporary use as they were when they were built—like the 17th century Italian violins still valued today. What has changed dramatically is the technology of sound production and communications technology. The invention of electronic instruments and sophisticated recording and playback technology also enabled the development of new genres like Rock, Heavy Metal, and K – Pop, and their global distribution. But those same technologies have enabled some local performers who could once be heard only by a few people within hearing distance to reach new audiences through radio, television, recording media (LPs, CDs, etc.) and the Internet. In Europe and North America older musical forms have been adopted by young musicians in quite different genres. European classical music has been deeply influenced by the Early Music movement that sought to play centuries – old compositions on period instruments. Urban Old – Time string bands in the

U. S. A. recreate the sound of rural string bands that no longer exist in rural areas where they were originally recorded 80 years ago. They are enthusiastically appreciated by young urban audiences in large cities and at festivals in rural areas. The concert halls where early music and old time music are played are not the same as they used to be and neither are their audiences, but both forms are simultaneously old and new and considered to be important and beautiful.

A great challenge to musical cultures around the world is that the communities that developed local art forms are rapidly changing in ways that makes the continuing performance of those traditions nearly impossible. This is happening everywhere, including in many parts of China. Among the changes frequently mentioned are the migration of youth out of rural areas, new school curricula that make learning traditional arts more difficult, changing belief systems, the loss of interested audiences, and a loss of patrons who used to support the performers. In response to a world – wide concern about the loss of cultural traditions, over 150 nations have signed a UNESCO Convention on the Safeguarding of Intangible Cultural Heritage. This indicates how widespread the concern about the loss of cultural heritage is. How a community or a nation can actually “safeguard” or maintain a tradition is still being discovered, because no single approach fits all cases.

To effectively safeguard a tradition requires a number of things. It requires a local community that values a particular art form and endeavors to maintain it by transmitting it to new generations of performers and audiences. It requires very fine artists, whose hard work, brilliant performances, and commitment to their art can inspire both old and new audiences. It requires innovative intermediaries who create new forms that attract new audiences, patrons, and performers. And, although it is not required, we have found that scholarship about music can also contribute to its appreciation by both local and new audiences. The four Taichi Traditional Music Awards highlight these areas, and these four books about the winners of the 2012 awards provide an in – depth look at the people who have accomplished these things and how they have done so.

Four Books and Many Lessons to be Learned

The book about Lin Zhongshu and his community in China’ s Hebei Province who worked together to continue a local tradition, edited by Qiao Jian Zhong, reveals how important a single committed person can be to the survival of a performing art in the face

of profound changes in national society and culture. Largely told through oral history interviews, this book reveals how they recovered some lost traditions, found new audiences for them, recruited new members, and improved aspects of training and performance venues. The book includes copies of many important documents that give a detailed look at the way they worked to achieve their goals. Passionate local involvement is critical to the survival of local and regional musical forms everywhere. The experiences recounted in this book by the residents of one rural community may reveal lessons for other local groups as well as cultural officers involved in cultural preservation. Granting the award to Lin Zhongshu and his community is public recognition of the importance of this activity for the continuity of traditional music everywhere.

The book about Pandit Ravi Shankar, edited by Chen Ziming and Zang Yuzhen, describes how the recently deceased world – famous Indian sitar player and performer became such a brilliant performer. It also portrays how he acted as a bridge between the centuries old classical music traditions of India and those of the United States and Europe. His skill in performance was acquired through extremely arduous traditional teaching techniques. But once he became a master he revealed a true interest in dissemination, exploration and artistic innovation. His influence on both the concert violinist Yehudi Menuhin and the Beatles is an indication of his willingness to work with many different musicians within the parameters of his own tradition. Although not every musical tradition requires so many years of training and such virtuosity on the part of its performers, dedicated performers who are also willing to act as a bridge between musical traditions is an important skill in today's complex global communications and arts networks. While the structures of Indian ragas and the details of Ravi Shankar's life are specific to South Asia, there are general lessons to be learned here as well.

The adaptation of the Kun Opera Peony Pavilion for younger audiences was a huge success where the troupe performed in China, Europe, and the United States. Kun opera was considered to be an important but esoteric tradition with an aging audience until this version appeared, produced by Bai Xianyong. It attracted a new and younger audience that, hopefully, will grow to appreciate the rest of the genre. Sometimes new arrangements of traditional art forms do not respect the original art. Radical adaptations should be done with respect and understanding of the original. In this case, the Taichi Award jury thought the adaptation captured the essence of Kun opera and translated it for younger audiences. The book about this process, edited by Fu Jin, is largely a description of the accomplishments of the youth version of the Peony Pavilion and a transla-

tion of documents about it into Chinese. It is also a lesson in how older traditions can be brought to young audiences in an era of transcontinental travel and multimedia communications.

The academic studies of traditional music, and the archives of recordings made by researchers, can be very important for the continuity of musical traditions everywhere. Researchers' recordings from the last century and detailed descriptions of complete performances have been used to revive or renew traditional music in almost every country. Of all the approaches to the study of music, Ethnomusicology is the broadest in both subject and scope. It asks central questions about all kinds of music, in every part of the world. It is not confined to a single genre, or a single historical tradition, but rather tries to create a framework for the study of all music. Bruno Nettl has been active in ethnomusicology since 1950 was for decades a professor at the University of Illinois in the United States. He is one of the giants of field of ethnomusicology. He has done his own research in the United States, India, and Iran. He is also one of the most important historians of the field in which he has played a series of important roles. He has written several of the influential textbooks for teaching ethnomusicology and has encouraged generations of students and colleagues through his editorial activities and support. There is no living ethnomusicologist more deserving of the Taichi Award for Traditional Music than Professor Nettl. The volume dedicated to him, edited by Boyu Zhang, is filled with valuable discussions of his work by eminent Chinese scholars and also contains translations of some of his writings so that readers of Chinese can encounter his ideas directly. This is a very rich resource, a fine introduction to ethnomusicological thought, and volume filled with contributions by a number of very important contemporary Chinese scholars.

The 2012 Taichi Traditional Music Awards, by giving four awards to individuals and communities, emphasized the significance of four important factors for the continuation of musical traditions: local community involvement, dedicated and creative performers, stylistic innovators, and accomplished scholarship. The value of the prizes is greatly enhanced by the four books in this series. Readers can admire the successes of individuals and also consider the lessons to be learned from their activities and applied under different circumstances to different traditions. No two traditions are exactly the same; lessons learned in one case are not always applicable to another; and scholarly ideas developed in one place do not always make sense in other places with other traditions. But the inspired work documented in these four books offers many lessons and many opportunities

to readers. The Taichi Traditional Music Foundation and their individual editors are to be congratulated for preparing them in such a short time and the honored awardees are to be congratulated and thanked for their work. I encourage you to read them all and I hope they will be useful for decades to come.

前言

本书是河北省廊坊市固安县礼让店乡屈家营村农民林中树的一份口述史。林中树，1940年农历8月1日生，今年74岁，终生在屈家营种地养家。1985年秋，本村几位“音乐会”的会员很想恢复老一辈人传给他们的“音乐”（当地人读：yin yao），但因为“四清”、“文革”的余悸未泯，所以找到担任副村长的林中树讨说法。他们的问题是：音乐会的“音乐”还让不让“吹”？还能不能“吹”？要是让“吹”、能吹，他们就聚到一起开始练；不让吹，那就把乐器砸了卖废铜。问题看上去很简单，但在当时，涉及到事情却很大，要让一个小村落的副村长回答，一是他回答不了，二是他也不敢回答。不过，自诩“是文化就爱”的林中树感觉到问题的重要，且身为副村官，也应该帮大伙搞清楚。于是，1985年——1986年的冬春之交，林中树进县城、上北京，四处奔波，一心想为音乐会“能不能吹”的诘问找出答案。

林中树和屈家营音乐会的故事也就从此开始。

如今，28年过去了，但这个极具当代传统文化叙事意义的“连续剧”还在搬演；“问乐”的呼声是从一个小村子发出的，但它代表的是那时候中国大地上千千万万个民间乐社、乐班，其本质在于：世世代代伴随着民俗信仰流传下来的这些村落“音乐”，有没有在当代社会生存的权利？如果有，那它们在社会环境、生活方式发生快速变化的现状下，如何生存？如何延续？第一个问题，早已由音乐界的老领导和专家学者进村考察、认定以及日益宽松的人文环境而给予正面的回应，即凡是顺应民众生活的精神需要而产生、由民众智慧创造、积累而长期流传并延续至今、具有特殊历史文化价值的民间音乐品种，均具有天然的生存权。而且，由于它们的存在，人类文化的多样性、中国文化的多样性才有了保障。第二个问题，则在老林和音乐会成员的相互协力和绝不放弃的坚守下，用自己实实在在的行动，初步回答了一个民间乐社如何在当代生存、延续这样的难题。其基本经验是：

1、守护的信念。即老一辈留下来的音乐，不能在我们手上“丢了”！这是当年老乐手们向林中树“发问”的出发点，也成为老林28年来为音乐会奔波的全部力量的源泉；

2、传承的信念。老乐手的热情只能保持到他们在世的阶段，音乐会的音乐所以传了几百年，是因为有一代一代的接续。有位历史学家说过：“传统是在不

断阐释中存在的。经过阐释的传统才是有生命力的传统。”（陈致：《余英时访谈录》207页，三联书店2012年5月。）林中树他们并不懂得这样深奥的道理，但本村音乐会的历史经验告诉他们：音乐会是在一代一代的不间断传承中存活下来的，经过传承的音乐才是最有生命力的音乐。为此，在音乐研究所、赵泓、吕骥二老相继进村听音乐并充分肯定之后的当年冬季，就招收了已经停止了20多年的第一批学员。此后20年间，又陆续招收了十多期，共有100多位村民学习了这样的音乐。如此密集的培养，如此众多人的习得，不仅当今少见，大概在民间音乐的历史上也不多。其结果是，目前屈家营音乐会成员有百分之七十在40岁以下，他们不仅有生气，也有了很高的演奏技艺；

3、传播的信念。自1987年开始，屈家营音乐会外出演出30多次，请人进村听音乐上百次。这样的表演场数，在大多数乡村乐班中同样是少见的。对此，老林的回答是：就想让大伙知道我们的音乐，听过的人越多越好。如果在传统社会，这样的想法肯定很少，他们只满足本村人的需要就可以了。但在当代社会，鉴于环境造成的传承障碍，这样做虽然有“扬名”的目的，但更多还是为了强化音乐会本身的自信力。对于一个生存于现代社会的民间乐班而言，有绝对的必要性和合理性。

以上三点，可谓老林和屈家营音乐会会员守护传统文化的基本经验。在这样的守护中，音乐会改变了自己的历史，老林改变了自己后半生的人生方向和价值观。梁启超先生说：一个人和一群人的伟大活动可以使历史起很大的变化。老林和音乐会会员的所作所为是不是属于“伟大的活动”，我不作妄评。但就我28年的所见所闻、所感所悟，完全敢于确认：由于中国农民特有的执著、特有的真诚、特有的拙朴精神，屈家营音乐会在20余年间恢复了自己的文化传统，也点燃了自己的生命力，使自己从濒危的处境中卓然而立，为冀中百余个笙管乐老社树立起了新风范，更为中国广大民间乐班赢得了一分荣誉和尊严。

2014年农历3月28日（以下所指的3月28日，都是农历。）快要到了，老林又在给各方打电话，请大家去听音乐。因为我近期人在西安，赶不回去了，只能向他致歉。老林说：只要自己不死，3月28日的活动就不停！口气坚定而自信，我心里不觉又涌起一股深深的敬意！

乔建中

2014年3月23日下午四时
于西安音乐学院

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