

当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

王西麟

Wang Xilin



第六交响曲

生命之歌

作品 46 号(2004)

Symphony No.6

Song of Life

Op.46 (2004)

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■王西麟及其作品

王西麟(1936—),国家一级作曲,北京交响乐团驻团作曲家。生于河南开封,祖籍山西稷山,童年就读于甘肃省平凉县基督教小学。父亲早逝后,因家贫而于1949年9月于甘肃平凉参加中国人民解放军十一师文工团。1955年被送入北京“中央军委军乐指挥专科学校”学习并毕业于该校位于上海的“教师预备学校”。1957年9月考入上海音乐学院作曲系,先后师从刘庄、陈铭志、丁善德、瞿维。1962年以《第一交响曲》(Op.2)(第一乐章)毕业,被分配至北京中央广播交响乐团任驻团创作员。在此期间,他于1963年创作了18年后获得国家交响乐创作最高奖的《云南音诗》(Op.3)。1963年的“文革”前夕,他被官方动员,在会议上发言近两小时,公开批评了官方的艺术方针,因此受到迫害,并于1964年被下放到山西长达14年。其中,前七年(1964—1971)在山西大同雁北文工团做勤杂工,并在“文革”中遭到批斗、拷打、监禁、刑讯;后七年(1971—1977)被调到山西长治晋东南歌舞团任指挥,在此期间,他致力于地方音乐研究,创作了《上党梆子交响乐“沙家浜”》。“文革”结束后于1978年初回到北京,此时已42岁的王西麟才得以接触从1949—1976年在中国大陆被禁止的诸如勋伯格、巴托克、斯特拉文斯基和潘德列斯基等人的20世纪现代音乐作品,开始了他对序列技术、简约派技术、音块技术的学习和运用,同时将其加以改造,在作品中融入大量的民间地方戏音乐的元素,从而极大地改变、丰富并发展了他的音乐语言和美学观念,借此创作了多部充满矛盾冲突、富有悲剧性和戏剧性、深刻而强烈的交响乐作品,成为中国具有独特意义的代表性作曲家之一。

王西麟迄今共创作了包括交响曲、交响组曲、交响序曲、钢琴协奏曲、小提琴协奏曲、声乐协奏曲、交响合唱和室内乐等50余部有编号作品,另有40余部影视音乐,并发表过多篇音乐评论文章。他的作品《火把节》(《云南音诗》的终曲)已在20多个国家40多个城市演出,成为最具代表性的中国作品之一。他已举办过七次个人交响乐作品专场音乐会,三次获得国家交响乐创作最高奖,并得到克里斯托弗·潘德列茨基(波)和索菲亚·古拜杜丽娜(俄)等国际著名作曲家的高度评价。他的作品近年来多次在欧洲上演,尤其是2010年在瑞士第十届“文化风景线”国际艺术节上首演的委约作品《钢琴协奏曲》获得了极大成功。

王西麟于2007年被德国《MGG音乐大辞典·第17卷》收录为中国作曲家条目。

(根据布丽塔·王诗玲所撰《MGG音乐大辞典·第17卷》王西麟条目及香港浸会大学杨汉伦教授所撰王西麟传记整理)



■ Wang Xilin and his works

Wang Xilin (1936–) is a national-level composer and the composer-in-residence of the Beijing Symphony Orchestra. Born in Kaifeng, Henan and his ancestral home in Jishan, Shanxi, Wang studied in Pingliang Christian Primary School in Gansu Province. His father's untimely death and family poverty led him to join the art troupe of the 11th division of the Chinese People's Liberation Army. In 1955, he was sent to the Central Military Music Conducting School in Beijing, where he continued his study in the teacher preparatory section of the same school in Shanghai.

In September 1957, he was admitted to the department of composing and conducting of Shanghai Conservatory of Music where he studied with Liu Zhuang, Chen Mingzhi, Ding Shande and Qu Wei. In 1962, he composed his graduation work *Symphony No. 1* (Op. 2), followed by his appointment as composer-in-residence of the Beijing Central Radio Symphony Orchestra. In 1963, he composed the *Symphonic Suite Yunnan Tone Poem* (Op. 3), for which he was awarded the highest prize given by the Chinese government 18 years later.

In 1963 just before the Cultural Revolution, he was assigned to give a two-hour public speech criticizing the government's art policies, which led to him being persecuted for six months. From 1964, Wang was banished to Shanxi Province for 14 years. In the first seven years (1964–1971), he worked as a laborer in an art troupe of Datong, being persecuted, tortured and imprisoned during the Cultural Revolution; in the latter seven years (1971–1977), he was appointed as conductor of the Southeast Shanxi Song and Dance Ensemble. During this period, he was keen on local music and composed the *Symphony of Shangdang Bangzi – Sha Jia Bang*.

After the Cultural Revolution, the 42-year-old Wang returned to Beijing in early 1978, and was able to study

contemporary music of modern Western composers in the 20th century which were banned in mainland China during the Cultural Revolution, including Arnold Schoenberg, Béla Bartók, Igor Stravinsky and Krzysztof Penderecki. He then started to make use of the modern music techniques including sequencing, minimalism and tone clusters, as well as incorporating elements of local folk music in his symphony works, creating an expressive and dramatic musical language. He is one of the most unique and significant composer in China.

Wang has composed more than 50 works, including symphonies, symphonic suites, symphonic overtures, piano concerto, violin concerto, vocal concerto, symphonic choral and chamber music. He has also provided music for 40 films and written music critiques. His representative work *Torch Festival*, the finale of *Yunnan Tone Poem*, has been performed in more than 20 countries and 40 cities.

He held seven personal symphony concerts and was awarded the highest national symphony award for three times. He was highly praised by well-known international composers such as Krzysztof Penderecki (Poland) and Sofia Gubaidulina (Russia). His works were repeatedly performed in Europe in recent years, of which his personal concert for his *Piano Concerto* and *Symphony No. 4* in the 10th Switzerland Culturescapes International Arts Festive 2010 received huge applause. In 2007, Wang was listed in the German music encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG) Vol. 17 as a Chinese composer.

(Revised according to the item of Wang Xilin in *Die Musik in Geschichte und Gegenwart* (MGG) Vol. 17. edited by Britta Schilling-Wang and the biography of Wang Xilin written by professor Hon-Lun Yang in Hong Kong Baptist University)

■作者的话:关于《第六交响曲》
(Author's preface: About Symphony No.6)

这部作品是在北京市委和北京市文化局的支持下,受北京交响乐团音乐总监、著名指挥家谭利华先生邀请,应北京交响乐团委约,为北京 2008 年奥运会而作的。我非常感谢并非常高兴能够接受这项具有特殊意义的作品委约。从那时起,我就反复思考何谓奥林匹克精神,我想应该是超越国界、超越民族、超越种族、超越政党、超越功利的人类的自由竞争,是对人类生命意义和生命潜力的最大开拓,具有最广泛的民主性,是对个人尊严的最高尊重。在创作第六交响曲的过程中,我的思路主要集中在以下几个方面:首先是思想境界的深度开掘和人文背景的脱俗立意;其次是美学上的突破,即音乐语言的美学性格——民间性、时代性——上的突破;再次是和声语言上运用音块技法、配器为“三三制”的乐队协奏曲;最后是大气磅礴的长呼吸以及三个乐章的结构安排逻辑。

全作完成于 2004 年 4 月 19 日,其中第一乐章作于 2004 年 1 月 5 日至 3 月 5 日,第二乐章作于 4 月 15-19 日,第三乐章作于 3 月 6 日至 4 月 9 日。

This Opus was supported by Beijing Municipal Committee and Beijing Municipal Bureau of Culture, invented by famous conductor TAN Lihua who is the Music

Director of Beijing Symphony Orchestra, commissioned by Beijing Symphony Orchestra, dedicated to Beijing 2008 Olympic Games. I was so glad and thankful to accept this special commission. From then on I always think over and over again that what is the Olympic Spirit? I think it is the free competition of human beings that is above states, above nations, above races, above party and above benefit. It is to explore the potentials of life to its extremes, so it has the broadest possible democracy. These is the highest respect to individual. In the process of composing Symphony No.6, my thinking was focusing on the below aspects. Firstly is to explorer the ideological level and refine the humanistic background deeply. Secondly is the breakthrough of aesthetics, which is contemporaneity of aesthetic personality in music language. Thirdly is using “Block Music” in harmony and orchestrating this composition as a Ripieno Concerto. Finally is grand and magnificent “Apneustic Breathing”, and logic structure of three movements.

This work was finished in 2004. The 1st movement was composed from 5th January to 5th March. The 2nd movement was composed from 15th April to 19th. The 3rd movement was composed from 6th March to 9th April.



■作品简介(Introduction)

第六交响曲“生命之歌” 作品 46 号(2004)
Symphony No.6 “Song of Life” Op.46 (2004)

与作者以往的几部无标题交响曲不同，这是一部有标题的大型交响曲。作者将这部作品命名为《生命之歌》，同时三个乐章也各有标题，依次是《生命之源》《生命之搏》《生命之火》，但作者也注明“这部作品可以取消所有标题作为无标题作品演奏而毫无影响”。

黄河文明是人类最古老的文明之一。作品以黄河流域古老地方戏曲的音乐语言印象为基础，象征着人类生命的坚忍和顽强。

第一乐章 生命之源(慢板)

生命的源头。远古、浑沌、蛮荒、艰辛、顽强、坚忍、深邃、茁壮。

第二乐章 生命之搏(不快的快板)

生命之搏不只是运动场上的拼搏，更是意志和命运的拼搏。这一乐章没有旋律，只以节奏和音色作为基本音乐语言。

第三乐章 生命之火(有力的不快的快板)

具有冲撞性和动力性的第一部分；展示生命活力多姿多彩的第二部分；酣畅淋漓的生命抒怀为第三部分；最后是明亮、博大、深沉的尾声。

Different from composer’s other absolute music, this symphony has a title “Song of Life” and that every movements have subtitles followed by “Origin of Life”, “Struggle of Life”, and “Fire of Life.” But composer noted that “all titles of this symphony could be canceled, that

cannot influence on performing and comprehending this composition as an absolute music.”

The Yellow River Civilization is one of the oldest human civilization in the world. This composition based on images of music language of old local opera besides the Yellow River to symbolize the tenacity of human beings.

1st Movement–Adagio: Origin of Life

Origin of Life. Ancient. Chaotic. Uncivilized. Hardly. Tenacious. Deep. Vigorous.

2nd Movement–Allegro non troppo: Struggle of Life

“Struggle of Life” not only in playground, but in Life. No melody, only rhythm and timbre as basic music language in this movement.

3rd Movement–Allegro non troppo energico: Fire of Life

First part is powerful. Second part is colorful. Third part is lyrical. Finally is bright and grand Coda.

谭利华指挥北京交响乐团 2005 年 5 月 19 日首演于北京中山音乐堂
Premiered on 19th May 2005 in the Forbidden City Concert Hall
Performed by Beijing Symphony Orchestra / Conductor: TAN Lihua

■“变法”中的王西麟

——评王西麟《第六交响曲》

梁茂春

我有幸于5月19日在北京中山公园音乐堂聆听了《第六交响曲》的世界首演,听后的强烈印象是:王西麟的音乐创作在发生着变化,他的这部交响曲中有许多新的因素,使我感到他正处在“变法”之中。

首先,作品的题材在变。与王西麟以往的表现对历史思考的大部头交响乐作品大不一样,这次是应约为奥林匹克运动会而写。王西麟在《乐曲解说》中这样写着:“什么是奥林匹克精神?我认为就是超国家、超民族、超种族、超功利的对人类的生命意义和生命潜力的开掘。因此我为这部作品命名《生命之歌》。”奥运会对王西麟来说是一个新的课题。这也是促使王西麟在创作方面进行“变法”的一个难得的机遇。

其次,总体音乐风格在变。这是由于表现题材的特殊性带来了音乐风格的深刻变化。以往王西麟的大型交响乐作品,在风格上以深沉、悲愤、苦涩、凝重、孤独、焦虑为主要特征,这可以说是王西麟的“原色”。这种风格对表现奥林匹克运动来说显然是不合适的。《第六交响曲》展现的是明亮的音乐色彩,是对生命的热情的讴歌。这一点从第三乐章《生命之火》中就可明显地感受到。这一乐章的中间部分有一段带有山西民间小曲风格的旋律,写得简直如同俚谣野曲,非常的活泼生动,具有幽默乐观的性格和民间竞技表演的特点,伴奏亦非常的轻松愉快。这是我从王西麟的交响音乐中难得欣赏到的亮丽、欢快的音乐,因而给我留下了极其深刻的印象。这个旋律写绝了,与原生态民间音乐相比几可乱真,这也显示了王西麟民间音乐的坚实的功底。

第三,音乐语言在变。我们从《第六交响曲》听到了许多中国戏曲音乐的元素,这些元素都得到了交响性的发展。第一乐章《生命之源》开始时三支短笛吹出的“四音列主题”,建立在四、五度音程关系上,具有秦腔、蒲剧等古老戏曲音乐的“基因”,带着民间音乐纯朴简单的特点,又有一种远古的混沌的色彩。它就像一粒生命的种子,在躁动、呼唤,在挣扎、生长。这个“四音列主题”是第一乐章的“核心主题”,经过了多种多样的变化发展,终于成长为一棵生命的大树。它在第三乐章的开头和结尾处又反复变化出现,形成了一股永远奔腾的生命的洪流。因此这个“四音列主题”成为全曲总体结构中的一个“统一”的因素,给这部气势磅礴的交响曲带来了稳定的构架。此外,第一乐章的中段是一段弦乐器上的深沉的歌唱,作曲家的意图是表现“深厚的大地之母”。这段长呼吸的歌唱性旋律也是这一乐章的一个

亮点,它具有西北民间音乐“双四度叠置”的旋律特色,苍茫而辽远,凝聚着顽强的生命意志。

第四,音乐技法在变。在这部交响曲中,可以听到王西麟在尝试进一步采用戏曲音乐的手法,如“乱锤”“急急风”“紧打慢唱”等。在第一乐章后半部分出现的节奏渐紧的“乱锤”,在第二乐章《生命之搏》的后半部分出现的节奏快速强烈、音量由弱到强的“急急风”,第三乐章中段第二主题采用的“紧打慢唱”的戏剧性写法,都是交响音乐创作中富有意义的探索,对表现竞技运动中的进攻、退守等戏剧性情节有着生动形象的描画。王西麟的新作对于交响乐队的演奏也的确是一个巨大的挑战。从现场的演奏效果来听,这些富有探索意味的音乐片段,还没有达到应有的艺术效果,节奏点不够齐整。当然,这里有创作中存在的问题,也有排练不够熟练的问题。我们的管弦乐团,大多对现代音乐在技术上准备不足,这是急待解决的问题之一。

王西麟的创作的变化,根本原因是他的美学观念在发生着深刻的变化。从《第六交响曲》的实际情况来看,变化主要在于:从以往的表现痛苦、挣扎变化为表现乐观的拼搏,从强烈的忧患变为对生命的颂扬。当然,王西麟作品所特有的长气息旋律、强而有力的音响效果、大线条起伏是不变的。“变法”的初步结果,是让我们在王西麟的交响乐作品中看到了亮丽的色彩,听到了欢快的表达。当然,他在表现欢乐时仍旧不能完全摆脱内在的痛苦。如在《第六交响曲》的第二乐章《生命之搏》中,虽然采用了戏曲音乐的锣鼓节奏,使用了“斐波拉契数列”来安排节奏序列变化,但是总的来说还是缺少了灵动和幽默感,这里的“拼搏”显得笨重、痛苦有余,灵巧、机智不足。因此我觉得第二乐章的一些片断是有修改的余地的。整个第三乐章的配器显得太满,全奏和混合音色用得太多,似乎也可以作一些调整。

成熟的艺术家往往在不断的“变法”中求得艺术生命的延续,甚至在“衰年变法”中求得艺术的又一次青春。王西麟是属于“壮年变法”,可变度还有非常宽阔的余地。“变法”是一种超越,超越艺术,超越自我,超越生命。“变法”是一个人保持艺术锐气的重要手段。“变法”的结果,一定是作曲家的音乐创作的样式更加丰富,一定是“交响乐”调色板上的颜色更加多彩,艺术感染力更加强烈,一定是艺术上的更加成熟。

(原载2004年8月20日《音乐周报》)

■ Wang Xi–Lin in Transition:

A Review on His Sixth Symphony

LIANG Mao–Chun

It was a great honour for me to attend the world premiere of the Sixth Symphony by Wang Xi–Lin on 19 May 2004, at the Forbidden City Concert Hall, Beijing. I was very impressed with the difference of his music that there are a number of new musical elements in this symphony. His music was changing, and he was in transition.

Firstly, the subject of his music was in transition. Quite different from Wang’s earlier symphonies that are mostly on historical contemplation, the Sixth Symphony was commissioned for the Olympic Games. In the Introduction, Wang wrote: “What is the Olympic Spirit? If you ask me, I would like to say that it is an exploration of the meaning and the potential of human life, which transcends nations, races and utilitarianism. I therefore named my new symphony “A Song of Life.” Obviously, the Olympic Games were a new subject and a good opportunity to set him in transition.

Secondly, his musical style was in transition; the transition was a direct result of the subjects of this symphony. Wang’s stylistic characteristics in his previous symphonic works, which can be considered as his personal style, were deep, indignant, bitter, dignified, lonely and dysphonic. These are inappropriate to the Olympic Spirit. In contrast, the Sixth Symphony is an enthusiastic ode to life which is depicted by bright and colourful music; this can be seen in the third movement, Inflamed with Passion. In the middle section of this movement, Wang composed a Shanxi–folksong–style melody with a vivid accompaniment. The music is lively, humorous in character like a picture of folk sports. It is hard to believe that the melody was composed by Wang Xi–Lin, I was deeply struck! The melody is so bright and happy, and could be compared with primitive folk music. Beyond all doubt, Wang is a learned scholar of Chinese folk music.

Thirdly, his musical language was in transition. Except for some elements from folk songs, there are also a number of elements from Chinese Operas; that are all unfolded in a symphonic way. At the beginning of the first movement, The Origin of Life, a tetrachord, that is plain and simple, is built on the fourth and fifth, and played by three piccolos. It sounds like an echo from ancient times, and has the

characteristic of music of Shanxi Opera and Pu–Ju Opera. The tetrachord, a main motif of this symphony, is like a weed, growing and struggling in all movements, and eventually growing into a “tree of life”. It recurs at the beginning and the end of the third movement, and builds up to an everlasting tide of life. Therefore, the tetrachord lends itself as a cohesive core to the symphony as a whole and gives the tremendous momentum symphony a stable frame. Moreover, the middle section of the first movement is like a song played by strings, in which the composer wants to depict the “Mother Earth”. The long and song–like melody, a highlight in the movement, is a metaphor of indomitable vitality and boundless earth; its key melodic feature is the double–fourth overlap that is widely used in Chinese folk music in North–west part of the country.

Fourthly, his musical techniques were in transition. It was not hard to find Wang making further attempts to adopt into the symphony the Chinese Opera elements, such as Luanchui, Ji–ji–feng, and Jinda Manchang. The *accelerando* Luanchui occurs in the second half of the first movement; Ji–ji–feng, *presto* and *crescendo* from *p* to *f*, occurs in the second part of the second movement, The Struggle of Life; and Jinda Manchang, set into a dramatic context, occurs in the second theme of the third movement. All of these Chinese elements are explored by the composer in a symphonic way and are responsible for the lively pictures of offense and defence in competition sports. This new symphony by Wang is also a great challenge to every orchestra. The live performance was barely satisfactory, especially in the rhythmic issue. The reason for this might be in the exploratory composition and the rushed rehearsal. Most of our symphony orchestras are not yet well technically prepared to perform contemporary music, and this is a problem in urgent need to be solved.

Wang Xi–Lin’s transition in this work reflects a change of his artistic conception — from suffering and struggling to optimistic competition, from deep contemplating and apprehension to celebrating life — which can be clearly detected in his Sixth Symphony. Undoubtedly, the long melody, powerful sound, and extreme dynamics from earlier works are invariant. The first step in transition was to lend

this symphony a kind of bright colour and happy mood. However, in the second movement, he could not totally get rid of inner pain even when he expresses joy and happiness, for instance, the rhythmic patterns of Chinese percussion music and the rhythmic series controlled by the Fibonacci Sequence. They imprinted this movement with a more heavy and suffering character instead of with liveliness and wit. As a consequence, I suppose some passages of the second movement have leeway to be modified, and the excessive instrumentation as well as the luxuriant blend timbre could also be properly adjusted.

Sophisticated artists could always prolong their creativity by constant transition, even opening new avenues

within periods of hardship. The transition of Wang Xi-Lin is a change in his prime time, in which there are many possibilities. Transition is a transcendence that goes beyond art, self and life, and is also an important way to preserve fresh and invincible spirit in one's works. The prospect of transition to the composers must be aroused various genres, more colourful symphonic acoustics, and more powerful expressions in their composition, and even a new, mature artistic age to the composer.

(Music Weekly, 20/8/2004, Translated by ZOU Yan)

■王西麟的《第六交响曲》

刘 研

2004年5月19日北京交响乐团于中山音乐堂首演了王西麟的《第六交响曲“生命之歌”》。作品整体色彩明朗、欢快,风格迥异于作者以往的作品,是作曲家一次重大的自我超越。

作曲家创作风格的转变总是体现着其思想观念和美学追求的转变,而这又总是决定于不同的人文背景。因此,客观地认识了解一部作品,究其转变的原因,必定是由外及内逐层分析。

全曲三个乐章,共34分钟。第一乐章——慢板,《生命之源》:深刻而富于交响性动力的慢板乐章。它分为前后两个部分:第一部分音乐起于清澈的钢片琴和竖琴声,就好似在悠远、蛮荒、神秘的远古大地上笼罩着一层稀薄的雾气,寂静而荒凉,天地宇宙之间混沌一片。突然一声尖锐凄厉的短笛破空而入,似乎象征着人类生命的诞生。这个短小清新的生命主题由三支短笛以卡农手法不断生成和发展。这里的音乐构思十分独特,总谱上把乐队分为五个声部组。它们分别是三支短笛、三支单簧管、三支双簧管、三支大管和四支圆号。这个主题与以往《第三交响曲》《第四交响曲》中开始的悲剧的悠长旋律主题截然不同。快速的十六分音符,以及五连音、六连音、七连音的使用,动机在三支短笛同度卡农穿透性的互相穿插,形成了运动着的许多个点。据作曲家自述,这一动机的音调来源于黄河流域的地方戏——秦腔、郿鄠、蒲剧、碗碗腔、上党梆子,它不同于以往作品中所使用的戏曲苦腔。在这部作品中使用了蓄意打破平衡的散板式的带有七度、八度、十一度大跳的朗诵音调。这一高亢明朗、旋律跨度很大的音调,象征了生命诞生的脆弱而顽强的生命力。第二部分弦乐组在G弦上奏出了一个深厚、柔韧、宽广的歌唱性主题,这个旋律被多声部分奏的小提琴群用微型复调的复杂编织,而有些浑浊和神秘感,这和上方三支长笛连续不断的三十二分音符形成了色彩鲜明的明暗的对比。这两个对比的形象,描绘了生命的潺潺溪水在大地母亲博大深厚的怀抱中茁壮成长。在这里,第一部分竖琴奏出的固定节奏由定音鼓替代,它依然起到了贯串统一的作用。同时,第一部分的节奏音型在第二部分也得到进一步丰富和发展。先是在内声部以卡农手法进行陈述,进而发展成为弦乐组和整个乐队应答式的陈述。这里十分突出地把戏曲锣鼓中的“乱锤”由乐队的四组卡农紧接模仿,由此而加深了第一乐章的思想深度。看得出作者是有意如此布局,它们仍然具有紧张有

力的交响性,但却没有以往作品中的悲怆之感。尾声再现了短笛的主题,虽然只有七小节但集中再现了第一、第二两个部分的元素。

第二乐章——快板,《生命之搏》:在中国的交响乐文献中,这是艺术构思极为特殊的一个乐章!整个乐章没有任何旋律思维,全部由节奏、音色、力度、复调的思维编织构成。作者用斐波拉契数列和十二音音块短促有力的节奏处理,离开了常用的手法,又用各声部不同的节奏对置、音高对比,并伴以多声部分组的节奏对位,此外,音符时值也先后由四分音符、八分音符到十六分音符层层推进,构成了音乐结构动力的增长,这似乎象征着心脏搏动的不断加速,更象征了在生命过程中人类那种坚忍不拔的拼搏精神。这一乐章最为独特而别有趣味的艺术创造在于作曲家将京剧锣鼓点“急急风”在纵向上用音块技术思维、在横向上用分组复调思维,这样的纵横立体的结合,又被用严谨紧凑的曲式整体结构统一布局。这个乐章节奏元素的使用,通过短小节奏型的对比呼应,不仅在色彩上使得第二乐章与前后乐章对比,而且暗喻了体育运动以及人类拼搏的特性。应该说是王西麟在美学和技术上的一次全新的尝试和突破。

第三乐章——快板,《生命之火》,分为三个部分。第一部分首先是由三支单簧管奏出背景音型,它是由B、E、A三个音的换音构成织体,并加以循环往复,于是形成了一个连绵不断、头尾镶嵌、链条般的火的音流。随后在这个欢乐喧闹的持续的背景下,四支圆号奏出一个只有四个音的火焰主题。作曲家在这里使用了三声部赋格的写作手法,并用了简约派的换音技术以及频繁的交流拍子($\frac{4}{4}$ 、 $\frac{3}{8}$ 、 $\frac{3}{4}$ 、 $\frac{3}{16}$)和马达似的节奏,从而使音乐获得了惯性动力并构成一组长达三十三小节长呼吸的大型乐句,又把这个单一的火焰主题作为传统赋格中的一个主题,三支小号组和三支长号组两次答题后,是长达九十九小节的长呼吸布局的大型乐段,之后乐队进入全奏,随着木管组上行音阶的不断重复,音乐被推向第一次高潮。这里是一个气息长大的交响乐式的布局!

经过四小节打击乐的连接,乐曲进入鲜明对比的第二部分:这里作者描绘了一幅幅中国式的武术、杂技、节日社戏的竞技场面,曲调欢快活跃、诙谐风趣。主题由二支双簧管用换音技术奏出建立在商、徵调式上

的具有浓郁民族气息的优美曲调。背景以弦乐的拨奏作为衬托,其他声部按五小节的间隔分别进入。随后这一主题在二支短笛、二支长号、独奏大号和弦乐等声部,用结构的和声变奏的技术多次复述,贯穿了整个部分,配器变化频繁而丰富;具有浓厚民族色彩、风趣又极具描绘性的民间竞技场面,是作曲家对奥运会各项运动和竞赛赋予的中国式诠释,这都是以往没有的。第三部分是个庞大的结尾,共六十五小节。这一部分再现了“火焰”而达到全乐章也是全作的高潮,之后音乐安静下来又回到第一乐章短笛的主题,并将其进一步交响化形成前后呼应。这种曲式布局在整体结构上起到前后呼应和平衡的作用,彰显了作曲家结构大型交响乐作品的纯熟功力。

这是一部音响宏大、不同以往的作品。之所以说“不同以往”,笔者是基于以下两点理由:

一、关于作品的标题和无标题:王西麟自 1962 年至今的六部交响曲中第一次在这部交响乐每一乐章中使用明确的标题,并且始终有一条“生命”的主线贯串其中使作品获得统一。他曾在 1996 年的一篇文章中说过:“交响乐只能依靠音乐本身的力量去感动听众和说明音乐作品自己,而无需借助文字。”“这部作品的音乐本身就已经具有独立性,完全可以不借助标题而直接诉之于听众,因此这也可以看成是一部无标题作品。这是我必须做到和追求的。”和作者在六年后的作品《太谷秧歌交响组曲》同样,他也说“《太谷秧歌交响组曲》其实是一部无标题作品”。我们可以理解为作者不断地强调他的创作的无标题思维。

二、作品的美学定位、艺术性格、音乐语言,以及运用的技术手段的不同。就王西麟具有代表性的交响乐作品《第三交响曲》《第四交响曲》进行分析和对比,我们会看到:

同样是集多调性、序列音乐、自由无调性和音色音乐等技术为一体的作品。

同样是将“音块”技术和无调性的主题音乐进行纵向横向拼贴——比如同样是将“音块”作为背景与无调性的主题音乐纵向结合以及节奏对位等等。

同样是在音乐技术语言上,不仅改造和扩充了波兰学派的音响,还受到了格伦斯基、里盖蒂的影响;同样是用音块技术结合了大量的民族打击乐。

同样主要是以中国地方戏的语言为基调——黄河流域的秦腔、蒲剧、上党梆子等进行交响乐再造。

——但是《第六交响曲》在总的美学意义上,在音色音乐、节奏对位、音块技术、长呼吸技术、换音技术等方面却不但全然不同,而且都进行了新的尝试。另外,《第六交响曲》中音乐的旋律走向多为上行音阶和大幅度的上下跳动,或是保持在同一音区,这和以往的下行音阶以及高低声部形成的波浪形旋律线所带来的张力也有所不同。

许久以来,一提到王西麟的作品,除了早期的《云南音诗》等少数作品,更多的是那些充满抗争的、矛盾冲突的、抑郁悲愤的音响,以及建立在民间戏曲哭腔基础上的旋律。作者上世纪 80 年代之后的作品——这也是我们现在所能听到的,譬如《为女高音和交响乐队而作的哀歌——读屈原〈招魂〉〈天问〉有感》《铸剑二章》《殇——为民乐七重奏和歌者而作》《交响合唱壁画三首——海的传奇》《第三交响曲》《第四交响曲》等——都充满了悲剧性旋律。笔者印象最深刻的是《铸剑二章——黑衣人歌》,作品给人的震撼和所营造的阴郁气氛久久都不能散去。“苦难”和“抗争”一直都是王西麟作品里集中表现的主题。他说:“我生命的痛苦和悲伤是非常真实的,我想在音乐中表达它们。我的所有作品都在说同一主题。”历史曾残酷地剥夺了他说话的权利,当人们对那段日子渐渐淡忘的时候,他却一直以音乐的方式对历史进行反思和批判。然而,这次我们听到的却是王西麟截然不同的《第六交响曲》,他说:“反思历史让我看到了希望,希望是什么?希望就是人类绵延不绝的生命!”

综上所述,这的确是一部不同以往、色调明朗的作品。从中我们依然能够看到作曲家的精心设计,作品的严密结构一如既往,虽然还不能完全摆脱他一贯的悲剧性风格,比如第二乐章结尾就是带有悲剧性的,也是合理的,但是由于作曲家观念转变所带来的音乐色彩上的转变,却是不应该忽略的,特别是第三乐章结尾处,在一片寂静中突然爆发的定音鼓和以中国钹奏出的戏曲锣鼓“起霸”的强奏,这一突兀的音响使音乐的意境更加耐人寻味。

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■Wang Xi-Lin’s Sixth Symphony

LIU Yan

The world premiere of Wang Xi-Lin’s Sixth Symphony, *A Song of Life*, was performed by Beijing Symphony Orchestra on 19 May 2004, at the Forbidden City Concert Hall. The Symphony was commissioned by Tan Li-Hua, the director of Beijing Symphony Orchestra, on the occasion of the Olympic Games held in Beijing in 2008. This bright and cheerful symphony quite different from his previous works, has marked a great transition for the composer.

The changing of a composer’s style is always a reflection of their changing in artistic concepts or ideas, and is regulated by their cultural background. A detailed analysis from superficialities to interior should be taken to understand the meanings in a specific work and to explore the reason for the change.

The titles of the programmatic symphony are derived from the composer’s thinking about the subject of the Olympic Spirit. Wang Xi-Lin wrote on the title page of the score: “what is the Olympic Spirit? If you ask me, I would like to say that it is an exploration of the meaning and the potential of human life, which transcends nations, races and utilitarianism. I therefore named my new Symphony “song of Life”, in which the titles of each movement are *The Origin of Life*, *The Struggle of Life*, and *Inflamed with Passion*. The symphony, which can be understood without these titles, is also an absolute work.

The duration of the Sixth Symphony is approximately 34 minutes. The first movement, *The Origin of Life*, *Moderato*, is a slow and profound symphonic movement divided into two parts. The beginning of the first part is played by celesta and harp, and is pure and clear. The music is quiet and desolate, like a scenery of the boundless earth covered by thin fog, or like chaos of the ancient times. Suddenly, a sharp sound played by the piccolo drops from the sky, which symbolizes the birth of humanity. This short and fresh “life theme” is unfolded by three piccolos in canon. The distinctive musical scheme in this part is its division of five groups of instruments: three piccolos, three oboes, three clarinets, three bassoons, and four horns. This dynamic “life theme” runs throughout and is quite different from the long and sostenuto melodies in Wang’s Third and

Fourth Symphonies. Its key features are: the fast semiquaver sections; quintuplet, sextuplet, and septuplet rhythms; and the motif that is alternated by the three piccolos in canon at the same pitch. According to the composer, instead of using the *ku qiang* (bitter music, crying tones) elements from Chinese local operas as he usually did, he intentionally added a *Sanban* (*ad libitum*, or scattered beats) section and a recitative section, which feature seventh, octave and eleventh leaps, into this movement in order to vary the mood. The moving recitative section is also a metaphor of newborn vitality: weak but tenacious. In the second part, a pliable and extensive song-like melody can be heard on the violins’ G string. The melody, a little bit turbid and misterioso, is weaved into a micropolyphonic texture and contrasted with the demisemiquaver notes played by the flutes in a higher voice. The two different and contrasting musical images depict a thriving life. A rhythm pattern played by the harp in the first part is enriched, developed, and replaced by the timpani in the second part and carrying it through. It is presented in canon in the inner voices, and then developed antiphonally between the strings and the orchestra. The most attractive musical device in this part is the *stretto* which comes from *Luanchui*, a kind of percussion music used in Chinese Operas (mostly used to express anxious, flurried or indignation); it comprises four sections of canon played by tutti. You can see that the composer used it on purpose, because it provides a powerful tension without the sorrowful mood seen in his previous works. The coda consists of only seven measures, but the theme in the piccolo and the elements of the two parts are concisely reprised within it.

The second movement, *The Struggle of Life*, is unique in Chinese symphonic repertoire because of its distinctive artistic conception. Instead of any melodic lines, rhythm, timbre, dynamics, and polyphony constitute the main features of movement; for instance, the Fibonacci Sequence and twelve-tone clusters, as well as the opposed rhythmic groups and rhythmic counterpoints are adopted. Moreover, the impetus of this movement is built up by the gradual transition from crotchet to quaver to semiquaver. It is like a heart beating faster and faster, or like the striving spirit in life. Beyond those, I think the most unusual and interesting

musical invention is the utilization of Ji–ji–feng, the fastest and strongest kind of percussion music from Beijing Opera. The Chinese element is horizontally placed into a polyphonic texture, vertically set into tone clusters, and structurally regulated by the whole formal design. These rhythmic elements make the second movement not only contrasts with the outer movements in timbre, but also acts as a metaphor of sports and the struggling spirit of humanity. It should therefore be noted that the movement is very new, and is a breakthrough in Wang’s composition.

The third movement, *Inflamed with Passion*, consists of three parts. The beginning of the first one is a background figure played by the clarinets. The figure is a repeated cycle of b2, e2, and a2, which gradually developed into an endless chain and recalls for us an image of fire. Then, under this bustling background, a four–note fire theme is played by the horns. This is a three part fugue. Changing notes and changing meters – 4/4, 3/8, 3/4, 3/16 – as well as a motor like rhythm give this powerful music a long phrase which comprises 33 bars. The fire theme is taken as the theme of the fugue and answered by the trumpets and trombones. After this long section of 99 bars, the first climax is built up by the tutti of the orchestra and the repeatedly ascending scales played by the woodwind instruments. What a symphonic design it is!

A four bar passage played by percussion leads the music into part two, which is strongly contrasted with the first. Lively and scherzo–like melodies depict several scenes of Chinese Gongfu, acrobatics, and Shexi, a theatrical performance given in villages during religious festivals. The theme in this part is a beautiful Chinese tune in Shang and Zhi modes played by two clarinets. Accompanied by the string instruments’ pizzicato, the other voices successively enter at five bar intervals. The theme is then repeated several times in harmonic variation played by two piccolos, two trombones, a tuba, and the strings. The colourful and varied instrumentation of this part depicts a scene of funny and vivid Chinese folk sports. What the composer has done here is to interpret every event of the Olympic Games from a Chinese perspective. The third part is a long coda which comprises 65 bars. After the fire theme reappears and

develops to the highest climax of the whole symphony, the music gradually calms down and goes back to the piccolo theme of the first movement. The piccolo theme then gives the symphony a structural frame and a balance between the beginning and the end. This is also a good evidence of the composer’s sophisticated creativity.

It is a grand work, and is quite different from his previous compositions. The reasons might be as follows:

The first is associated with the matter of programmatic music and absolute music. The Sixth Symphony is the first one in which the composer has given every movement a title and used the “life” topic to unite the symphony since 1962, when he finished his First Symphony. He wrote in an article in 1996: “Symphonic works can only be interpreted by the music itself, instead of words... this symphony can be thoroughly understood without the titles, and can also be seen as an absolute work. As a composer, I must achieve this.” From this symphony and his symphonic suite *Taigu Yangge*, Op.55, 2009, we can see the composer’s painstaking effort in writing absolute music.

The second is that, comparing his artistic concepts, individual character, and musical language with that of his Third and Fourth Symphonies, we can find that there are several things that were not changed:

his compositional techniques, such as the combination of polytonality, serial music, pantonality, and timbral music;

his use of collage of tone clusters and atonal music vertically and horizontally;

his musical languages in which he reformed and enlarged the musical languages of the Polish School, his works being influenced by the music of Henryk Górecki and György Ligeti; his combination of tone clusters and Chinese percussion music;

and the bases of his symphonic language: the music of Chinese local operas, for example, Shanxi opera, Pu–Ju opera, and Shangdang Bangzi from the Yellow River region.

Apart from the change in the subject of the symphony, we can also find a number of new uses of compositional techniques, for instance, timbral music, rhythmic counterpoint, tone clusters, and minimalism in his Sixth Symphony. Additionally, almost all the melodies in his Sixth

Symphony are constituted of ascending scales and large intervals, or kept within a same register. This is slightly different to the music that was built by descending scales in his previous works.

What comes across in Wang Xi-Lin's music are both a struggling, dramatic and desperate sound, and melodies based on the crying tunes from Chinese operas. In his compositions since the 1980s, such as *Elegy for soprano and orchestra – Impression of Qu Yuan's "Calling the Soul"* and *"Questioning the Heaven"* (1986), *Two Pieces Written for Lu Xun's "Casting A Sword"* (1993), *Shang I (Die Young)* for a singer and a septet of folk musical instruments (1996), *Five Symphonic Frescoes "Legend of the Sea"* (1998), *Third Symphony* (1990), and *Fourth Symphony* (1999), the tragic melodies were pervasive. For me, the most impressive music by Wang is the powerful and dark movement *"Song of the Man in Black"* from *Two Pieces Written for Lu Xun's "Casting A Sword"*. "Suffering" and "struggling" are always the main topics in Wang's music. He said, "What I want to express in my music is the

suffering and sadness which are real in my life. They are the same subjects in my all works. Wang Xi-Lin, the ill-fated composer was deprived of his right of freedom of speech in the past, but, through his music, he constantly rethinks and criticizes the past. His *Sixth Symphony* was a new declaration of his philosophy, "We must rethink our past; we can have hope from rethinking our past. But what is hope? Hope is the endless life of our humanity!"

In conclusion, I think Wang Xi-Lin's *Sixth Symphony* is a distinctive work compared to his previous works. The transition in this symphony reflects his changing in artistic conception; it causes a changing of his musical colour. For example, in the coda of the third movement, a sudden sound played by the timpani and Chinese cymbals symbolizes Qiba, the prowess and powerful image of Chu King in Chinese Operas. However, the dark and desperate style is invariant, especially in the coda of the second movement.

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■大气磅礴的生命之歌

平 鸣

王西麟，这位被认为是中国交响乐坛最具思想深度和现代精神的作曲家，近年有多部大型交响乐作品问世演出，每一次作品响起，都能引起音乐圈内外的普遍重视和强烈反响。2006年5月19日晚，在北京中山公园音乐堂，由北京交响乐团和谭利华指挥演出的《第六交响曲》再度激荡了广大听众的心灵——随着乐章中的最后一个音符在音乐厅戛然而止，所有在场观众都禁不住为这部充满磅礴大气、充满人类生命深度与厚度的音乐作品热烈鼓掌，持续十多分钟的掌声和王西麟的两次登台向观众致谢，都表达了人们对这部作品的欢呼和对这位中国当代交响乐坛上具独特意义的作曲家的深深崇敬。

王西麟的作品大都是悲剧性的，这次的《第六交响曲》的美学追求和艺术开拓却很不同于他此前的任何一部作品。但《第六交响曲》所表达的音乐精神和思想深度，又与其一贯追求的思想批判的力量的创作个性相一致。作为一个作曲家，他以音乐艺术的方式，孜孜不倦地对人生命运进行着严肃的思考，对人类生命精神执著地探索。正因为王西麟的音乐如此真诚，才使他独自上下求索，走出了一条在中国交响乐坛与众不同的独特的艺术道路。王西麟的《第六交响曲》正是在其探索之路上留给人们的又一曲独特的生命之歌。

《第六交响曲》有一个标题“生命之歌”，是应北京交响乐团委约而作的。依常规而论，带有鲜明主题的“命题作业”很难做到独具匠心而不落窠臼的，甚至很难做到真诚地表达自己。历来憎恨并谴责艺术和体育的功利性的王西麟说：“收到这个委约后我最重要的第一步的思考，是必须离开世俗的认识而另辟蹊径。”他的独特在于，他以思想家的深度将此命题加以超越和升华，他认为：“历史传统的奥林匹克精神是任何人都能参加竞赛，因此是超国家、超民族、超种族的，因此也是超功利的，是对人类的生命意义和生命潜力的最大开掘而具有最大最广泛的民主性和个人尊严的。”如此高屋建瓴的立意，自然使得其音乐立意和最后的艺术目的产生了不同凡响的结果。王西麟强调其作品的音乐性说：“如果取消文字标题，音乐本身仍然不受任何影响，因为音乐必须是不依附任何其它因素而能够独立存在的艺术。”“我更愿意把《第六交响曲》看作是一部没有标题的人类命运乐章！”由于这样的主题，作曲家为自己提出了不同于其以往任何一部作品的艺术性格和美学倾向。为此他艰苦努力——在现代作曲技

术与中国民间传统音乐的结合上，进行了十分独到的探索：大量运用和改造了微型复调手法，大量使用了数列体系的“斐波拉契数列”并将其和中国的打击乐节奏融合。他很早就深入研究并掌握了西方的简约派的马达式的节奏和链条式的带状结构，并将这些现代西方技术和他积累深厚的民族文化（如黄河腹地的蒲剧、上党梆子、秦腔等民间音乐素材）相结合，他的这部交响乐的音乐语言的“原始动机”是以四、五度加大、小二度的一个音乐胚胎，糅进进了复调化、半音化、泛调性、多调性和偶然音乐等等不同流派的美学和技术，并以地方戏音乐作为他的音乐母语，从而创作出了个性鲜明的音乐语言和独特的处理手法，形成了极富个性的音乐风格，并使音乐的交响性得到了独特的发挥。

他的另一个独特的艺术思维是分组的音色思维，这是新颖的创造！他的原始音乐细胞建立在三支短笛的核心种子上，逐渐地将线条拉长，音符越来越密，并久久地互相缠绕不断而做成长呼吸的展开，但是在充分持续之后又“撤退下来”作为陪衬的背景，而依次进入了三支单簧管、三支双簧管、三支大管和四支圆号的层次分明的布局，于是造成了3—6—9—12—16—20多个微分声部的网状的音场。我们可称为“三三制”的音色布局，支配了整部交响乐作品。这样的音色布局虽说不无巴托克《乐队协奏曲》的“二二制”的影子，但是丝毫不减弱作者新颖的创造性，充分表现了作者驾驭大型作品曲式的深厚功力。

《第六交响曲》的构思独具匠心，三个乐章紧扣生命主题：第一乐章为“生命之源”。这是全曲中最具深刻的悲剧性、戏剧性和交响性的一个乐章，是作者用力最大、花工最巨，用了三个月才完成的部分。作者认为生命是充满悲剧性的，它极力强调表达的是生命力的坚忍不拔、顽强抗争和生命成长的艰辛。其中，以地方戏曲音乐中的锣鼓点“乱锤”加以分裂，并叠置大量的复调声部，这是它达到高潮的重要元素。乐章里还集中用大量的戏剧性的散板式的宣叙调，在弦乐群的时而上升、时而下降的宽阔音域中上下大幅度地跨越进行。音乐在暴风骤雨般的高潮中戛然而止……之后，三支短笛在一个五声性的和声背景下再度出现，相对于乐章开始部分的混沌、蛮荒，和声形象已经改变，清风般的舒爽使人豁然开朗，整个乐章在此气氛中结束。

第二乐章为“生命之搏”。如果说第一乐章是生命悲剧性的集中宣泄，第二乐章就表现了生命意志与命