

当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

王西麟

Wang Xilin



室内乐作品七首

管乐五重奏“版画集”

“铸剑”二章

马林巴二重奏

八重奏

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Seven Chamber Music

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Octet Op.42 (2002)



附赠:双 CD

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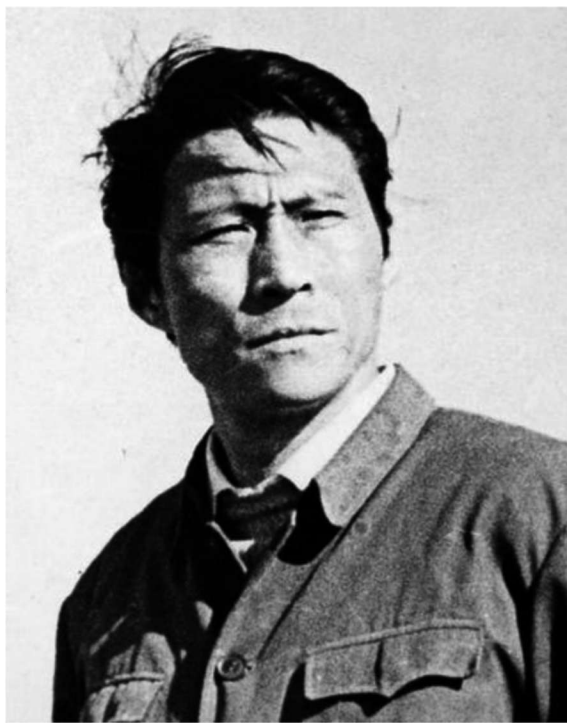
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◆个人简历

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)毕业后,被分配至北京中央广播交响乐团任驻团创作员。在此期间,他继续完成了《第一交响曲》的第二、三乐章,并于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



作者像,摄于1981年

小时,公开批评了官方的艺术方针,因此受到严酷迫害,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,并创作了《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)已演出于 20 多个国家 40 多个城市,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·古柏杜丽娜(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》收录至中国作曲家条目。

(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 QuWei. 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 had finished the 2nd and 3rd movement of *Symphony No.1* (Op. 2) and 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 Chi-

na.

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 Festival* 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 SchillingWang and the biography of Wang Xilin written by professor Hon – Lun Yang in Hong Kong Baptist University)

◆作品简介及乐队编制

Introduction and The Cast of the Orchestra

管乐五重奏“版画集” 作品 15 号(1979)

Wind Quintet “Anthology of Engravings” Op.15 (1979)

这是“文革”结束后作曲家回到北京所作的第一部作品,应中央乐团五重奏组林铭树邀请而作。作者说:“当时我还不会写作五重奏,又没有其他可以学习的资料,仅仅能借到亨德米特的《五重奏》,于是我手抄下来加以研究,才学会了写作五重奏。因为这是‘改革开放’后在新的历史时期中我的起步之作,所以现在显得很幼稚。”

此作于 1981 年由人民音乐出版社出版总谱。1984 年曾在澳大利亚演奏,后在上海音乐学院、四川音乐学院相继演奏过。2006 年由澳门乐团重奏团再次演奏。

This is composer's first composition after the Cultural Revolution then he has just returned to Beijing. This opus was invented by LIN Mingshu and Quintet Ensemble of Central Orchestra of China. About this work, composer said that “I did not know how to compose Quintet at that time and that I had not any learning materials except for Hindemith's “Quintet”, so I borrowed and handwritten it to research. Because this composition is my debut in new era, it now appears naïve.”

This composition was published by People's Music Publishing House in 1981, performance in Australia, Macao, Shanghai Conservatory of Music, Sichuan Conservatory of Music and so on.

乐队编制 Orchestration

长笛	Flauto	Fl.
双簧管	Oboe	Ob.
单簧管(B♭)	Clarinetto (B♭)	Cl.
圆号(F)	Corno(F)	Cor.
大管	Fagotto	Fag.

室内乐组曲“太行山音画” 作品 14 号(1979)

Chamber Suite “Musical Images of Mt. Taihang” Op.14 (1979)

这是一部小型室内乐组曲,应中央乐团室内乐队邀请而作。1981 年陈燮阳指挥美国现代室内乐团首演于纽约美中文化交流中心“现代中国”音乐会,这是“文革”后首次在纽约举行的中国作品音乐会,由美国之音实况广播。1984 年香港唱片公司出版唱片(唱片号 HK 6.310194)。1990 年中国唱片总公司出版激光唱片(唱片号 CCD-90/099)。1991 年人民音乐出版社出版总谱时,作者进行了修订,增加了多调性写法。2013 年作曲家亲自指挥山西交响乐团再次演出于太原。

作品反映的是“文革”后期作者在山西晋东南太行山地区的生活印象。作品由三个乐章构成:第一乐章《过山》;第二乐章《幽谷清泉》;第三乐章《收获》。这部作品的面貌虽然是传统的风俗性作品,但第二乐章却是主观抒情式的,有深度、有意境,而且有弦乐群的突然爆发,这些特点在当时的众多作品中是很少见的,似乎是对作者后来的多部交响乐作品的某种遥远预示。

This is a small Chamber Suite. This opus was invented by Chamber Ensemble of Central Orchestra of China, premiered by American Modern Chamber Orchestra in “Modern China Concert” at American-Chinese Culture Exchange Center in 1981, which was the first Chinese compositions’ concert in New York after the Cultural Revolution, the conductor is CHEN Xieyang. This concert was broadcast live by ABC. The gramophone record was published by Hong Kong Records Co., Ltd. in 1984 (Record No.HK 6.310194), and the CD was published by China Record Corporation in 1990(Record No. CCD-90/099). Composer revised this work by using polytonality before People’s Music Publishing House published it in 1991. This work was performed again by Shanxi Symphony Orchestra in 2013, conductor was composer himself.

This composition is composer’s life impressions in Mt. Taihang zone in southeast of Shanxi Province in the late years of the Cultural Revolution. The three movements are “Over the Mountain”, “Secluded Valleys and Clear Springs” and “Harvest”. Although this is a traditional work of custom, the second movement is subjective, lyrical, profound and poetic with outburst by Strings. The above characteristics are rare in other compositions during that period in China. It seems an indication of several Symphonies of composer’s.

乐队编制 Orchestration

长笛(兼短笛)	Flauto (doubling Flauto Piccolo)	Fl.(Fl.p.)
双簧管	Oboe	Ob.

单簧管(B%)	Clarinetto (B%)	Cl.
铃鼓	Tamburino	Tamb-no.
钢琴	Pianoforte	Pf.
第一小提琴	Violini I	VI.I
第二小提琴	Violini II	VI.II
中提琴	Viola	Vle.
大提琴	Violoncelli	Vc.
低音提琴	Contrabassi	Cb.

“铸剑”二章 作品 28 号(1993)

Two Pieces “Casting a Sword” Op.28(1993)

I. 黑衣人歌——为歌者和室内乐队而作 The Song of the Man in Black (for Vocalist and Ensemble)

II. 三头釜中舞——无伴奏合唱 Three Heads Dancing in the Cauldron (for Chorus)

这是作者根据鲁迅的《铸剑》而作的音乐。原作故事取材《淮南子·三王冢》：楚王命干将为其铸剑，干将与其妻莫邪知剑成时必被杀，因而铸剑二把。三年剑成，干将在献剑时果然被杀。十六年后，其子眉间尺遵母之嘱掘出深埋地下的剑为父复仇，因年少尚弱难于成功，路遇黑衣人相助。《黑衣人歌》就是黑衣人唱出的复仇歌声。《三头釜中舞》是故事最后眉间尺的头、国王的头和黑衣人的头在沸腾着热水的巨釜中殊死大战的场景。

作者曾说：“这虽是为同名影片而作的音乐，但当我受邀为这部影片作曲时，我就没把它看成是电影配乐，而是看成我的独立音乐作品，因为这类文学历史题材的张力很大，对我很有吸引力。”在《黑衣人歌》中作曲家使用了鲁迅原著中的怪诞歌词，参考了日本“能乐”的说唱朗诵方式，并吸收了古老的上党梆子的戏曲唱腔，使用了三支长号和大号、短笛、石块、梆子等乐器，作者自己演唱，表现出了黑衣人悲天悯人、为民请命的壮烈情怀。创作这部音乐，是作曲家在《第三交响曲》之后，在追求先锋派音乐美学和音乐观念方面的一次重要的提高和突破。《三头釜中舞》的合唱没有歌词，用了藏语和佛经的音素，借以表现远古、粗粝、凶残、激烈的殊死搏斗。著名作曲家索菲亚·古柏杜丽娜听过此作后给予了高度评价：“这是大师的作品。我感到音乐中充满了火焰般的力量。”香港浸会大学杨汉伦教授如此评论道：“根据鲁迅《铸剑》创作的《黑衣人歌》(Op.28 之 1,1993)，仅有的一次录音亦由王西麟自己演唱。他将黑衣人唱得神秘、豪放、潇洒，作曲和演唱都把鲁迅这段中国现代文学中弥足珍贵的‘天然歌词’诠释得淋漓尽致，是中国文学、艺术无与伦比的绝配。”有人曾说，“黑衣人歌代表着屈原

和荆轲的风骨”。一位从未接触过交响乐文化的 80 后听众来信说：“听了《‘铸剑’二章》之《黑衣人歌》，感觉整体气势恢宏。开头非常神秘，让人好奇地感到似乎要发生什么故事，随后黑衣人出现，音乐倏地变得凝重，暗藏杀机，最后的唱段痛快淋漓又令人可怖，末尾如火山爆发，一泻千里。这个作品更像是一种‘音乐古体诗’的感觉，肃穆、神秘，充满力量。”除此之外，亦有很多 80 后听众发来过类似的感想，足见此作不仅在专业音乐界内，同时在大众听众中也能引起强烈的共鸣。

This work is composed for the film *Casting a Sword* adapted from Luxun's novel of the same name. The original story is from the old story *Huainanzi*: The King Chu commanded General Gan to cast a sword, but General Gan and his wife knew that they would be killed upon the completion of the sword, so they cast two swords. The swords were cast after three years, and General Gan was really killed. After 16 years, his son followed his mother's instruction to dig the sword from underground to revenge for his father. However, he was too young and a passer-by in black helped him. *The Song of the Man in Black* sings the revenge of the man in black. *Three Heads Dancing in the Cauldron* is the ending of the story when the heads of the son, the king and the man in black were boiled in the hot water in the cauldron.

The composer said, "Although this is composed for a movie, I did not serve the piece as a soundtrack but an individual music piece soon after I have watched the movie. This kind of literary history story has great tension that appeals to me." The composer has used the weird lyrics in the original work by Luxun and inspired from Japanese Noh play and the Chinese Local Opera "Shangdang Bangzi". With instruments including three trombones and tuba, piccolo, stones and wooden clappers, the composer sings himself to express the heroic character of the man in black who plead for the people. The composer also said, "This work is composed after the completion of *Symphony No.3* and is another refinement and breakthrough of pioneer music aesthetics and standard." The chorus of *Three Heads Dancing in the Cauldron* does not have lyrics, but with phoneme of Tibetan and Sutra, expressing the brutal and violent fight in the ancient times." After listening, Sofia Gubaidulina said, "This is masterpiece. I could feel the fire-like blazing roaring power from this music." Professor Hon-Lun Yang made such comment on this composition, "In the only recording of *The Song of the Man in Black* (Op.28 No.1, 1993) based on Lu Xun's short-story *Casting a Sword*, Wang himself took up the role of vocalist and provided mystic, powerful and unrestrained interpretation of the piece. His composition and singing, thoroughly expressing the hidden meaning of the precious "natural lyrics" of Lu Xun in modern Chinese literature, form an incomparable union of Chinese literature and art. An audience of the generation after 80s who know-nothing about classic music sent a letter said. "When I heard *The Song of*

the Man in Black, I felt this composition is magnificent. Beginning is mysterious, let one feel curiously what seems to happen. Later appearing the Man in Black, music is dignified suddenly , as if hidden bloodshed. The final aria is delighted and horrible. The end seem to volcanic eruption which is flow down vigorously . This work is more like a “musical sonnet”, solemn, mystical and powerful. In addition to this, many audiences of the generation after 80s made similar comments, this show that the composition had struck a chord not only in professional music field but in mass audience.

乐队编制 **Orchestration**

短笛	Flauto piccolo	Fl.picc.
单簧管(B%)	Clarinetto(B%)	Cl.
大管	Fagotto	Fag.
3 长号	3 Trombono	Trbn
大号	Tuba	Tub.
钢琴	Pianoforte	Pf.

打击乐	Percussions	
定音鼓	Timpani	Timp.
通通鼓	Tom-tom	Tom-t.
木鱼	Wood Blocks	Bl.
大锣	Tam-tam	Tam-t.
鞭子	Frusta	
石块	Stones	

歌者	Cantante	
合唱	Chorus	
8 女高音	8 Soprano	S.
8 女中音	8 Alto	A.
8 男高音	8 Tenor	T.
8 男低音	8 Basso	B.

“殇 I”——为中乐七重奏和歌者而作 作品 30 号(1996)

“Shang I” for Singer and Septet for Traditional Chinese Instruments Op.30(1996)

1996 年应法国里昂国际音乐节邀请为华夏室内乐团而作并由叶聪指挥首演。

“殇”在中国古代文字中为“无名之鬼”，一说为大罹难，大悲伤。“埙”是中国远古约七千年前的陶制乐器，其音色空旷、悠远、苍凉。

作品开始在由琵琶奏出断断续续的自由十二音的 8 小节，如同飘落的凄风苦雨，这里是用了帕萨卡里亚的固定结构。在此背景下，古埙奏出的悠长的旋律，如同来自深不可测的阴暗的幽幽地府的哭泣，令人森森然。琵琶的节奏好像是跋涉者艰难踉跄的脚步，接下来由低音大笛奏出倾诉似的旋律，由极高到极低跨度很大而又飘忽不定的跳跃，如同疯癫者的呓语。作品的中部进入快板，作者再现鲁迅《野草》中的“过客”的情景，由三弦的大幅度滑奏跌入低音，在似隐似现的琵琶的节奏背景上，埙的长呼吸大幅度的滑奏，如同深夜中的冤鬼孤魂和呼啸的夜枭：“哇的一声，夜游的恶鸟飞去了！”（鲁迅《野草》《秋夜》）作品的结束部分是画龙点睛之处：这时的歌声好像象征着过客的出现，他创伤累累，步履踉跄；“呜呼哀呼”的凄楚尖利的歌声，似乎是蒙受了重创和巨大伤害后的孤独者的惨烈的呼叫，使人联想到鲁迅《孤独者》中的狼嚎。这歌声又在大鼓大锣悲怆的“乱锤”击打下，颓然而逝。作者说：“这是人生之旅。”乐曲最后结束时突然出乎意料地出现一声镲的强击，指挥叶聪说：“玉碎了！”

此作曾在法国、美国和中国香港等地的艺术节上多次演出。在作者参加过的数次国际学术会议中播放录音后反响强烈，听者无不动容。

The Chinese character “Shang” meant “an anonymous ghost” in ancient times. Another meaning was a great disaster, a great sorrow. The work is composed of three parts: in the beginning Pipa starts with a fitful free 12-semitone phrase of eight bars, like a miserable rain. A passacaglia standard structure is used here. Under this background, the ancient Xun plays a cantabile melody, like a cry from the dark deep hell, how ghastly it is! Then the Bass flute plays a flowing melody, with a wide range from very high to very low and sudden leaps like a lunatic raving. The middle part is a fast section, that the composer recapitulates the scene of “a passerby” in Luxun’s novel *Wild Grass*. Sanxian’s long glissando falls into low pitch, Pipa’s indistinct rhythm background and Xun’s long-breathed substantial glissando are like the midnight ghosts and roaring owls. “The night evil birds fly away with a howling!” (Luxun’s *Autumn Night* and *Wild Grass*). The last part of the work clinches the theme: the signing seems to feature the passer-by with wretched scars and staggering gaits. Miserable and shrilling singing seems to reveal the great suffering and damage of the lonely soul

who cries tragically, just like the cry in Luxun's novel *The Lonely Soul*. The singing slumps away in the clamorous striking of the gongs and drums. As the composer said, "this is the voyage of life." An unexpected strong strike of the gong ends the piece. "The jade is broken!" the conductor Tsung Yeh said.

This work is performed for several times in France, the United States and the Hong Kong Arts Festival. The recording was also shown in several international academic conferences that the composer had participated. The audiences were impressed and affected strongly.

乐队编制 Orchestration

歌者

Vocalist

唄(大 F、中 D)

Xun

L.Xun, M.Xun

大笛 G(由唄兼奏)

Da Dizi (by Xun)

D.D

三弦

Sanxian

S.X.



扬琴

Yangqin

Y.Q.



箏

Zheng

Zh.



琵琶

Pipa

P.P.



二胡

Erhu

E.H.



打击乐

Percussions

中国碰铃

Chinese Finger bell

C.F.b

鐃

Piatti

Piat.

吊镲	Piatti Suspended	P.S.
大锣	Tam-tam	Tam-t.
中国大鼓	Chinese Gran Cassa	C.G.C.
中国板鼓	Cinese Bangu	C.B.g.
中国堂鼓(由扬琴兼奏)	Chinese Tanggu (by Yangqin)	C.T.g.

马林巴二重奏 作品 48 号(2004)

Duet for Two Marimbas Op.48 (2004)

这是一首凄美、哀怨、感伤的歌。全曲建立在旋律写作的核心动机不断重复发展的原则基础上,层层推进,如余音绕梁,屡屡不散。旋律缠绵悱恻,委婉隽永。音乐语言来源于福建南音、芗剧等剧种。本曲原于 1984 年应双簧管演奏家张隶和先生邀请而作,未发表。2004 年应香港中乐团委约创作为《殇 II》,现在的《马林巴二重奏》是根据《殇 II》加以缩写而成的,2004 年 5 月 31 日首演于北京现代音乐节。

This miserable piece develops from a core motif which keeps repeating into layers, as if the residual sound reverberates and lingers. The melody is pathetic and euphemistic. The musical language origins from opera genres like Fujian Nanyin and Xiang opera. The work was first composed in 1984 but was not published. In 2004, HKCO commission the work Lamentation II, and this Duet is a shortened version. It was premiered in 2004 Beijing ModernMusic Festival on 31 May 2004.

钢琴组曲“晋风” 作品 36 号(1998)

Piano Suite of Shanxi Folk Songs Style Op.36 (1998)

此作应中央音乐学院刘长远教授及卞萌教授邀请而作。全作共四个乐章,分别为前奏曲《荒村》、托卡塔《开花调》、慢板《荒墓》和终曲《灯会》。此作 1998 年 11 月 25 日由任舒曼等四人首演于北京音乐厅“1998 年中国当代作曲家室内乐新作品音乐会”。

Commissioned by Prof. LIU Changyuan and Prof. BIAN Meng in Central Conservatory of Music. This composition has four movements, which are Prelude “Bleak Village”, Toccata “The Song of

Flowers”, Adagio “Graveyards” and Finale “Lantern Festival”. Premiered by REN Shuman et al in Beijing Concert Hall “98’ Chinese Contemporary Composers’ New Chamber Music Concert”

八重奏 作品 42 号(2002)

Octet Op.42 (2002)

此作受小提琴家艾基丢斯·斯特雷夫邀请，应瑞士两极室内乐团委约，2004 年 3 月 11 日首演于琉森 TRANS-IT ISCM 世界新音乐节。这部作品可以看成是作曲家《四重奏》的姊妹篇。由大管华彩句开始的长篇宣叙调，好像是一个被伤害、被扭曲的灵魂的独白，由高音到低音的大跨度乐句，似乎是屈原《天问》式的悲怆和对命运的苦苦追寻。在作品中部，突然闯入的激烈节奏好像是巨大的破坏、动荡和无边的浩劫，也好像是铺天盖地的黑暗世界中漫无边际的狂暴肆虐和无情摧残。经过单簧管萧瑟凄惨的独奏过渡，最后尾声的五声性网状音响场，又好像是平庸和无奈的归宿。

Invented by Mr. Egidius Streiff, commissioned by Ensemble Antipodes and premiered in TRANS-IT ISCM world new music days in Lucerne on 11 March 2004. The work can be seen as the companion volume of the composer's *Quartet*. Recitative starting with Cadenza of Fagotto like a monologue by a hurt and twisty soul. The large phrase from high pitch to low pitch is like a pathos to destiny. In middle part, the suddenly intruding of intense rhythm seem a huge destroy and endless torture or incessant havoc and ruthless devastate in Dark World. Passing the transition of Clarinet solo, the final retiform pentatonic sound field is like a mediocrity and helpless destination.

乐队编制 Orchestration

单簧管(B♭)	Clarinetto(B♭)	Cl.
大管	Fagotto	Fag.
圆号(F)	Corno(F)	Cor.
第一小提琴	Violino I	VI.I
第二小提琴	Violino II	VI.II
中提琴	Viola	Vla.
大提琴	Violoncello	Vc.
低音提琴	Contrabasso	Cb.

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