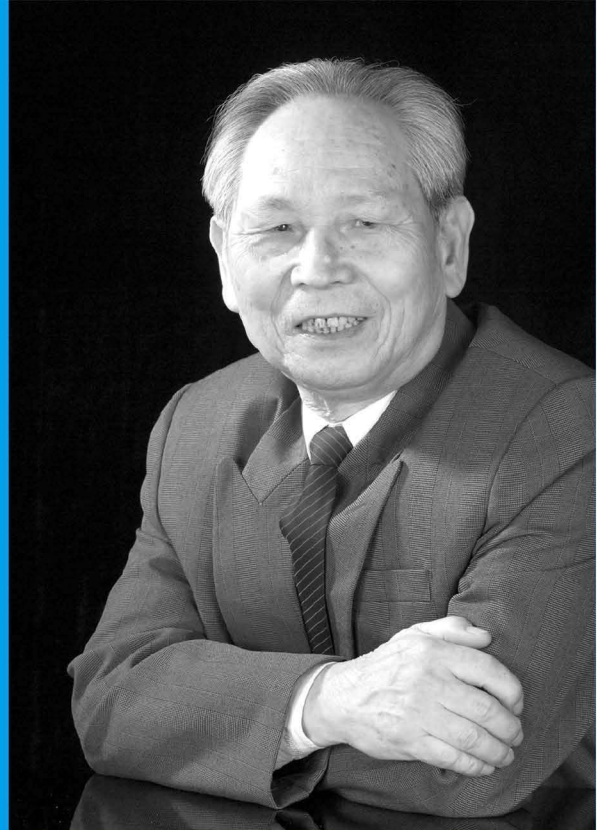


当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

施咏康

Shi YongKang



第一交响曲
东方的曙光

The First Symphony
The dawn of the East



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◆个人简历

施咏康,1929年7月12日出生在上海市,原籍浙江省宁波市镇海人,教授,作曲家,享受国务院颁发的“政府特殊津贴”。

早年在赵朴初创办的净业孤儿教养院就读,一次偶然的机会,赵朴初邀请上海国立音乐院沈知白教授带一帮学生到孤儿院演出,施咏康和音乐学院学生交上了朋友,迷上了音乐,从此与音乐结下不解之缘。他通过在《开明少年》发表“作文”所获得的稿费,购买了不少音乐书籍和乐谱,开始自学乐理、和声学与练习钢琴。抗战胜利后进入陶行知创办的“育才学校”音乐组(在上海大场),先后跟谭抒真和杨秉荪学习小提琴,同时还跟其他老师学习作曲理论。

1949年秋天考入上海音乐学院理论作曲系,师从贺绿汀、丁善德、桑桐,六年学习生活结束后,于1955年7月本科毕业留校任教,接着被送去中央音乐学院跟苏联作曲专家勃里斯·阿拉波夫教授进修,一年后返回上海,这年暑假以上海代表团成员身份参加“第一届全国音乐周”(《黄鹤的故事》演出获得好评),并被吸收为中国音乐家协会会员。

在上海音乐学院长期从事和声、曲式、配器及作曲教学,曾任上海音乐家协会理事、创作委员会委员。1961年参加文化部艺教局在北京香山召开的“香山教材会议”,并被确定为编写管弦乐法教材。

1983年12月调广州任星海音乐学院副院长、教授,兼任中国音协广东分会副主席(第三、四届),《音乐创作》特约编委,《冼星海全集》编委。曾任文化部首届交响乐比赛评委(1981),文化部第三届艺术院校青少年学生小提琴比赛副主任评委(1988),文化部艺术学科第四批申报硕士学位专家初审会评委(1989)。曾任上海国际音乐比赛预选评委(1987),广州市府、市委及中央电视台主办的“95'中国星海音乐周”的艺术委员会委员。1981年曾随中国音乐家代表团出席在香港召开的亚洲作曲家大会,1988年赴澳大利亚的悉尼和坎培拉音乐学院访问、讲学,次年以团长身份率中国音乐家代表团访问捷克斯洛伐克。

主要著作有第一交响曲《东方的曙光》,圆号协奏曲《纪念》,小提琴与管弦乐队《幻想叙事曲》,大提琴与乐队《回忆》,弦乐四重奏《白毛女》(与朱践耳合作,此曲专为尼克松首次访华上海文艺晚会而创作),大提琴与钢琴《渔乡曲》、《叙事曲》,钢琴独奏《序曲》、《简易变奏曲》,影片配乐《羊城暗哨》、《今天我休息》等。

技术理论专著《管弦乐队乐器法》、《管弦乐队配器法》,被许多音乐院校采纳作为“配器

法”课教材。交响诗《黄鹤的故事》于 1957 年获第六届世界青年联欢节交响乐比赛三等奖(铜质奖),曾为不少世界著名乐团在近二十个城市演出和广播,不少世界著名指挥家访华时曾指挥此曲,被称为“中国交响乐的第一只春燕”。

施教授在近六十年的教学实践中培养了一大批学有成就的作曲家、指挥家、教授、音乐院校业务领导。被《中国艺术家辞典》、《世界华人文学艺术界名人录》、《世界名人录》、《世界文化名人辞海》等许多辞书收为辞条。

A Profile of the Composer

He was born on 12, July 1929 in Shanghai; his ancestral home was Ningbo City, Zhejiang Province. He is professor, composer, and gainer of “special allowance” from the State Council.

He received his initial education in Jingye Orphanage which was set up by Mr. Zhao Puchu. In a year, Zhao Puchu invited Professor Shen Zhibai at Shanghai National Music School to lead a group of students give performance in the Orphanage. Shi Yongkang made friends with the students and was infatuated with music and become attached to it. He used his contribution fee, paid by the “*Enlightened Juvenile*” for the publication of his “composition”, to buy many music books and started to learn music theory, harmony and piano by himself. After the War of Resistance against Japan, he entered the Music Section of Yucai School (in Dachang, Shanghai), learnt violin playing with Tan Shuzhen and then Yang Bingsun, at the same time, he also learnt composition theory with other teachers.

In autumn of 1949, he passed the entrance examination of the Composition Department at Shanghai Conservatory of Music. He studied with He Luding, Ding Shande and Sang Tong. After six years’ study, he became a teacher at Shanghai Conservatory in July 1955, and then was sent to Central Conservatory of Music where he engaged in advanced studies with Professor Boris Alabov, the composition expert from the Soviet Union. He came back to Shanghai next year. In the year’s summer vacation, as a member of Shanghai delegation, he attended The First National Music Week, where his work *The Story of Yellow Crane* was performed and gained high appraisal.

In Shanghai Conservatory, he taught harmony, musical form analysis, instrumentation and composition. He held the posts of director of Shanghai Musicians’ Association and commissioner of Music Creation Committee. In 1961, he attended the “The Meeting of Teaching Material in Xiangshan” in Beijing that was called by Art Education Bureau of Ministry of Culture; he was confirmed as the writer of the textbook of orchestration.

In December 1983, he transferred to Guangzhou, where he held the posts of vice-president of Xinghai Conservatory of Music and professor. He also held concurrent posts of vice president of Guangdong Branch of Musicians’ Association of China, special compiler for *The Music Creation* and *Collected Edition Xian Xinghai*. He was the judger of several national competitions (including those of violin, symphony works, etc.) In 1988, he visited music schools of Sydney and Canberra

and gave lectures there. In the next year, as head he led Musicians Delegation of China visit Czechoslovakia.

Main works: the first symphony *The Dawn of the East*, French horn concerto *Souvenir*, violin & orchestra *Fantasy Ballad*, cell & orchestra *Memory*, string quartet *Bai-mao-nu* (Zhu Jian'er was as co-worker, the work was written specially for the evening party that was held for president Nixon when he was in Shanghai during his first visiting China), cello & piano *Music of Fishing Village* and *Ballad*, for piano *Prelude* and *Easy Variation*, incidental music *Invisible Sentry in Yangcheng* and *I Take a Rest Today*.

His music theory writing includes *Instrumentation* and *Orchestration*, which are adopted as teaching material by many conservatories. His symphonic poem *The Story of Yellow Crane* gained the third prize of the Symphonic Works Competition of The Sixth World Young People Gathering Festival in 1957. It was performed or broadcast by many orchestras in about 20 cities of the world. Many famous conductors who visited China conducted the work.

Professor Shi has trained many successful composers and conductors in his sixty years' teaching. His name is included by the *Dictionary of Chinese Artists*, *Blue Book in the Field of Literature & Art of Chinese World*, *Who is Who in the World*, and *Who Is Who in the World Culture*.

(任达敏 英译)

◆乐曲简介

第一交响曲《东方的曙光》

创作背景

中华人民共和国建国 10 周年之际,即 1959 年的春天,上海的一批作曲家在中国音乐家协会上海分会的会议室里,热烈讨论着如何为庆祝建国 10 周年创作一批交响乐作品,最后共识是按革命历史时期写系列交响曲:施咏康写中国共产党的诞生,丁善德写两万五千里长征,王云阶写抗日战争,黄贻钧写解放战争,刘庄写中华人民共和国成立序曲“1949”。最后施咏康完成了第一交响曲“东方的曙光”,丁善德完成了“长征”交响曲,王云阶完成了第二交响曲“抗日战争”,另两位作曲家黄贻钧、刘庄未完成心愿。

乐曲简介

第一乐章 序曲——曙光

中国共产党的诞生,像曙光一样升起在东方,使旧中国苦难的劳动人民,从黑暗统治下望见了光明和伟大的未来。

开始由单簧管奏出一个低沉缓慢的引子,这个引子以后成为号召的主题贯穿全曲。

第一主题是压抑、没有光彩的,表现出人民的痛苦和困难,但是,暗淡的音乐偶尔也透露一线光明。在第一主题之后是庄严的、充满了希望的第二主题。

第二乐章 快板——武装起义

以上海工人三次武装起义为历史背景。这乐章有两个基本主题,它们在引子里已经简短地预示出来。第一主题是奋进、向前冲击的性格。第二主题描写了人们内心的激动,对未来充满了美好的希望,而人们也正是为未来而斗争。因此,伴奏音型总是不断起伏,造成不安宁的感觉。整个乐章有斗争,有内心的希望,全乐章高潮在再现部开始前后,号召式主题的出现,成为斗争的顶点。

第三乐章 慢板——悼念

描写了对革命烈士的追思,“成千成万的先烈,为着人民的利益,在我们的前头英勇地牺牲了,让我们高举他们的旗帜,踏着他们的血迹前进吧”!(殷夫烈士)

(第三、四乐章不间断演奏)

第四乐章 终曲——井冈山

“井冈山革命根据地的建立,为中国革命找到了继续发展的正确道路”,中国革命从此进入新的历史阶段,信心百倍地走向新的胜利。

Synopsis of the Work

The First Symphony *The dawn of the East*

Creating Background

On the occasion of ten years foundation of P. R. China, i.e. in the spring of 1959, a group of composers in Shanghai, in a meeting room, were warmly discussing how to compose some symphonic works for the foundation. The common understanding was to compose a serial symphonic works according to periods of revolution history: Shi Yongkang would write one for CCP, Ding Shande for the Long March of the Red Army, Wang Yunjie for the War of Resistance against Japan, Huang Yijun for Liberation War, and Liu Zhuang would write a “overture of 1949” for the foundation of P. R. China. At last Shi Yongkang finished his first symphony *The Dawn of the East*, Ding Shande finished his symphony of “Long March”, Wang Yunjie finished his second symphony of “War of Resistance against Japan”, and the other composers didn’t realize their wish.

A Brief Introduction to the Symphony

Movement I Overture——The Dawn

The birth of CCP is like the dawn in the east and made working people under dark ruling in the old China see light and great future.

In the beginning, the clarinet plays an overcast and slow introduction, which become the “calling” subject which impenetrates the whole work. The first subject is depressive and lusterless, showing sufferings of people. But a gleam of light can be seen in the lusterless music. The second subject is magnificent and hopeful.

Movement II Allegro——Armed Insurrection

The history background is three times of armed insurrection of Shanghai workers.

The movement has two subjects which are foreshowed in the introduction. The first is with character of brave fight and advance. The second depicts people’s exciting and the wish for nice future which is their very goal to fight for. The accompanying patterns are flowing and undulate, making a sense of tension. The movement depicts fight and hope. The climax appears after the recapitulation, and the appearance of “calling” subject is the peak of fight.

Movement III Adagio——Lament

It depicts recollection for revolutionary martyrs, “Thousands of martyrs heroically sacrificed their life for the people’s interest, let us hold up highly their flag and go ahead following their bloodstain! ” (Yin Fu, the revolutionary martyr)

(Mov. III and IV are continuously played.)

Movement IV Finale——Jing-gang-shan

“The foundation of revolution base of Jing-gang-shan cut a right path for continuative development of Chinese revolution”, and since then, the Chinese revolution entered a new historical period and went confidently to victory.

(任达敏英译)

◆从流浪汉到音乐家

——记作曲家施咏康

20 世纪 50 年代中期,交响诗《黄鹤的故事》的诞生,曾轰动了整个音乐界。那时,作者施咏康是一个刚从音乐学院毕业的学生。他首次使用大型交响乐队驰骋他奇特的乐思,施展他娴熟的和声、配器技巧。这部作品很快成了音乐会保留节目,并且在一些世界著名交响乐团中回响。往后,施咏康乐思蓬勃,灵感不息,又写下了《东方的曙光——第一交响曲》、《怀念——圆号协奏曲》、《白毛女——弦乐四重奏》等,还为《羊城暗哨》等十部电影配曲。最近,音乐出版社将出版他的专著《管弦乐队配器法》。

可是有谁想到,这位音乐家在童年时代是个流浪汉!他家祖辈生活贫困,在他五岁时死了妈,八岁时死了爹。以后随祖父流落上海讨饭,不久祖父饿死街头,他便成了无依无靠的孤儿……那时候,他根本不知道什么是音乐。

一个偶然的机,他遇到了恩人赵朴初。赵老将这个孤儿收进了自己开办的孤儿院。他一面接受启蒙的文化知识,一面学习裁缝、木匠、竹匠、鞋匠、理发等各种手艺。由于他在孤儿院学习好,被送到陶行知办的育才中学读书。临毕业时,上海解放了。他感到解放是穷人最大的节日,便第一次油然而生“想唱、想呐喊”的欲望。他跑到校歌咏队,扬眉吐气,唱了一曲“太阳一出满天红”,成了歌咏队队员。他感到唱歌有一股迷人的力量,可抒吐胸中积压多年的悲、愤、怨、愁,可凭借曲调迸发热情与欢乐。从那以后,他钻研民歌,还偷偷用音符记下他的乐思与灵感,他终于在报刊上发表了一首歌曲,同年又考上了上海音乐学院作曲系。

进入音乐学院以后,在名师贺绿汀、丁善德、邓尔敬的指导下,施咏康开始系统学习一整套音乐技术课程。逢年过节,他总是独自一人泡在琴房里,从历代音乐大师的经典作品中,从上万张音响资料中,吮吸着养料。

到了大学三年级,他花了整整一年时间酝酿毕业作品《黄鹤的故事》,又花了整整一年写成钢琴缩编谱和写完管弦乐总谱。1954 年夏,上海音乐学院邀请苏联音乐专家看看本届毕业生的毕业作品。当他们披阅了施咏康的交响诗《黄鹤的故事》之后,不禁拍案叫绝:“这不是一个学生的作品,而是作曲家!”

这一发现震动了上海音乐学院。他们立即组织上海交响乐团,将这部作品搬上舞台。果然不出所料,奇丽的和声语言、跌宕多姿的织体写发,以及富有东方神话色彩的奇趣构思,显示出作者的独到之处。于是,校领导把他留校作重点培养。

从此,国家为施咏康提供种种创作条件。他深入南海、井冈山采风,做过外国专家的助手。他还善于借鉴与批判西方音乐,系统地研究交响乐的发展史。这些,使他的作品在旋律、技法上,具有深厚的功力。他把自己的创作经验概括为:“动机、旋律可来自一瞬间灵感,但创作的总体布局却要酝酿良久。越久越好。”

“没有艺术想象力,就没有艺术的生命。”

“作曲家的口袋里,几个月可以一无分文。但一天都不能没有总谱。”

(据中新社)

From waif to Composer

In the middle of the fifties, the first performance of the symphonic poem “Story of the Yellow Crane” made a stir among the musical circles. The composer of the symphonic poem, Shi Yong-kang, was a student just graduated from the Shanghai Conservatory. His talent was shown in the creation of symphonic music, ingenious harmonization and orchestration. The work was thereby included in the repertoire for concerts and won immediate response from a number of world-famous symphony orchestras. In the years to follow, Mr. Shi created with unceasing inspiration a number of works rich in musical thought such as “Eastern Dawn—the First Symphony”, In memory—Horn Concerto“, “The White-Haired Girl—String Quartet”, etc. Besides he scored for about ten films, including “Anti-Espionage in Canton”. His book “Orchestration” will be published in the near future. But who could imagine that Mr. Shi was a waif in his childhood? His family lived in poverty for generations. His mother died when he was only five years old. Three years later his father died too. Then he went to Shanghai with his grandfather and begged in the streets. When his grandfather dies of hunger at last, he became a helpless orphan. At that time, he knew nothing about music.

By chance, he met his benefactor, Mr. Zhao pu-chu. Old Zhao enrolled Shi in the orphanage run by himself. It was there that Shi received his early cultural education and learned various kinds of handicraft such as tailoring, bamboo craft, shoemaking, and barbery. He was later sent to Yu-Chai High School for study because of his hard work. On the eve of his graduation, Shanghai was liberated. He thought that liberation was a great celebration for the poor. He felt such a strong desire to sing and cheer that he went to the school chorus, filled with pride and elation, sang “The Sun Shines With a Red Glow”, and became a member of the chorus. It seemed to him that singing had a fascinating strenght to unburden him of his grievances and sorrows, and on the other hand, to express his merriment and passion by the music tune, since then, he studied fork songs with assiduity and scored in secrecy his rich musical thought and inspiration with musical notes. At last he published a song. In the same year, he was admitted into the Department of Musical Composition of the Shanghai Conservatory.

In the Conservatory, Mr. Shi began to study a number of music courses systematically under the guidance of the famous tutors, Messrs. He Lu-ting, Ding Shan-de and Deng er-jing. On the

occasion of festivals, he always stayed in his studio alone and absorbed “nourishment” from the classical works of masters in the past and from thousands upon thousands of pieces of sound materials.

Beginning from the third year as a student of the Conservatory, he spent almost one year to contemplate his work “Story of the Yellow Crane” for graduation. Then he spent a year more to finish his piano abridged score and orchestral score. In the summer of 1954, the Soviet experts in music were invited to evaluate the works written by the year’s graduates. When they saw Mr. Shi’s symphonic poem “Story of the Yellow Crane”, they applauded and said: “This isn’t a student’s work, but a composer’s!”

This discovery was a shock to the teachers and students of the Conservatory. They at once organized the Shanghai Symphony Orchestra to present “Story of the Yellow Crane” in a concert. It showed distinguished talent of the composer through sublime harmony, artistic skill and elaborate structure with a rich flavour of fables and eastern mythology. Conservatory leaders determined to make him stay at school for further training.

From then on, the government provided Mr. Shi with adequate accommodations for creative work. He went to the regions of South China Sea and the Jinggang Mountains to collect folk songs and had once been assistant to foreign experts. Moreover, He was good at drawing critically on the experience of western music and studying systematically the history of the development of symphony. All these made his works highly stirring in melody and technique. His creative experiences were summed up by himself as follows:

“Motive and melody may come of sudden inspiration, but the general arrangement of the work should be contemplated for a long time. The longer, the better.”

“Where there is no artistic imagination, there is no art.”

“In a composer’s pocket, there may be no money for months, but there must be music scores every day.”

(Xin-Hua News of China)

[A news-paper—from “Yangcheng Wanbao,” 20 May 1980 year]

乐队编制

The Cast of the Orchestra

中文	意文	缩写
短笛	Piccolo	picc.
2 长笛	2 Flauti	Fl.
2 双簧管	2 Oboi	Ob.
英国管	Corno inglese	C-ingl.
2 单簧管(B ^b)	2 Clarinetti(B ^b)	Cl.
2 大管	2 Fagotti	Fag.
4 圆号(F)	4 Corni (F)	Cor.
3 小号(B ^b)	3 Trombe(B ^b)	Trbe.
3 长号	3 Tromboni	Trbn.
大号	Tuba	Tub.
定音鼓	Timpani	Timp.
小鼓	Tamburo	Tamb.
钹	Piatti	Piat.
大鼓	Cassa	G.c.
锣	Tam-tam	Tam-t.
竖琴	Arpa	A.
小提琴 I	I Violini I	VI. I
小提琴 II	II Violini II	VI. II
中提琴	Viole	Vle.
大提琴	Violoncelli	Vc.
低音提琴	Cantrabassi	Cb.

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