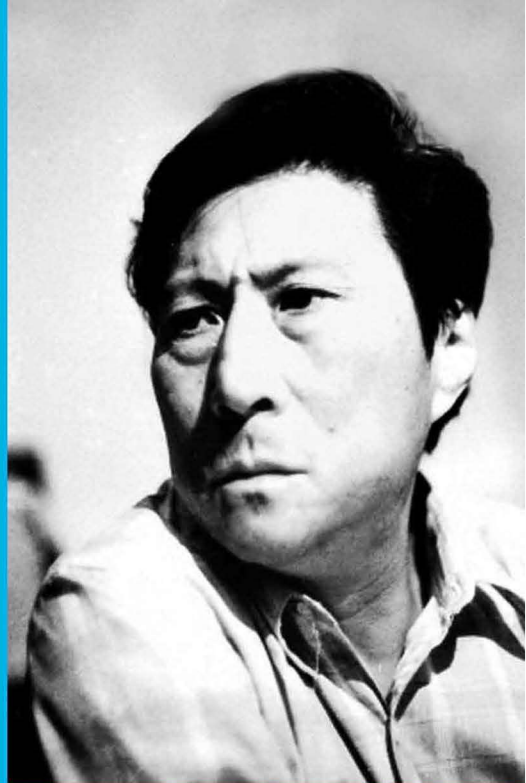


当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

王西麟

Wang Xilin



小提琴协奏曲

作品 29/39 号(1984/2000)

Concert for Violin and Orchestra

Op.29/39(1984/2000)



附赠:CD

CAS
PUBLISHING & MEDIA
中 国 出 版 传 媒

湖南文艺出版社
HUNAN LITERATURE & ART PUBLISHING HOUSE

当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

王 西 麟
Wang Xilin

小提琴协奏曲

作品 29/39 号(1984/2000)

Concert for Violin and
Orchestra
Op.29/39(1984/2000)

CIS
PUBLISHING & MEDIA
中国出版传媒

湖南文艺出版社
HUNAN LITERATURE & ART PUBLISHING HOUSE

图书在版编目 (CIP) 数据

小提琴协奏曲:作品 29、39 / 王西麟著. —长沙:湖南文艺出版社, 2012. 5
(当作华人作曲家曲库)
ISBN 978-7-5404-5533-0

I. ①小… II. ①王… III. ①小提琴—协奏曲—中国—选集 IV. ①J647.213

中国版本图书馆 CIP 数据核字(2012) 第 074639 号

当代华人作曲家曲库

小提琴协奏曲

作品 29、39

王西麟 著

出版人: 刘清华

责任编辑: 刘建辉 熊宇亮

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net

湖南省新华书店经销 长沙超峰印刷厂印刷

*

2012 年 5 月第 1 版第 1 次印刷

开本: 970mm×680mm 1/8 印张: 21.5 插页:

印数: 1-4,000

ISBN 978-7-5404-5533-0

定 价: 58.00 元

本社邮购电话: 0731-85983015

若有质量问题, 请直接与本社出版科联系调换。

献给瑞士小提琴家伊吉迪厄斯·斯特瑞夫

Dedicate to Mr. Egidius Streiff

首演:

2005 年 4 月 9 日

中国国家交响乐团首演

指挥 谭利华

小提琴独奏 伊吉迪厄斯·斯特瑞夫(瑞士)

录音时间:

2006 年 12 月 12 日,北京

演奏:北京交响乐团

指挥:谭利华

小提琴独奏:伊吉迪厄斯·斯特瑞夫(瑞士)

Premiere:

Apr.9th, 2005

Premiered by China National Symphony Orchestra

Conducted by Lihua Tan

Violin Solo: Egidius Streiff [Switzerland]

Record:

Dec.12th, 2006, Beijing

Beijing Symphony Orchestra

Conducted by Lihua Tan

Violin Solo: Egidius Streiff [Switzerland]

来自瑞士小提琴家的一封电子邮件

亲爱的王西麟：

请容许我祝贺你精彩的第二乐章——不夸张地说，我相信你的《小提琴协奏曲》堪称那些最伟大的小提琴协奏曲的无愧的继承者。能够演奏它，是我莫大的荣幸。

你真诚的 Egidius Streiff

2000/10/19

Dear Wang Xilin:

May I congratulate you to your most wonderful second movement: Without exaggeration I believe your <Concerto for Violin & Orchestra> to be a worthy successor to the greatest violin concertos. I am truly honored to be able to perform it.

Sincerely yours,

Egidius Streiff

2000/10/19

■王西麟及其作品

王西麟,1936年冬生于河南开封,祖籍山西稷山。1949年9月参军,加入解放军十一师文工团,在军中学习手风琴和铜管乐器的演奏,并自学乐理和乐队配器。1955年被保送至中央军委军乐指挥专科学校学习,1957年退伍考入上海音乐学院主修作曲,师从丁善德、刘庄、瞿维、陈铭志。在大学的最后两年,创作了《弦乐四重奏》(Op. 1,1961)和《第一交响曲》(Op. 2,1962)。1962年毕业后分配至中央广播交响乐团任驻团创作员。

1964年,王西麟因为批评当时的文艺政策而被下放山西,直到1978年才被调回北京,任职于北京歌舞团。《云南音诗》是其大学毕业后创作的第一个作品,18年后才得以问世,引起强烈反响,并于1981年获全国首届交响诗作品创作一等奖。此曲的终曲《火把节》备受听众欢迎,常被单独演出,迄今已在20多个国家60多个城市上演,是国内外演出最多的中国作品之一。

人生的经历影响王西麟的创作至深。《招魂——为女高音和交响乐队而作的哀歌》(Op. 23,1986)是“作者由中国古代爱国诗人屈原的《招魂》《天问》所产生的深切感触,表达了依然弥漫至今的似乎来自历史深处的游丝般的哀怨、呼唤和无边的愁苦”(王安国)。而《第三交响曲》(Op. 26,1990)虽然是一部无标题作品,却被广泛公认为“中国第一部篇幅浩大的里程碑式”的作品。在根据鲁迅小说《铸剑》创作的《黑衣人歌》(Op.28之1,1993)中,仅有的几次演出都由王西麟自己演唱,他把它唱得神秘、豪放、潇洒,作曲和演唱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、艺术无伦比的绝配。《第四交响曲》(Op.38,2000)、《第五交响曲》(Op.40,2001)、《第七交响曲》(Op.51,2007)都是充满了矛盾冲突,具有深刻的悲剧性、戏剧性和交响性的作品。

王西麟在中国改革开放后有机会接触到西方现代派风格的作品,他以坚毅的精神自学了勋伯格(A.Schoenberg)、巴托克(B.Bartok)、斯特拉文斯基(I.F.Stravinsky)、卢托斯拉夫斯基(W.Lutoslovski)、潘德列斯基(K.Penderecki)、约翰·亚当(John Adams)等人的音乐,毅然改变了自己的音乐语言和美学原则。1982年,他已将十二音技术运用于交响组曲《太行山印象》(Op.16)第四乐章《残碑》的低音线条中。在1985年献给肖斯塔科维奇的《交响音诗二首》(Op.22)《动》和《吟》中,他对无调性语言的掌握已十分娴熟。1988年创作的《为钢琴和二十三件弦乐》(Op.25),以序列音乐原则为基础,结合了斯特拉文斯基(I.F.Stravinsky)和梅西安(O. Messiaen)式的节奏手段;第三乐章更将序列技术与南方地区吹打音乐的节奏特征结合应。2005年,此作在美国旧金山演出,受到极大欢迎。1988年,王西麟开启了他对于潘德列斯基(K.Penderecki)技术的改造和运用,在《第三交响曲》(Op.26,1990)中尤为显著。1998年创作的《交响壁画三首——海的传奇》,见证了他有效地结合了约翰·亚当(John Adams)音块和简约派的技术。在他的近作《第六交响曲》(Op.46,2004)

中,也可看到这两位作曲家的影响。但王西麟的成功,更在于他能把借来的技巧融于他自身的音乐语言中,以此去表达他所要述说的内容。

王西麟的作品不单受到国内听众的热爱,也得到西方音乐界的认同。如潘德列斯基高度评价其《第四交响曲》并写了推荐信:“这是一部伟大的作品。他的音乐建基于欧洲的先锋派技术和美学,它保持了自己独特的语言。”澳大利亚国立音乐学院教授 Jim Cotter 对《第四交响曲》也有以下评价:“这部作品是令人震惊的,其中传达的力量(七)激情是超乎任何期盼的。仅此一点,他就应被列入近五十年来国际作曲家们的前列,而这部作品可以被列入任何一个世纪的上乘作品的前列。”俄罗斯著名作曲家 Sofia Gubaidolina 对他的《弦乐四重奏》《铸剑二章》《黑衣人歌》作了以下的评价:“这是大师的作品,充满了戏剧性和交响性的矛盾冲突,喷发着激情的火焰。这样的音乐国际上也少有,因此是对世界音乐的重要的补充。”

迄今为止,他创作有交响曲 7 部,小提琴协奏曲、交响合唱、交响序曲、室内乐等不同体裁的作品 50 余部,影视作品 40 余部,音乐评论若干。举办过四次个人交响乐作品音乐会。《交响壁画三首——海的传奇》等三部作品获国家音乐作品一等奖,《第三交响乐》入选《二十世纪世界华人音乐经典》,艺术歌曲《春(六)》获国家一等奖。2007 年,他被德国《MGG 音乐大辞典·17 卷》收录为中国作曲家条目。

Wang Xilin and His Works

Wang Xilin, native of Jishan County of Shanxi Province, was born in Kaifeng in Henan Province in the winter of 1936. He joined the army in September of 1949 and became a member of the art troupe of PLA's 11th Division, learning to play the accordion and brass instruments while teaching himself music theory and orchestration. In 1955, he was recommended for admission to study in the School of Army Band Conducting under China's Central Military Commission. He left the army in 1957 and entered Shanghai Conservatoire to study composition under Ding Shande, Liu Zhuang, Qu Wei and Chen Mingzhi. In the last two years of his study at the conservatoire, he wrote his String Quartet (Op.1, 1961) and Symphony No.1 (Op.2, 1962). Upon graduation in 1962, he was assigned to Beijing and became a composer-in-residence of China's Central Radio Symphony Orchestra.

In 1964, due to his criticism of the literary and art policies of that time, Wang was demoted and transferred to Shanxi Province, where he remained until 1978 when he was transferred back to Beijing to work in Beijing Song and Dance Troupe. Poems of Yunnan, his first piece written after graduation, caused a sensation when it was premiered 18 years after completion and won the top prize of China's First National Symphonic Poem Contest. Torchlight Festival, the finale of this piece, remains a concert favorite and is often played independently. Having been performed in over 60 cities of more than 20 countries, this piece ranks among the most-frequently performed Chinese music works both at home and abroad.

Wang's personal life experience has a profound impact on his creativity. Requiem-Elegy Written for Soprano and Orchestra (Op.23, 1986) is "an expression of the boundless lament and the gossamer-like grievances that seem to have come from remote antiquity but are still prevalent today, written by the composer with inspirations from Requiem and Inquiries into the Universe two long poems by China's ancient patriotic poet Qu Yuan." (Wang Anguo) Though not a programmed work, his Symphony No.3 has been widely recognized as "the first landmark work of immense size in China". In the few performances of Song of the Man in Black (Op.28-1, 1993) based on Lu Xun's short-story Forging the 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. His Symphony No.4 (Op.38, 2000), Symphony No.5 (Op.40, 2001) and Symphony No.7 (Op.51, 2007) are works full of conflicts, with profound tragic, dramatic and symphonic qualities.

After China adopted the policy of reform and opening up, Wang finally had opportunities to get to know modernist works of the west. He persistently studied by himself the works of A. Schoenberg, B. Bartok, I.F. Stravinsky, W. Lutoslovski, K. Penderecki, John Adams and other composers. He resolutely changed his music idioms and aesthetic principles. In 1982, he applied the 12-tone technique to the bass line of the fourth movement Broken Stone Tablet of his symphonic suite Impressions of the Taihang Mountains (Op.16). Two Symphonic Poems (Op.22, Movement and Chant) written in 1985 and dedicated to Shostakovich shows his mastery of atonality. For Piano and 23 String Instruments (Op.25) of 1988, though written on the basis of the principles of serial music, incorporates the rhythmic patterns of I.F. Stravinsky and O. Messiaen. Furthermore, the third movement of this piece combines serial techniques with the rhythmic characteristics of wind and percussion music of southern China. This piece was well received when it was performed in San Francisco in 2005. Wang started modifying and applying the techniques of K. Penderecki in 1988, the result of which was particularly obvious in his Symphony No.3 (Op.26, 1990). Three Symphonic Murals – Legends of the Sea of 1998 witnesses his effective absorption of the modular and minimalist techniques of John Adams. The influence of these two composers can also be seen in his recent works such as Symphony No.6 (Op.46, 2004). However, Wang's success lies more in his ability to incorporate these borrowed techniques into his own music language and to express the content of what he wants to express.

Wang Xilin's works have won not only the popularity of domestic audience but also the approval of the music circle of the west. K. Penderecki highly praised Wang's Symphony No.4 and wrote in his letter of recommendation, "This is a great work. His music, based on the avant-garde techniques and aesthetics of Europe but keeping its own unique language." Professor Jim Cotter of Australian National University, School of Music, made this comment on Wang's Symphony No.4, "This piece is astounding. The power and passion expressed in it are beyond any expectation. For this point alone, he should be ranked among the best of international composers of the past fifty years and this symphony among the best works of any century." Renowned Russian composer Sofia Gubaidolina made the following comment of Wang's Quartet, Two Chapter of Forging the Sword, and Song of the Man in Black: "These are works of a great master, full of dramatic and symphonic conflicts, and bursting with the flames of passion. Such music is rarely seen in the world and is therefore an important addition to the world music."

So far, Wang Xilin has composed seven symphonies and more than fifty works in the different categories of violin concerto, symphonic chorus, symphonic overture and chamber music. He has also composed for over 40 films and TV dramas, and written several essays of music commentary. He has held four concerts of his symphonic works. Three Symphonic Murals – Legends of the Sea and two other works were awarded national first prize for music works. His Symphony No.3 was chosen as “20th Century Music Masterpieces of Chinese around the Globe” and his art song Spring Rain won national first prize. In 2007, he was included as a special entry of Chinese composer in volume 17 of Germany’s MGG music dictionary.

■ 小提琴协奏曲 (作品编号 Op.29/39)

王西麟的小提琴协奏曲(作品编号 Op.29/39),从创意种子的萌芽到作品完成后的演出,其历程漫长和迂回。关于作品的出世,作曲家说:“我在 1984 年被香港唱片公司海曼先生邀请写作一部小提琴协奏曲,于是有了现在的最初的几个主题,但是没有被签约,就停顿了。1995 年有友人提议我参加该年上海俞丽拿的小提琴作品大赛,我于是写了两个乐章,19.钢琴演奏乐队缩谱的简陋录音,但落选了,创作于是又一次停顿了。直到 1999 年,我偶然在一次来北京演出的瑞士音乐家小组的音乐会后,偶然的和其中的小提琴家伊吉迪厄斯·斯特瑞夫(Egidius Streiff)交谈,并送给他我的一些录音和文字材料。没想到一个月后我意外地收到这位小提琴家的来信,他要求我完成这首未完成的作品,并愿意演奏它!他的提议给我决心,于是我19.8个月时间奋力完成了这部作品。现在的第一和第二乐章就是最初的主题。如果没有埃知迪斯先生的提议和演出,此作就不知何时才有结果!因此我把这部作品题献给伊吉迪厄斯·斯特瑞夫先生。”

作品原本安排在 2000 年 12 月首演,却因为音乐会被有关方面取消,于是演出就被推迟到 5 年之后,于 2005 年 4 月 9 日,由北京交响乐团的总监和首席指挥谭利华领导中国交响乐团在北京音乐厅作了首演,担任独奏的是伊吉迪厄斯·斯特瑞夫。2006 年 12 月 10 日,谭利华领导北交在北京的中山音乐厅再次演出这部作品,仍然是伊吉迪厄斯·斯特瑞夫担任独奏。两次的演出,都十分成功。斯瑞夫对作品十分欣赏,他在最初收到乐谱后曾去信对作曲家说:“我相信这部小提琴协奏曲堪称那些最伟大的小提琴协奏曲的无愧继承者,尤其是第二乐章。能够演奏它是我莫大的荣幸。”

第一乐章

作曲家说,“我是努力19.传统奏鸣曲式写作的,但是写作中省去了再现部”。作品特点是集中、统一而又富于动力。乐章结构如下:呈示部(mm. 1-195),展开部(mm. 196-361),尾声(mm. 363-412)。序引是一段 17 小节的音块,中国音乐学家黄晓和形容这段音乐如热烈的金鼓齐鸣,作曲家说:“这种嘈杂的音响,19.印象主义的美学来表现,正是喧闹的气氛。”这序引在第一主题展示后还重复出现了两次(mm. 31-36, 105-112)。

在序引的不协和的乐音中,独奏小提琴奏出一个明快、富有节奏感、又有民间色彩的第一主题(mm.17-30),而这个主题随后作了第二次展开(mm. 37-60)。在连接部(mm. 62-104),独奏部分悠扬悦耳的旋律和不协和的乐队音块形成很大的比差。作者说,他是有意在乐队段落大量使19.多调性的处理,在 mm.80-111 一段尤甚,以此把乐章推至高潮。而副题激愤奔放,像传

统戏曲中的一些激昂的唱段,以不同的调性呈现了六次 (mm. 111-128, 129-144, 145-161, 162-173, 174-185, 186-195)。

乐章的展开部在 m.196 小节开始,作曲家把展开部(mm. 196-361)布局成一个极为统一及一气呵成的长呼吸的段落。展开部的导入部分(mm. 196-230),独奏小提琴的隐伏声部和乐队的打击乐共同构成了多声部的节奏对位的复调段落。展开的第一阶段 (mm. 240-299) 是第一主题的发展;第二阶段展开(mm. 300-328)是主题和副题作复调对答;展开的第三阶段 (mm. 328 -339, 340-361)是主题的分裂处理。作曲家说:“从进入展开部的这几个层次的展开部分是不能分开的,又是共同构成了展开部的最为重要、最为紧张和最为精彩的中心部分,是我的力量的布局,又是我对古典传统奏鸣曲式的追求和把握,也是我青年时代对俄罗斯乐派学习的结果。”整个展开部步步迫进而又一气呵成,直到高潮(mm. 353-361)才喘一口气。

如传统的协奏曲,这乐章也有一个很精彩的华彩乐段[*cadenza*],是演奏家斯瑞夫根据作者的原稿又加以新的组合而写的,作者对此也感满意。华彩乐段直接进入尾声(mm.363-411)。

第二乐章《帕沙卡利亚》

慢板的乐章《帕沙卡利亚》,建基于一个不断重复的固定低音旋律。这个固定旋律长 11 小节,在整个乐章重复了 11 次。其特征如长呼吸的句式和突出四 / 五度音程的旋律线,源于地方戏秦腔、上党梆子和蒲剧的音乐,在王的其它作品也常见,是作曲家典型的音乐语言的一部分,王指这是他的“母语”。作曲家在童、少年时代接触过不少的地方戏音乐,在“文革”前后的十多年又被流放到山西上党一带,对地方戏有深入的了解,但能把中国的传统音乐有效地融于交响音乐当中,却是作曲家长期苦心经营和不懈努力的结果。

这《帕沙卡利亚》的布局,又构建于一个 ABA 的曲式架构上,乐章的三大部分对比浓烈。乐章的第一部分 (mm. 1-77),固定低音旋律先由巴松管奏出 (mm. 1-11),再由大提琴接上,一共重复了六次,这是充满了哀伤的第一部分。在第六个变奏的 mm.67-77 出现的旋律最有特点,独奏提琴在固定低音的旋律上2020地奏出哀伤的曲调,作曲家强调,这是地方戏旋律风格的浓IV的缩影,并由此出其不意地急转直下。

乐章中断(mm. 78-165)突然进入的第七变奏充满激愤,又好像被撕裂和扭曲,和首段对比很大。这里是固定低音旋律以变奏的形式出现(mm.78 - 121),由定音鼓奏出, $\frac{6}{16}$ 的节拍和前段的 $\frac{4}{4}$ 节拍形成强烈的对比。第八变奏 (mm. 122-165), 固定低音旋律在此转化成弦乐群的高音区的平行减七和弦的强奏,具有强烈的戏剧性和感染力。

乐章的第三部分(mm.166-195),作曲家把第九变奏(mm.166-177)布局成动力性的再现部,在此,作曲家用了一个新鲜的处理手法,把两段的两个明显相异的主题,纵向叠置,由独奏小提琴和乐队以鱼咬尾的方式结合,上下套在一块,产生了立体的复合节拍的效果。第十变奏 (mm. 177-195)先由圆号吹出了原装的固定低音旋律,之后是八小节无固定低音旋律音块

的展开,如果说从第九变奏就已经进入高潮的话,这里就是高潮区的特高点。

尾声部分(mm. 196-207)固定低音旋律由大提琴再现,把乐章带至终结,独奏小提琴的这个旋律,是第六变奏戏曲旋律(mm. 67-77)的再现,是前者的回光返照,如滴滴清泪无声落下,感人至深。

第三乐章《托卡塔》

这个乐章热情奔放,一气呵成,一连串的十六分音符的快速音,极具“托卡塔”的竞技性。音乐的发展方式,有浓厚巴洛克时期协奏曲的特征。乐章共分三部分(ABC),第一部分又分三段,呈示一个开序和两个主题,第二部分主要是展开,而第三部分则呈示了第三主题。

第一部分的第一段先由独奏小提琴奏出一段 39 小节长的无穷动式的音流,之后的乐队段落 (mm. 39-49), 是对前段的回应。第二段呈示了第一主题和其变化 (mm. 50-65, 66-81, 82-95), 独奏提琴奏出了一个由四个短小的句子组成的一气呵成的主题, 其特点是把 $\frac{4}{4}$ 和 $\frac{7}{8}$ 的两种节奏融合起来, 具有浓厚的民间音乐色彩。而十六分音符的快速音旋律, 分别由不同的木管乐器奏出, 成了主题的对位。之后的一段(mm. 97-138) 是第一主题的展开, 是上述节奏和十六分音符的快速音节奏特点加以融合, 构成了长呼吸的交响乐发展布局。而独奏和乐队之间的对比和抗衡, 特显协奏性。第三段是一个新的提琴独奏乐段 (mm. 138-184), 这也是第二主题的呈示, 但是旋律性不强, 却融入了民间打击乐的节奏。这主题和斯特拉文斯基《士兵的故事》中的提琴独奏有几分相似。

第二部分主要是两段的展开(mm. 185-219, 220-238), 独奏乐段(mm. 185-219) 是第一主题的再现和展开, 之后的齐奏段落 (mm. 220-238) 把乐章推至高潮。

第三部分是一个酣畅淋漓的新的独奏旋律 (mm. 238-297), 也是乐章第三主题的呈示。作曲家说, 在这里他特地用了中国戏曲中最典型的“紧打慢唱”的戏剧性手法——节奏的“紧”作为背景, 和旋律的“慢唱”相成趣。在这段落, 也体现了独奏和乐队之间的协奏和竞赛, 各种已出现的乐队素材在此段重现。

尾声由一段乐队齐奏展开 (mm. 298-315), 然后是乐章开首的素材的重现 (mm. 316-330), 把乐章带至终结。

这部作品的三乐章不间断演奏, 一气呵成。作曲手法用了纵横、嫁接、融合、音块及长呼吸旋律等等, 特显了民间音乐和古典交响乐传统的融合, 是一首既有浓烈的中国性, 又有西方音乐创作先进技术的作品, 无疑是中国交响音乐发展的一个里程碑。应该说, 比脍炙人口的《梁祝小提琴协奏曲》更能代表中国作曲家对协奏曲这个乐种所作出的贡献, 相信有一天必会成为交响乐音乐会的经典曲目。

杨汉伦博士
香港浸会大学音乐系副教授

《小提琴协奏曲》给我的印象是：将中国民族特色的音乐语汇同西方现代音乐技法结合的很好，一方面竭力发挥小提琴独奏的各种技能，另一方面又充分调动交响乐队的潜力，配器浓烈厚重，作品非常交响化。三个乐章的对比十分强烈。音乐一开始就咄咄逼人地把人们带入热情奔放气氛中。第二乐章采19.“帕萨卡利亚”体裁，这很好。这种固定低音变奏曲样式，具有潜在的丰富表现力。然而我们中国作曲家似乎19.的不多。王西麟作为一位饱经风霜的作曲家选择这一体裁来表达自己的思绪是非常合适的。这里音乐悲壮深沉，使人浮想联翩，富有哲理意味。第三乐章是“托卡塔”式的谐谑曲，这里充分调动了独奏乐器和乐队的演奏技能，音乐热烈欢腾。对这首协奏曲整体而言，我觉得首尾乐章情绪欢快，但是似乎比较外在；而中间乐章思绪万千，这才是作者最想倾诉的一切。至于说到瑞士小提琴演奏家伊吉迪厄斯·斯特瑞夫的表演，我只能表示惊叹。他的技巧纯熟不必赘言，最可贵的是一个外国演奏家能如此激情满怀地首演中国当代作曲家的一部创新之作，实在是令人敬佩。顺便说一句，他加演的巴赫无伴奏独奏曲是那样清澈纯净，(七)刚刚演奏的协奏曲形成了鲜明的对照，给人留下了深刻印象。

（发表于2005年4月音乐周报）

中央音乐学院教授著名音乐学家 黄晓和

Violin Concerto (Op. 29/39)

The genesis of Wang Xilin's Violin Concerto (Op. 29/39) is convoluted -- it takes over two decades for the work to be completed, performed and now finally published. The composer explains,

In 1984, I was invited by the Mr. Haiman to write a violin concerto, which gave the impetus for some of the themes of the present work. But since the commission did not materialize, I put the idea aside until 1995 when I wrote the first two movements of the concerto to enter the Yu Lina Violin Composition Competition held in Shanghai. A recording of the work was made then with the orchestral part in piano reduction. Having not won, the work was again put aside until in 1999 when I met the Swiss violinist Egidius Streiff at a concert of his in Beijing. I gave him some recordings of my music and some information about me, and to my surprise, he wrote back in a month or so later in which he asked me to finish the concerto and told me that he would perform it. His pure artistic intent moved me. So, I spent eight months to complete the unfinished work. The themes in the first two movements of the present work were based on those composed in 1984. Had Egidius not invited me to finish the work, it would be hard to imagine what will come out of the unfinished piece. Therefore, I would like to dedicate this work to Mr. Egidius. It is such a meaningful thing that he has done."

The concerto was originally scheduled to be performed in December 2000. But due to the cancellation of the concert by the Beijing authority, its premiere was delayed for five years -- it took place on 9th April 2005 -- by the National Symphony Orchestra at Beijing Concert Hall under the baton of Tan Lihua, Music Director of the Beijing Symphony Orchestra, of which Wang has been its resident composer since 1978. In the following year, on 10th December, the work received its second performance by the Beijing Symphony Orchestra, also led by Tan Lihua. The soloist of both concerts was Egidius Streiff, who was very fond of the work and wrote the composer the following after reading the score, "May I congratulate you to your most wonderful second movement without exaggeration. I believe your Concerto for Violin and Orchestra to be a worthy successor to the greatest violin concertos. I am truly honored to be able to perform it."

This is a three-movement attacca work played without breaks in between the movements. Various compositional techniques such as juxtaposition, elision, tone-cluster, polytonality, and polyrhythm are evident. But what makes the work stand out is its successful synthesis of Chinese and Western musical elements. While its musical structure and most of its compositional techniques are Western, its thematic materials and essence were connected to the characters, styles, and features of folk music and Chinese operas of the Shanxi region where Wang spent 14 years during the Cultural Revo-

lution. Perhaps more than the famous *Butterfly Lovers Violin Concerto*, this work marks a milestone in Chinese symphonic music. While its contribution to the concerto genre is recognized, it deserves a place in the Western symphonic repertoire.

First Movement

The composer has revealed that he deliberately cast the movement in sonata form, yet only arriving at a structure without the recapitulation in the end. This movement, the composer portrays, is "focused, unified and full of energy," its structure as follows: Exposition (mm. 1–195), Development (mm. 196–361), Coda (mm. 363–411). There is an introduction — a sound block of 17 measures — described by the Chinese musicologist Huang Xiaohu as roaring drums, an interpretation the composer also concurred, which returns in two instances (mm. 31–36, 105–112).

Amid a blanket of dissonances, the solo violin plays the first theme (mm. 17–30), which is further developed (mm. 37–60). This Chinese flavored melody is rhythmic and folk-like, reminiscent of folk tunes from the North-west region of China. The transition to follow (mm. 62–104) highlights the melodious solo violin which stands out amid the dissonant sound block of the orchestra. As the composer explains, he purposefully uses polytonality for the passage at mm. 80–112, so as to push the music to its climax. The passionate and agitated second theme appears six times in different keys (mm. 111–128, 129–144, 145–161, 162–173) and is reminiscent of the declamatory passages in local operas of the Shanxi region.

Unfolding in one breadth, the development (mm. 196–361) is unified in character. In the introductory part (mm. 196–230), the solo violin sings in rhythmic counterpoint with the polyrhythmic percussion part. The following passage is marked by three stages of development: the first stage (mm. 240–299) is devoted to the development of the first theme; the second stage (mm. 300–328) is a counterpoint between the first and second themes; and the third stage (mm. 328–339, 340–361) is the fragmentation of the first theme. The composer has emphasized, "These two parts cannot be separated as they both contribute to the most important, exciting, and wonderful core of the developmental section. This is something I planned carefully, a testimony to my quest and understanding of the classical sonata form, as well as the result of my studying the music of the Russian School in my early years. The whole developmental section runs in one breadth until the climax at mm. 353–361."

As in any conventional concertos, this movement showcases an impressive cadenza, which leads directly into the coda (mm. 363–411). According to the composer, the soloist rewrote what he had provided him for the cadenza, and he even found the result very good.

Second Movement: Passacaglia

This slow movement is built on a repeated melody (ostinato), a compositional device known as "passacaglia." While passacaglia is commonly found in Baroque compositions, a well-known instance of application is in Brahms's *Symphony No. 4*, the last movement. The 11-measure ostinato of this movement, regarded by the composer as the "main theme," is repeated 11 times. The 'long-breadth' melody with prominent 4ths and 5ths is typical of Wang's melodic style. While Wang re-