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李岚清

上海：中国近现代音乐的摇篮

Shanghai - Cradle of China's Contemporary and Modern Music

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上海：中国近现代音乐的摇篮

——在“纪念中国上海近现代音乐大师讲座暨音乐会”上的演讲

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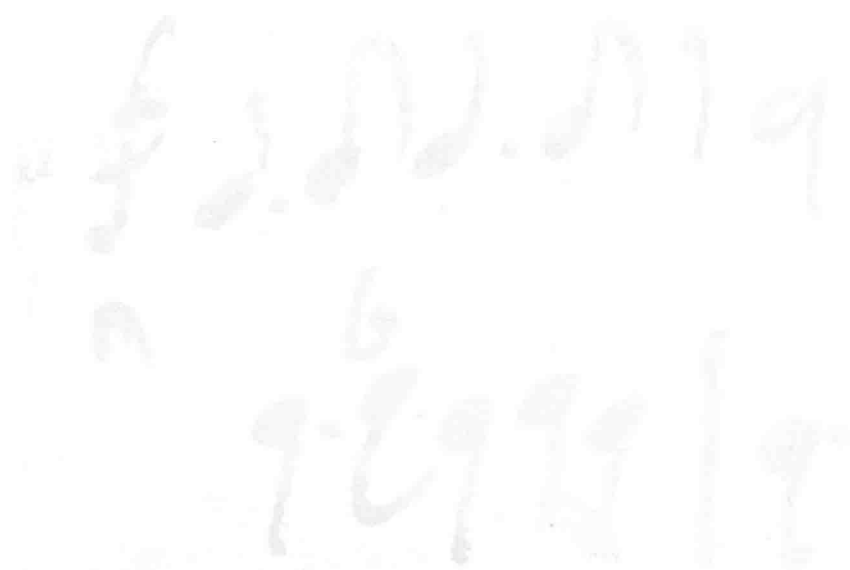
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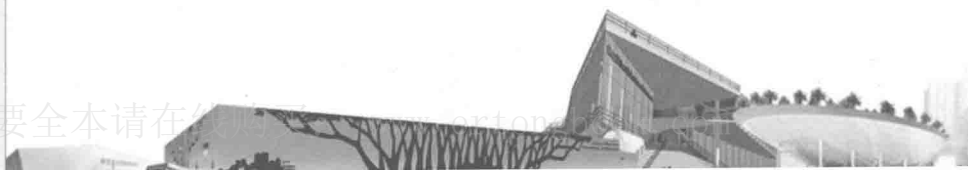
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上海：中国近现代音乐的摇篮

Blue Danube and Shanghai Expo

At the Opening Ceremony of Shanghai Expo, the beautiful melody of Blue Danube once again flew into everyone's heart. Later, some people asked, "Why was this tune played for the Opening Ceremony instead of any piece of Chinese folk music?" I am not sure of the exact reason, but I think the Expo Organizing Committee has made a good choice.

Speaking of Blue Danube, I have a legendary story to share with you. CCTV in its illustration of the Opening Ceremony introduced that Blue Danube was composed by Johann Strauss and dedicated to the Paris Expo in 1867. It is not the exact case, however. In fact, this melody was produced by Strauss for a choir called "Fools" in Vienna. In its debut, due to the inappropriate handling of the chorus by the conductor, this melody was not well received by the audience. Though it is not uncommon that classical masterpieces failed their debuts, Strauss was still quite disappointed. Blue Danube was almost completely forgotten by the composer until the Organizer of the Paris Expo invited him to participate with new works. Strauss rewrote the piece for orchestra, and brought it to Paris. The International Hall of the Paris World Exhibition Center was a large concert hall, where almost all the important activities during the Expo were held. It was in this hall that Strauss presented his masterpiece—Blue Danube. When the music stopped, the audience fell completely silent for a moment before they burst into wild applause and cheers. Blue Danube thus became one of the shining spots of the Paris Expo. Later, this melody was played on many other occasions and every orchestra in Paris desired for a copy of its score. Parisians even wrote

从上海世博会奏响《美丽的蓝色多瑙河》说起

上海世博会开幕时，演奏了约翰·施特劳斯作曲的《美丽的蓝色多瑙河》。事后有人质疑：为什么演奏一首外国乐曲，而不是演奏一首中国民族音乐？我不知道上海世博会组委会是怎样考虑的，但我认为很好。

说起《美丽的蓝色多瑙河》，我先给大家讲讲这段乐曲背后的传奇故事。中央电视台在报道世博会开幕式上演奏《美丽的蓝色多瑙河》时说，这首乐曲是施特劳斯专门为1867年的巴黎世博会创作的，并不确切。实际上，这首乐曲是1867年2月施特劳斯为维也纳一个“愚人”合唱团创作的。乐曲首演时，由于指挥对合唱的处理不当等原因，观众反响并不强烈。传世名曲首演不成功也是常事，然而这仍使施特劳斯颇为失望，《美丽的蓝色多瑙河》也几乎被作曲家遗忘。不久，巴黎世博会组织者邀请施特劳斯参加，并希望他能带上新作品。这时，施特劳斯才想起这首乐曲，便把它改写成一部管弦乐曲，带到了巴黎。巴黎世界博览会中心的国际大厅是一座大型音乐厅，博览会期间的几乎所有重要活动都在此举行。约翰·施特劳斯就在这里演绎了他的巅峰之作——《美丽的蓝色多瑙河》。曲终时，全场在片刻寂静后，爆发出经久不息的掌声和喝彩声，《美丽的蓝色多瑙河》由此成为巴黎世界博览会的一大亮点。此后，这首乐曲又被无数次重复演奏，每一个巴黎管弦乐团都想得到它的乐谱。巴黎人甚至为该曲填写了优美的法文歌词，在街头巷尾广为传唱，家喻户晓。这首乐曲取得轰动全欧

beautiful lyrics for it in French and the song was extremely popular across the city. The unbelievable success of this melody in Europe was a milestone in the history of music and Strauss became an instant hit around the continent.

However, this is not the end of the story. In 1872, The World's Peace Jubilee and International Musical Festival was held in Boston. Strauss was invited by its organizer Patrick Sarsfield Gilmore, a music heavy-weight in the U.S. Throughout his career, Gilmore had proved himself a composer, conductor, virtuoso and band leader. As early as 1859, his band "Gilmore" had toured around the U.S., which earned him the reputation as "Father of the American Concert Band". In addition, he was a forerunner in promoting European classical music in the U.S. and a maven in organizing grand performances. The National Peace Jubilee, a grand celebration in memory of the end of Civil War, was also attributed to him. In order to extend the influence of the Boston gala, Gilmore went all the way to Europe with an autograph letter by U.S. President Ulysses S. Grant. Upon the invitation, Strauss travelled across the Atlantic and came to the new continent. When the ship pulled in, he was welcomed by a large number of frenetic Bostonians waving and yelling here and there. Some cartoons were set on the spectacular scenery. One of them depicted Strauss as a Gargantua stepping on both Europe and America. It implied that the composer had conquered both continents with his waltz.

At first, Strauss was deeply touched by the enthusiasm of American people. But before long, he was quite overwhelmed by the culture discrepancy between the two continents. When he was told that the concert was huge in scale, with more than 1,000 people in the band, 17,000

的空前成功，成为音乐史上的一座丰碑，更使约翰·施特劳斯成为享誉全欧洲著名音乐家。

故事到此并未结束。1872年，美国在波士顿举办特大规模的世界和平庆典和国际音乐节，美国总统格兰特亲自写信并派吉尔摩到欧洲邀请施特劳斯参加。吉尔摩在美国音乐史上有着重要的地位。他是作曲家、演奏家、乐队的领导者和指挥，也是一位用特殊的方式在美国有效推广欧洲古典音乐的先驱，更是一位善于组织大型音乐活动的专家。他早在1859年就曾组建了自己的“吉尔摩”乐队，在美国巡演，因此被称为美国“乐队之父”。他还策划组织了庆祝1865年美国南北战争胜利的大型音乐庆典活动——“民族和平庆典”，取得了极大的成功。这次举办的世界和平庆典和国际音乐节，也出自他的策划和组织。为了让这次庆典活动产生国际性影响，吉尔摩带着格兰特总统的信来到欧洲，邀请施特劳斯访美。这样，施特劳斯便远渡重洋，来到了让他感到陌生的新大陆。当轮船靠岸时，他受到波士顿人狂热的欢迎，欢呼声、叫喊声此起彼伏。有漫画记录了这一场景，其中有一张画的是：施特劳斯神采飞扬地脚踏欧美两大洲，好像他用自己的圆舞曲征服了这两个大洲。

施特劳斯刚到时确实为美国人的热情而感动，可很快就感到美国文化与欧洲文化格格不入，使他有些受不了。当主持人告诉他，音乐会规模很大，乐队1千多人，合唱队有1万7千多人，观众将有几万人参加，施特劳斯几乎吓懵了。他在欧洲指挥的乐队只有75人，近2万人的演奏人员怎样指挥呀？怎样才能应付即将面临的局面？光是如何才能使这么多的观众



《美丽的蓝色多瑙河》
乐谱封面
Cover of the score of Blue Danube



约翰·施特劳斯以《美丽的蓝色多瑙河》征服了欧洲和北美洲
Johann Strauss conquered Europe and North America with his Blue Danube



约翰·施特劳斯在美国波士顿演出的海报
Poster of the performance by Johann Strauss in Boston, the U.S.

people in the chorus, and tens of thousands of people in the audience, Strauss was shocked to dumbness. He was accustomed to the band of 75 in Europe and had no idea how to conduct 20,000 performers at the same time. What could he do to cope with the impending disaster? Strauss could not even think about how to keep the grand audience quiet during the performance. He was extremely regretted to have come to America and even intended to take French leave. However, he was threatened that the American people would not tolerate the escape and that the organizer could not guarantee his personal safety. Strauss had heard horrible stories of the American Indians and had no choice but to stay. When Strauss saw the large number of performers and the huge audience at the first performance, his face grew pale against the thunderous applause and cheers. With the escort of 6 strong bodyguards, Strauss hobbled onto the stage. Though the organizer had arranged for him 100 assistant conductors, on the wooden podium, he could only see a few of them. At that moment, it was his wildest wish that all players would start simultaneously. Anyway, the Americans were talented enough to fire a shot with saluting artillery, which made the audience quiet and, as the story goes, led to a premature delivery. With the gestures of Strauss, the wonderful melody of Blue Danube filled the entire space and the whole audience were intoxicated with the aesthetic satisfaction. The performance was extremely successful, and Strauss became the brightest star of the music festival.

Strauss gave 14 performances in Boston and later 3 performances in New York. Throughout the month, the U.S. witnessed a strong "Strauss Tornado" with all newspapers reporting him every day. As the headline read, "We are a democratic country without a king or emperor, so now

在演出时安静下来，施特劳斯都无法想象。他极度后悔应邀前来，甚至提出要毁约，想逃跑。可主持人吓唬他说：你要知道，美国人可不是好惹的，如果你毁约，我们可保证不了你的安全。施特劳斯也知道印地安人的厉害，迫于无奈，只好留了下来。第一次演出，当看到那乱哄哄的一望无际的演奏人员和观众，他害怕极了。在六个高大的保镖护送下，他怀着紧张的心情战战兢兢地走上舞台。当看到周围是一望无际的发了狂似的观众时，他的脸由于紧张而变得苍白。当他走上舞台时，全场爆发出雷鸣般的欢呼声和掌声。在他的四周，有近2万人的乐队和合唱队。尽管为他准备了100名指挥助手，可他登上高高的木制指挥台，巡视了一下乐队和合唱队，却发现他只能看见两侧少数几个指挥助手，其他的一个也看不见。这时他什么也顾不上了，只要能使演奏员同时开始就谢天谢地了。幸好美国人很有创意，他们看施特劳斯似乎准备好了，于是放了一响礼炮，听众顿时安静下来，据说还有一位产妇被吓得早产了。随着施特劳斯的指挥手势，《美丽的蓝色多瑙河》的优美旋律响彻了全场，把观众引入一个奇妙的境界。美妙的艺术感受，使全场听众的情绪达到了高潮。演出取得了意外的成功，施特劳斯从此成为音乐节最耀眼的明星。

施特劳斯在波士顿演出14场，后来又在纽约演了3场。前后一个月，在美国掀起了一股强劲的“施特劳斯旋风”，当时的报纸几乎每天都有报道。其中有一篇报道的大字标题说：我们美国是民主国家，没有国王，更没有皇帝，但是我们愿意选举施特劳斯为美利坚合众国的“国王”。他走到哪里，都受到疯狂粉丝的包围，要求他签名，甚至有的妇女想要他一根头发



约翰·施特劳斯自幼爱好音乐，跟父亲的乐队队长学小提琴

Johann Strauss playing the violin under the direction of his father's ensemble leader



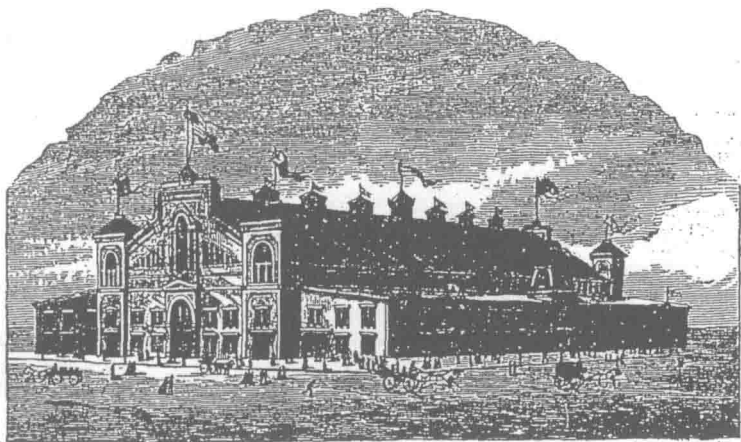
约翰·施特劳斯夫妇接受纽约《太阳报》记者采访

Mr. and Mrs. Strauss being interviewed by a reporter of the Sun in New York

we are more than willing to elect Strauss 'King' of the United States of America." Every place he went, was packed by fans who would ask for his signature. Some female enthusiasts even wanted to keep his hair as souvenir. Strauss had the similar experience in St. Petersburg. This time, he was forced to give them dog hair instead of his own. All the American cities wanted to invite him to give performances. A message from San Francisco even read, "If you would come, we are willing to offer you all the gold in our city."

Though he could not tour around the whole country, Strauss still exerted great influence on the development of American music. For example, previously there was not a single professional orchestra or music conservatory in the U.S. However, soon after the concert, orchestras in Boston, New York, Chicago and Philadelphia kept cropping up. New York Philharmonic was under the baton of the famous European musician and conductor Gustav Mahler, and Czech musician Antonin Dvorak was appointed Inaugural Director of the Juilliard School. Following was a swarm of renowned musicians from Europe. Later, the U.S. bore witness to a group of local musicians, such as George Gershwin (composer of Rhapsody in Blue) and Leonard Bernstein (composer of West Side Story and founder of musicals). Through their innovative efforts, classical music was catapulted to a new peak in the U.S. which soon realized itself as a global music center of the 20th century. The constant enhancement of soft power was one of the reasons why the U.S. could outmaneuver its peers from Europe and become the biggest economy in the world.

Then we will ask, how could Shanghai have developed from a small



1872 年在美国波士顿举行世界和平庆典和国际音乐节的大剧场外观

Outlook of the grand theatre for World's Peace Jubilee and International Musical Festival in Boston, the U.S.



约翰·施特劳斯站在高高的指挥台上，带领2万演出人员，为10万观众献上《美丽的蓝色多瑙河》

In the presence of 100,000 audiences, Blue Danube was performed by a 20,000-person orchestra under the baton of Johann Strauss who was standing on a high podium.

fishing village to the largest metropolis in the Far East? Geological advantage was only part of the story. After the First Opium War, China was forced to open five ports for commercial activities. Why did the other four fail to compete with Shanghai in terms of development? Personally, I believe that Shanghai's unique culture was the name of the game.

Rooted in traditional Chinese culture, especially the customs of Jiangsu and Zhejiang Province, the Shanghai Culture managed to stand out from the contemporary history by assimilating the creams of occidental civilizations. Then what are the features of the Shanghai culture? I can sum them up into four words: inheritance, innovation, openness and tolerance. I got to know this answer during my study of Chinese and foreign music histories.

The Shanghai Culture nourished a large number of masters in literature and art. For example, the "Shanghai Painting School" represented by Zhao Zhiqian, Ren Bonian and Wu Changshuo was an important force in the field of calligraphy and seal-cutting. Calligraphers and painting masters, such as Li Shutong and Liu Haishu also left remarkable footprints in Shanghai. In terms of operas, we boasted the "Shanghai School of Peking Opera" represented by Zhou Xinfang and Ge Jiaotian. Men of letters like Lu Xun, Guo Moruo, Mao Dun, Ba Jin, Tian Han, Cao Yu, Zhang Henshui and Zhang Ailing played an active part in the development of the Shanghai Culture. Here, I would like to mention two people in particular: Feng Zikai and Zhang Leping, whose cartoon works were influential to several generations. In addition, films also spread from Europe and the U.S. into China and found their first steps firmly

做纪念。类似的事情，他在圣彼得堡时也遇到过，迫不得已，他只能用自己带来的狗的毛代替头发给那些疯狂的粉丝。美国各地都想邀请他去演出，旧金山来电说：“如您能来，我们愿把旧金山的金子都给您！”

尽管无法周游全美，但施特劳斯对美国音乐发展的影响是巨大的。例如，此前美国连一个像样的职业管弦乐团都没有，也没有高等音乐学院。举办这次音乐节后不久，波士顿、纽约、芝加哥、费城等地的管弦乐团相继成立，纽约爱乐乐团还请欧洲大音乐家、指挥家马勒去当指挥。朱莉叶音乐学院成立后，聘请捷克大音乐家德沃夏克去当院长。欧洲大音乐家纷纷云集到美国。美国后来也出现了像格什温（《蓝色狂想曲》的作者）、音乐剧的创始人伯恩斯坦（《西区故事》电影音乐作者）等本土大音乐家，他们接过欧洲经典音乐的接力棒，不断发展创新，使美国成为20世纪世界音乐的一个崭新的中心。这可以说是美国超越欧洲，成为世界第一强国，文化软实力不断提高发挥了重要作用的事例之一。

同样，上海为什么从19世纪一个小小的渔村迅速发展成远东第一大都市？原因当然是多方面的，如地理位置、港口等条件。但我要问：第一次鸦片战争后，中国被迫“五口通商”，为什么后来其他四个港口城市都无法与上海相比呢？我个人认为，上海逐步形成和发展起来的海派文化是重要原因之一。

海派文化形成于近代。它植根于中华传统文化的基础之上，融汇吴越文化等地域文化，吸收外国主要是西方的文化而