

文硕 著

中国近代 音乐剧史

上

The Modern History of
Musical in China

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中国近代歌舞剧走向现代化的历程

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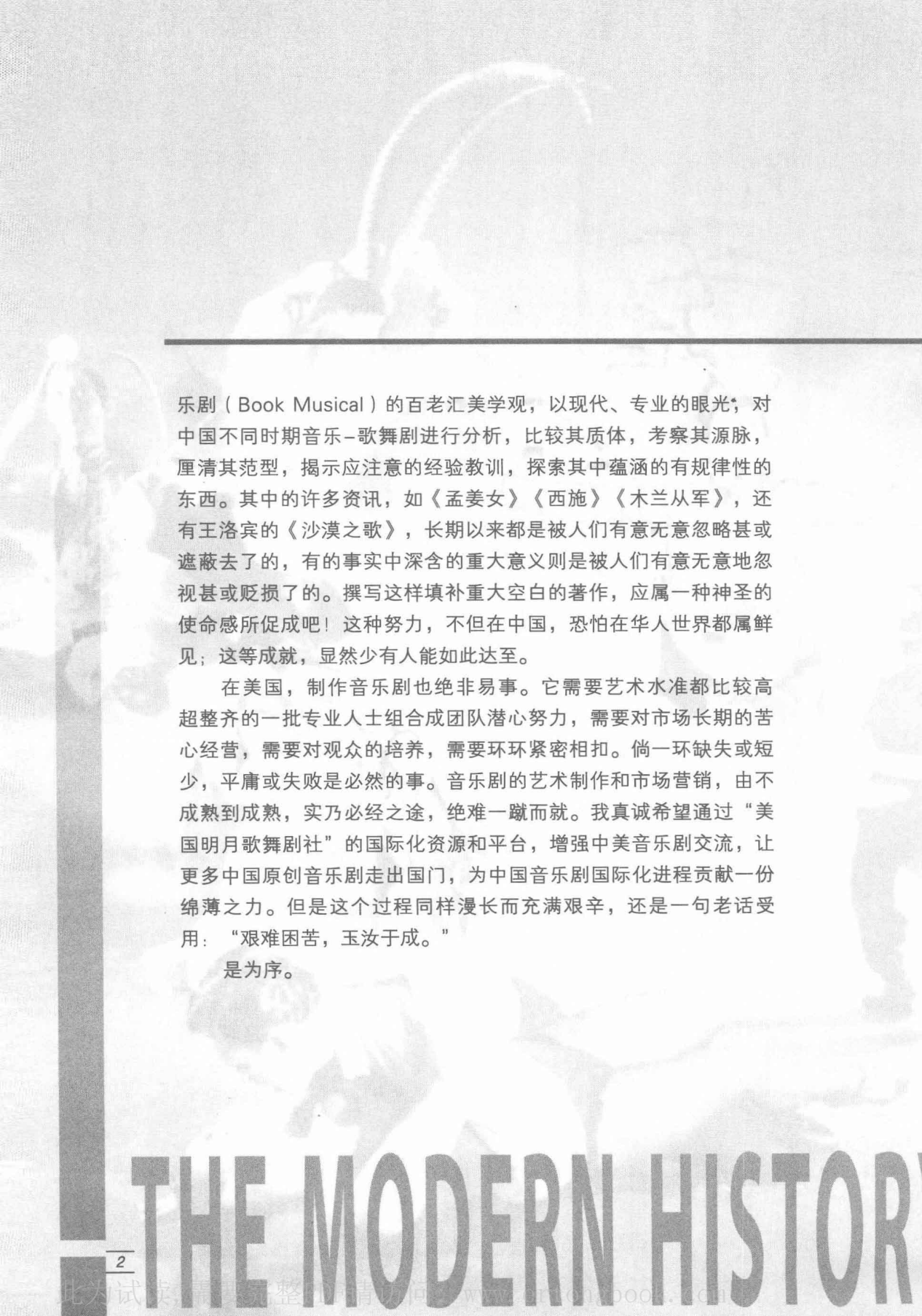
序(一)

百老汇经典音乐剧《花鼓歌》原著作者 黎锦扬

“历史”这个词的含义太微妙，它多半与古久和遥远联系在一起。但是，沉埋于过去岁月记忆里的碎片，一旦钩沉泛起，那些久不为人所知的史实，通过一定的系统、某些载体呈现在眼前的时候，历史分明又成了崭新的东西，分明又成了鲜活、完整的存在。此时，搁在案头的我刚刚看完的文硕教授的《中国近代音乐剧史》书稿，即是这样的令我感到近切、亲切的述史、研究大作。

大作中有关几十年来中国音乐剧发展的历程，即音乐-歌舞剧发展状况的记述，多半我耳熟能详，其中有些还是我以及我的亲人参与其间奋斗、探索历程的印迹。倒不是出于此因，我就爱屋及乌，盲目热情地给予它高度的评价。而是出于对历史的审视，出于一个至今还在学习、实践的老音乐-歌舞剧创作人的眼光和需求，觉得这部在很多人看来是很难完成的专著的问世，确为当今华人乃至国际音乐剧界提供了极其有价值的信息和助益。

《中国近代音乐剧史》的记述，以“大音乐剧”（即歌舞叙事）的史观和广阔的视野，对歌舞剧历史进行了独特的观照。也就是说，作者的笔触一直延伸到古代，从具有最原始歌舞形态的游艺滥觞开挖，进而触写中国传统戏曲，接着回述近代西风东渐后以戏剧改良为肇始带动的中国音乐-歌舞叙事作品创制的改良和改革，再畅叙了世界音乐剧视野下中华民族歌舞制作和歌舞审美的路程。所以说作者用“大音乐剧”的史观，是因为我注意到，作者并不拘泥于“musical”概念的困囿，也不局限于西方的视域，而是认真做艺术的耙梳，钩沉丰富的史料，凡属主要系歌舞叙事性质的作品，均得到观照审视，同时，文硕教授又基于他一直主张的R&H叙事音



乐剧（Book Musical）的百老汇美学观，以现代、专业的眼光，对中国不同时期音乐-歌舞剧进行分析，比较其质体，考察其源脉，厘清其范型，揭示应注意的经验教训，探索其中蕴涵的有规律性的东西。其中的许多资讯，如《孟姜女》《西施》《木兰从军》，还有王洛宾的《沙漠之歌》，长期以来都是被人们有意无意忽略甚或遮蔽去了的，有的事实中深含的重大意义则是被人们有意无意地忽视甚或贬损了的。撰写这样填补重大空白的著作，应属一种神圣的使命感所促成吧！这种努力，不但在中国，恐怕在华人世界都属鲜见；这等成就，显然少有人能如此达至。

在美国，制作音乐剧也绝非易事。它需要艺术水准都比较高超整齐的一批专业人士组合成团队潜下心来，需要对市场长期的苦心经营，需要对观众的培养，需要环环紧密相扣。倘一环缺失或短少，平庸或失败是必然的事。音乐剧的艺术制作和市场营销，由不成熟到成熟，实乃必经之途，绝难一蹴而就。我真诚希望通过“美国明月歌舞剧社”的国际化资源和平台，增强中美音乐剧交流，让更多中国原创音乐剧走向国门，为中国音乐剧国际化进程贡献一份绵薄之力。但是这个过程同样漫长而充满艰辛，还有一句老话受用：“艰难困苦，玉汝于成。”

是为序。

THE MODERN HISTORY

Preface One

C. Y. Lee, author of the original of Broadway classic *"Flower Drum Song"*

The meaning of the word "History" is too subtle. Seemingly, it stands for distance and remoteness for the most part. However, the fragments sunk in the memories of the past years, once hooked and levitated, will present us those unknown historical facts through certain system and some mediators, making history clearly become something new, fresh and complete. At this moment, Prof. Wen Shuo's *The Modern History of Musical in China*, which I have just read and laid on my desk, is such a distinguished book, of which the statement and research of history make me feel so sweet and so close.

This great book deals with the development of Chinese musicals in the past decades, i.e. the account of the state of development of music - song and dance drama, with most of which I am familiar and some of which are tracks of participation and exploration of me myself and my loved ones. The reason why I speak highly of it is not the one mentioned above, a "Love me, love my dog" blind passion. Rather, in consideration of examination of history, and foresight and need of an old drama writer who has so far been still studying and practicing musical - song and dance drama, the publishing of this monograph, a mission impossible in many people's eyes, will indeed provide extremely valuable and useful information for contemporary Chinese or even international musical community.

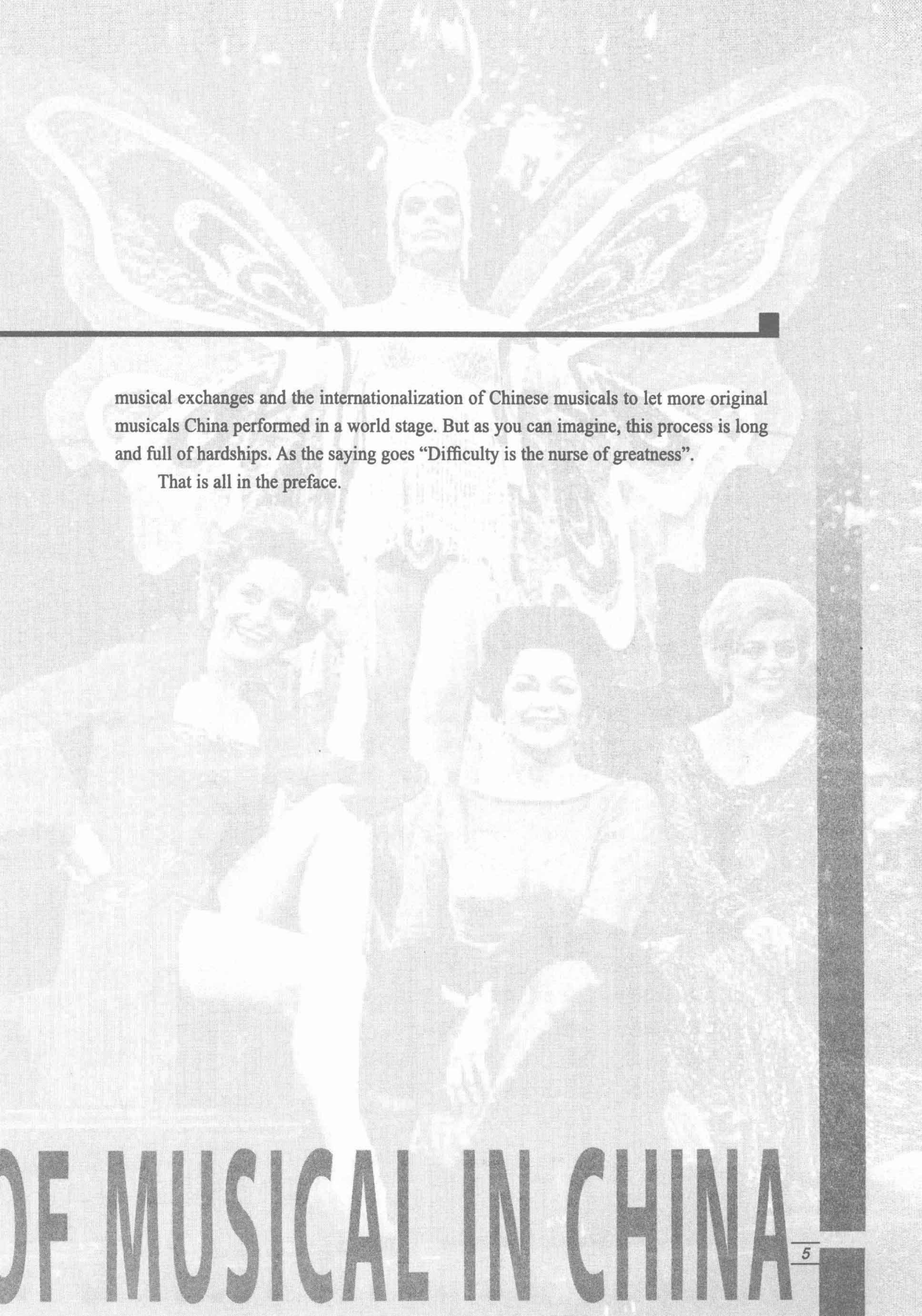
The description of *The Modern History of Musical in China* pays a unique observation to history of musical through "big musical" (song and dance serve the storytelling) conception of history and broad field of vision. In other words, the author has extended his research to the ancient times, from the very beginning of entertainment—the original forms of songs and dances to Chinese traditional musical(Xiqu), and then to the improvement and reforms of Chinese musical - singing and dancing narrative works driven by the starting of improvement of musical since "the spread of Western influences to the East" in modern times and then to in length the

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production of Chinese song and dance and aesthetic process of song and dance from the perspective of the world musicals. The reason why I use the “big musical” concept of history, is that as I have noticed that the author is not rigidly constrained to the concept of musical, nor confined to the western horizon, instead, the author has reflections and examinations on all singing and dancing works with narrative nature a wealth of historical materials through artistic arrangement.

Meanwhile, on the basis of his R&H Book Musical in Broadway aesthetics he always holds and with modern and professional vision, Prof. Wen Shuo analyzes Chinese musicals in different periods, compares their plastids, examines its source, clarifies its paradigm, reveals the experiences and lessons and explores the regular patterns implicated. Some of the musicals, such as “Mengjiangnü”, “Xishi”, “Mulan in the Army” and Wang Luobin’s “Desert Song” have long been neglected or veiled, intentionally or unintentionally, not to mention some deep truth with great significance in them. Writing such a book to fill a major gap is certainly driven by a sacred sense of mission! Such efforts, I am afraid, are not only uncommon in the mainland but also even in the Chinese world. This achievement is clearly unattainable for most people.

Even in America, it is no easy job to produce musical. It requires team efforts by a group of skilled professionals with high artistic standards and great concentration, long-term painstaking efforts on the market, the cultivation of the audience and procedures one upon another closely. One line broken, the whole chain is broken and mediocrity or failure is inevitable. Additionally, in China, the political - cultural - ideological constraints is not so unimportant in addition to the habitual influence of engaging in art being equivalent to the effects of engaging in politics! The maturing of the production and marketing of musical is a long way to go, therefore cannot be achieved overnight. I sincerely hope that through international resources and platform of the “American Mingyue Musical Society”, I can so some modest contribution to enhance Sino-US



musical exchanges and the internationalization of Chinese musicals to let more original musicals China performed in a world stage. But as you can imagine, this process is long and full of hardships. As the saying goes "Difficulty is the nurse of greatness".

That is all in the preface.

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序 (二)

美籍音乐剧专家 陈子度
1987年美国音乐剧《异想天开》中文版导演

现如今，只要有人探讨音乐剧，总有那么一部分年轻的专业人士或自认为懂行的发烧友们便会习惯性地将它与欧美制作的那类现代歌舞剧联系在一起，仿佛只有在美国百老汇或英国伦敦西区上演的这类剧目才配得上“音乐剧”这个称号。然而，人们不禁要问：“音乐剧”仅仅是一个意义如此狭隘的专用名词吗？答案自然是否定的。

欧美现代音乐剧实际上是从西方19世纪中叶的“轻歌剧”（Light Opera），经由美式“音乐喜剧”（Musical Comedy）逐渐发展、演变而来的，直到20世纪40年代才被定型为“叙事音乐剧”（Musical Play）。然而，为了方便起见，它在英语国家中又常被人们简称为“音乐剧”（Musical）。由此可见，它只不过是个约定俗成的称谓。我们切不可据此就将“音乐剧”仅仅理解为欧美音乐剧——Musical的唯一译名。其实，将它译为“歌舞剧”的也大有人在，只不过其意向仍然是指欧美的现代歌舞剧。从艺术分类学的角度来讲，所谓“音乐剧”（或歌舞剧）在广义上是泛指那些以音乐和舞蹈的方式来表达的戏剧，也就是王国维先生称之为“以歌舞演故事”的综合艺术。作为人类社会共有的非物质文化遗产财富，这种类型的戏剧形式不仅欧美有，东方也有；不仅现代有，而且古已有之。稍微有些历史常识的人都不难发现，中国实际上从公元前206年以后就已经形成了载歌载舞的戏剧形式，只不过它在我国的戏剧史上曾先后被冠以“百戏”、“歌舞戏”、“南戏”或“杂剧”等各种不同的名号罢了。（注：具体介绍可参阅文硕先生的专著《中国音乐剧史论》）这也就是说，我们研究音乐剧不能作茧自缚地将自

MARY MARTIN

Selections From The Michael Meyerberg
Musical Play

己仅仅局限在一个狭隘和民族虚无主义观念内，否则就只能走入机械照搬欧美音乐剧，甚至是依着葫芦画瓢的死胡同。

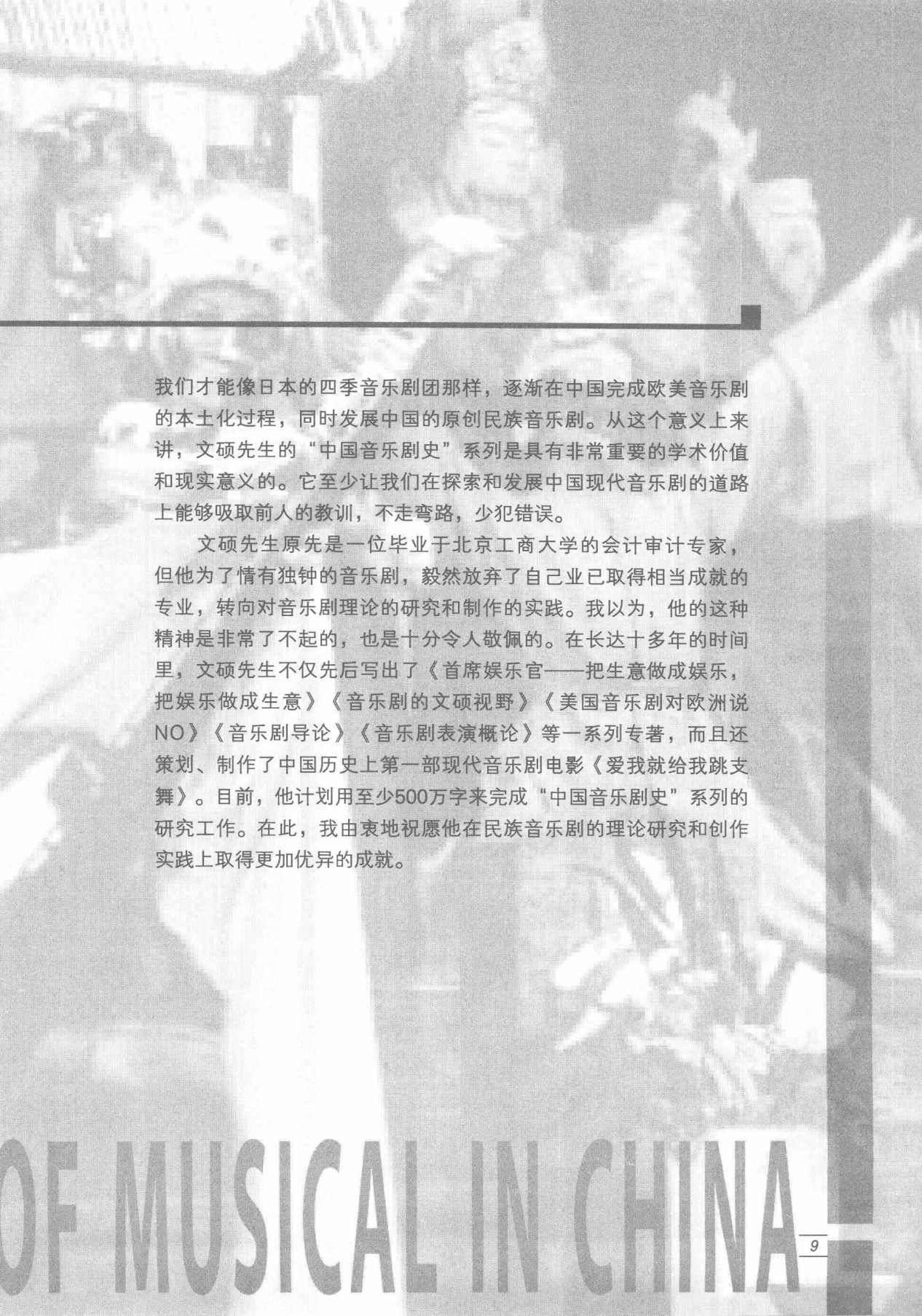
为了从一个更加宏观的视野来研究音乐剧，文硕先生不惜花费将近五年的时间写出了这本长达85万字的《中国近代音乐剧史》。他在这本断层的近代史中不仅高屋建瓴地论述了音乐歌舞剧在中国的起源，以及古典歌舞剧和民间歌舞剧的区别与联系，而且还旁征博引地向我们论证了这门古老的艺术在中国近代史上所走过的五个发展阶段：一、理论准备：20世纪初的康、梁“变法维新”——“五四新文化运动”有关改良旧戏曲的主张。二、博采中西：20世纪初的李叔同西乐填词、春柳社引进新剧（即话剧）与民间小戏的深远影响。三、实践探索：20世纪20年代中叶的西式“学堂乐歌”及黎锦晖的儿童歌舞剧——30年代的黎氏“明月歌舞班”与梅兰芳的旧戏曲改革。四、初现雏形：20世纪40年代，抗战期间国统区的“乐剧与歌舞剧”以及解放区的“秧歌剧与新歌剧”运动。五、海外影响：20世纪30年代初叶至50年代登陆美国百老汇的中国音乐剧。此外，文硕先生还在书中简略地介绍了好莱坞的歌舞片从20世纪20年代起，几乎与上述发展同步地成批进入中国的都市，从而间接地引进了百老汇的创作观念及演剧模式。实际上，那时的中国就已经对百老汇音乐剧的第一座里程碑《演艺船》（Show Boat，又译《画舫缘》），以及美国歌舞大王齐格菲尔德旗下的明星、富丽秀和音乐喜剧等不陌生了。（注：这部分内容，文硕先生将在他的专著《1949年以前好莱坞歌舞片进入中国的历程》一书中详尽介绍）通过上述发展的脉络，文硕先生为我们清晰地勾勒出了音乐歌舞剧

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在中国的现代化进程，并给我们带来了诸多新的启示。

也许有人会问：在当今中国物欲横流的社会条件下，写作与出版这样一套“中国音乐剧史”的价值和意义何在呢？唐太宗李世民曾深刻地指出：“以史为鉴，可以知兴替。”这也就是说，我们研究和反思音乐剧在中国已有的历史经验及教训完全是为了今天更好地发展符合我国国情的音乐剧。回顾我国自20世纪80年代以来所走过的音乐剧探索之路，公允的评价应该是有得有失。但在原创音乐剧的实践方面，许多专家与学者却不得不承认是屡战屡败，而又屡败屡战。面对这一困境，有人甚至主张放弃原创音乐剧的努力，改而专心致力于搬演欧美音乐剧的经典之作。凡此种种至少说明，生搬硬套欧美音乐剧的模式是难以在中国的文化土壤上繁衍和发展的。我们且不说欧美音乐剧中所反映的生活及其价值观念是大多数中国观众所不熟悉的，单以歌曲为例就不是为中文而谱写的。如果仅仅靠直译剧本与歌词流于表面的意思，则必定会丧失原文中深层的哲理内涵与幽默诙谐的语言风格，其结果只能让人不知所云。因此，我们引进欧美现代音乐剧的目的不仅仅是娱乐和欣赏，更重要的是借鉴其成功的创作经验，学习和掌握音乐剧创作的基本规律和美学原则，并最终创作出能够反映时代精神和符合中国人欣赏习惯的音乐剧。

为了达成上述目的，我们在音乐剧的理论研究与创作实践上就应该努力做到“东张西望”。这也就是说，我们不仅要认真学习和借鉴欧美在音乐剧创作方面的成功经验，而且更应该注重研究我国音乐歌舞剧在自身发展的历史长河中已经取得的成果。只有这样，



我们才能像日本的四季音乐剧团那样，逐渐在中国完成欧美音乐剧的本土化过程，同时发展中国的原创民族音乐剧。从这个意义上讲，文硕先生的“中国音乐剧史”系列是具有非常重要的学术价值和现实意义的。它至少让我们在探索和发展中国现代音乐剧的道路上能够吸取前人的教训，不走弯路，少犯错误。

文硕先生原先是一位毕业于北京工商大学的会计审计专家，但他为了情有独钟的音乐剧，毅然放弃了自己业已取得相当成就的专业，转向对音乐剧理论的研究和制作的实践。我以为，他的这种精神是非常了不起的，也是十分令人敬佩的。在长达十多年的时间里，文硕先生不仅先后写出了《首席娱乐官——把生意做成娱乐，把娱乐做成生意》《音乐剧的文硕视野》《美国音乐剧对欧洲说NO》《音乐剧导论》《音乐剧表演概论》等一系列专著，而且还策划、制作了中国历史上第一部现代音乐剧电影《爱我就给我跳支舞》。目前，他计划用至少500万字来完成“中国音乐剧史”系列的研究工作。在此，我由衷地祝愿他在民族音乐剧的理论研究和创作实践上取得更加优异的成就。

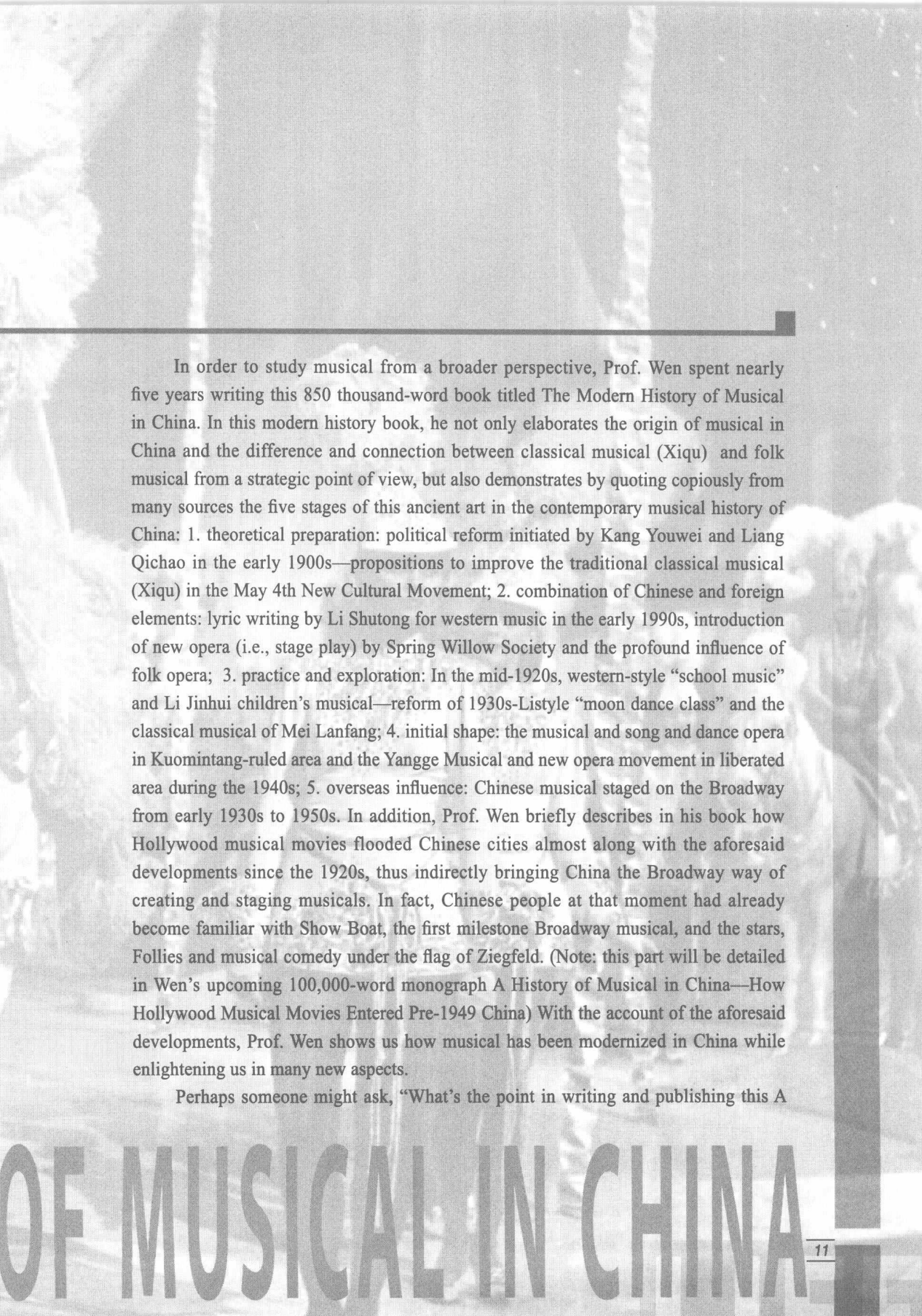
Preface Two

Chen Zidu, American musical expert

Director of Chinese version of 1987 Broadway musical *"The Fantasticks"*

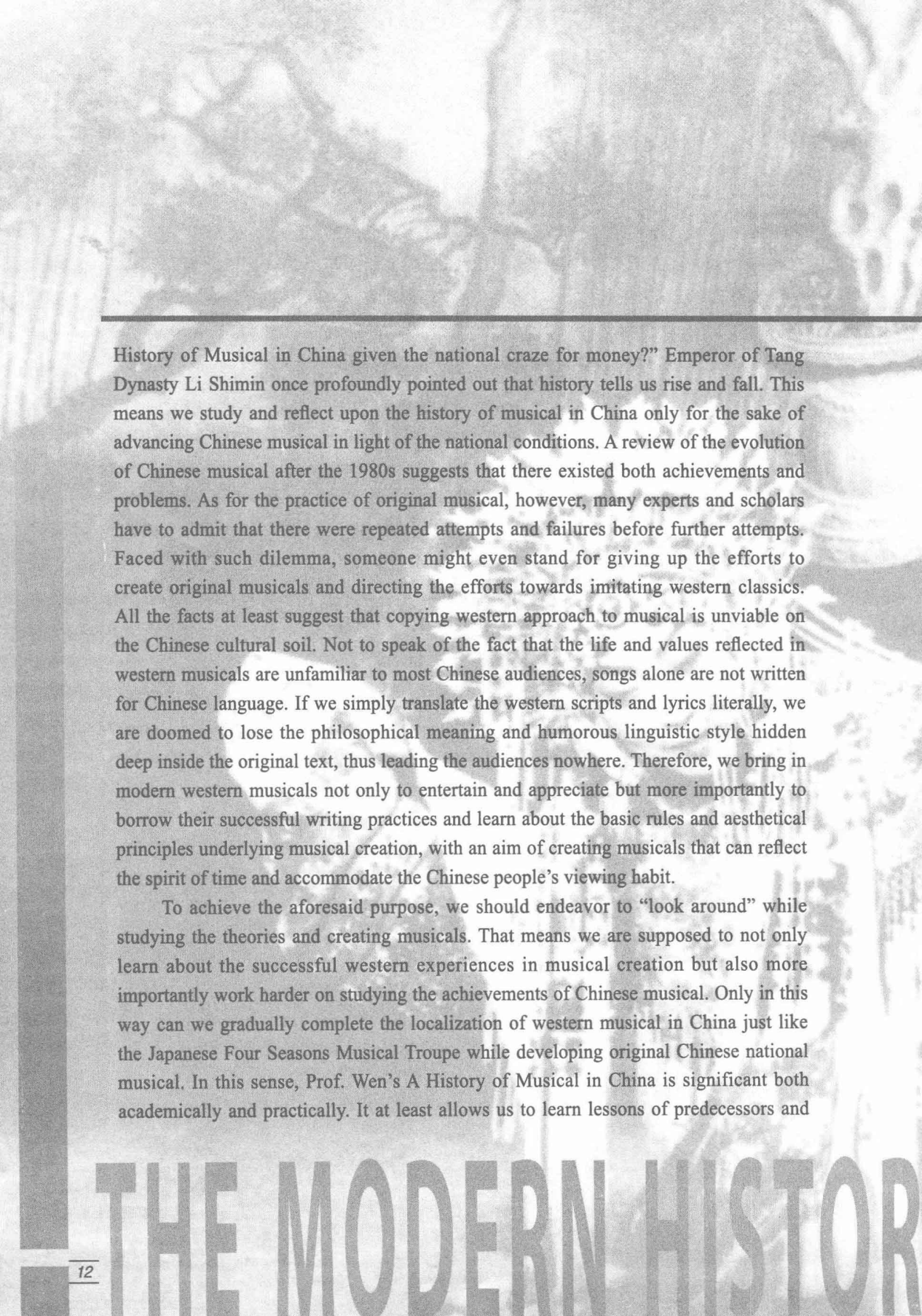
Nowadays, whenever musical is discussed, there are always some young professionals or self-claimed fans who would habitually associate it with European or American type of modern musical, as if only this type of plays staged on Broadway or West End of London deserves the title of musical. However, people couldn't help wondering, "is musical nothing more than so narrowly-defined term?" the answer is certainly negative.

Modern European or American musical in fact came from operetta of mid-19th-century western world through American-styled musical comedy. It was until the 1940s that it developed into musical play. However, for the sake of convenience, it is often abbreviated as musical in English-speaking countries. Obviously, it is nothing more than a prescriptive name. We mustn't accordingly only understand that "musical" is the unique name for European and American musical. In fact, the name also has been translated as "musical drama" by lots of people, but its intention refers to modern European and American musical play. From the point of view of art taxonomic, the so-called musical (or musical drama) generally refers to those in the broad sense of music and dance which can express the drama, that is an integrated art of "performing stories in the form of songs and dances", which was called by Mr. Wang Guowei. As non-material cultural wealth of human community, this type of drama form doesn't only exist in Europe and America, but also exist in the East; Not only exists in modern society, but also existed in ancient times. People with some historical knowledge would easily realize that song and dance drama actually came into being in China after 206 B.C., except that it was named "acrobatics", "song and dance opera", "south China opera" and "poetic drama" in succession in the Chinese history of drama. [Note: more details can be found in Prof. Wen's next book *A History of Musical in China (outline volume)*] This means we are not supposed to confine our research efforts to a concept of narrow and national nihilism, otherwise we have to meet the dead end of indiscriminately copying western musical.



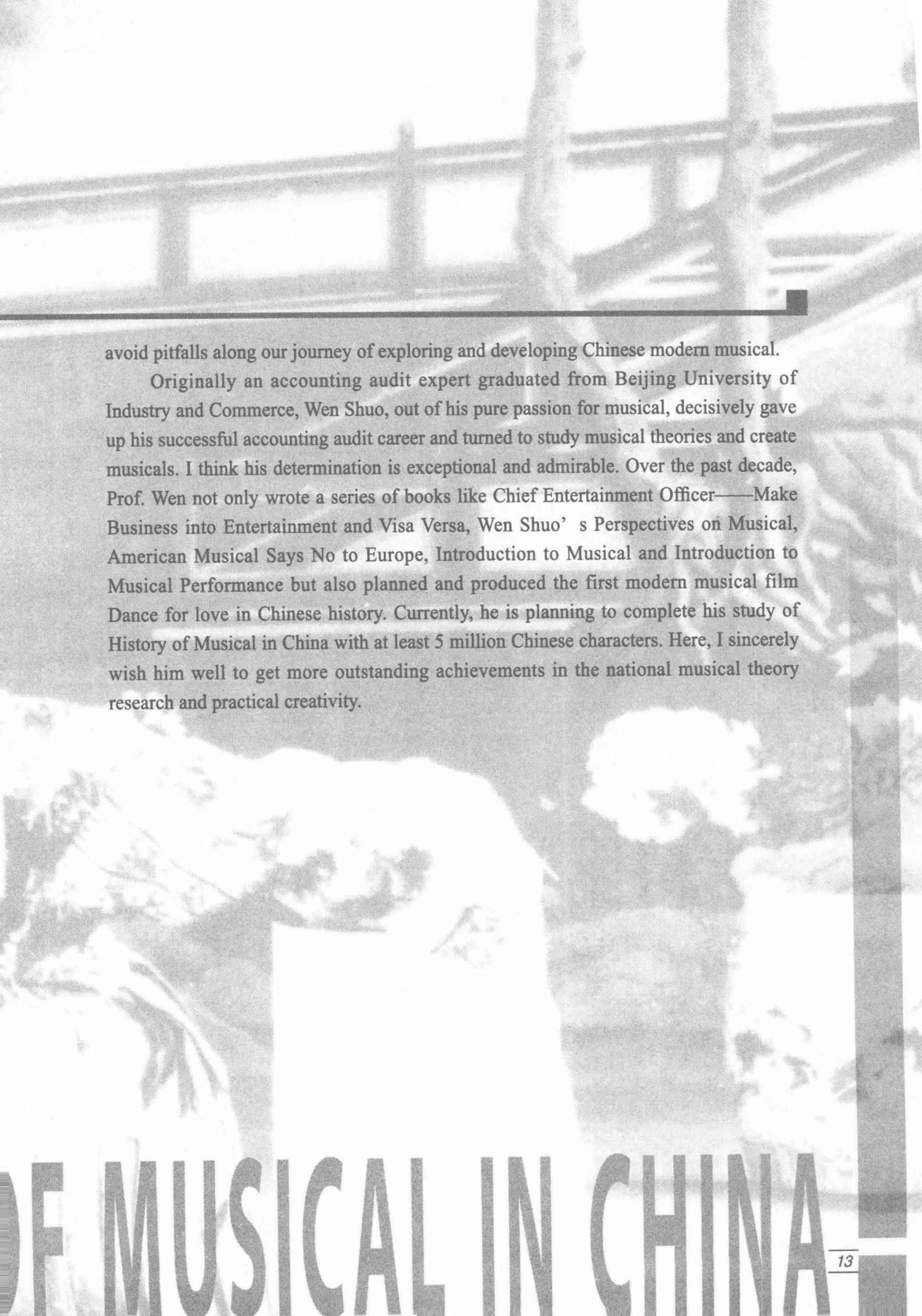
In order to study musical from a broader perspective, Prof. Wen spent nearly five years writing this 850 thousand-word book titled *The Modern History of Musical in China*. In this modern history book, he not only elaborates the origin of musical in China and the difference and connection between classical musical (Xiqu) and folk musical from a strategic point of view, but also demonstrates by quoting copiously from many sources the five stages of this ancient art in the contemporary musical history of China: 1. theoretical preparation: political reform initiated by Kang Youwei and Liang Qichao in the early 1900s—propositions to improve the traditional classical musical (Xiqu) in the May 4th New Cultural Movement; 2. combination of Chinese and foreign elements: lyric writing by Li Shutong for western music in the early 1990s, introduction of new opera (i.e., stage play) by Spring Willow Society and the profound influence of folk opera; 3. practice and exploration: In the mid-1920s, western-style “school music” and Li Jinhui children’s musical—reform of 1930s-Listyle “moon dance class” and the classical musical of Mei Lanfang; 4. initial shape: the musical and song and dance opera in Kuomintang-ruled area and the Yangge Musical and new opera movement in liberated area during the 1940s; 5. overseas influence: Chinese musical staged on the Broadway from early 1930s to 1950s. In addition, Prof. Wen briefly describes in his book how Hollywood musical movies flooded Chinese cities almost along with the aforesaid developments since the 1920s, thus indirectly bringing China the Broadway way of creating and staging musicals. In fact, Chinese people at that moment had already become familiar with *Show Boat*, the first milestone Broadway musical, and the stars, *Follies* and musical comedy under the flag of Ziegfeld. (Note: this part will be detailed in Wen’s upcoming 100,000-word monograph *A History of Musical in China—How Hollywood Musical Movies Entered Pre-1949 China*) With the account of the aforesaid developments, Prof. Wen shows us how musical has been modernized in China while enlightening us in many new aspects.

Perhaps someone might ask, “What’s the point in writing and publishing this *A*



History of Musical in China given the national craze for money?" Emperor of Tang Dynasty Li Shimin once profoundly pointed out that history tells us rise and fall. This means we study and reflect upon the history of musical in China only for the sake of advancing Chinese musical in light of the national conditions. A review of the evolution of Chinese musical after the 1980s suggests that there existed both achievements and problems. As for the practice of original musical, however, many experts and scholars have to admit that there were repeated attempts and failures before further attempts. Faced with such dilemma, someone might even stand for giving up the efforts to create original musicals and directing the efforts towards imitating western classics. All the facts at least suggest that copying western approach to musical is unviable on the Chinese cultural soil. Not to speak of the fact that the life and values reflected in western musicals are unfamiliar to most Chinese audiences, songs alone are not written for Chinese language. If we simply translate the western scripts and lyrics literally, we are doomed to lose the philosophical meaning and humorous linguistic style hidden deep inside the original text, thus leading the audiences nowhere. Therefore, we bring in modern western musicals not only to entertain and appreciate but more importantly to borrow their successful writing practices and learn about the basic rules and aesthetical principles underlying musical creation, with an aim of creating musicals that can reflect the spirit of time and accommodate the Chinese people's viewing habit.

To achieve the aforesaid purpose, we should endeavor to "look around" while studying the theories and creating musicals. That means we are supposed to not only learn about the successful western experiences in musical creation but also more importantly work harder on studying the achievements of Chinese musical. Only in this way can we gradually complete the localization of western musical in China just like the Japanese Four Seasons Musical Troupe while developing original Chinese national musical. In this sense, Prof. Wen's A History of Musical in China is significant both academically and practically. It at least allows us to learn lessons of predecessors and



avoid pitfalls along our journey of exploring and developing Chinese modern musical.

Originally an accounting audit expert graduated from Beijing University of Industry and Commerce, Wen Shuo, out of his pure passion for musical, decisively gave up his successful accounting audit career and turned to study musical theories and create musicals. I think his determination is exceptional and admirable. Over the past decade, Prof. Wen not only wrote a series of books like Chief Entertainment Officer——Make Business into Entertainment and Visa Versa, Wen Shuo' s Perspectives on Musical, American Musical Says No to Europe, Introduction to Musical and Introduction to Musical Performance but also planned and produced the first modern musical film Dance for love in Chinese history. Currently, he is planning to complete his study of History of Musical in China with at least 5 million Chinese characters. Here, I sincerely wish him well to get more outstanding achievements in the national musical theory research and practical creativity.

OF MUSICAL IN CHINA

序(三)

戏曲评论家 汪永泰

在我国，十年浩劫，艺术界角色错位，观众断层，举步维艰。如今，文艺界又面临一场重新洗牌的改革，众多国营团体从国家包养的环境中剥离出来，一下子放归市场经济的激流旋涡中独自游弋搏击，自谋生路。就如同人工保护的野生动物放归大自然，难免无所适从，踌躇徘徊，处于优胜劣汰境遇。

此时此刻，西方音乐剧乘虚而入，成了我们的天之骄子，备受青睐，各文艺团体、艺术院校趋之若鹜，寄改革冀望于彼，或创作剧目，或开科设教，其来势之汹涌，足以摧枯拉朽，将我国戏剧原本脆弱的舞台，挤兑得恐无立足之锥。对于欧美音乐剧不战而胜式进攻，中国音乐剧界仿佛全部举手投降。

文硕先生从陶醉于欧洲流行歌剧，到深入研究百老汇黄金年代的剧目，最后毅然转向探求中国民族音乐剧这条“不归路”，深思苦索十载，广搜资料，博览典籍，周密论证，终于写成大作《中国近代音乐剧史》。他的立论精细，观察周密，视角广阔，所得结论，无不令人有焕然一新的感觉。我可以毫不矫饰地说，一个崭新的艺术学派已显露曙光！

对于“音乐剧”如何界定，文硕先生的许多独具匠心的观点，本人均颇为欣赏和赞同。音乐剧其实就是歌舞剧，即王国维所谓的“以歌舞演故事”。这一解释不仅适合于古典戏曲，同样适用于民间歌舞剧，从而将我们的思维从舶来品观念中解脱出来，开始立体思考中国音乐剧的民族性问题。对于音乐剧如何定位，这个问题，说小了，是没事找事；说大了，是足可创立一座丰碑，掀起一场划时代的革命！如果从这个切入点来看待所谓“民族音乐剧”的发展