

WANGXILIN

第三交响曲

王西麟

S Y M P H O N Y N O . 3

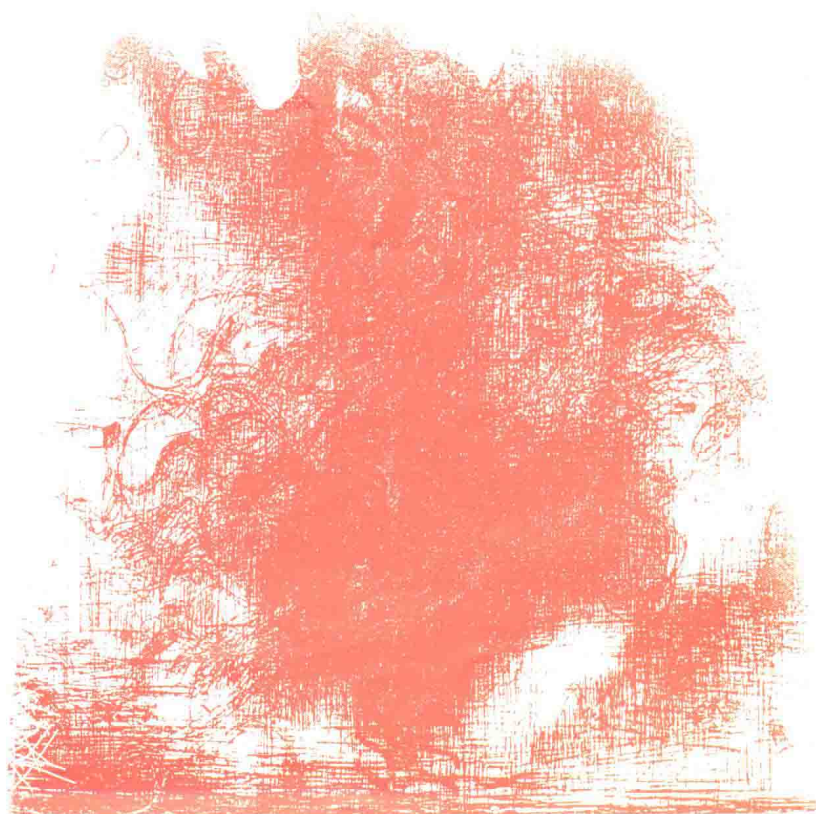
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我想,肖斯塔科维奇会欣喜不已

来到中国,我在这里发现了世界音乐界尚未发现的我们伟大的同胞德米特里·德米特里也维奇·肖斯塔科维奇传统的真正生动的发展。我指的是中国首要的作曲家之一,富有经验的大师王西麟和他的《第三交响曲》(“Symphony No. 3.”)。在这之前,他的《交响音诗二首》OP. 22. (1985)是纪念肖斯塔科维奇的。而《第三交响曲》则发展了肖斯塔科维奇的传统,这个传统在莫斯科和列宁格勒现在已不复存在。如果说俄罗斯主要是培养了“慢板”的肖斯塔科维奇的话,那么这位中国作曲家则是继承了不屈不挠的“战鼓似的”肖斯塔科维奇的路线,这个路线当时曾经震撼了全世界。在王西麟《第三交响曲》里有诙谐曲,其中有极端精巧的演奏,即带有独奏小鼓和打击乐器的增长的立体般的几组配器。音乐如此辉煌,德米特里·肖斯塔科维奇(我与他熟识)会因之而欣喜不已。这样的音乐我在任何人那儿都没有听到过。这个力度在交响曲中被悠长的旋律(作者是出色的旋律作曲家)的深刻的“沉思”所包围,这些旋律一会儿变成紧张的排山倒海似的音响,一会儿变成独特的独奏(大提琴的泛音和中音长笛)。我想:怎么会有那样的喷泉似的打击乐器?我在电视中看到,在运动场上几千个人打着几千个腰鼓——这是中国的传统!那么怎么会有旋律的流动?无疑地,柴科夫斯基、拉赫玛尼诺夫、普罗科菲耶夫的悠长的、如歌的、优美旋律流过中国的山脉,两个伟大民族悲剧的命运联结在一起。

希望世界能听到这部还未曾听到过的音乐。

莫斯科音乐学院教授、音乐学博士

瓦·尼·赫洛波娃

1992年11月18日北京

(译者:上海音乐学院钱亦平教授)

Думаю, Шостакович был в восторге

Приехав в Китай, Я обнаружила здесь невидимое мировому мазу живое и искреннее развитие традиций нашего великого соотечественника Дм. Дм. Шостаковича. Я говорю об одном из ведущих композиторов Китая, опытном мастере Ван Ри-лине и его 3 симфонии. Свою предосудную, 2 симфонию он вообще посвятил памяти Шойаковича, а в 3 симфонии дал развитие традиций Шойаковича в таком направлении, которого в папине нет в Москве, Ленинграде. Если Россия в основном культивирует “медленно Шойаковича”, то китайский автор продолжил линию непреклонно, “военнобарабанно” Шостаковича, которая в свое время потрясла весь мир. В 3 симфонии Ван Си-лима есть Скерцо, где идей виртуозности оркестровцами чруппами в стерео-пространстве, с солирующим мамом барабаном и напористым нарастающим чрупп ударнику. Музыка достигает такого чрозного оркестрового блеска, от которого Дм. Дм. (я была с ним знакома) был бы в восторге. Такой музыки я ни у кого не слышала. Эта динамика окружена в симфонии члубокими “размещением” долгу мелодий/автор-прекрасный мелодист), переходящих то на напряженную лаву современной сокорки, то оригинальнее соло (флашлет виолончли с альтовой флейтой). Подумалось; откуда же бьет тот фонтан ударных? Мы видим по ТВ: спортивная арена, на которой тсяли людей мачилески-рптимно ударяют в тцсли барабан-китайская традиция! А откуда — тепенил мелодий? Конечно же, долгие кан тилец Лайковщочо, Рахманинова, Прокофьева перетекли через чорные хребты Китая, обведмнив трагические судьбы дьу великого народа. Хотелось бы, чтоб мир услышал эту неведомую ему музыку.

В. Н. Холопова,

проф. Московской консерватории

Пекин, 18 ноября 1992

I THINK SHOSTAKOVICH WOULD HAVE BEEN ECSTATIC

As soon as I came to China, I found here the genuine and vivid development of the tradition of our great composer Dmitri Dmitrivich Shostakovich, and this development has not been known by the world's musical circles. Here I mean one of the leading composers of China, the experienced master Wang Xilin and his Symphony No. 3 op. 26. His previous Symphonic two poems op. 22 is, in fact, dedicated to the memory of Shostakovich, but in his Symphony No. 3 he developed the tradition of Shostakovich, which there is no trace at all in Moscow and Leningrad now days. If we say, Russia, on the whole, had cultivated a "slow" Shostakovich, then this Chinese composer of Symphony No. 3 has continued the line of an inflexible and "drum—beating" Shostakovich, this line at his time had astounded the whole world. In Wang Xilin's Symphony No. 3 there is scherzo, where parts of the orchestra in stereo—space play masterly with one small drum (which plays the solo part) and several energetic, intensifying groups of percussion. The music reaches such orchestral glorious brilliance that Shostakovich (I knew him personally) would surely have been ecstatic. I myself have never heard such music written by any other composer. This dynamics in Symphony No. 3 are full of long melodies of deep "meditation" (author is himself a wonderful melodist) that turn now to lava of contemporary sonics, now to original solo (flageolet cello with alto—flute) I thought: what is the source of this fountain of pulsatile instruments? I saw in the TV: at a sports ground thousands of people in magical rhythm beating thousands of drum—well, that is the tradition of China! And where the stream of melodies comes from? Obviously, the long line of cantilina of Tchaikovsky, Rakhmaninov and Prokofiev, have flowed across the mountain ridge, united the tragic fortunes of the two great nations. How I wish the whole world could hear this is has never heard before.

V. N. Kholopova

Professor of Moscow Conservatory

Beijing 18, Nov. 1992

王西麟和他的创作

王安国

王西麟(王锡麟),祖籍山西省稷山县,1937年出生于一个破落的旧官员之家。童年和少年在贫穷的甘肃省平凉县度过。受其兄影响而喜爱文学,11岁发表诗歌、散文于上海《福幼报》。在平凉的教会小学学会了风琴和五线谱。因家已破落而于1949年9月私逃投军,参加了途经该地的军队的小型文工团,自学基本乐理和演奏胡琴、手风琴及各种铜管乐器,并逐渐学会为小型吹奏乐队配器、编曲。1955年7月被送到北京“中央军委军乐指挥专科学校”,这时才开始接触到古典音乐。他在该校学习(1955.7—1957.1)并毕业于该校在上海的“教师预备学校”(1957.1—9)。在这里遇到并跟随以后成为上海音乐学院教授的茅于润学视唱练耳,随上海交响乐团指挥家陆洪恩(已故)学钢琴。半年后(1957年9月)考入上海音乐学院作曲系,先后师从刘庄、丁善德、瞿维(作曲)、陈铭志(复调、赋格)、钱仁康(作品分析)、谭冰若(西洋音乐史)。学生时代作了《第一弦乐四重奏》(OP.1 1961)(三乐章),1962年以《第一交响曲》(OP.2)第一乐章毕业(指导导师瞿维),同年9月被分配到中央广播交响乐团任驻团创作人员。从那时起到他受迫害离开北京之前的仅一年三个月中,他继续完成了《第一交响曲》的第二、三乐章,又紧接于1963年完成了交响组曲《云南音诗》(OP.3),可见他当时的创作状态多么良好。当时的整个中国正处在“文革”前夕,极“左”的政治阴影笼罩着艺术界,古典音乐特别是20世纪以来的现代音乐和当代音乐自1949年以后到那时被完全禁止,1963年文痞姚文元又批判印象主义和德彪西。1964年,王西麟因激烈批评当时极“左”的文艺方针而受到严酷的政治迫害,被开除公职下放到山西长达十四年。前七年(1964—1971)在山西大同雁北专区文工团做勤杂工,“文革”期间被监禁、管制、劳役、批斗多年;后七年(1971—1977)到更偏僻的山西长治市晋东南歌舞团担任指挥,从事戏曲改革。

这段坎坷的生活经历对他有着极其重要的意义,使他不仅以一个被监督劳动的“贱民”身份,有机会更多地接触到生活的底层并熟悉了许多山西的地方民间音乐,这些都成为他日后音乐创作的重要养分。更重要的是,经过多年的痛苦经历,为了倾吐心中深深积压的各种感受,他的作品不仅没有失去活力,反而从中找到了新的力量和源泉并加以升华。可以这样认为:正是由于这些痛苦的磨难,才使得王西麟的作品如此厚重、深沉而与众不同,使其成为中国当代具有独特意义的一位作曲家。

“文革”结束后,他于1977年12月回到北京并任北京歌舞团专职作曲。他步入乐坛之所以为人所知,并成为“文革”后出现的一位有全国意义的作曲家,是因为他的《云南音诗》在1981年全国第一届交响乐作品评奖中获优秀奖(政府最高级别奖)。这部四个乐章的组曲在1986年由袁方指挥土耳其总统府交响乐团演出于安卡拉。尤其是其中的第四乐章——终曲“火把节”,成为在当今国际、国内上演最多、最受欢迎的中国作品之一。它曾上演于十多个国家、三十多个城市,其中有新加坡、柏林、伦敦、塔林(爱沙尼亚)以及维也纳、美国、西班牙、法国、瑞士、南斯拉夫、意大利、奥地利以及中国台北、高雄、香港、澳门等地。

如果以这部他的成名之作为代表而联系看他的其他同类型管弦乐作品,如室内乐组曲《太行山音画》(OP.14)(1979)(1981年演出于纽约“美中文化交流中心”主办的“现代中国音乐会”并由“美国之音”广播实况),管乐五重奏《版画集》(OP.15)(1979)(1984年澳大利亚室内乐团演出),以及在以后十多年中他创作的四十多部影视音乐作品,我们似乎可以认为他是一个风俗性作曲家了。但这却是一种错觉!他的艺术气质和他的大量作品说明他根本上属于一个有强烈的历史使命感、擅长表现哲理性和史诗性的重大题材的交响

乐作曲家。炽热的情感爆发、宣泄；挥之不去的忧愁、伤感；痛苦的思索、无边的怅惘；基于历史洞察力的严峻批判；对邪恶命运势力的控诉和抗争；对交响乐长呼吸思维的偏爱等等，这些才真正是王西麟交响乐作品的基调。在1982年的《太行山印象》(OP.16)(1983年参加巴黎世界博览会)的第四乐章“残碑”中，他用十二音序列的低音线条做背景，而在上方用独奏大管演奏出长大的、悲怆的、戏曲式的、散板的吟咏；在乐曲中部爆发出巨大的抗议和控诉的巨浪般的音流；在乐曲尾声又一再强调着警钟式的捶打等，这是我国“新潮音乐”的最早代表作之一。在1985年的《交响音诗二首》(OP.22)的第二首“吟”中，与头部和尾部的死寂、阴森、窒息、压抑相对比的中部，长呼吸句式的交响乐动力性的一层层展开，那波涛汹涌的呼天喊地的撕裂般的痛苦和拼死的抗争；在1986年的《为女高音和交响乐队而作》(OP.23)中似乎来自历史深处的游丝般的哀怨和愁苦；而作为这一切的集大成者是为时近一小时的具有极大的艺术震撼力的《第三交响曲》(OP.26)。之后，1992年，他为琵琶和25件弦乐的《古风三首》(OP.27)中的“昭君怨——塞上曲”中的愤懑和悲痛的爆发；为鲁迅《铸剑二首》(OP.28)(1993)中的《黑衣人歌》的对残暴的抗争和悲天悯人的仰天长啸；1996年为民乐七重奏和人声而作的《殇》(OP.29)(应法国里昂“国际音乐节”之委约为“华夏室内乐团”而作)中的似乎来自冥府的幽暗悲惨的哭声和“呜呼”“嗟呼”的由作者自己演唱的悲怆的歌声；还有交响合唱《国殇》(OP.34)(1997)(用屈原诗)、交响合唱《壁画三首——海的传奇》(OP.35)(1998)中铺天盖地而来的殊死搏斗的海上鏖战的民族命运的悲壮嘶喊；以及1999年完成的《第四交响曲》(OP.38)；这一系列重要的大型作品都属于他独特的艺术个性和艺术气质的深刻表现。在每部作品中，他一步一步地开掘交响音乐的人文背景和历史内涵的深度和广度，从而追求思想性和艺术性的提高和突破，使他的创作攀登之途留下了一个又一个坚实的足迹。即使在为影视而作的音乐中，他的音乐也常常深化了影片的思想内涵，加强了影片的艺术张力。1999年，他担任作曲的影片《北京人》(曹禺原作·秦志钰导演)获得了“上海影评人”大奖。

王西麟在1991年举办了“交响乐作品音乐会(之一)”，其中《第三交响曲》最引人瞩目，被认为是中国当代交响音乐中一部宏篇巨制的意义重大的力作。八年后的1999年4月，又在北京市文化局主办下举行了“王西麟作品音乐会(之二)”，其中首演了三十七年前的《第一交响曲》(OP.2)(1962)。从这部三乐章的近50分钟的作品中，我们才清晰看到作曲家的创作脉络，原来他的创作起点就是理想主义的以人类命运为主题的无标题的交响乐思维。《第一交响曲》在三十七年后才与公众见面，尽管如此，“即使今天首演它也如此毫不逊色而且充满新意”(罗忠镕语)。虽然有苏俄音乐的影响，但作者的艺术个性已充分而强烈地表现出来，闪烁着才华的火花！

由于上述创作成就，王西麟1994年作为访问学者应邀访美并讲学于八所大学，其中包括世界著名的耶鲁大学音乐学院(Yale)，他的《第三交响曲》、《黑衣人歌》等在那里反响强烈，获巨大成功，并获得洛克菲勒兄弟亚洲文化基金会的奖金。

“文革”后回到北京已逾不惑之年的王西麟在80年代初才接触到现代音乐。面对大量涌入的20世纪音乐，他痛苦地发现自己的青春不仅在受迫害的十四年，而且在这之前的大学时代就因封闭了艺术视野而殉葬了！于是他刻苦学习他这一代人以前全不知道的巴托克、斯特拉文斯基、勋伯格和彭德雷茨基、施尼特凯、鲁托斯拉夫斯基等大师的作品，努力补课。但专业不对口的工作条件，使他远不如在音乐学院中有大量中外文化交流的信息和资料可以使用；他也没有更多的讨论和切磋的可能；许多外国学者的学术讲座他常常是得到消息马上汗流浹背地骑车赶去却早已人去楼空！二十年来他不知失去了多少机会！他只能在更加困难的情况下刻苦自学，并努力完成了自己的由古典音乐到现代音乐的美学转变。他用独立解剖名曲的学习方法，坚韧不拔地开拓着自己的艺术技巧手段，丰富着自己的技术表现武库并融合在自己的音乐中。

王西麟从童年开始，就对中国的地方戏曲音乐情有独钟，十分酷爱。童年时代他接触过秦腔、眉户和蒲剧；在“上音”时代曾学过京剧锣鼓经；落难山西时代对上党梆子由衷喜爱并深入研究；他曾创作和指挥了交响音乐上党梆子《沙家浜》(OP.6)(1974)；又直接投入了整本大戏的音乐创作和移植(上党梆子《红灯照》、襄垣秧歌《海港》)。从1962年的《第一交响曲》用交响化的思维来吸收秦腔音乐，到1986年的《为女高音和交

响乐队》中用戏曲音乐大段唱腔的线条思维来建立整个的展开部;又到1998年的《壁画三首》中对闽南音乐的吸收融化,都是一致的创作脉络。他把这些民间音乐语言和当代音乐的“音块”等诸多技术手段紧密融合并创作出自己的音乐语言,从而在美学上比《第三交响曲》又前进了一步。而《国殇》和《交响壁画》,也成为我国合唱作品中“音块”技术的有表现意义的集中使用而具有开创意义。

和他的主题重大的交响乐作品一样,他亦怀着深深的使命感,发表了对中国音乐命运深切关注的许多批评文字,同样以主题重大、见解独具、尖锐直言、入木三分和不妥协而广受关注。

第三交响曲 Op.26

这部作品经历了长时间的创作酝酿过程:早在1968年的“文革”时期他身处逆境之中被押解到各县各村去批斗的跋涉旅途之中即有了萌念,而在80年代初开始准备,并于1989年初动笔,1990年9月完成。1991年3月10日在北京音乐厅“王西麟交响作品音乐会(一)”上首演。中央乐团交响乐队演奏,韩中杰指挥。乐曲包括四个乐章,演奏约58分钟。作品具有宏大的气势、丰富的色调以及基于作曲家内心深刻体验的哲理内涵。音乐基调凝重、深沉,表达出作曲家在民族历史和人类命运的深深关切和严肃思考,又是一部个人抒情的悲剧性和史诗性的无标题交响曲。

第一乐章,慢板。由两个基本主题的陈述和展开构成。序引主题,既是本乐章的基本乐思,也是全交响曲音乐材料的核心,它用泛调性的音乐语言写成:



它以半音上下行级进的形态由低音弦乐缓缓奏出,塑造了在漫漫长路上艰难行进、左右徘徊、痛苦寻觅、挣扎渴求的囚徒式的形象,可称之为“跋涉主题”。

第一主题用自由十二音写成,1—9音顺序是主题核心,9—12音间插入多个重复音:



这一主题由英国管奏出,显得苍凉、苦楚、冷峻和压抑,可称为“苦涩主题”。

两主题分别呈示后,音乐的紧张度经历了两次长大的增长过程:时而在哀愁地乞求,时而在激愤地倾诉,时而激情澎湃疾呼呐喊,时而悲愤满腔拼力抗争,充满着悲剧性的感染力和雄辩力。音乐达到第二次高潮时,又在高潮点上充分地扩大并持续加强而成为高潮区,给人以巨大的饱和和满足之后,乐队断然静止(第168小节)!两个主题清冷地复述,与其说是主题的再现不如看作高潮的余波。正像经受过巨大的撞击和波折之后,对过去的人生经历和未来的道路,就更能透辟地观察和冷静地思考。但已经15分钟长度的第一乐章只是全曲的序引,下面才是重头戏和矛盾冲突的真正展开。

第二乐章,小快板。这是一首规模宏大的固定低音变奏曲。作曲家借用古老的帕萨卡利亚形式,在固定的音乐材料上交响性展开。其引子主题和固定低音主题皆由第一乐章“苦涩主题”衍生而成。固定低音以八小节为一个基本单位,作了39次之多的变奏。作曲家在这长大的音乐布局和容量中,着意刻画了怪诞、荒唐、粗暴、骄横的形象,仿佛是一群赌场中喧嚣的丑类在曝光。在这里,色块音乐、节奏对位等现代音乐表现技法的自由流畅而又随心所欲的运用,大大拓展了帕萨卡利亚这一古老体裁的表现幅度,使人惊心动魄,临其境,无比悲壮,震撼不已!

第336小节后是本乐章的尾声,速度放慢一倍。作为第一乐章的序引的“跋涉主题”由加弱音器的低音弦乐奏出;之后,英国管独奏的“苦涩主题”作为对位声部与之重叠乃更加深沉、悲凉。临近收束时,加快重现了本乐章谐谑曲固有的快板速度,固定低音主题由不规则的敲击型和弦及铜管的半音音束伴随,汇聚成强大的音流,以强悍的气势呼啸而去!

第三乐章,广板。这是一曲深沉的悲歌,采用单一主题展开的带尾声的两大部分的曲式结构。在音乐材料、结构、速度、力度、展开手法和音乐情绪上,与第二乐章形成鲜明的对比。作曲家为这一乐章设计了一个由中音长笛奏出的主题,它气息绵延、色调哀婉,宽广的呼吸和连贯的句势使这一舒展与顿挫互补的主题格外动情,有长歌当哭而又欲哭无泪的艺术感染力,可称作“忧伤主题”。加弱音器的弦乐群描绘出空寂、凄清、阴冷的背景;扇面状音块夹以强后即弱的颤音,有如心灵的颤栗和悸动。乐章的第二部分在弦乐群的高位泛音上短促滑奏,发出与抽泣相近的音响,并用“音带对位”的处理手法,似乎是鬼魂们的“抽泣声”和磷之鬼火此起彼伏,使人恍如置身坟场。但这还只是背景,而主题出现在上述背景之下大提琴的低音区陈述,宛如历史老人的苍凉悲叹。然后蜿蜒而上,弦乐群顺序的半音叠现,三次掀起音响波澜,形成激愤的高潮又步步进逼,充分展示了悲剧抗议和控诉的力量。最后又突然别开生面,忽出奇思:经过轻柔的木琴滚奏的交接,音乐进入尾声,在乐队休止的音响空白中,中音长笛的“忧伤主题”再度呈现,但却妙笔生花用独奏大提琴的人工泛音在其上方叠奏,使这一独白式的主题意境更为深远,这里的配器可谓匠心独运、十分精致而且独特!最后终结在木琴散淡的震音里,留给人们一种无可名状的悲凉。

第四乐章,中快板。这是一个结构独特的终曲。除引子和尾声外,长达四百多小节的主体部分没有通常意义的音乐主题,而是通过“固定节奏音块”的长时间持续;附属这条主线的音乐材料的增减;节奏、织体的变化;音响力度的升降等手段进行音乐的展开。作者说过:“这个篇幅长大的快板乐章,是吸收西方‘简约派’(minimalist)音乐结构原则,以‘音型化织体’为主干并彻底改变了和声语言而大大增强了音乐的内在张力”,如同怒发冲冠、目眦俱裂、奋声嘶喊、大江奔腾!除此而外,音响力度的涨落是本乐章结构的重要动力手段,其音响力度经历了初起初落、再起再落、三起三落的变化过程,而又一次比一次更强大有力,清晰地显现出“一波三折”的展开态势,构成了这部交响曲的最有力的高潮,气势磅礴,震撼人心,如同大风卷水,林木为摧!

从第459小节起,速度减慢一倍,引入尾声。这个尾声不仅是本乐章的,也是整部交响曲的。“跋涉主题”依旧由低音弦乐八度拉奏和拨奏同时齐奏,这条半音蠕动的低音线条在静寂、广袤的空间流淌、徘徊。在此背景上,英国管独奏的“苦涩主题”再现,弦乐在低音区用三组三全音程叠加,造成寒冷彻骨令人揪心的和声音响。然后,由两主题的动机衍化出一个抑扬格半音上行的“呼唤”音调。在不断重复中,它的力度逐级上升,由 *ppp* 到达 *fff*,在浓烈的和声音响衬托下,呼唤变成激愤的抗议和严峻的警告!短暂的乐队全奏使音乐的力度迅疾爆发又很快消退,使这个尾声部分的思想内涵更加加深。作者说他仅修改这个尾声由原来的静静结束而成为现在的又一次爆发用了一周的时间!余下低音弦乐仍固执地奏出“小二度的呼唤”动机,音量极为微弱,像是喑哑的回应,更像临死丝不断的春蚕,唯其“念念不忘”,才显得忧思的不尽。整部作品便结束在这发人深省的深邃意境中。

Wang Xilin and His Composition

Wang Anguo

Tr. by Tang Yating

Wang Xilin, whose family comes from Jishan, Shanxi Province, was born in 1937. He spent his childhood with his family headed by a former official in Pingliang, a remote poverty-stricken area in Gansu Province. Influenced by his brother, he studied literature and at the age of 11 wrote his poems and essays for *Fuyou Bao*, a newspaper in Shanghai. In addition, music fascinated him to such an extent that he learnt the organ and Western notation at a Christian missionary primary school in Pingliang. In 1949, he left home to join a Communist army art troupe which happened to pass his home town. In the troupe, he successively taught himself elementary music theory, the Chinese *huqin* fiddle, the accordion, brass instruments, and techniques of instrumentation and arrangement for small bands. Only in 1955, when he was sent to a school for military band conductors run by the PLA Central Committee, was he exposed to Western classical music. Two years later he graduated from the preparatory school for teachers in Shanghai. There, he had private lessons with Mao Yuren (solfeggio), later professor at the Shanghai Conservatory, and with Lu Hong-en (piano), late conductor of the Shanghai Philharmonic Orchestra. Six months later, he was admitted to the Shanghai Conservatory, (and studied with such professors as Liu Zhuang, Ding Shande, Qu Wei, composition), Chen Mingzhi (polyphony and fugue), Qian Renkang (music analysis), and Tan Bing-ruo (Western music history). During his studies at the Conservatory, he wrote the *First String Quartet* (Op. 1, 1961) and the first movement of his *First Symphony* (Op. 2, 1962), the latter being his graduation work guided by Qu Wei. Wang Xi-lin became the composer of the Central Radio Symphony Orchestra in 1962, where he continued to finish the second and third movements First of his symphony, and then produced a symphonic suite *Yunnan Tone Poem* (Op. 3, 1963). However, he was only able to keep that productive state just for one year and three months. Due to the ultra-leftist political shadow over China's art community just before the Cultural Revolution, Western classical music, and especially the music of the 20th century, had been completely prohibited. During 1963 and 1964, Mao Zedong used 12 words: "kings & ministers, talented scholars & beautiful women, monsters & demons" to summarize the content of all forms of art & literature, both from home & abroad, thus forbidding them all. The comments were announcing the forthcoming of the Cultural Revolution. Impressionism and Debussy became the target of the ultra-leftist critic Yao Wenyuan in 1963. A year later, for his strongly critical two-hours speech against such a policy against art and literature. Wang suffered severe political persecution. He was discharged from his position as composer and was exiled to his home province Shanxi for 14 years. During the first half (1964 - 1971), he labored as a 'coolie' in Yanbeis, Prefecture Art Troupe, in the city of Datong. During the Cultural Revolution, he was further degraded and became a prisoner. During the second half of his ordeal (1971 - 1977), there seemed to be a turn, for he was able to work as a conductor and a reformed drama music composer for the Southeast Shanxi Song and Dance Ensemble at Changzhi, a remote town in the province.

The hardship was to be of significance to his later creative work. Banished to the very bottom of society and

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forced to labour under political supervision, he had opportunities to relate to common people and became familiar with local folk music. More important, his compositions, an outlet for his long-term pent-up emotions, gained from his sufferings a new strength and sources of inspiration, in addition to their original vitality. His work now reached a higher level. The experience has made him a profound and distinctive composer in contemporary China.

On returning to Beijing after the Cultural Revolution, he was restored as a composer and transferred to the Beijing Song and Dance Ensemble. He became known in 1981 as a leading nation-wide composer with his *Yunnan Tone Poem*, which won the prize of excellence at the First All-China Symphonic Work Award, the highest prize given by the government. After its performance in 1986 in Ankara by the Turkish Presidential Resident Symphony Orchestra under the baton of Yuan Fang, the four-movement suite, especially its finale "Torch Festival", was established as one of the most performed and most welcomed Chinese works both at home and abroad.

Linked to this success are a series of orchestral works of similar type, e.g. the chamber suite *Mount Taihang Tone Picture* (Op. 14, 1979, performed in NYC via Chou Wen-chung and VOA in 1981), the wind quintet *Woodcut Collection* (Op. 15, 1979, performed by the Australian Chamber Ensemble in 1984), and over 40 pieces for films and teleplays. It seems that he is a composer of genre music. But this is a false impression! His artistic temperament and the great number of works show him as a symphonic composer with a strong sense of historical mission and full of philosophical and epic inspirations. Among his keynotes, we see bursting passion, haunting melancholy and sentiments, painful wonderings and endless sorrow, harsh criticism from a historical point of view, struggle against evil and destiny, as well as a symphonic breath that is long and well thought. In the fourth movement "Broken Stele" of his *Impression on Mount Taihang* (Op. 16, 1982, performed at the Paris World Fair 1983), one of the earliest Chinese New Music pieces, he uses a bass line in a 12-tone series as the background, with the solo bassoon chanting above, in a sad mood, a long musical drama-like rubato; a surging tone current as a protest in the middle section; and an alarm tune sounding over and over again in the coda. In the second "Chant" of his *Two Symphonic Poems* (Op. 22, 1985), the middle section, in contrast to the death-like frightful stifling of the first and last sections, develops into dynamic and symphonic long-breath phrases, symbolizing extreme pain and desperate struggle. The work *For Soprano and Symphony Orchestra* (Op. 23, 1986) sounds like a feeble plaintive whine out of a remote past. All the above can be found in his heart-shaking *Third Symphony* (Op. 26), which lasts nearly one hour. His artistic nature and temperament is further reflected in his later large works. A roar of grief and indignation comes out of the "Plaintive Zhao-jun-Tune of the Frontier" in his *Three Pieces in Ancient Style* for the pipa lute and 25 string instruments (Op. 27, 1992). A struggle against savage treatment and a cry for the times and the people are reflected in the "Song of the Man in Black" from his *Two Pieces for Lu Xun's Sword Casting* (Op. 28, 1993). The gloomy sob of the *xun* ocarina and the composer's lament that Wang Xi-lin himself sings can be heard in *Shang* (Early Death) (Op. 29, 1996), septet of traditional instruments and voices (for International Music Festival, Lyons, France). The symphonic chorus *Guo-shang* (A National Martyr) (Op. 34, 1977) is a musical interpretation of poems of Qu Yuan (ca. 340 - 278 BC). A desperate naval battle with overwhelming tragedy for the nation's fate is the theme of another symphonic chorus *Three Frescoes - Legend at Sea* (Op. 35, 1998). With these works, plus his latest *Fourth Symphony* (Op. 38, 1999), he enters step by step into the symphony's humanistic world and its historic connotations in order to elevate ideas and art by creating breakthroughs. Even his film and teleplay music tends to deepen the themes reflected in the stories and to strengthen artistic expression. His music for the film *Pekinese* (script by Cao Yu) was awarded the Grand Prize of Shanghai Critics in 1999.

Wang gave his first concert for symphonic works in 1991 and his Third Symphony was put in the limelight as one of the masterpieces in contemporary China's symphonic music. 1999 saw his second concert with the premiere of his First Symphony (Op. 2, 1962). In this three-movement work (nearly 50 minutes), we witness Wang Xi-lin's creativity starting from a non-programmed symphonic thinking mixed with an idealist and humanistic care for human destiny. Despite being put on hold 37 years after its creation, "this premiere is full of originality." (Luo Zhongrong). Though influenced by Soviet-Russian music, Wang Xi-lin's artistic character and talent have been revealed with gifted sparkles.

In 1994, he was invited as a visiting scholar to give lectures in eight universities in the U.S., including the Music School of Yale University. The performance of his *Third Symphony*, *Song of the Man in Black*, etc., were a great success and were awarded a prize by the Rockefeller Brothers Asian Culture Foundation.

Only in the early 1980s, upon returning to Beijing, did he expose himself to modern music. Facing the fact that the music of the 20th century had flooded in, he had huge regrets realizing that his youth had fallen victim not only to suffering years but also to those at the conservatory when his vision had been closed. He tried to catch up with the times by studying assiduously on his own Bartok, Stravinsky, Schoenberg, Penderccki, Shnitke and Lutoslawski. However, few material was available back then at the Conservatory; nor were there any possibilities for him to attend discussions or lectures done by Western scholars. With so many chances lost during the past 20 years, he had to rely on self-study to complete his own aesthetic evolution from classicism to modernism. By analyzing those modern masterpieces by himself, he broadened his artistic means and enriched his techniques.

Even in his childhood, Chinese local drama music, especially that in Shanxi and Shanxi provinces, appealed to him greatly. He studied Beijing opera's gong and drum scores during his Conservatory years. While in Shanxi, the study of Shangdang bang-zi, a mixed genre of Shanxi and Hebei folk tunes, provided inspiration for the symphonic drama music *Sha-jia-bang* (Op. 6, 1974), the music drama *The Story of Red Lantern*, and the folk dance of Xianghuan Country *The Dock*, all transplanted from model operas of the Cultural Revolution. Wang Xi-lin's symphonic thinking is coherent, from the *First Symphony* inspired by the music of Shanxi qin-qiang opera (1962), through the aria of music drama as we see in the work *For Soprano and Symphony Orchestra* (1986), and through the *Three Frescoes* (1998) adapted from the tunes of South Fujian. His musical idioms come out of folk idioms and modern musical techniques such as the tone cluster, a greater stride in aesthetics than in his *Third Symphony*. *The National Martyr* and the *Symphonic Frescoes* have blazed a new trail for the massive use of tone clusters in Chinese choruses.

As with the quality of his symphonic works, Wang Xi-lin's criticism, apart from his monographs on composition theory, about the fate of Chinese music has received wide attention for its sense of profound mission, significant topics, original viewpoints, great frankness and penetrating insight.

The Third Symphony (Op. 26)

He kept the scheme of the work in mind for quite a long time. The original idea can be traced back to 1968 when he was subjected to persecution during the Cultural Revolution. The preparation took place in the early 1980s, and the composition started at the beginning of 1989. It was completed in September, 1990. the premiere happened a year and half later at the Beijing Concert Hall. It was performed by the Central Philharmonic Orchestra under the baton of Han Zhongjie. This powerful large work, colorful and philosophical, in four movements, lasts about 58 minutes. The dignified and profound mood symbolizes the composer's concern

and his contemplation of the nation's history and of man's destiny. This is his another lyrical, tragic and epic symphony.

First movement, adagio: The exposition and development consist of two basic themes. The introductory theme, in pan-tonality, is both the basic musical thought of the movement and the core of the whole composition.

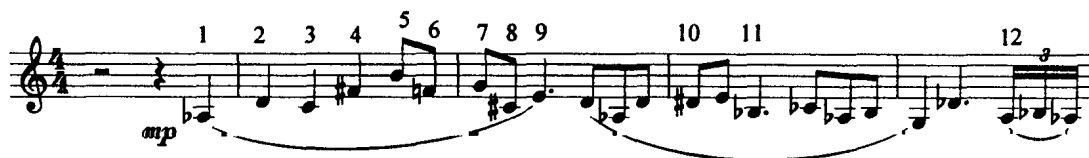
(Example 1)



The theme comes out slowly over the bass strings in the shape of a chromatic ascension and descent. It is called a "trudge theme", giving a picture of a prisoner through his long and difficult journey, wandering, exploring and struggling.

The first theme, over the English horn, called "painful theme" for its miserable, depressed and cold vein, is in a free 12-tone series. The series from note 1 to 9 in strict order are the core of the theme, whereas quite a few repeated notes are interpolated between note 9 and note 12.

(Example 2)



After the exposition of the two themes, the tension experiences two lengthy and enormous increases: alternatively imploring, outpouring, yelling, and struggling, full of tragedy and eloquence. At the second climax, the music fully expands and keeps strengthening from the climactic point into a mass of such points, and at the peak, the orchestra stops abruptly (in measure 168). Then the two themes repeat in loneliness, rather like a lingering sound following the climax, not their recapitulation. It is like an observation and a contemplation of the past and future after impact and setback. The 15-minute first movement is only an introduction to the whole work. It is followed by the major part which contains the real development of the conflict.

Second movement, allegretto: This is a large-sealed variation with *basso obstinato*. The symphonic development of fixed materials takes the form of ancient *passacaglia*. Both its introductory theme and the theme of *basso obstinato* grow out of the "painful theme" of the first movement. The *basso obstinato*, in a basic unit of eight measures, varies as many as 39 times. In this large design, the composer depicts such images as grotesquerie, absurdity, rudeness and arrogance, as if he were bringing to life a band of clamorous gamblers. Here the free and fluent color mass and rhythm counterpoint have largely extended the scope of the ancient *passacaglia*, shocking and stirring as if you were personally on the scene.

After measure 336 is the coda of the movement, slowing down to half of its initial tempo. The introductory "trudge theme" in the first movement was over the muted bass strings; then the "painful theme" over the solo English horn overlaps the "trudge theme" as a counterpoint part, with even more depth and desolation. By the end of the movement, the allegro characteristic of the scherzo is repeated in a quicker tempo accompanied by the theme of *basso obstinato* in irregular beaten chords and brass chromatic clusters, roaring past in a strong tone current.

Third movement, largo: This is a deep tragic song in two parts with a coda, developing from a single theme. It forms a sharp contrast to the second movement in material, structure, tempo, dynamics, development and mood. The composer has designed for the movement a theme over the alto flute that has a long breath and that is uninterrupted in its progress. It sends the extending and modulating “sad theme” extremely touching. A void and cold background comes out over the muted strings. The fan-like tone mass with forte piano trills throbs as the human heart does. In the second part, a short glissando is heard over the upper partials in the strings’ high position, like the sob of ghosts, and so is the “tone band counterpoint” adding to the effect that of the spirits and at morphe in a graveyard. But this is only the background, against which the theme appears over the cello, like an old man telling with sighs a miserable fall. Then it winds up with overlapping sequential half tones, creating three sound billows and indignant pressing climaxes, full of tragic protest and accusation. The original coda follows the soft soll of the xylophone. The alto flute’s “sad theme” fills the gaps caused by the pause of the orchestra with artificial overtones in the upper part of the solo cello, and this individual elaborate instrumentation creates a far-reaching state for the monologue-like theme. The movement ends up with light xylophone tremolos, leaving the listener in an indefinable sorrow.

Fourth movement, allegretto: This finale is distinct in its structure. Except for the introduction and coda, the body (over 400 measures), without any regular theme, develops as a long continuation in “ground rhythm mass”, an increase and decrease of the main material, a change in rhythm, texture, and dynamics. As the composer said, Having assimilated the princi of Western minimalism in musical structure, this lengthy *allegretto* movement, with “figured texture” as its skeleton, has radically changed harmonic language so to increase greatly music’s inner tension. Besides, the taiple rise and fall of dynamics, increasing in strength - though with ups and downs - is the important motive force in the structure of this movement, forming a most powerful and heart-shocking climax of tremendous momentum.

From measure 459 on, at half of its initial tempo, the music leads into the coda, not only for the movement, but for the whole work as well. The “trudge theme” appears over the bass strings again in lower octave, sometimes with pizzicato. This chromatic bass line is flowing into a tranquil and wide space. Against this background, the “sad theme” is heard again over the solo English horn, together with three groups of tritone overlap performed by the strings in a high register. It creates a choral sound linked to the biting cold and an anxious mood. Then a chromatic ascent “call” tone is derived from these two motifs. In constant repetition, its dynamics rises step by step from ppp to fff, and is supported by strong harmony. The “call” becomes an indignant protest and a grave warning all at once. The short tutti breaks the power of the music and fades away in a split second, deepening the connotation of the coda. According to the composer, his revision of the initially designed quiet end for the second explosion took him a weeks’ time. The remaining music over the bass strings stick to the “call” motif and is, very feeble in its volume, like a muted echo as a dying silk worm with its endless silk, symbolizing eternal worries. The whole work ends in deep thoughts.

王西麟其人其乐

——为《第三交响曲》出版而记

韩钟恩

“雪崩/熔岩”，这是一对自然术语。“真诚/忧患”，这是一对人格术语。

雪崩，熔岩，自远古时起，就被先民认定为巨大的自然灾害。一个是冰冻，自上而下；一个是火热，从里到外。如果说它们是一种破坏力量，却往往又推动着宇宙历史不断发生质变。于是，不知始自何时，近代人们又把它们比拟成一种或可列入审美范畴的人生境界：或曰阳刚，或曰崇高。

作曲家王西麟，正是这种集雪崩与熔岩为一体的个性人物。在他身上既有癫狂又有天真。——在貌似失调的夸张中又有水晶般的单纯。有时是“天降大任，苦其心志”，“生于忧患而死于安乐”（孟子）；有时又是“婴儿哭着要捉月亮似的天真”（闻一多）。有时是“承受历史重负的骆驼精神”和“勇于超越创新的狮子胆略”；有时又是“又天真又遗忘且好自转游戏的孩童心理”（尼采）。于是，忽而是承受不住外部积累的正压，如雪崩一般塌泻下来；忽而是容纳不了内部沉淀的负压，如熔岩一样喷发出来。他笑起来像一声雷鸣，哭起来像一尊雕塑，坦荡时犹如裸仙，沉默时酷似疯僧；永远倾泻着感情，永远喷发出作品。如此个性的极度恣肆汪洋，实实在在地为他铸就了两个人格术语——真诚、忧患。

诚然，真诚与忧患并非王西麟生来具有。尽管他早在1962年于上海音乐学院毕业时已经用无标题的交响乐思维和史诗性的笔调写就了恢宏的巨篇《第一交响曲》，但那时他所具有的悲剧意识更带有自发的自然的性质。《第一交响曲》集中了他25岁以前的全部人文背景：从他童年时代听他的哥哥讲屈原、司马迁、荆轲；到他少年时代读《兵车行》、《石壕吏》；到他成年后读了《十二月党人》和沙俄时代被流放的政治犯的故事；尤其到他50—60年代读《红旗飘飘》、《星火燎原》——这一切成为他的人类命运意识和理想主义的思想熏陶。他还忘我地投入当时的政治运动而成为当时“上音”的著名的政治积极分子。但这还都属于他青年时代的启蒙思想，并成为他日后思想发展的重要基础。突忽之中他厄运临头，整整十四年被发配山西，尤其是前七年处境险恶过着几近非人的生活。然而，正是在如此恶劣的条件下，他懂得了如何从底层看社会的道理，并获得了深厚的心理积累与精神沉淀。他还接触了大量的地方戏曲，从中汲取了丰厚的养料，诸如“上党梆子”中高亢苍凉的悲剧因素。

“文革”后的1977年底他重新回到北京，从此，他的认识社会的起点完全不同于以往。如果说他的重回北京标志着他个人获得了社会性的解放，那么，与此同时他又自觉地开始了自我意识的解放。这是更深层又更重要的自我解放。用他的话说，他是“一步一步地把自己由一整套极‘左’的思想桎梏中解放出来的”，而这个自我解放的途径就是如饥似渴地刻苦研读“文革”以前被封闭了数十年的20世纪以来及当代大师的作品。这些作品成为他的艺术精神和人文观念的教科书。从此，他的悲剧意识发生了根本的转换和深度的开拓，由自发的呼唤变成了自觉的批判；由底层受迫害者看社会的游移的视角，变成了从平民艺术家看社会的稳定的视角。他是亲身经历了五十年来一切巨大变化的底层的文化当事人。正是由于这样的社会存在，才使他的职业身份的社会属性日益形成，并日益强烈地显现他的人格结构的历史属性。形成他的历史批判精神、文化叛逆性格、社会悲剧意识的主要原因就在于：是过去长期的文化封闭导致了他一代人的青春殉葬；是落难十四年身处逆境所发生的深刻自省和苦苦追索使得他学会由光明中看黑暗；是新时期以来以平民的身份与眼光看到各种社会场面上的丑恶与虚伪。进入90年代之后，经济市场正在成型过程中骚动，文化市场也在被

商业异化中喧哗。然而,与这两个发烧点形成强烈反差的王西麟,既没有跌进市场光束的昏眩,也没有陷入异化运行的死角,因为他固有的文化沉淀使他别无选择而且投以冷眼,他只有仍以音乐作为自己的寂寞而清冷的生存方式。他与那种一见阳光就灿烂的人绝不相干。他即使睁大着眼张大着嘴聆听别人讲话,也总是酷求着其中的真伪。

正是由此,我们才不难理解他的作品为何总是悲剧意识的充盈?又为何总是人权动机的满溢?于是就决定了他在此自虐式的精神苦旅中,视不协和的音响结构为“真”,视非常规的音响序列为“善”,视尖锐分离的音响组合为“美”,视超越性的强烈音响为“爱”,从而在美学上深刻地改变了自己。在他巨大而深邃的内心湖泊中,既有本于自我、限于事件的感性体验;又有摆脱事件、超越自我的理性知悟。于是,无论是对苦难的悲惨倾诉、对残暴的愤怒鞭挞、对疯癫的细微刻画、对狂飚的粗犷渲染,都达到了淋漓尽致、入木三分、毫不妥协、动人心魄的强烈艺术效果。不仅在他的大量交响乐作品中,甚至在大量的影视音乐和流行音乐及抒情乐曲中(如:影视插曲“苍鹰之歌”、“落日不圆”、“鸽子飞了”等)都留下挥之不去的哀伤凄迷。

“第三交响曲”集中地体现出他独特的艺术个性,从而使这部作品在我国起自1929年的“怀旧”(黄自)以来的70年的交响乐作品史中占有一页独特的不可取代的意义。我想,用“悲慨”来为王西麟的这部作品立品是最合适不过了!他似乎把所有的苦难浓缩一起,终于锻铸出了一条精神的锁链:仅仅“第一乐章”开始就用了足足两分多钟时间,顺着一条极其窄小的缝隙,以半音上下行级进的形态,由低音弦乐群奏出第一主题,并由此为整部作品垫底。就这一条锁链,它壮观而又简洁,仅仅一根“通轴”加上四周的“盘旋”,作者把所有的苦难都盘旋在这根知识分子的“宿命轴”上面,以至于如此沉重而难以承受。当整部作品终结之时,这条“通轴”及其附着的“盘旋”,再次像一个蠕动的躯体和历史的宿命,无尽地向前伸展,并且把余下的空间撑得实实在在,留给人们无尽的深思。这是一部读不完的书。而“第三交响曲”之后迄今八年来的作品,又更进一步地发展了以上的创作路线。有时他就像一个失重的风筝游荡在历史的局外;有时他又像一个过于沉重的秤砣连生命之轻也不堪承受。他不媚俗,因为追求醒悟之后的主体人格;他又渴求理解,因为他本体孤独;他憎恨谎言,因为他以用音乐来诉说历史的真实而为使命;他又伤感,因为他不能不以忧患自虐为本。

“第三交响曲”不仅仅是作曲家的一部个人抒情的音乐作品,它又还是一个知识分子的人权宣言。作曲家以表达思想和传授思想为使命。在“思想族”这一人文景观当中,他们被围困在“囚城”,被流放在各式各样的“古拉格群岛”,有的在别人的监禁下,有的被自己所拷问,并且他们永不返悔拒绝妥协。就像沉浮于阴阳河中的西西弗,轮回推着巨石艰难上山,又重复体验巨石滚下来的极其壮观。王西麟也是这样,他不仅把音乐创作作为自己认识世界和把握世界的一种方式 and 道路,而且,更是把通过音乐来表达世界作为自己的一种生存方式和生命意义。于是,在“天问”不应、“离骚”不尽的呼唤声中,他的作品已然越过艺术现象、历史现象乃至文化现象和思想现象的界限,切切实实成为一种生命现象,这是作曲家个人天赋与现实条件剧烈冲突并趋向极端而成就了的超自然物和超文化物的生命本体现象。