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TaiChi Traditional Music Award
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青春版《牡丹亭》

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总 序

本套丛书记录了2012年“太极传统音乐奖”每一名获奖者对传统音乐的卓越贡献。全套书的主旨宛然共成，内容却离然各异，因为2012年的所有获奖者都成就斐然，推动了传统音乐在现代世界历久弥新，但每一位获奖者的贡献却又截然不同。一本书总结了一个伟大的个人或团体的成就，有助于人们了解他们的贡献。全套四本，分册专述了对传统音乐四种迥然各异的贡献。拉维·香卡（Ravi Shankar）是一名音乐家，终其一生推动国际社会对传统音乐的理解，为此做出了杰出贡献；布鲁诺·内特尔（Bruno Nettl）是一名学者，其著作、文章和人格已成了民族音乐领域发展的重要组成部分；林中树与他的乡村音乐会一起，成功地在现代世界传承了古老的乡村音乐传统；《牡丹亭》青春版取得了巨大成功，将古老的昆曲精髓呈现给了热情的年轻观众，为传统歌剧艺术和古典音乐赢得了年轻受众。若非改编，他们可能永远也不会对这门艺术感兴趣。

据我所知，就范围和意义而言，“太极传统音乐奖”可谓独具一格，是同类奖项中唯一真正的国际奖项。许多国家和社区弘扬传统音乐的方式是向本国或本地的表演者颁奖，而教科文组织则遴选一些作品，作为非物质文化遗产列入代表作名录，只有“太极传统音乐奖”面向的是全世界的表演者、文化工作者、创新者和学者。此奖项由太极传统音乐基金会和中国音乐学院共同创设，既反映了对传统音乐的深厚兴趣，又体现了一定的学术水平。国际评审委员会包括国际专业组织的代表，体现了奖项的全球包容性。

太极奖的独特意义已超出了单纯的奖励和宣传。奖项公告当然会暂时吸引公众注意，给获奖艺术形式带来声望，激起人们对它的兴趣。而这四本书的出版则是对传统音乐不可磨灭的贡献，其影响远远超过奖项公告时昙花一现的喝彩。中国读者通过这些书，可以走近深刻影响当地和全球音乐表演的音乐传统，发现传统的内涵，明白如何去研究这些传统，也会感受到传统经久不衰的魅力。每一位获奖者都是了不起的个人或组织，他们对传统音乐的贡献既是对未来工作的一种激励，也是今后工作的一种模式，旨在确保传统音乐在当代艺术与生活的万古长青。每一卷的编辑也都是多才多艺的学者，其选材对项目起了锦上添花的作用。

技术和艺术

毫无疑问，技术发展始终在朝着更高效、更便捷方向迈进。这样的例子很

多。从上海到北京，恐怕鲜有人宁愿弃高铁而择骑马，毕竟高铁比骑马快多了，而且承载的人也更多。强泵汲水远胜于泵。艺术亦然如此。音乐、舞蹈、绘画和其他艺术形式的创作者和表演者往往都是在沿袭成规的同时推陈出新。如今，我们几乎无法忍受手机或电脑的经年之旧。对艺术却不然，一首古老的名曲，或者一个饱经岁月的花瓶，又或者一幅时光洗礼的画卷，我们无不赞之为美。

比较表演艺术，我们通常不会以效率和便捷性为准，而是从技艺和审美角度予以品评。古琴之音入听者之耳，丝毫不逊于现代乐曲之优美。新乐器的发明往往需历数世纪之久，但一些古老乐器宜于今人弹奏之程度一如其问世之初，如17世纪的意大利小提琴，至今仍被推崇之至。发生巨变的是发声技术和通信技术。电子乐器的发明及录音和回放技术的进步催生了新的音乐门类并推动其发展，如摇滚、重金属、韩国流行音乐（K-Pop），直至其风靡全球。但也正是这些技术，让过去仅在听力范围内为少数人所欣赏的地方表演者，可以通过收音机、电视、记录介质（LP、CD等）和互联网触及新的受众。欧洲和北美的年轻音乐人在五花八门的音乐流派中采用了古老的音乐形式。欧洲的古典音乐深受早期音乐运动的影响，用古乐器演奏数百年的老乐曲。美国“古城往事”弦乐队重新创作了乡村弦乐队的音乐，而这些音乐在80年前初次录制他们的乡村已成往事，现在却在在大城市年轻听众中和乡村节日庆典上大受追捧。过去演奏早期音乐和古时音乐的音乐厅已大大改观，听众亦然。两种形式皆属古今合璧，重要而美好。

世界音乐文化面临着一个巨大挑战，那就是开创了地方艺术形式的社区正日新月异发展，使得传统表演艺术几乎无以为继。这种情况比比皆是，包括中国的许多地方。老生常谈的变化包括年轻人迁出农村地区，新的学校课程设置让传统艺术的学习举步维艰，信仰体系走向颠覆，感兴趣的观众流失，过去支持表演者的老主顾流失。全世界都对文化传统的遗失深表关切，为此，150多个国家签署了教科文组织《保护非物质文化遗产公约》，足见对文化遗产遗失的关切之广泛。但一个社区或国家该如何切实“保护”或维护传统呢？这个问题还有待探讨，因为没有一概而论的解决之道。

为了有效保护传统，有很多事情需要做。这需要当地社区重视特定艺术形式，努力通过表演者和观众的代代相传而发扬光大；需要精益求精的艺术家，他们的辛勤工作和精湛技艺，以及他们对艺术的孜孜以求，都可以激发新老受众的灵感；还需要创新型中介机构，以新颖的形式吸引新的受众、主顾和表演者。另外，我们发现，音乐奖或许并非必要，但确实有助于赢得地方受众和新受众的欣赏。

四项“太极传统音乐奖”突出了这些领域，而关于2012年获奖者的这四本

书则全方位介绍了获奖者，深入探讨了他们的成功之路。

四本书与经验教训

有关林中树的一书谈及他在中国河北省的社区，那里的人们仍然沿袭着当地的传统。这本书由乔建中主编，揭示了面对国家社会和文化的深刻变革，一个勇于承担的人对一种表演艺术的传承有多么重要。这本书主要通过口述历史访谈，介绍了他们如何恢复了一些丢失的传统，找到新的受众，招募新成员，以及完善训练和表演场地的各个方面。书中包括一些重要文件的副本，详细呈现了他们追求目标的历程。无论在哪里，对地方和区域音乐形式传承至关重要是当地人的热情参与。本书讲述了一个农村社区的居民们的经历，可供其他地方团体以及参与文化保护的文化官员们借鉴。向林中树及其社区授予该奖项，是对他们活动重要性的公开认可。他们的活动对各地传统音乐的延续都非常重要。

关于潘迪特·拉维·香卡的一书由陈自明和张玉榛编辑，讲述了刚刚去世的世界著名印度西塔尔琴表演艺术家取得辉煌成就的历程，刻画了他作为印度数百年古典音乐传统与美欧之间的桥梁的形象。拉维·香卡的精湛技艺来源于艰苦卓绝的传统教学方法。而一旦成为大师，他便展露出了对传播、探索和艺术创新的真正兴趣。他对音乐会小提琴手 Yehudi Menuhin 和披头士都产生了深刻的影响，这表明他愿意按照自己的传统与不同风格的音乐人合作。虽然并不是每一种传统音乐都需要这么多年的训练，或者需要表演者这样的精湛技巧，但在当今复杂的全球通讯中，在艺术的网络中，甘当音乐传统之间桥梁的热忱表演者却难能可贵。虽然印度拉格的结构和拉维·香卡的生平都具有南亚特色，但也有一些通用经验可供汲取。

针对年轻受众改编昆曲《牡丹亭》获得了巨大的成功，剧团表演从中国，走向了欧洲和美国。在白先勇制作的这个版本出现以前，昆曲被视为一种重要却只是秘传的表演形式，观众已经老龄化了。现在它吸引了一批新的年轻观众，他们很可能会逐渐欣赏此流派的其他作品。有时候，对传统艺术形式进行新的编排时，可能不够尊重原创艺术，但好的改编应该立足于对原作的尊重和理解。对于这次改编，太极奖评审团认为改编吸纳了昆曲精华，同时迎合了年轻受众的口味。这本书由傅谨编辑，主要讲述了《牡丹亭》青春版的艺术成就，另外载有相关文献的中文翻译。在一个跨洲旅行和多媒体通信时代，这为古老传统艺术如何走向年轻受众提供了范例。

传统音乐的学术研究以及研究人员制作的录音档案对传统音乐的传承非常重要。几乎所有国家都将上世纪研究人员的录音和完整表演的详细记录用于振兴或

恢复传统音乐。在所有音乐研究方法中，民族音乐学的主题和范围最广泛。无论在世界的哪个角落，民族音乐学探讨的都是各种音乐的核心问题。它不局限于单一流派或单个历史传统，而是试图为所有音乐研究搭建一个框架。布鲁诺·内特尔是美国伊利诺伊大学的一名教授，自1950年以来，几十年间一直活跃于民族音乐学领域，是民族音乐学领域的权威之一。他在美国、印度和伊朗展开了研究，也是该领域最重要的历史学家之一，发挥着一系列重要作用。他编写了若干具有影响力的民族音乐教科书，并通过他的编辑活动和支持鼓励了一代又一代的学生和同事。没有任何一位民族音乐学家能比内特尔教授更当之无愧地获得“太极传统音乐奖”。有关他这一卷由张伯瑜编辑，记载了杰出的中国学者对内特尔教授工作的重要讨论，其中也包含了一些他的著作翻译，让中国读者可以直接感受他的思想。这是一项非常丰富的资源，是民族音乐思想的入门，有着一些非常重要的中国当代学者的贡献。

2012年“太极传统音乐奖”向个人和社区颁出了四个奖项，强调了音乐传统延续的四个重要因素的意义：当地社区的参与、敬业而具有创造性的表演者、风格创新者和成就奖。此系列的四本书大大提升了该奖项的价值。读者可以欣赏个人成就，也可以从他们的活动中汲取经验教训，还可以在不同环境下将其用于不同传统。没有任何传统完全相同；一种传统的经验教训不一定适用于其他传统；在一个地方发展起来的学术思想并不一定适用于其他地方的其他传统。但这四本书记录的有创见的工作提供了许多经验教训和很多机会，以飨读者。在此感谢太极传统音乐基金会及其编辑在这么短的时间内完成了编辑工作，也祝贺获奖者获奖，并对他们的工作表示感谢。我鼓励你们阅读全套四本，并希望这些书在未来几十年仍有裨益。

Preface

This book documents the profound contributions to traditional music of one of the 2012 recipients of the Taichi Traditional Music Awards. It is one of a set of four books, each similar in objective but very different in content because each of the 2012 awardees made very different contributions to the enduring significance of traditional music in the modern world. Each book summarizes a great man's or group's achievements and contributes to our understanding of their contributions. The four books are devoted to four distinct kinds of contributions to traditional music. Ravi Shankar was a musician whose life's work made a remarkable contribution to international understanding of traditional music. Bruno Nettl is a scholar whose books, articles, and personality were essential components of the development of the field of ethnomusicology. Lin Zjhongshu, along with his village association, has worked successfully to continue an old community musical tradition in the modern world. The hugely successful youth version of the Peony Pavilion brought the essence of ancient Kun opera to enthusiastic young audiences who might never have been interested in the original, thus creating a young audience for traditional art of opera and classical music.

The Taichi Traditional Music Awards are, as far as I know, unique in their scope and their depth. They are the only truly international awards of their kind. While many nations and communities celebrate their traditional music by giving awards to national or local performers and UNESCO elects selected elements of intangible cultural heritage to its representative lists, only the Taichi Traditional Music Awards are granted on a world-wide basis performers, cultural workers, innovators, and scholars. Created by collaboration between the Taichi Traditional Music Foundation and the China Conservatory of Music, the awards reflect both a profound interest in traditional music and academic reflection on it. The appointment of an international jury, including representatives of international professional organizations, encourages a global inclusiveness.

The unique significance of the Taichi Awards extends beyond simply granting awards and publicizing them. Prize announcements temporarily attract public attention and can confer great prestige and spark interest in an art form. But the publication of these four books is an enduring contribution to traditional music—one that will last far

longer than the fleeting memory of a prize announcement. Through these books Chinese readers can discover what goes into making, studying, and sustaining musical traditions that have profoundly affected both local and global musical performances. Each of the award recipients is a remarkable person or organization whose contributions to traditional music can be both an inspiration and a model for future work to ensure the enduring relevance of traditional music in contemporary art and life. Each of the volume editors is also an accomplished scholar whose selection of materials adds greatly to the project.

Technology and the Arts

Certain aspects of technology clearly move in a single direction toward greater efficiency and convenience. There are many examples of this. Few people would prefer to ride a horse from Shanghai to Beijing rather than take a high-speed train, which can carry more people and get them there much faster than a horse. Powerful pumps can raise water further from underground than hand pumps. This linear development is not as clear in the arts. In music, dance, painting, and other art forms creators and performers often adopt practices from the past as well as introduce new ones. Today we often can't use a mobile phone or computer that is more than a few years old. This is not true of the arts—an ancient melody or vase or painting may still be considered beautiful.

We do not usually compare performing arts on the basis of efficiency and convenience but rather by criteria of competence and aesthetics. An ancient piece of Qin music can be as beautiful to its listeners as a modern composition. New instruments have been invented over the centuries, but some older instruments are as suitable for contemporary use as they were when they were built—like the 17th century Italian violins still valued today. What has changed dramatically is the technology of sound production and communications technology. The invention of electronic instruments and sophisticated recording and playback technology also enabled the development of new genres like Rock, Heavy Metal, and K-Pop, and their global distribution. But those same technologies have enabled some local performers who could once be heard only by a few people within hearing distance to reach new audiences through radio, television, recording media (LPs, CDs, etc.) and the Internet. In Europe and North America older musical forms have been adopted by young musicians in quite different genres. European classical music has been deeply influenced by the Early Music movement that sought to play centuries-old compositions on period instruments. Urban Old-Time string bands in the

U. S. A. recreate the sound of rural string bands that no longer exist in rural areas where they were originally recorded 80 years ago. They are enthusiastically appreciated by young urban audiences in large cities and at festivals in rural areas. The concert halls where early music and old time music are played are not the same as they used to be and neither are their audiences, but both forms are simultaneously old and new and considered to be important and beautiful.

A great challenge to musical cultures around the world is that the communities that developed local art forms are rapidly changing in ways that makes the continuing performance of those traditions nearly impossible. This is happening everywhere, including in many parts of China. Among the changes frequently mentioned are the migration of youth out of rural areas, new school curricula that make learning traditional arts more difficult, changing belief systems, the loss of interested audiences, and a loss of patrons who used to support the performers. In response to a world – wide concern about the loss of cultural traditions, over 150 nations have signed a UNESCO Convention on the Safeguarding of Intangible Cultural Heritage. This indicates how widespread the concern about the loss of cultural heritage is. How a community or a nation can actually “safeguard” or maintain a tradition is still being discovered, because no single approach fits all cases.

To effectively safeguard a tradition requires a number of things. It requires a local community that values a particular art form and endeavors to maintain it by transmitting it to new generations of performers and audiences. It requires very fine artists, whose hard work, brilliant performances, and commitment to their art can inspire both old and new audiences. It requires innovative intermediaries who create new forms that attract new audiences, patrons, and performers. And, although it is not required, we have found that scholarship about music can also contribute to its appreciation by both local and new audiences. The four Taichi Traditional Music Awards highlight these areas, and these four books about the winners of the 2012 awards provide an in – depth look at the people who have accomplished these things and how they have done so.

Four Books and Many Lessons to be Learned

The book about Lin Zhongshu and his community in China’ s Hebei Province who worked together to continue a local tradition, edited by Qiao Jian Zhong, reveals how important a single committed person can be to the survival of a performing art in the face

of profound changes in national society and culture. Largely told through oral history interviews, this book reveals how they recovered some lost traditions, found new audiences for them, recruited new members, and improved aspects of training and performance venues. The book includes copies of many important documents that give a detailed look at the way they worked to achieve their goals. Passionate local involvement is critical to the survival of local and regional musical forms everywhere. The experiences recounted in this book by the residents of one rural community may reveal lessons for other local groups as well as cultural officers involved in cultural preservation. Granting the award to Lin Zhongshu and his community is public recognition of the importance of this activity for the continuity of traditional music everywhere.

The book about Pandit Ravi Shankar, edited by Chen Ziming and Zang Yuzhen, describes how the recently deceased world – famous Indian sitar player and performer became such a brilliant performer. It also portrays how he acted as a bridge between the centuries old classical music traditions of India and those of the United States and Europe. His skill in performance was acquired through extremely arduous traditional teaching techniques. But once he became a master he revealed a true interest in dissemination, exploration and artistic innovation. His influence on both the concert violinist Yehudi Menuhin and the Beatles is an indication of his willingness to work with many different musicians within the parameters of his own tradition. Although not every musical tradition requires so many years of training and such virtuosity on the part of its performers, dedicated performers who are also willing to act as a bridge between musical traditions is an important skill in today's complex global communications and arts networks. While the structures of Indian ragas and the details of Ravi Shankar's life are specific to South Asia, there are general lessons to be learned here as well.

The adaptation of the Kun Opera Peony Pavilion for younger audiences was a huge success where the troupe performed in China, Europe, and the United States. Kun opera was considered to be an important but esoteric tradition with an aging audience until this version appeared, produced by Bai Xianyong. It attracted a new and younger audience that, hopefully, will grow to appreciate the rest of the genre. Sometimes new arrangements of traditional art forms do not respect the original art. Radical adaptations should be done with respect and understanding of the original. In this case, the Taichi Award jury thought the adaptation captured the essence of Kun opera and translated it for younger audiences. The book about this process, edited by Fu Jin, is largely a description of the accomplishments of the youth version of the Peony Pavilion and a transla-

tion of documents about it into Chinese. It is also a lesson in how older traditions can be brought to young audiences in an era of transcontinental travel and multimedia communications.

The academic studies of traditional music, and the archives of recordings made by researchers, can be very important for the continuity of musical traditions everywhere. Researchers' recordings from the last century and detailed descriptions of complete performances have been used to revive or renew traditional music in almost every country. Of all the approaches to the study of music, Ethnomusicology is the broadest in both subject and scope. It asks central questions about all kinds of music, in every part of the world. It is not confined to a single genre, or a single historical tradition, but rather tries to create a framework for the study of all music. Bruno Nettl has been active in ethnomusicology since 1950 and was for decades a professor at the University of Illinois in the United States. He is one of the giants of the field of ethnomusicology. He has done his own research in the United States, India, and Iran. He is also one of the most important historians of the field in which he has played a series of important roles. He has written several of the influential textbooks for teaching ethnomusicology and has encouraged generations of students and colleagues through his editorial activities and support. There is no living ethnomusicologist more deserving of the Taichi Award for Traditional Music than Professor Nettl. The volume dedicated to him, edited by Boyu Zhang, is filled with valuable discussions of his work by eminent Chinese scholars and also contains translations of some of his writings so that readers of Chinese can encounter his ideas directly. This is a very rich resource, a fine introduction to ethnomusicological thought, and a volume filled with contributions by a number of very important contemporary Chinese scholars.

The 2012 Taichi Traditional Music Awards, by giving four awards to individuals and communities, emphasized the significance of four important factors for the continuation of musical traditions: local community involvement, dedicated and creative performers, stylistic innovators, and accomplished scholarship. The value of the prizes is greatly enhanced by the four books in this series. Readers can admire the successes of individuals and also consider the lessons to be learned from their activities and applied under different circumstances to different traditions. No two traditions are exactly the same; lessons learned in one case are not always applicable to another; and scholarly ideas developed in one place do not always make sense in other places with other traditions. But the inspired work documented in these four books offers many lessons and many opportunities

to readers. The Taichi Traditional Music Foundation and their individual editors are to be congratulated for preparing them in such a short time and the honored awardees are to be congratulated and thanked for their work. I encourage you to read them all and I hope they will be useful for decades to come.

前 言

傅 谨

最近，白先勇先生荣获“太极传统音乐奖”。我很荣幸担任他的推荐人。这个奖项授予在全球范围内对传统音乐的继承、保护和发展做出杰出贡献的人和团体，白先勇先生获奖是实至名归。因为他主持的青春版《牡丹亭》的创作与演出，堪称传统艺术在当代继续生存和发展的典范。白先勇通过青春版《牡丹亭》向我们证明了传统艺术在当代社会中仍然有强大的生命力；证明了古老的艺术在今天仍然可以唤起青年人的热情；证明了人类最优秀的艺术自有其永恒的价值。面对全球化和社会多元化的挑战，身处在这个浮躁的社会中，人们对经典艺术的价值和意义经常心怀疑虑，但青春版《牡丹亭》告诉我们那些怀疑是多余的，古老的、传统的和优秀的艺术确实有其价值，并且无关时代变迁，而超越文化藩篱。

青春版《牡丹亭》毫无疑问取得了巨大成功。它成功的标志有很多，最明显的标志就是大众、媒体的关注和引起学术界的浓厚兴趣。诚然，青春版《牡丹亭》在八年里演出 200 多场，令人瞩目。然而在这八年，戏剧界演出了更多场次的剧目，文化部的“优秀保留剧目大奖”给我们提供了部分优秀剧目的目录。确实，青春版《牡丹亭》的舞台呈现非常出色，但是，客观地说，最能代表中国当代戏曲舞台表演水平的，在昆曲界要首推上海昆剧院的《长生殿》，把眼光扩大到整个戏曲界，更有以梨园戏《董生与李氏》为代表的一大批优秀剧目。然而所有这些演出场次更多和更具艺术水平的戏曲剧目，所产生的社会与文化影响，青春版《牡丹亭》更好些。

青春版《牡丹亭》真正超越戏曲界其他优秀剧目之处，在于它受到媒体与社会普遍关注，近二十多年里，从来没有一部戏像青春版《牡丹亭》这样受到媒体近乎狂热的追捧，而且出现了大量关于青春版《牡丹亭》的出版物。青春版《牡丹亭》还逐渐成了各大学和科研机构学者们偏好的研究选题，每年都有很多研究青春版《牡丹亭》的论文。青春版《牡丹亭》让戏曲重新成为学术研究的主要对象，成功地使昆曲回到主流媒体和大众视野中。我们看到青春版《牡丹亭》在国内外多所大学巡演，所到之处无不轰动，吸引了大量青年学子，而在

此之前，人们普遍认为戏曲、尤其是昆曲早就已经不是青年人的欣赏对象。这一现象的出现，与媒体及社会的广泛关注，有很大的关联，无论是在国内还是海外，那些走进剧场欣赏青春版《牡丹亭》的观众，大部分是因为受到了媒体的引导，而不见得是因为他们对昆曲以及《牡丹亭》真有多少了解，更谈不上爱好。

所以我们很难从艺术层面界定青春版《牡丹亭》在当代文化中的价值和地位。近二十年来，戏曲界在创作演出方面做出了巨大的努力，硕果累累，仅《牡丹亭》就有许多版本。但问题在于如此之多的优秀剧目，并不太为社会关注，为公众所知，更没有得到大学生们如此的青睐。这才是青春版《牡丹亭》的成功经历中需要深究原因的问题。

青春版《牡丹亭》的成功是个奇迹。媒体论及青春版《牡丹亭》的成功之道，多认为是由于白先勇在传统经典《牡丹亭》中倾注了“现代意识”，是对传统经典大幅度“创新”和改造的产物。这可能是有关青春版《牡丹亭》最大的误会。汤显祖的《牡丹亭》在中国戏剧史上是无可超越的巅峰之作，昆曲从明末清初形成了成熟而完美的表演规范。从青春版《牡丹亭》排演之初，白先勇就始终在努力恢复并重现昆曲传统的表演美学，强调要让观众看到“原汁原味”的昆曲和《牡丹亭》，在剧本处理上坚持最大限度地保持原著的面貌。并且，鉴于昆曲表演传统在当代渐次失落，他特别聘请了昆曲前辈汪世瑜、张继青等一流的昆曲表演艺术家手把手、一招一式地训练和指导年轻演员。因此，与其说青春版《牡丹亭》是在创新，还不如说它恰是这个时代戏曲界少有的尊重与切合传统昆曲表演美学的范本。

我们恐怕也不能简单地把青春版《牡丹亭》的成功，完全归之于昆曲剧本的精彩、表演的精美与传统的深厚。昆曲的衰落已有漫长的历史。民国初年北京不少文人曾经因为出现了韩世昌而激动，但昆曲并没有因韩世昌而复兴。1920年代苏州昆剧传习所培养的“传字辈”演员是戏曲表演领域的神话，但他们只能在上海“大世界”这样廉价的娱乐场所演出，最后甚至沦落江湖。解放后上海戏剧学校培养了昆大班、昆二班，还有稍后其他机构培养的“世”字辈和“继”字辈等，却未能阻止昆曲市场的急剧萎缩。一个多世纪以来，昆曲始终代表了中国表演艺术最高水平，它的艺术价值与地位也一直得到戏曲界内外的认可，却屡屡受挫于市场，这是昆曲的历史宿命。

正是在这个意义上，我们更可理解青春版《牡丹亭》的成功有多偶然。当白先勇先生选择了苏州昆剧团这个演员水平并不突出的剧团合作时，很少有人能预见它后来的辉煌。但是八年来，白先勇和他的团队确实通过青春版《牡丹亭》，奇迹般地让昆曲这门一个多世纪里始终命悬一线的传统表演艺术样式，获

得了新的生命，站在了当代社会的舞台中心。

如果要准确地描述青春版《牡丹亭》获得的成功，那么，与其说这是艺术领域的成功个案，还不如说它是传播学领域的成功个案。青春版《牡丹亭》既有赖于昆曲艺术和《牡丹亭》原著的精美，同时附加了白先勇先生的个人声望，又恰遇传统艺术逐渐复苏的特殊契机，风云际会，共同造就了这个传奇。

当然，无论是昆曲艺术的悠久传统和难得的时代机遇，都不能遮掩白先勇以及他的团队对昆曲当代传播的杰出贡献。白先勇在主导创作与演出青春版《牡丹亭》时，抱持一种坚定的理念，那就是对昆曲艺术的当代魅力充满信心，这样的文化自信，恰是我们这个时代所稀缺的。然而，仅仅有自信还不够。为最好的艺术做最好的传播，才是青春版《牡丹亭》取得卓越成功的关键。有学者把白先勇和他率领的创作群体看成一个极优秀的“现代制作人”团队，我觉得这是非常精到的评价，在某种意义上，白先勇在青春版《牡丹亭》的创作过程中的担当，就是现代艺术营销市场中制作人那样的角色，况且，他在文学创作中积累的声誉与影响，意外地成为促进青春版《牡丹亭》传播的重要辅助因素。普通民众对完美精致的传统艺术的当代传承的想象，浓缩和投射其上，更是青春版《牡丹亭》的幸运。只有看到这一点，才能明白复制青春版《牡丹亭》成功的传播模式有多么困难。然而，只有通过具体分析，清楚地认识到青春版《牡丹亭》成功的原因，才有努力的方向。我呼吁国内外像白先勇一样有影响的文化名人，能够更多地关注与参与昆曲以及其他戏曲剧种的经典剧目的创作与传播，同时有更好的制作团队，更多地运用现代传媒手段，让中国传统艺术在今天的时代，得到更多关注，焕发勃勃生机。尤其是在传统艺术“走出去”的努力过程中，汲取其经验，少走弯路。