

当代华人作曲家曲库 (第二辑)

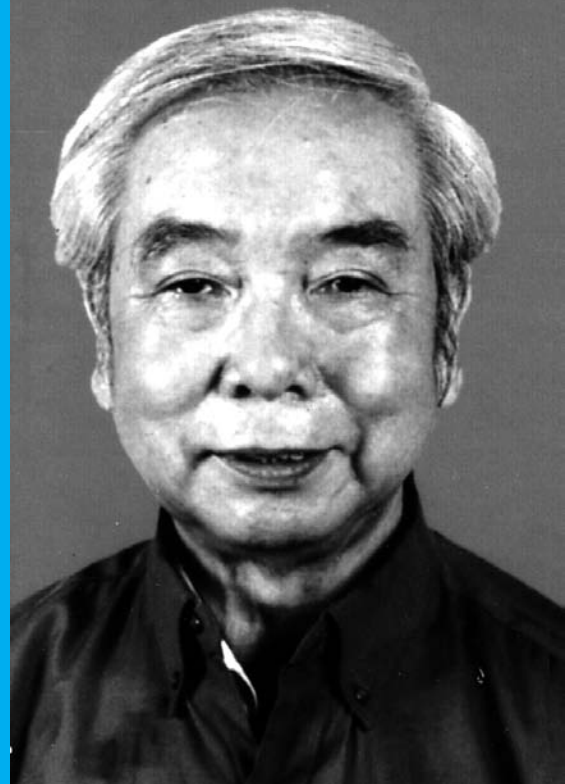
The Repertory of Chinese Contemporary Composers

主编: 卞祖善 杨燕迪

CHIEF EDITOR: Bian Zushan Yang Yandi

钟信明

Zhong Xinming



# 第二交响曲

——献给人类文明的开拓者

## The Second Symphony

Dedicated to the pioneers of civilization



附赠: CD

CAS  
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图书在版编目 ( CIP ) 数据

第二交响曲《献给人类文明的开拓者》/ 钟信明著. —长沙:  
湖南文艺出版社, 2016.8  
(当代华人作曲家曲库)  
ISBN 978-7-5404-7692-2

I . ①第… II . ①钟… III . ①交响曲—中国—现代  
IV . ① J647.611

中国版本图书馆 CIP 数据核字 (2016) 第 167351 号

当代华人作曲家曲库 (第二辑)

第二交响曲《献给人类文明的开拓者》

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出版人: 刘清华

责任编辑: 刘建辉 熊宇亮 张玥

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](http://www.hnwy.net)

湖南省新华书店经销 湖南雅嘉彩色印刷有限公司印刷

\*

2016 年 8 月第 1 版第 1 次印刷

开本: 970mm × 680mm 1/8 印张: 15.5

ISBN 978-7-5404-7692-2

定价: 58.00 (附赠 CD)

本社邮购电话: 0731-85983105

若有印装质量问题, 请直接与本社出版科联系调换

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## ◆个人简历

钟信明,1935年出生于广西南宁市。1951年考入广州华南文学艺术学院,1953年全国院系调整合并到武汉,1956年毕业于中南音专作曲系。1956年初赴天津中央音乐学院,在苏联合唱指挥与基本乐科专家巴拉晓夫班和作曲专家阿拉波夫班听课。同年,考入上海音乐学院指挥系乐队指挥专家班,师从苏联指挥家谢·格·迪利济也夫,1958年7月结业返汉。现为武汉音乐学院教授。

从艺几十年,主要从事作曲与指挥的教学工作,学生遍布世界各地,多为各单位的业务骨干。

主要创作有:《水库随想曲》,交响组曲《长江画页》《第二交响曲》,笛子协奏曲《巴楚行》,交响诗《1997前奏曲》等十多部大、中型交响音乐作品。其中多部作品在国家级交响音乐作品比赛中获奖。1989年在北京音乐厅,由中央乐团演奏,韩中杰指挥,成功地举办了个人交响音乐作品音乐会。音乐会的实况,由中国国际广播电台用多国语言向全世界播放介绍。1991年,《第二交响曲》由袁方指挥日本广岛交响乐团在日本公演,受到国内外同行与听众的广泛赞誉。

钟信明的《九歌》交响曲、小提琴协奏曲《乡情》《庆典序曲》、交响组曲《长江画页》《第二交响曲》等作品,先后由中国国家交响乐团、中国广播交响乐团、上海交响乐团演奏并录制唱片,中国唱片总公司、中国唱片公司广州公司出版发行。作品《展览会》早在1960年由上海电影乐团演奏,上海唱片公司出版快转唱片。

作为一名富有激情的乐队指挥,钟信明担任武汉音乐学院交响乐团的指挥长达四十多年。曾与一些中外著名音乐家合作演出,指挥过中央乐团、上海交响乐团、上海电影乐团、武汉交响乐团等。

由于在音乐事业上做出的杰出贡献,钟信明荣获湖北省首届“文艺明星奖”,并终身享受国务院政府特殊津贴。2011年又荣获“第四届湖北音乐金编钟奖终身成就奖”。

## Biography

Professor Zhong Xinming was born in Nanning, Guangxi Province in 1935. Zhong Xinming began his music education at Southern Arts College in Guangzhou (which was later merged into Mid-South Music College in Wuhan in 1935) in 1951. He studied composition and graduated in 1956. He went to Central Conservatory in Tianjin and attended the class of Balanchiv who was the former Soviet Union choir conductor and solfeggio expert; and Alapov's composition class. He was admitted in the master-class of orchestra conducting in Shanghai Conservatory of Music at same year, and studied with the well-known Russia conductor S.G. Dyligiev. Zhong Xinming is a professor at Wuhan Conservatory of Music nowadays.

During his long teaching career, he has focused on the teaching of composition and conducting, his students spread over the world and most of them have become the main force of musical activities.

Zhong is one of the most productive symphonic composers and dynamic conductors in China. He has composed a number of works, including *Reservoir Capriccio for Symphony Orchestra*, *An Exhibition*, *The Picture of Yangtze River—Symphonic Suite* (prize-winning work in the First China National Symphonic Works Competition), *The First Symphony* (Chime Bells), *The Second Symphony—Dedicated to the Pioneers of Civilization* (prize-winning work in the Second China National Symphonic Works Competition), *Celebration Overture* (prize-winning work in China National Black Dragon Cup for Orchestra Works Competition), *Violin Concerto—Beautiful is My Homeland*, *Preludes Symphonic Poem “1997”* (prize-winning work in the Chinese Collection of Music Works for Celebration of Hong Kong's return to the motherland held by Ministry of Culture of the People's Republic of China), *Symphonic Concerto—For Qudi of China and Symphony Orchestra*. His compositions emphasize on exploring the immanent expression of music on the basis of tradition. Zhong is skilled in various contemporary techniques and his works are full of power and grandeur.

The concert exclusively devoted to Zhong Xinming's symphonic works was successfully performed in Beijing Concert Hall in 1989. The concert was live broadcast in multi-languages to the whole world. His *Second Symphony—Dedicated to the Pioneers of Civilization* realized its first overseas performance by a Hiroshima Symphony Orchestra in Japan, conducted by Yuan Fang in 1991. The Symphonic works were met with warm admiration.

Besides composition, as a orchestral conductor full of passion, Zhong Xinming has been the

principal conductor of the symphony orchestra of Wuhan Conservatory of music for nearly 40 years. He has worked with numerous domestic and international musicians. He was also the guest conductor of Central Philharmonic Orchestra, Shanghai Symphony Orchestra, Shanghai Film Orchestra and Wuhan Symphony Orchestra, etc. He was awarded the Artist Star Prize by Hubei Province as an acknowledgement of his creative achievements in music career. He also enjoys the special allowance from the State Council of the People's Republic of China. He was awarded the Fourth Golden Chime Bell Prize for his lifelong contribution to music in 2011.

## ◆乐曲简介

### 第二交响曲——献给人类文明的开拓者

这是一部单乐章交响曲。1988年夏钟信明在武汉动笔,同年冬完稿。1989年10月为庆祝中华人民共和国成立40周年在武汉排练演出,武汉交响乐团演奏,作曲家担任指挥。1989年12月13日“钟信明交响作品音乐会”在北京音乐厅正式公演,由中央乐团交响乐队演奏,韩中杰指挥。

这部交响曲经历了长期的创作孕育过程。早在1976年“文革”结束时,作曲家就想创作一部以“1976”为题材的交响作品,为此曾到北京、东北和华北等地进行采访,其后又到秭归、兴山、神农架一带鄂西山区深入生活,为这部交响曲的创作积累了丰富的素材。《第一交响曲》《第一小提琴协奏曲》的写作,以及平时对20世纪作曲技术理论的关注和研究,使他的创作功力得以恢复和拓展,促成了这部作品创作条件的成熟。

对这部题为“献给人类文明的开拓者”的交响曲所要表现的思想内容,作曲家有如下陈述:开拓者之路/一条艰险之路/一条献身之路。/开拓者作为人类的先驱/代表着真理/是智慧、力量与理想的化身/他们前赴后继/不可战胜。/无数的开拓者/为人类创造了灿烂的文明/创造了一个美好的世界/他们也必将继续为人类/开拓无比光明、幸福的前景。/真理必定战胜谬误/光明必定战胜黑暗。<sup>①</sup>

这部交响曲采用省略再现的奏鸣曲式。这样的结构,避开了乐章分割的框架,音乐一气呵成,乐思贯通。

全曲核心的音乐材料,源于鄂西民间音乐的“三音歌”,其特征是连续的小三度进行。早在20世纪60年代初为《长江画页》搜集创作素材时,钟信明就在古代大诗人屈原的出生地秭归县听到过这样的“薅草锣鼓”,这一悲凉苍劲的“喊山调”(“薅草锣鼓”的句首)在作曲家的心里产生了强烈的震撼,使他久久不能忘怀。显然,这一可以追溯到古代荆楚文化遗貌的独特音调,长期萦绕在作曲家的脑海,其深刻的精神文化内涵正好与《第二交响曲》所要表现的题材在气质上相吻合,于是自然地成了贯穿全曲的核心动机。

全曲包含三个重要的音乐主题:

1. 序奏与主部主题。取鄂西“三音腔”为动机,用自由十二音写成,深沉、严峻,具有哲理性。

<sup>①</sup> 见《黄钟》1991年第一期第34页及“钟信明交响作品音乐会”节目单。

2. 副部主题。抒情、甜美的五声性音调,体现了美的象征、希望和渴求。

3. 展开部的插部主题。连续大跳的音程、棱角分明的特性音调,其间蕴含的力量表达了积极进取的追求。当弦乐演奏时,这一主题又显得崇高和壮丽。

三个主题在全曲的高潮处叠现,产生强烈的张力,使戏剧性矛盾冲突达到高点。

在写作技巧方面,作曲家不拘泥于某一风格模式,而是广采博取、兼容并蓄。传统技法、复合功能、泛调性、多调性、音块和声、自由十二音及数列组合等技法都有恰当的运用。它们丰富了音乐的表现力,使这部交响曲既有严肃、深刻的思想内涵,又有美与动情的感染力,可称之为“力与美的交响曲”。

王安国

(摘自《现代音乐欣赏辞典》,罗忠镕主编)

## Violin Concerto

### The Second Symphony —Dedicated to the Pioneers of Civilization

This is a single movement symphony. Prof. Zhong Xinming composed it in Wuhan in the summer of 1988, and finished the whole symphony in winter. He conducted the premier performance with Wuhan Symphony Orchestra in Wuhan in October, 1989, to celebrate the 40th anniversary of the People's Republic of China. In Dec.13, 1989, Prof. Zhong Xinming's symphonic composition concert premiered by Central Philharmonic Orchestra in Beijing Concert Hall, with Maestro Han Zhongjie being the conductor.

The composition of this symphony took a long time. When the National Culture Revolution movement stopped in 1976, Prof. Zhong intended to compose an orchestral music based upon the events of 1976. For this reason, Prof. Zhong went to northern part of China to make many interviews for the composition. Then he came back to the mountain areas of western part of Hubei Province, like Zigui County, Xingshan County, and Shennongjia District, where he collected a lot of musical materials for the symphony. Because of his former successful compositions, like *The first symphony*, *The first violin concerto*, and his intensive studies on the contemporary compositional techniques, Prof. Zhong recovered and expanded his compositional capabilities. All of these made the solid foundation of this symphony.

As this symphony was dedicated to “the pioneers of civilization”, the composer explained that as follows: a path explored by the pioneers, a path hard to go, and a path leading to devotion. The pioneers are the totem of truth, wisdom, power, and imagination. They advance dauntlessly in wave upon wave, have fought and laid down their lives for the cause of mankind civilization and the wonderful world. They will continue to explore a more brilliant future for the mankind. The truth will defeat falsehood, and the light will vanquish the darkness.<sup>①</sup>

The symphony is a sonata form without recapitulation and no separations of the movements. The music flows smoothly without any stop.

The key material of this symphony originated from the “triple notes song” from western part of Hubei Province. The character of this tune is a king fo continuous minor third, like B—D—F. In early 1960's, he has been collecting this musical materials for *The Picture of Yangtze River—Symphonic Suite*. Prof. Zhong found this ancient tune in some field folk songs in Zigui County, where the great ancient poet QuYuan's hometown located. The mournful mountain tune (the first phrase of the folk song) gave him a deep impression that occupied in his mind for a long time. Apparently, this tune reflected

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① HUANGZHONG (Journal of Wuhan Conservatory of Music), page 34, volume 1, 1991 and the programme of Zhong Xinming Symphonic Works Concert.

the ancient time of three thousand years ago when Chu civilization existed. The culture spirit of this ancient tune coincided with the content of the symphony and became the major motif which ran through the whole symphony.

There are three major themes in this symphony.

1. Prelude and the first theme: taking the motif based upon the “triple notes song”, creating with free twelve-tone technique, and full of deep, serious and philosophic character.

2. The second theme: using lyrical pentatonic melody line to describe the beauty of hope and future.

3. The inserted theme in the development section: the clear melody with big leaping intervals shows a positive energy. When the strings play the theme again, it becomes grand and broad.

The three major themes appeared together when the final climax arrives; they make the conflict at the most dramatic way.

Prof. Zhong Xinming never restricts himself on single compositional technique, but is open to various compositional skills and styles. The traditional composition technique, compound functions of harmony, pan-tonality, poly-tonality, clusters, free twelve-tone and serial music are performed properly. He utilizes these compositional devices properly and in balance. These techniques enrich the music and make the symphony powerful and emotionally moving. It's regarded as a symphony combined with strength and beauty.

Wang Anguo

Cited from *The Dictionary of Modern Music Appreciation* edited by Luo Zhongrong

Translated by Dr. Zhou Jin

## 乐队编制

The Cast of the Orchestra

| 中文         | 意文                    | 缩写      |
|------------|-----------------------|---------|
| 短笛         | Piccolo               | Picc.   |
| 2 长笛       | 2 Flauti              | Fl.     |
| 2 双簧管      | 2 Oboi                | Ob.     |
| 英国管        | Corno Inglese         | Ing.    |
| 2 单簧管 (♭B) | 2 Clarinetti (B♭)     | Cl.     |
| 低音单簧管 (♭B) | Clarinetto Basso (B♭) | B.Cl.   |
| 2 大管       | 2 Fagotti             | Fag.    |
| 低音大管       | Contrafagotto         | C.Fag.  |
| 4 圆号 (F)   | 4 Corni (F)           | Cor.    |
| 3 小号 (♭B)  | 3 Trombe (B♭)         | Tr-be.  |
| 3 长号       | 3 Tromboni            | Trb.    |
| 大号         | Tuba                  | Tub.    |
| 定音鼓        | Timpani               | Timp.   |
| 小军鼓        | Tamburo               | T-ro.   |
| 钹          | Piatti                | Piat.   |
| 三角铁        | Triangolo             | Tr-lo.  |
| 大军鼓        | Cassa                 |         |
| 大锣         | Tam-tam               | Tam.    |
| 木琴         | Silofono              | Sil.    |
| 钟琴         | Campanelli            | Campli. |
| 竖琴         | Arpa                  | Arp.    |
| 钢琴         | Piano                 | Pf.     |
| 第一小提琴      | Violini I (16-20)     | Vin. I  |
| 第二小提琴      | Violini II (14-18)    | Vin. II |
| 中提琴        | Viole (12-16)         | Vle.    |
| 大提琴        | Violoncelli (10-14)   | Vc.     |
| 低音提琴       | Contrabassi (8-12)    | Cb.     |

# 第二交响曲

## ——献给人类文明的开拓者

Andante ♩ = 76

Piccolo 短笛

2 Flauti 长笛

2 Oboi 双簧管

Corno Inglese 英国管

2 Clarinetti (B) 单簧管

Clarinetto Basso (B) 低音单簧管

2 Fagotti 大管

Contrafagotto 低音大管

4 Corni (F) 圆号

3 Trombe (B) 小号

3 Tromboni 长号

e

Tuba 大号

Andante ♩ = 76

Timpani 定音鼓  
G, bA, D, bE

Tamburo 小军鼓

Piatti 钹

Silofono 木琴

Piano 钢琴

Andante ♩ = 76 div. pizz. non div. arco

Violini I 第一小提琴

Violini II 第二小提琴

Viole 中提琴

Violoncelli 大提琴

Contrabassi 低音提琴

8 rit.

Picc.

Fl.

Ob.

Ing.

Cl.

B. Cl.

Fag. *a2.* *ff* *dim.* I. *p* *ppp*

C.f. *ff* *dim.* *p* *ppp*

Cor.

Tr-be. *ff* II.

Trb.

e

Tub. III. *ff* *gliss* *gliss* *ff*

Timp. *ff* *dim.* *ppp* *rit.*

T-ro. *ff* *dim.* *ppp*

Sil. *Silofono muta in Campanelli*

Pf.

Vln. I

Vln. II

Vle.

Vc. *con sord.*

Cb. *ff* *div.* *ppp* *con sord.*

**Lento** ♩=48

16

Picc.

Fl.

Ob.

Ing.

Cl.

B. Cl.

Fag.

C.f.

Cor.

Tr-be.

Trb.  
e

Tub.

**Lento** ♩=48

Timp. *pppp* 2 2 2

T-ro.

Campli.

Pr.

**Lento** ♩=48

16

Vln. I

Vln. II

Vle.

Vc. *pp* div.

Cb. *pp*

24

Picc.

Fl.

Ob.

Ing.

Cl.

B. Cl.

Fag.

C.f.

Cor.

Tr-be.

Trb.  
e

Tub.

Timp. *G muta in #F. #E muta in #D. D muta in C.*

T-ro.

Campli.

Pf.

Vln. I

Vln. II

Vle. *con sord.*  
*p*

Vc. *pp*  
*pizz.*

Cb. *pp*  
*pizz.*

*arco*

31

Picc.

Fl.

Ob.

Ing.

Cl.

B. Cl.

Fag.

C.f.

Cor.

Tr-be.

Trb.

e

Tub.

Timp.

T-ro.

Campli.

Pf.

Vln. I

Vln. II

Vle.

Vc.

Cb.

con sord.

mp

pizz.

arco

Detailed description: This is a page of a musical score, page 5, starting at measure 31. The score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) and brass section (Coronet, Trumpet, Trombone, Trumpet in E-flat, and Tuba) are all marked with a whole rest, indicating they are silent in this passage. The percussion section (Timpani, Snare Drum, and Cymbals) is also marked with a whole rest. The piano (Pf.) is marked with a whole rest. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is active. The Violin I and II parts are marked *con sord.* (with mutes) and *mp* (mezzo-piano). The Viola part is also marked *mp*. The Violoncello and Contrabass parts are marked *pizz.* (pizzicato) and *arco* (arco). The Violoncello part has a fermata over the first measure of the section. The Contrabass part has a fermata over the first measure of the section. The score is written in a common time signature (C) and a key signature of one flat (B-flat).