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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

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中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 平沙落雁	桂伯铸 所据琴谱：《琴学丛书》	7'56"	ISRC CN-M26-17-01821
2. 水仙操	桂伯铸 所据琴谱：《自远堂琴谱》	11'15"	ISRC CN-M26-17-01820
3. 梧叶舞秋风	马祝眉 所据琴谱：《友石山房琴谱》	3'44"	ISRC CN-M26-17-01732
4. 双鹤听泉	马祝眉 所据琴谱：《春晖堂琴谱》	2'18"	ISRC CN-M26-17-01797
5. 凤鸣朝阳	马祝眉 所据琴谱：《春晖堂琴谱》	4'03"	ISRC CN-M26-17-01796
6. 渔樵问答	马祝眉 所据琴谱：《友石山房琴谱》	4'55"	ISRC CN-M26-17-01816
7. 客窗夜话	马祝眉 所据琴谱：《友石山房琴谱》	5'07"	ISRC CN-M26-17-01837
8. 平沙落雁	吴兰苏 所据琴谱：《滇南黄氏抄本》	4'32"	ISRC CN-M26-17-01714
9. 阳春	吴兰苏 所据琴谱：《大还阁琴谱》	8'06"	ISRC CN-M26-17-01698
10. 昭君怨（又《秋塞吟》）	招鉴芬 所据琴谱：《百瓶斋琴谱》	5'36"	ISRC CN-M26-17-01704
11. 阳关三叠	招鉴芬 所据琴谱：《琴学入门》	2'46"	ISRC CN-M26-17-01682
12. 忆故人	招鉴芬 所据琴谱：《理琴轩琴谱》	4'16"	ISRC CN-M26-17-01840

CD B

1. 山居吟	郭同甫 所据琴谱：《五知斋琴谱》	5'46"	ISRC CN-M26-17-01898
2. 平沙落雁	黄渔仙 所据琴谱：周振英传谱	4'48"	ISRC CN-M26-17-01746
3. 醉渔唱晚	黄渔仙 所据琴谱：周振英传谱	7'13"	ISRC CN-M26-17-01875
4. 长安一片月	夏莲居 所据琴谱：樊君抄本	7'24"	ISRC CN-M26-17-01907
5. 秋江夜泊	夏莲居	2'21"	ISRC CN-M26-17-01906
6. 思贤操	夏一峰 所据琴谱：《今虞琴刊》	4'41"	ISRC CN-M26-17-01693
7. 静观吟	夏一峰 所据琴谱：《琴学入门》	3'12"	ISRC CN-M26-17-01695
8. 大学之道	夏一峰 所据琴谱：淮安杨子镛传抄本	2'47"	ISRC CN-M26-17-01697
9. 良宵引	夏一峰 所据琴谱：《五知斋琴谱》	3'08"	ISRC CN-M26-17-01909
10. 渔歌	夏一峰 所据琴谱：《五知斋琴谱》	13'31"	ISRC CN-M26-17-01885
11. 风雷引	夏一峰 所据琴谱：《梅庵琴谱》	4'02"	ISRC CN-M26-17-01884

CD C

1. 岳阳三醉	龙琴舫 所据琴谱：《天闻阁琴谱》	13'06"	ISRC CN-M26-17-01776
2. 汉宫秋月	龙琴舫	18'39"	ISRC CN-M26-17-01785
3. 墨子悲丝	龙琴舫	13'35"	ISRC CN-M26-17-01784
4. 沧海龙吟	龙琴舫	10'38"	ISRC CN-M26-17-01775
5. 阳春	龙琴舫	13'24"	ISRC CN-M26-17-01783

琴家介绍

（以生卒年为序）

1. 马祝眉（1869 ~ 1962）

又名寿洛，谱名隽诜，晚号菊叟。浙江温州人，晚清秀才，家学渊源深厚，其父马兰笙精通琴棋书画。他早年从教，一生从事邮政工作，曾任丽水县邮政局局长，后被聘为浙江省文史馆馆员。擅长诗文书画，著有《春晖堂琴谱》《桐君录》《琴铭录》《琴苑丛谈》《琴诗选》等。

2. 招鉴芬（1877 ~ 1968）

字学庵，号听梅楼主人、南海布衣、邮亭老卒。广东南海人。能诗、擅画、爱收藏，毕生从事邮政工作。1913 年师从长沙琴人顾敏卿习琴。1917 年与顾卓群、彭祉卿、蒋子坚、顾哲卿等人成立愔愔琴社。1921 年在太原与傅侠仙创办元音琴社。著有《听梅楼竹谱》（二卷）、《听梅楼画识》（三卷）、《听梅楼偶记》（一卷），均未刊行。

3. 桂伯铸（1878 ~ 1968）

原名伯助，字诗成，又字百铸。贵州贵阳人。幼承家学，早年随父桂炎廷习琴。曾向琴家黄勉之学琴。辛亥革命后一直从政。1934 年，辞去一切行政职务，改任省政府顾问等闲职，先后任贵州省文献征辑馆及通志局编审、副馆长、文献委员会副主任。曾参加《贵州通志》等的编纂工作。中华人民共和国成立后，历任贵州省和贵阳市人民代表、文物审查委员会委

员、中国美术家协会贵州分会主席、中国古琴学会会员、贵州文琴梆子戏研究会主任、贵州省文史研究馆副馆长等职。在戏曲研究方面多有建树，提倡文琴戏（黔剧前身），在诗、书、画方面也造诣深厚。

4. 吴兰荪（1883 ~ 1960）

名建，字兰荪，湖南汉寿人。少年时受私塾先生熏陶深爱古琴，便自己斫琴习之，深得岭南派琴人传授。1912 年后长居苏州，兼习熟派琴艺。1920 年，曾携次子吴兆基赴上海晨风庐琴会。1936 年，参与发起苏州今虞琴社。

5. 夏一峰（1883 ~ 1964）

原名福云，江苏淮安人。幼时父母双亡，家境贫寒。1895 年，入江苏淮安一所道观当道士，习横笛，唱昆曲。一次偶然机会遇琴家杨子镛在观内为游客演奏古琴，遂拜杨子镛为师，为其开门弟子。曾先后师从五位不同派别的琴家。1935 年，参与组建青溪琴社。

6. 夏莲居（1884 ~ 1965）

名继泉，字溥斋，号渠园，山东郓城人。出身清期官宦之家，是 20 世纪杰出的佛教学者、净宗行人、收藏家和古琴演奏家。曾赴日本，回国后更名夏莲居，隐居天津，作佛教净宗居士。

中华人民共和国成立后，任北京东城区政协副主席，与郭沫若、管平湖、陈毅等人交游文物琴事。曾将历年珍藏大宗文物三百余件分别捐献给故宫博物院、山东省博物馆和郓城县文史馆。其藏琴丰富，且多珍品，包括“混沌材”“猿啸青萝”等名琴。

7. 郭同甫（1885 ~ 1971）

名曾量，号同甫。福建闽侯人。早年师从清代著名琴家祝凤喈，字桐君，习琴。曾参加科考。民国期间曾任县长。1949 年后，为上海文史馆馆员。擅长围棋、武术。

8. 黄渔仙（1886 ~ 1982）

女，名松，字渔仙。师从泉州著名琴家周振高习琴。1920 年，参加上海晨风庐琴会。在此后的十多年中，先后参加了上海、苏州的琴会，常弹《平沙落雁》和《醉渔唱晚》。婚后随夫姓，常署名“黎黄渔仙”。

9. 龙琴舫（1886 ~ 1959）

四川成都人。9 岁时师承清末泛川派琴家、张孔山的琴友杨紫东。后随钱绶詹学琴，并与杨紫东之子杨亘通过“换”琴曲来相互学习，十几岁便颇有名气。1916 年，龙琴舫与谢云生开设“长啸琴馆”，为蜀中培养了不少优秀琴人。

CD A

1. Wild Geese Landing on the Sandy Shore — Gui Bozhu — 7'56"
   ISRC CN-M26-17-01821 — Music Notation / *Collected Writings on the Study of the Qin*

2. Narcissus — Gui Bozhu — 11'15"
   ISRC CN-M26-17-01820 — Music Notation / *Anthology from the Distant Hall*

3. Parasol Leaves Dancing in the Autumn Wind — Ma Zhumei — 3'44"
   ISRC CN-M26-17-01732 — Music Notation / *You Shi Shan Fang Qin Pu*

4. Song of a Pair of Cranes Listening to a Babbling Brook — Ma Zhumei — 2'18"
   ISRC CN-M26-17-01797 — Music Notation / *Chun Hui Tang Qin Pu*

5. Phoenix Singing in Morning Sun — Ma Zhumei — 4'03"
   ISRC CN-M26-17-01796 — Music Notation / *Chun Hui Tang Qin Pu*

6. Chitchat Between the Fisherman and Woodcutter — Ma Zhumei — 4'55"
   ISRC CN-M26-17-01816 — Music Notation / *You Shi Shan Fang Qin Pu*

7. Evening Talk by a Guest's Window — Ma Zhumei — 5'07"
   ISRC CN-M26-17-01837 — Music Notation / *You Shi Shan Fang Qin Pu*

8. Wild Geese Landing on the Sandy Shore — Wu Lansun — 4'32"
   ISRC CN-M26-17-01714 — Music Notation / *Transcript of Huang from South Yunnan*

9. The Sunny Spring — Wu Lansun — 8'06"
   ISRC CN-M26-17-01698 — Music Notation / *Da Huan Ge Pavilion Anthology of Qin Music*

10. Zhao Jun's Grievance, or Music of Autumn at the Frontier — Zhao Jianfen — 5'36"
    ISRC CN-M26-17-01704 — Music Notation / *Baipingzhai Qin Pu*

11. The Three Strains of Yangguan — Zhao Jianfen — 2'46"
    ISRC CN-M26-17-01682 — Music Notation / *A Beginner's Guide to the Study of Qin*

12. Recalling an Old Friend — Zhao Jianfen — 4'16"
    ISRC CN-M26-17-01840 — Music Notation / *Anthology of the Guqin Pavilion*

CD B

1. Chant on Living in the Mountains		Guo Tongfu	5'46"
ISRC CN-M26-17-01898	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
2. Wild Geese Landing on the Sandy Shore		Huang Yuxian	4'48"
ISRC CN-M26-17-01746	Music Notation / Tablature handed down by Zhou Zhenying		
3. Evening Song of a Drunken Fisherman		Huang Yuxian	7'13"
ISRC CN-M26-17-01875	Music Notation / Tablature handed down by Zhou Zhenying		
4. Moonlight Over Chang'an		Xia Lianju	7'24"
ISRC CN-M26-17-01907	Music Notation / Copied by Fan Jun		
5. Anchor Along the River Shore in Autumn		Xia Lianju	2'21"
ISRC CN-M26-17-01906			
6. Missing a Virtuous Person		Xia Yifeng	4'41"
ISRC CN-M26-17-01693	Music Notation / *Journal of the Jin Yu Qin Society*		
7. A Piece in Praise of Quiet Observation		Xia Yifeng	3'12"
ISRC CN-M26-17-01695	Music Notation / *A Beginner's Guide to the Study of Qin*		
8. Doctrine of the Great Learning		Xia Yifeng	2'47"
ISRC CN-M26-17-01697	Music Notation / Transcript handed down by Yang Ziyong from Huai'an		
9. Serene Evening Chant		Xia Yifeng	3'08"
ISRC CN-M26-17-01909	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
10. The Fisherman's Song		Xia Yifeng	13'31"
ISRC CN-M26-17-01885	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
11. Piece of Wind and Thunder		Xia Yifeng	4'02"
ISRC CN-M26-17-01884	Music Notation / *The Plum Room Qin Anthology*		

CD C

1. Three Times Drunk in Yueyang		Long Qinfang	13'06"
ISRC CN-M26-17-01776	Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*		
2. Autumn Moon Over the Han Palace		Long Qinfang	18'39"
ISRC CN-M26-17-01785			
3. The Philosopher Mo Zi Sorrowing Over the Silk		Long Qinfang	13'35"
ISRC CN-M26-17-01784			
4. Dragon's Song in the Wide Blue Sea		Long Qinfang	10'38"
ISRC CN-M26-17-01775			
5. The Sunny Spring		Long Qinfang	13'24"
ISRC CN-M26-17-01783			

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. Ma Zhumei (1869~1962)

also known as "Shouluo", had the genealogical name of "Junshen" and styled himself in his elder days as "Jusou", literally, old man with chrysanthemum. Coming from Wenzhou, Zhejiang Province, he was a Xiucai who passed the imperial examination at the county level in the late Qing Dynasty. With his father, Ma Lansheng, thoroughly adept at arts such as *qin* playing, *Qi*, calligraphy and painting, he imbued himself in distinguished and profound family heritage. In his early days, he was dedicated to the education cause; afterwards he devoted his heart and soul to postal service throughout his lifetime. Once serving as postmaster in Lishui County, Ma Zhumei later was employed as a librarian in Zhejiang Museum of Literature and History. Being excellent at poetry and painting, he wrote much on various aspects of *qin* playing with prominent works such as *Chun Hui Tang Qin Pu*, *Collections of Tong Jun*, *Collections of Qin Quote Carvings*, *Ana of Qin Terrace*, *Special Edition of Qin Poem*s, etc.

2. Zhao Jianfen (1877~1968)

whose given name was "Xue'an", styled himself as "Owner of Plum Eavesdropping Tower", "Ordinary Man in the South Sea" and "Old Man in Postal Kiosk". Born in Nanhai, Guangdong Province, he was good at poetry and painting, and had a hobby of collecting.

Throughout his lifetime, he was committed to the postal industry. In 1913, he learned to play *qin* from Gu Minqing, a famous *qin* player and musician in Changsha. In 1917, along with Gu Zhuoqun, Peng Zhiqing, Jiang Zijian and Gu Zheqing, etc., he established Yinyin *Qin* Association. He also co-founded Yuanyin *Qin* Association with Fu Xiaxian in Taiyuan in 1921. He authored multiple works including *Bamboo Notations in Plum Eavesdropping Tower* (two volumes), *Understanding of Painting in Plum Eavesdropping Tower* (three volumes) and *Random Scrawl in Plum Eavesdropping Tower* (one volume), but unfortunately none of them went to press.

3. Gui Bozhu (1878~1968)

whose original name was "Bozhu", styled himself as "Shicheng" and "Baizhu". Coming from Guiyang, Guizhou Province, he was committed to his family tradition of *qin* playing, learning the art from his father Gui Yanting. Later, he studied under Huang Mianzhi, a *qin* master. After the Revolution of 1911, he devoted himself to politics. In 1934, Gui Bozhu resigned from all administrative duties and took some idle positions like provincial adviser. He also served successively as senior editor and deputy director of Guizhou Centre for Literature Collection and Compilation and Guizhou Bureau of Provincial Annals, and deputy director of Guizhou Literature Committee. He also took part in the compilation of *Guizhou Annals*. After the establishment of the People's Republic of China, he served successively as representative of the people from Guiyang City and Guizhou Province, member of Cultural Relics Review Committee, President of Guizhou Branch of China Artist Association, member of China *Guqin* Academy, director of Guizhou Wenqin and Bangzi Operas Research Committee, deputy director of Guizhou History and Literature Study Museum. He made great achievements in the study of Chinese Opera where he promoted Wenqin Opera (predecessor of Guizhou Opera), and also held great knowledge in poetry, painting and calligraphy.

4. Wu Lansun (1883~1960)

whose given name was “Jian” and who styled himself as “Lansun”, came from Hanshou, Hunan Province. When he was young, influenced by his private tutor, he took a deep affection towards *guqin*, then manufactured the instrument by himself and probed deeply into the art. And he had got all the *qin* art essence which was passed on to him from masters of the Lingnan School. He resided in Suzhou after 1912 and took himself to studying the *qin* art of the Shu School. In 1920, he once made his appearance at Shanghai Morning Breeze Hut Qin Meet along with his second son,Wu Zhaoji. In 1936, he took part in initiating the establishment of Suzhou Jinyu *Qin* Association.

5. Xia Yifeng (1883~1964)

with his original given name being “Fuyun”, was from Huai’an, Jiangsu Province. His parents perished early in his childhood and left him in poverty. In 1895, while being a priest in a Taoist temple in Huai’an, Jiangsu Province, he studied flute and sang Kunqu Opera. Once, he came across Yang Ziyong, a *qin* master, playing the *guqin* for visitors in the temple, and consequently took Yang Ziyong as his mentor, making himself the first disciple of Yang’s. He then studied successively under the tutelage of five *qin* players of different schools and styles and co-founded the Qingxi *Qin* Association in 1935.

6. Xia Lianju (1884~1965)

whose given name was “Jiquan” and who styled himself as “Puzhai”, “Quyuan”, came from Yuncheng, Shandong Province. Born into a bureaucrat family in the Qing Dynasty, he was a remarkable Buddhist scholar, Jing sect practitioner, collector and *guqin* player of the 20th Century. He once went to Japan and changed his name to Xia Lianju after he returned.

Then he led a life of seclusion in Tianjin and became a layman of the Jing sect of Buddhism. After the People's Republic of China was established, he became vice chairman of Beijing Dongcheng District People's Political Consultative Conference and made friends with Guo Moruo, Guan Pinghu, and Chen Yi, with whom he exchanged ideas concerning cultural relics and the *qin* art. He donated more than 300 pieces of large cultural relics he collected over the years to the Palace Museum, Shandong Museum and Yuncheng Museum of Literature and History. In his collections of *qin*, there were many treasures, including famous *qin* like "Hun Dun Cai" and "Yuan Xiao Qing Luo".

7. Guo Tongfu (1885~1971)

whose given name was "Zengliang" and who styled himself as "Tongfu", came from Minhou, Fujian Province. In his early days, he was tutored about *qin* playing by Zhu Fengjie, also known as Tongjun, who was a famous *qin* artist in the Qing Dynasty. He took part in its imperial examinations. During the Republic of China period, he served as county mayor. After 1949, he worked in Shanghai Museum of Literature and History. Guo Tongfu was adept at *qi* and martial arts.

8. Huang Yuxian (1886~1982)

female, whose given name was "Song", styled herself as "Yuxian". She learned *qin* playing from Zhou Zhengao, a well-known *qin* master in Quanzhou. She showed up at Shanghai Morning Breeze Hut *Qin* Meet in 1920. Over the following ten years, she took part in various *Qin* gatherings held in Shanghai and Suzhou. *Wild Geese Landing on the Sandy Shore* and *Evening Song of a Drunken Fisherman* were her favorite pieces. She bore her husband's surname after getting married and usually signed herself as "Li Huang Yuxian".

9. Long Qinfang (1886~1959)

came from Chengdu, Sichuan Province. At the age of nine, he studied the *qin* art under Yang Zidong, a *qin* player of the Fanchuan School and a friend of Zhang Kongshan's. Later, he was tutored by Qian Shouzhan. At the same time, he exchanged *qin* pieces with Yang Gen, son of Yang Zidong, for mutual learning. Consequently, he had become quite a star at his teens. In 1916, along with Xie Yunsheng, he set up Changxiao *Qin* Studio and brought up lots of outstanding players for Sichuan.

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丝桐神品——古琴（1950~1970）



CD A

1. 渔樵问答	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	4'32"	ISRC CN-M26-17-01688
2. 普庵咒	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	7'03"	ISRC CN-M26-17-01701
3. 水仙操	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	5'16"	ISRC CN-M26-17-01702
4. 秋砧	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	7'16"	ISRC CN-M26-17-01703
5. 挟仙游	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	3'46"	ISRC CN-M26-17-01687
6. 听泉引	詹澄秋 所据琴谱：《大还阁琴谱》	2'01"	ISRC CN-M26-17-01686
7. 良宵引	詹澄秋 所据琴谱：《松弦馆琴谱》	2'09"	ISRC CN-M26-17-01705
8. 平沙落雁	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	4'49"	ISRC CN-M26-17-01706
9. 长门怨	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	4'22"	ISRC CN-M26-17-01685
10. 秋江夜泊	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	2'57"	ISRC CN-M26-17-01684
11. 高山	詹澄秋 所据琴谱：《德音堂琴谱》	6'20"	ISRC CN-M26-17-01683
12. 流水	詹澄秋 所据琴谱：《德音堂琴谱》	3'44"	ISRC CN-M26-17-01707
13. 石上流泉	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	3'32"	ISRC CN-M26-17-01711
14. 归去来辞	詹澄秋 所据琴谱：《太古遗音》，詹澄秋打谱	3'11"	ISRC CN-M26-17-01728
15. 鹤舞洞天	詹澄秋 所据琴谱：《玉鹤轩琴学摘要》	3'02"	ISRC CN-M26-17-01729

CD B

1. 普庵咒	陈维斌 所据琴谱：《理琴轩琴谱》	10'46"	ISRC CN-M26-17-01824
2. 渔樵问答	沈草农 所据琴谱：《琴学丛书》	8'56"	ISRC CN-M26-17-01874
3. 秋塞吟	沈草农 所据琴谱：裴介卿传谱	5'14"	ISRC CN-M26-17-01902
4. 清夜吟	汪孟舒 所据琴谱：《徽言秘旨》	2'55"	ISRC CN-M26-17-01855
5. 广寒秋	汪孟舒 所据琴谱：《神奇秘谱》	2'06"	ISRC CN-M26-17-01946
6. 渔歌	徐元白 所据琴谱：《五知斋琴谱》	15'42"	ISRC CN-M26-17-01700
7. 鸥鹭忘机	徐元白 所据琴谱：《五知斋琴谱》	5'51"	ISRC CN-M26-17-01812
8. 潇湘水云	徐元白 所据琴谱：《五知斋琴谱》	12'51"	ISRC CN-M26-17-01767

CD C

1. 良宵引	溥雪斋 所据琴谱：《五知斋琴谱》	2'19"	ISRC CN-M26-17-01920
2. 鸥鹭忘机	溥雪斋 所据琴谱：《自远堂琴谱》	3'51"	ISRC CN-M26-17-01919
3. 普庵咒	溥雪斋 所据琴谱：《北京古琴研究会谱》	6'34"	ISRC CN-M26-17-01918
4. 平沙落雁	汪星伯 所据琴谱：《蕉庵琴谱》	11'04"	ISRC CN-M26-17-01713
5. 平沙落雁	张舜臣	7'14"	ISRC CN-M26-17-01815
6. 潇湘水云	张舜臣 所据琴谱：《自远堂琴谱》	9'31"	ISRC CN-M26-17-01762
7. 四大景	张舜臣 所据琴谱：《琴学丛书》	5'58"	ISRC CN-M26-17-01794

琴家介绍

（以生卒年为序）

1. 汪孟舒（1887 ~ 1969）

字希董。清末民初琴家、书法家、画家、收藏家。师从叶诗梦习琴。20 世纪 50 年代，参加北京古琴研究会活动，整理古代琴谱，挖掘古代琴曲，编纂《编年考存琴书简表》《乌丝阑指法释》《愧安琴谱》《乐圃琴史校》等。其所藏“春雷”“枯木龙吟”均为名琴中之珍品。其中，所藏至宝“春雷”，从叶诗梦处所得，为盛唐雷威所制，曾位列宋徽宗“万琴堂”之首，是传世唐琴中最珍贵者。

2. 詹澄秋（1890 ~ 1973）

名智濬，字水云，号襄阳学人，笔名碧窗里人。祖籍湖北襄阳。自幼家塾国学。1909 年受文人影响自习古琴。1912 年师从诸城派琴人王心葵习琴。毕业于山东法政学校，后任济南市立高中国文教师，中华人民共和国成立后为山东省文史馆馆员。1957 年筹建济南古琴研究会。辑有《梅云馆琴谱》（四卷）、《和平正音》（三卷）、《歌卷》（一卷）、《瑟谱》（二卷），藏《琴谱正律》（王泠泉手稿），藏唐、宋、明、清古琴 20 余张。

3. 陈维斌（1890 ~ 1978）

号仲巽，又自号精一堂主人。祖籍湖南邵阳。曾入军校学习，任教官。一生酷爱古琴，集演奏、收藏、鉴赏、授徒、著述于一身，探访各地名家，竭其财力收藏各代古琴，将位于长沙市留芳岭 46 号寓所取名为“百琴园”，以琴会友，盛极一时。中华人民共和国成立

后，将所藏 13 张珍贵古琴捐给国家，其中，唐代名琴“玉玲珑”至今仍收藏于故宫博物院。1952 年被聘为湖南省文史研究馆馆员，后又担任中国音乐家协会湖南省音协民族音乐组组长，晚年忙于琴学活动。

4. 沈草农（1891 ~ 1973）

号琴戡。祖籍浙江萧山。一生从事银行工作。早年习中州派琴曲，后师从川派琴人裴铁侠习琴。1936 年，在上海与查阜西、张子谦、吴景略等人共同组织今虞琴社。1938 年旅居香港任职期间，授琴于蔡德允，川派琴曲由此在香港得以传播并产生重要影响。与查阜西、张子谦合著《古琴初阶》，发表多篇论文。擅诗词、书法。

5. 徐元白（1893 ~ 1957）

别署原泊。浙江海门人。受父影响，于 1912 年从浙派琴人大休法师学琴。后与查阜西成莫逆之交。他游学四方，广结琴友，取各家之长以提高琴艺。20 世纪 30 年代，参与创立苏州今虞琴社和南京青溪琴社，1946 年与在渝琴人创立天风琴社。授业弟子数以百计。著有《天风琴谱》一卷（末刊）。

6. 溥雪斋（1893 ~ 1966）

名溥伒，字雪斋，又字学斋，号雪道人，又号南石居士、松风主人，笔名南石、遂园、乐山等，

堂号怡清堂、松风草堂。祖籍北京。生于北京清皇世家，正蓝旗。自幼习儒学、书法、国画，少年时学古琴、三弦，师从贾阔峰习琴，琴艺精湛，风格洒脱。1949 年后受聘为北京文史馆馆员、中央音乐学院民族音乐研究所特约研究员。1954 年任北京古琴研究会会长。其绘画造诣亦不可小觑，曾协助陈垣创办辅仁大学美术系。此外，任中国美术家协会会员、中国书法研究社副社长、北京市文联常务理事、北京画院名誉画师、北京市美协副主席、北京市书法研究社社长等。

7. 张舜臣（1893 ~ ?）

原名鉴桂，云南腾冲人。云南陆军讲武学堂丙班毕业。曾任云南陆军讲武学校韶关分校教育长，驻粤滇军第三师炮兵团团长、第二军参谋长、代军长。后任甘肃省副省长。到重庆后，结交重庆各界名流，爱好琴棋书画，彻底脱离政界。1964 年受聘为云南省文史研究馆馆员。

8. 汪星伯（1893 ~ 1979）

名景熙，号浮生。祖籍安徽。生于苏州名门望族，幼读私塾。先后考入东吴大学、清华大学、青岛大学预科。琴棋书画、篆刻、鉴赏、医学无不精通。曾师从陈师曾研习金石书画。书画造诣颇深，曾活跃于上海文化圈，与吴昌硕交往甚深，陆小曼曾从其学习绘画。曾开设诊所行医。爱好弹琴、藏琴，是苏州今虞琴社成立时的成员。

CD A

1. Chitchat Between the Fisherman and Woodcutter — Zhan Chengqiu — 4'32"
   ISRC CN-M26-17-01688 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

2. Incantation of Monk Pu-An — Zhan Chengqiu — 7'03"
   ISRC CN-M26-17-01701 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

3. Narcissus — Zhan Chengqiu — 5'16"
   ISRC CN-M26-17-01702 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

4. The Sound of Pounding Cloth in Autumn — Zhan Chengqiu — 7'16"
   ISRC CN-M26-17-01703 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

5. Roaming with the Immortals — Zhan Chengqiu — 3'46"
   ISRC CN-M26-17-01687 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

6. Listening to a Babbling Brook — Zhan Chengqiu — 2'01"
   ISRC CN-M26-17-01686 — Music Notation / *Da Huan Ge Pavilion Anthology of Qin Music*

7. Serene Evening Chant — Zhan Chengqiu — 2'09"
   ISRC CN-M26-17-01705 — Music Notation / *Qin Score of the Pines and Silk Studio*

8. Wild Geese Landing on the Sandy Shore — Zhan Chengqiu — 4'49"
   ISRC CN-M26-17-01706 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

9. Lament of Changmen Palace — Zhan Chengqiu — 4'22"
   ISRC CN-M26-17-01685 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

10. Anchor Along the River Shore in Autumn — Zhan Chengqiu — 2'57"
    ISRC CN-M26-17-01684 — Music Notation / *Yu He Xuan Qinxue Zhaiyao*

11. High Mountains — Zhan Chengqiu — 6'20"
    ISRC CN-M26-17-01683 — Music Notation / *Qin Tablature of the Hall of Virtuous Sounds*

12. Flowing Streams — Zhan Chengqiu — 3'44"
    ISRC CN-M26-17-01707 — Music Notation / *Qin Tablature of the Hall of Virtuous Sounds*

13. Stream Flowing Over Rocks — Zhan Chengqiu 3'32"
ISRC CN-M26-17-01711
Music Notation / *Yu He Xuan Qinxue Zhaiyao*

14. Returning After Resigning — Zhan Chengqiu 3'11"
ISRC CN-M26-17-01728
Music Notation / *Remnants of the Ancient Sounds*, deciphered by Zhan Chengqiu

15. Cranes Dancing in the Sky — Zhan Chengqiu 3'02"
ISRC CN-M26-17-01729
Music Notation / *Yu He Xuan Qinxue Zhaiyao*

CD B

1. Incantation of Monk Pu-An — Chen Weibin 10'46"
ISRC CN-M26-17-01824
Music Notation / *Anthology of the Guqin Pavilion*

2. Chitchat Between the Fisherman and Woodcutter — Shen Caonong 8'56"
ISRC CN-M26-17-01874
Music Notation / *Collected Writings on the Study of theQin*

3. Music of Autumn at the Frontier — Shen Caonong 5'14"
ISRC CN-M26-17-01902
Music Notation / Tablature handed down by Pei Jieqing

4. Song for a Clear Night — Wang Mengshu 2'55"
ISRC CN-M26-17-01855
Music Notation / *Sublime Words and Secret Order*

5. Autumn in the Lunar Palace — Wang Mengshu 2'06"
ISRC CN-M26-17-01946
Music Notation / *Mysterious and Precious Collection of Qin Music*

6. The Fisherman's Song — Xu Yuanbai 15'42"
ISRC CN-M26-17-01700
Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

7. Guileless Seagulls and Herons — Xu Yuanbai 5'51"
ISRC CN-M26-17-01812
Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

8. Clouds Over the Rivers Xiao and Xiang — Xu Yuanbai 12'51"
ISRC CN-M26-17-01767
Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

CD C

1. Serene Evening Chant — Pu Xuezhai — 2'19"
   ISRC CN-M26-17-01920
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

2. Guileless Seagulls and Herons — Pu Xuezhai — 3'51"
   ISRC CN-M26-17-01919
   Music Notation / *Anthology from the Distant Hall*

3. Incantation of Monk Pu-An — Pu Xuezhai — 6'34"
   ISRC CN-M26-17-01918
   Music Notation / *Qin Tablature by Beijing Qin Research Association*

4. Wild Geese Landing on the Sandy Shore — Wang Xingbo — 11'04"
   ISRC CN-M26-17-01713
   Music Notation / *Qin Notation of the Banana Tree*

5. Wild Geese Landing on the Sandy Shore — Zhang Shunchen — 7'14"
   ISRC CN-M26-17-01815

6. Clouds Over the Rivers Xiao and Xiang — Zhang Shunchen — 9'31"
   ISRC CN-M26-17-01762
   Music Notation / *Anthology from the Distant Hall*

7. Four Grand Vistas — Zhang Shunchen — 5'58"
   ISRC CN-M26-17-01794
   Music Notation / *Collected Writings on the Study of the Qin*

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. Wang Mengshu (1887~1969)

whose given name was "Xidong", was a *qin* player, calligrapher, painter, and collector in the late Qing Dynasty and early Republic of China period. He learned *qin* playing from Ye Shimeng. In the 1950s, he participated in the research activities organized by Beijing *Guqin* Research Institute to sort out ancient traditional *qin* notations and seek out ancient *qin* compositions. Meanwhile, he compiled books such as *A Chronicle of Study on Qin Books and Short Lists*, *Official Explanation of Wusilan Fingering*, *Kui An Anthology of Qin*, and *Corrections to Yuepu Qin History*. The two *qin* in his collection, "Chun Lei" and "Ku Mu Long Yin" are both golden treasures. Chun Lei Thunder came from Ye Shimeng and was made by Lei Wei in the Tang Dynasty. It was on the top of the list of Wanqin Hall built by Emperor Huizong of the Song Dynasty and the most precious of all heritage *qin* from the Tang Dynasty.

2. Zhan Chengqiu (1890~1973)

whose given name was "Zhijun" and who styled himself as "Shuiyun", "Xiangyang Learned Man", and "Man in Green Window", came from Xiangyang, Hubei Province. Trained at a family school on Chinese classics when he was young, he taught himself

to play the *qin* under the influence of some literati in 1909. Then in 1912, he continued to study the art under the tutelage of Wang Xinkui, a player of the Zhucheng School. Graduating from Shandong Law and Politics School, he was later appointed as Chinese teacher at Jinan Municipal High School. After the foundation of the People's Republic of China, he worked at Shandong Museum of Literature and History. In 1957, he led the construction of Jinan Society of *Guqin* Research. His works include *Qin Notations in Meiyun Hall* (four volumes), *He Ping Zheng Yin* (three volumes), *Scroll of Songs* (one volume), *Se Notations* (two volumes). His collection contained *Qin Pu Zheng Lv* (manuscripts by Wang Lengquan) and more than 20 *qin* from the Tang, Song, Ming and Qing dynasties.

3. Chen Weibin (1890~1978)

who styled himself as "Zhongxun" and "Owner of Jingyi Hall", came from Shaoyang, Hunan Province. He once studied at a military school and later served as an instructor there. Through his lifetime, he loved *guqin* ardently and was a player, collector, connoisseur, instructor and author. He travelled a lot to visit the famous *qin* masters and collected *qin* with all the financial means he could muster. Naming his residence at 46 Liufangling, Changsha, as "Garden of A Hundred *Qin*", he made friends through *qin* playing and gathered a lot of people in the Garden. After the founding of the People's Republic of China, he donated all the 13 precious *qin* in his collection to the national authority. Among them was "Yu Ling Long", a famous *qin* of the Tang Dynasty now held in the collection of the Palace Museum. In 1952, he was hired in Hunan Provincial Research Institute of History and Literature. Later he served as headman of folk music group in the Hunan Association of Chinese Musicians Association. In his late years, he was still engaged in *qin*-related activities.

4. Shen Caonong (1891~1973)

who styled himself as "Qinkan", was born into a family originally from Xiaoshan, Zhejiang Province. He worked in the banking industry throughout his lifetime. In his early years, he learned the *qin* art of the Zhongzhou School and later studied under Pei Tiexia of the Chuan School. In 1936, along with Zha Fuxi, Zhang Ziqian and Wu Jinglue, he set up Jinyu *Qin* Association in Shanghai. When he worked in Hong Kong in 1938, he taught Cai Deyun to play. Then the Chuan School *qin* art spread in Hong Kong, making great influence. He also wrote *Introduction to Guqin* together with Zha Fuxi and Zhang Ziqian and published several theses on his own. Poetry and calligraphy were also his expertise.

5. Xu Yuanbai (1893~1957)

who also styled himself as "Yuanbo", came from Haimen, Zhejiang Province. Affected by his father, he came under the tutelage of Master Daxiu, a *qin* master of Xinzhe School. Later he became lifelong friends with Zha Fuxi. Traveling around for *qin* study and making friends with players along the way, he learned the essence of different schools to improve his own skills. In the 1930s, he co-founded Suzhou Jinyu *Qin* Association and Nanjing Qingxi *Qin* Association. In 1946, he established Tianfeng *Qin* Association along with the players in Chongqing. He had hundreds of disciples. He compiled *Heaven Wind Qin Anthology* (one volume) which was not published though.

6. Pu Xuezhai (1893~1966)

whose given name was "Pujin", styled himself as "Xuezhai" "Xuedaoren" "Nanshi Jushi" and "Songfeng Zhuren". He had got several pseudonyms like "Nanshi",

"Suiyuan" and "Leshan". His study was named "Yiqingtang" and "Songfeng Caotang". With his family coming from Beijing, he was of imperial lineage of the Qing Dynasty, specifically Zhenglan Qi. He studied Confucianism, calligraphy and Chinese painting at an early age, and then learned to play the *guqin* and the *sanxian* in his early youth. Tutored by Jia Kuofeng, he was proficient in *qin* playing and had a free and easy style. After 1949, he was hired at Beijing Museum of Literature and History and as contracted researcher at the Research Institute of National Music of the Central Conservatory of Music. In 1954, he served as president of Beijing *Guqin* Research Institute. His attainment in painting should not be underestimated. He helped Chen Yuan set up the Art Department of Furen University. He was also member of the Chinese Artists Association, vice president of Chinese Calligraphy Research Society, executive director of Beijing Federation of Literary and Art Circles, honorary painter of Beijing Painting Academy, vice-president of Beijing Painters Association and president of Beijing Calligraphy Research Society.

7. Zhang Shunchen (1893~?)

whose original given name was "Jiangui", came from Tengchong, Yunnan Province. Graduating from Class C of Yunnan Military Academy, he served as head educator in Yunnan Military Academy Shaoguan Branch, chief of the artillery regiment of the Third Division of Yunnan Army quartered in Guangdong, chief of staff and acting commander of the Second Corps of Yunnan Army. Later he served as vice governor of Gansu Province. After arriving in Chongqing, he made friends with many local celebrities, took *qin*, *qi*, calligraphy and painting as his hobbies, and quitted the political circle completely. In 1964, he was hired at Yunnan Provincial Research Museum of Literature and History.

8. Wang Xingbo (1893~1979)

whose given name was “Jingxi” and who styled himself as “Fusheng”, came from a family originating in Anhui Province. Born into an honorable family in Suzhou, he studied at an old-style private school as a child and later was admitted into the preparatory schools of Dongwu University, Tsinghua University and Qingdao University successively. He was thoroughly accomplished in *qin*, *qi*, calligraphy, painting, seal-cutting, medicine and art appreciation. He learned epigraphy, calligraphy and painting from Chen Shizeng. With proficient knowledge in calligraphy and painting, he was once active in Shanghai’s cultural scene. For example, he had an intimate association with Wu Changshuo and taught Lu Xiaoman to paint. He also had a clinic and practiced medicine. *Qin* playing and collecting were his hobbies. He was a founding member of Suzhou Jinyu *Qin* Association.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

叁

Three

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 胡笳十八拍(1、2拍)	查阜西 所据琴谱：《琴适》	3'37"	ISRC CN-M26-17-01873
2. 苏武思君	查阜西 所据琴谱：明·杨抡《太古遗音》	5'58"	ISRC CN-M26-17-01942
3. 古怨	查阜西 所据琴谱：朱孝臧所刊乾隆江炳炎抄本《白石道人歌曲》，查阜西打谱	3'07"	ISRC CN-M26-17-01891
4. 洞庭秋思	查阜西 所据琴谱：《琴书大全》，查阜西打谱	3'13"	ISRC CN-M26-17-01890
5. 长门怨	查阜西 所据琴谱：《梅庵琴谱》	5'16"	ISRC CN-M26-17-01845
6. 空山忆故人	查阜西 所据琴谱：《理琴轩琴谱》	9'09"	ISRC CN-M26-17-01883
7. 梅花三弄	查阜西 所据琴谱：《琴箫合谱》	11'04"	ISRC CN-M26-17-01936
8. 潇湘水云	查阜西 所据琴谱：《自远堂琴谱》	14'04"	ISRC CN-M26-17-01882
9. 关山月	查阜西 所据琴谱：《梅庵琴谱》	2'29"	ISRC CN-M26-17-01935

CD B

1. 广陵散	管平湖	24'02"	ISRC CN-M26-17-01716
	所据琴谱：《神奇秘谱》，管平湖打谱		
2. 平沙落雁	管平湖	7'19"	ISRC CN-M26-17-01717
	所据琴谱：《琴学丛书》		
3. 幽兰	管平湖	11'08"	ISRC CN-M26-17-01916
	所据琴谱：《古逸丛书》，管平湖打谱		
4. 大胡笳	管平湖	12'29"	ISRC CN-M26-17-01915
	所据琴谱：《神奇秘谱》，管平湖打谱		
5. 离骚	管平湖	10'52"	ISRC CN-M26-17-01862
	所据琴谱：《神奇秘谱》，管平湖打谱		

CD C

1. 秋鸿	管平湖 所据琴谱：《五知斋琴谱》	22'02"	ISRC CN-M26-17-01914
2. 乌夜啼	管平湖 所据琴谱：《自远堂琴谱》	8'14"	ISRC CN-M26-17-01861
3. 长清	管平湖 所据琴谱：《神奇秘谱》，管平湖打谱	6'58"	ISRC CN-M26-17-01949
4. 天风环佩	管平湖 所据琴谱：《神奇秘谱》，管平湖打谱	3'10"	ISRC CN-M26-17-01857
5. 流水	管平湖 所据琴谱：《天闻阁琴谱》	8'08"	ISRC CN-M26-17-01854
6. 潇湘水云	管平湖 所据琴谱：《自远堂琴谱》	11'22"	ISRC CN-M26-17-01945
7. 风雷引	管平湖 所据琴谱：《梅庵琴谱》	3'54"	ISRC CN-M26-17-01853

琴家介绍

（以生卒年为序）

1. 查阜西（1895 ~ 1976）

名镇湖，又名夷平，字阜西，号照雨室主人。祖籍江西修水。幼读私塾，后就读海军学校、航空学校。长期从事航空事业。少年时吹箫，唱学堂乐歌，看私塾先生夏伯琴弹唱琴歌，后自学。1917 年，始知古琴还有琴曲，之后在上海结识沈草农，从其习琴曲。1922 年，在长沙参加愔愔琴社雅集，与李伯仁、彭祉卿等人交流琴艺。此后，广泛寻师结友，勤奋练琴，“查潇湘”的美名随之而来。1936 年，先后在苏州和上海与琴家创建今虞琴社，期间联系各地各琴社琴人 200 余人，影响空前，俨然成为全国古琴联谊中心，同时主编琴刊《今虞》，撰写《发刊词》。中华人民共和国成立后发起组织北京古琴研究会，开展古琴音乐的学术探讨和演奏实践，任中国音乐家协会副主席、中央音乐学院民族器乐系主任、北京古琴研究会会长等职。1956 年，率王迪、许健进行了一次大规模的古琴采访，搜集了大量珍贵的古琴录音、古琴文献、古琴实物，这是古琴音乐发展史上具有里程碑意义的重大事件。早年便开始撰写古琴文论，晚年全身心致力于琴学文献的整理与研究。曾编纂《存见古琴曲谱辑览》《历代琴人传》《古琴指法谱字辑览》，主编《琴曲集成》等，合著《古琴初阶》，其琴学文论结集为《溯渤集》《溯渤别集》。他组织抢救和整理古琴遗产，在琴书（谱）搜集、琴曲集成、古指法研究、琴人录音、古代琴人传、打谱考证有历史影响的琴曲等方面，既有细致的分析，又有宏大的历史总结，为古琴的保护与传承做出了重大贡献。

2. 管平湖（1897 ~ 1967）

名平，字吉庵，仲康，号平湖。祖籍江苏苏州。父亲为清代宫廷画师管念慈，自幼随父学习绘画，从北京琴人俞香甫习琴。幼年丧父后，广泛求艺，拜杨宗稷为师习琴，受益叶诗梦，师从画家金绍城学花卉、人物，擅长工笔，为湖社画会主要成员之一，后任教于北平京华美术专科学校。1938 年组建风声琴社。1947 年与琴人创办北平琴学社，为北京古琴研究会的成立打下了基础。中华人民共和国成立后，被聘为现中国艺术研究院音乐研究所副研究员，专门从事古琴研究、整理工作，全身心挖掘古谱，打谱多首重要琴曲，撰写《古指法考》一书及多篇古琴文论。擅修琴、鉴琴，曾修复多张名琴。1977 年，其演奏的《流水》作为唯一一首中国音乐被收入铜制磁盘唱片，代表着地球的声音，搭载美国旅行者 1 号和 2 号探测器飞入太空。

CD A

1. Eighteen Stanzas of the Tartar Pipe (1st and 2nd stanzas)

Zha Fuxi 3'37"

ISRC CN-M26-17-01873

Music Notation / *Proper Qin*

2. Su Wu Missing His Country

Zha Fuxi 5'58"

ISRC CN-M26-17-01942

Music Notation / *Remnants of the Ancient Sounds* by Yang Lun from the Ming Dynasty (1368~1644 AD)

3. Ancient Lament

Zha Fuxi 3'07"

ISRC CN-M26-17-01891

Music Notation / Transcript by Jiang Bingyan from Qianlong Period (1736~1796 AD) of *Song of the White Rock Daoist,* published by Zhu Xiaozang and deciphered by Zha Fuxi

4. Autumn Thoughts at Lake Dongting

Zha Fuxi 3'13"

ISRC CN-M26-17-01890

Music Notation / *Comprehensive Compilation of Qin Music and Theories*, deciphered by Zha Fuxi

5. Lament of Changmen Palace

Zha Fuxi 5'16"

ISRC CN-M26-17-01845

Music Notation / *The Plum Room Qin Anthology*

6. Recalling an Old Friend in the Mountains

Zha Fuxi 9'09"

ISRC CN-M26-17-01883

Music Notation / *Anthology of the Guqin Pavilion*

7. Three Variations on the Melody Plum Blossom

Zha Fuxi 11'04"

ISRC CN-M26-17-01936

Music Notation / *Combined Anthology of the Qin and Xiao*

8. Clouds Over the Rivers Xiao and Xiang

Zha Fuxi 14'04"

ISRC CN-M26-17-01882

Music Notation / *Anthology from the Distant Hall*

9. The Moon Over Mt. Guanshan

Zha Fuxi 2'29"

ISRC CN-M26-17-01935

Music Notation / *The Plum Room Qin Anthology*

CD B

1. Ode on Guang Ling — Guan Pinghu — 24'02"
   ISRC CN-M26-17-01716
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

2. Wild Geese Landing on the Sandy Shore — Guan Pinghu — 7'19"
   ISRC CN-M26-17-01717
   Music Notation / *Collected Writings on the Study of the Qin*

3. The Orchid in the Profound Vale — Guan Pinghu — 11'08"
   ISRC CN-M26-17-01916
   Music Notation / *Collection of Books from the Far Past*, deciphered by Guan Pinghu

4. The Greater Barbarian Reedpipe — Guan Pinghu — 12'29"
   ISRC CN-M26-17-01915
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

5. The Lament — Guan Pinghu — 10'52"
   ISRC CN-M26-17-01862
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

CD C

1. Autumn Geese — Guan Pinghu — 22'02"
ISRC CN-M26-17-01914
Music Notation / *Tablature from Wu Zhi Zhai Studio Qin Tablature*

2. Crows Caw in the Evening — Guan Pinghu — 8'14"
ISRC CN-M26-17-01861
Music Notation / *Anthology from the Distant Hall*

3. Clear Sky After a Fall of Snow — Guan Pinghu — 6'58"
ISRC CN-M26-17-01949
Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

4. Heavenly Wind Blows on Pendants — Guan Pinghu — 3'10"
ISRC CN-M26-17-01857
Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

5. Flowing Streams — Guan Pinghu — 8'08"
ISRC CN-M26-17-01854
Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*

6. Clouds Over the Rivers Xiao and Xiang — Guan Pinghu — 11'22"
ISRC CN-M26-17-01945
Music Notation / *Anthology from the Distant Hall*

7. Piece of Wind and Thunder — Guan Pinghu — 3'54"
ISRC CN-M26-17-01853
Music Notation / *The Plum Room Qin Anthology*

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Zha Fuxi** (1895~1976)

whose given names were "Zhenhu", "Yiping" and who styled himself as "Fuxi" and "Owner of Zhaoyu Room", came from Xiushui, Jiangxi Province. He attended old-styled private school as a child and later studied in a navy academy and an aviation school. He had been engaged in aviation for a long time. When he was young, he played the *xiao* (pipe), sang *Xuetang Yuege* (school songs) and watched his teacher, Xia Boqin, play the *qin* and sing *qin ge* (songs accompanied by the *qin*). Later he learned on his own. In 1917, he came to know about ancient traditional *qin* notation. After that, he made acquaintance with Shen Caonong and studied playing the *qin* under his tutelage. In 1922, he attended the elegant gatherings of Yinyin *Qin* Association where he interacted with Li Boren, Peng Zhiqing and others on the *qin* art in Changsha. Later on, he sought out mentors everywhere, made acquaintances by sharing enthusiasm for *qin* extensively and practiced diligently. For these, he was later known as "Zha Xiaoxiang". In 1936, he set up Jinyu *Qin* Association along with other *qin* players in Suzhou and Shanghai. During that period, he came into contact with more than 200 players from various associations all over the country, making unprecedented impact and shaping a national center for *guqin*-themed gatherings. At

the same time, he served as an editor-in-chief for a *qin* publication *Jinyu* and wrote the opening remarks of the inaugural issue. He initiated Beijing *Guqin* Research Institute, launched academic research on and performed *guqin* music after the establishment of the People's Republic of China. He took the position as vice-president of Chinese Musicians Association, chairman of Chinese Instrumental Music Department of the Central Conservatory of Music, and president of Beijing *Guqin* Research Institute. In 1956, he conducted a massive *guqins* interview along with Wang Di and Xu Jian and collected a large quantity of precious *guqin* recordings, documents and *guqin* in kind, which was a milestone in the history of *guqin* art. He started to write on *guqin* at an early age and devoted himself to exploring and sorting out relevant documents in his late years.

He compiled *Editorial Glomle of survived Guqin Music*, *Biographies of Qin players of all Dynasty*, and *Editrorial Glance of Survived Guqin Fingerings*. He served as editor in chief for *The Grand Anthology of Qin Music* and co-authored *Elementary Introduction to Guqin*. His writings about *qin* art are collected in *Souboji* and *Soubo Bieji*. He organized the rescue and rearrangement of *guqin* legacies. He presented both detailed analysis and concise summaries to the collection of *qin* books and notations, the compilation of *qin* music, the research of ancient fingering techniques, recording of *qin* players, biographies of ancient master players, deciphering and authentication of significant ancient notations. He contributed hugely to the inheritance and further development of the *qin* art.

2. **Guan Pinghu** (1897~1967)

whose given name was "Ping" and who styled himself as "Ji'an", "Zhongkang" and "Pinghu", came from Suzhou, Jiangsu Province. He learned painting from his

father, Guan Nianci, who was a court painter in the Qing Dynasty, and *qin* playing from Yu Xiangfu, a *qin* master in Beijing. After his father passed away when he was still young, he sought mentoring extensively and later came under the tutelage of Yang Zongji. He also benefited a lot from Ye Shimeng. Learning about flower and figure painting from Jin Shaocheng, he was adept at fine brushwork painting. He was a core member of Hushe Painting Society. Later he worked as a teacher in Peking Jinghua Academy of Arts. In 1938, he set up Fengsheng *Qin* Association. In 1947, he established Beiping *Qin* Learning Society with other *qin* players, laying the foundation for Beijing *Guqin* Research Institute. After the People's Republic of China was founded, he was hired as associate researcher at the Research Institute of Music of the Chinese Academy of Arts bearing its present name, and he was devoted wholeheartedly to the research and sorting out of *guqin*-related materials and the exploration of ancient music notations. Meanwhile, he deciphered several important *qin* music pieces and wrote *Study on Ancient Fingering* and some other research papers. Good at *qin* repair and authentication, he overhauled several famous *qin* In 1977, his performance of *Flowing Streams* was recorded on a copper disc as the only piece of traditional Chinese music that was sent into space as the voice from the Earth aboard spacecraft probes Voyagers 1 and 2 of the United States.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

肆
Four

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 获麟操	管平湖	4'22"	ISRC CN-M26-17-01852
	所据琴谱：《神奇秘谱》，管平湖打谱		
2. 胡笳十八拍	管平湖	19'33"	ISRC CN-M26-17-01912
	所据琴谱：《五知斋琴谱》		
3. 四大景	管平湖	4'28"	ISRC CN-M26-17-01911
	所据琴谱：《琴学丛书》		
4. 墨子悲丝	管平湖	12'32"	ISRC CN-M26-17-01844
	所据琴谱：《五知斋琴谱》		
5. 高山流水	管平湖	15'45"	ISRC CN-M26-17-01933
	所据琴谱：本曲为《高山》《流水》二首琴曲的合弹，从9分钟左右开始为《流水》。《高山》，据《自远堂琴谱》；《流水》，据《天闻阁琴谱》。		
6. 水仙操	管平湖	9'14"	ISRC CN-M26-17-01843
	所据琴谱：《自远堂琴谱》		

CD B

1. 渔歌	管平湖	15'23"	ISRC CN-M26-17-01932
	所据琴谱：《琴学丛书》		
2. 岳阳三醉	管平湖	13'36"	ISRC CN-M26-17-01931
	所据琴谱：《天闻阁琴谱》		
3. 长门怨	管平湖	6'23"	ISRC CN-M26-17-01930
	所据琴谱：《梅庵琴谱》		
4. 静观吟	管平湖	4'05"	ISRC CN-M26-17-01842
	所据琴谱：《五知斋琴谱》		
5. 阳春	管平湖	5'43"	ISRC CN-M26-17-01929
	所据琴谱：《神奇秘谱》，管平湖打谱		
6. 白雪	管平湖	4'55"	ISRC CN-M26-17-01888
	所据琴谱：《神奇秘谱》，管平湖打谱		
7. 八极游	管平湖	3'19"	ISRC CN-M26-17-01904
	所据琴谱：《神奇秘谱》，管平湖打谱		

CD C

1. 空山忆故人	黄雪辉	6'14"	ISRC CN-M26-17-01834
	所据琴谱：《理琴轩旧抄本》		
2. 白雪	黄雪辉	5'51"	ISRC CN-M26-17-01833
	所据琴谱：《自远堂琴谱》		
3. 秋江夜泊	黄雪辉	3'24"	ISRC CN-M26-17-01811
	所据琴谱：《大还阁琴谱》		
4. 长门怨	徐立苏	3'39"	ISRC CN-M26-17-01748
	所据琴谱：《梅庵琴谱》		
5. 幽兰	徐立苏	6'17"	ISRC CN-M26-17-01747
	所据琴谱：《古逸丛书》，徐立苏打谱		
6. 广陵散	徐立苏	17'15"	ISRC CN-M26-17-01944
	所据琴谱：《神奇秘谱》，徐立苏打谱		
7. 捣衣	徐立苏	5'09"	ISRC CN-M26-17-01848
	所据琴谱：《梅庵琴谱》		

琴家介绍

（以生卒年为序）

1. 管平湖（1897 ~ 1967）

名平，字吉庵，仲康，号平湖。祖籍江苏苏州。父亲为清代宫廷画师管念慈，自幼随父学习绘画，从北京琴人俞香甫习琴。幼年丧父后，广泛求艺，拜杨宗稷为师习琴，受益叶诗梦，师从画家金绍城学花卉、人物，擅长工笔，为湖社画会主要成员之一，后任教于北平京华美术专科学校。1938 年组建风声琴社。1947 年与琴人创办北平琴学社，为北京古琴研究会的成立打下了基础。中华人民共和国成立后，被聘为现中国艺术研究院音乐研究所副研究员，专门从事古琴研究、整理工作，全身心挖掘古谱，打谱多首重要琴曲，撰写《古指法考》一书及多篇古琴文论。擅修琴、鉴琴，曾修复多张名琴。1977 年，其演奏的《流水》作为唯一一首中国音乐被收入铜制磁盘唱片，代表着地球的声音，搭载美国旅行者 1 号和 2 号探测器飞入太空。

2. 徐立荪（1897 ~ 1969）

名卓，字立孙，号笠僧。祖籍江苏南通。青年时师从诸城琴人王燕卿研习操琴、制琴、制弦、音律，师从沈肇州习琵琶，师从李叔同、周玲荪习西乐。1923 年，与邵大苏整理王燕卿授琴残稿，编订两卷，增加琴曲，以授琴地“梅庵”命名《梅庵琴谱》。1929 年，与邵大苏创办梅庵琴社，授琴百人。他在琴学和音律上多有著述。此外，还精医道、通气功，著有多部医书。

3. 黄雪辉（1898 ~ 1974）

女，广东惠州人。琴家徐元白的夫人。青年时随夫学琴，伉俪情笃，操琴数十载。徐元白去世后，毅然担起了传授古琴的担子，为中华人民共和国成立后浙派古琴的传播起到积极作用。

CD A

1. Hunt Kyrin — Guan Pinghu — 4'22"
   ISRC CN-M26-17-01852
   Music Notation / *Mysterious and Precious Collection of Qin Music,* deciphered by Guan Pinghu

2. Eighteen Stanzas of the Tartar Pipe — Guan Pinghu — 19'33"
   ISRC CN-M26-17-01912
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

3. Four Grand Vistas — Guan Pinghu — 4'28"
   ISRC CN-M26-17-01911
   Music Notation / *Collected Writings on the Study of the Qin*

4. The Philosopher Mo Zi Sorrowing Over the Silk — Guan Pinghu — 12'32"
   ISRC CN-M26-17-01844
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

5. High Mountains and Flowing Streams — Guan Pinghu — 15'45"
   ISRC CN-M26-17-01933
   Music Notation / This song is a combination of *High Mountains* and *Flowing Streams*. The former is from *Anthology from the Distant Hall*. The latter is from *Handbook of Listening to the Sound of Heaven Pavilion*

6. Narcissus — Guan Pinghu — 9'14"
   ISRC CN-M26-17-01843
   Music Notation / *Anthology from the Distant Hall*

CD B

1. The Fisherman's Song — Guan Pinghu — 15'23"
   ISRC CN-M26-17-01932
   Music Notation / *Collected Writings on the Study of the Qin*

2. Three Times Drunk in Yueyang — Guan Pinghu — 13'36"
   ISRC CN-M26-17-01931
   Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*

3. Lament of Changmen Palace — Guan Pinghu — 6'23"
   ISRC CN-M26-17-01930
   Music Notation / *The Plum Room Qin Anthology*

4. A Piece in Praise of Quiet Observation — Guan Pinghu — 4'05"
   ISRC CN-M26-17-01842
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

5. The Sunny Spring — Guan Pinghu — 5'43"
   ISRC CN-M26-17-01929
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

6. White Snow — Guan Pinghu — 4'55"
   ISRC CN-M26-17-01888
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

7. Travel in All Directions — Guan Pinghu — 3'19"
   ISRC CN-M26-17-01904
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Guan Pinghu

CD C

1. Recalling an Old Friend in the Mountains — Huang Xuehui — 6'14"
   ISRC CN-M26-17-01834
   Music Notation / *Old Transcript of Guqin Pavilion*

2. White Snow — Huang Xuehui — 5'51"
   ISRC CN-M26-17-01833
   Music Notation / *Anthology from the Distant Hall*

3. Anchor Along the River Shore in Autumn — Huang Xuehui — 3'24"
   ISRC CN-M26-17-01811
   Music Notation / *Da Huan Ge Pavilion Anthology of Qin Music*

4. Lament of Changmen Palace — Xu Lisun — 3'39"
   ISRC CN-M26-17-01748
   Music Notation / *The Plum Room Qin Anthology*

5. The Orchid in the Profound Vale — Xu Lisun — 6'17"
   ISRC CN-M26-17-01747
   Music Notation / *Collection of Books from the Far Past,* deciphered by Xu Lisun

6. Ode on Guang Ling — Xu Lisun — 17'15"
   ISRC CN-M26-17-01944
   Music Notation / *Mysterious and Precious Collection of Qin Music,* deciphered by Xu Lisun

7. Beating Clothes — Xu Lisun — 5'09"
   ISRC CN-M26-17-01848
   Music Notation / *The Plum Room Qin Anthology*

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Guan Pinghu** (1897~1967)

whose given name was “Ping” and who styled himself as “Ji’an”, “Zhongkang” and “Pinghu”, came from Suzhou, Jiangsu Province. He learned painting from his father, Guan Nianci, who was a court painter in the Qing Dynasty, and *qin* playing from Yu Xiangfu, a *qin* master in Beijing. After his father passed away when he was still young, he sought mentoring extensively and later came under the tutelage of Yang Zongji. He also benefited a lot from Ye Shimeng. Learning about flower and figure painting from Jin Shaocheng, he was adept at fine brushwork painting. He was a core member of Hushe Painting Society. Later he worked as a teacher in Peking Jinghua Academy of Arts. In 1938, he set up Fengsheng *Qin* Association. In 1947, he established Beiping *Qin* Learning Society with other *qin* players, laying the foundation for Beijing *Guqin* Research Institute. After the People’s Republic of China was founded, he was hired as associate researcher at the Research Institute of Music of the Chinese Academy of Arts bearing its present name, and he was devoted wholeheartedly to the research and sorting out of *guqin*-related materials and the exploration of ancient music notations. Meanwhile, he deciphered several important *qin* music pieces and wrote *Study on Ancient Fingering* and some other research

papers. Good at *qin* repair and authentication, he overhauled several famous ancient *qin*. In 1977, his performance of *Liu Shui* was recorded on a copper disc as the only piece of traditional Chinese music that was sent into space as the voice from the Earth aboard spacecraft probes Voyagers 1 and 2 of the United States.

2. **Xu Lisun** (1897~1969)

whose given name was “Zhuo” and who styled himself as “Lisun” or “Liseng”, came from Nantong, Jiangsu Province. At a young age, he was tutored on *qin* playing, manufacturing, string making and music temperament by Wang Yanqing from Zhucheng. He also learned to play the *pipa* from Shen Zhaozhou and learned Western music from Li Shutong and Zhou Lingsun. In 1923, he sorted out the incomplete teaching manuscripts of Wang Yanqing along with Shao Dasu and compiled them into two volumes. They also added some *qin* compositions to them and titled the whole collection “The plum Doom Qin Anthology” after the place where Wang used to teach the art. In 1929, with Shao Dasu again, he set up Mei An *Qin* Association and taught hundreds of people to play the *qin*. He wrote much about the *qin* art and music temperament. Besides, he was also adept at medicine and *Qigong* and wrote relevant books.

3. **Huang Xuehui** (1898~1974)

female, was a native of Huizhou, Guangdong Province and wife of Xu Yuanbai, a *qin* player. She learned to play the *qin* from her husband when she was young and the couple shared their enthusiasm for the *qin* art for decades. After her husband, Xu Yuanbai, perished, she shouldered the responsibility of teaching the art with strong determination, playing a positive role in promoting widely the Xinzhe School of the *qin* art after the establishment of the People's Republic of China.

联合国教科文组织
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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

伍

Five

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 胡笳十八拍	吴剑岚 所据琴谱：《五知斋琴谱》	20'54"	ISRC CN-M26-17-01925
2. 乌夜啼	杨新伦 所据琴谱：《自远堂琴谱》	6'14"	ISRC CN-M26-17-01823
3. 怀古吟	杨新伦 所据琴谱：《古冈遗谱》	3'06"	ISRC CN-M26-17-01753
4. 渔樵问答	杨新伦 所据琴谱：《古冈遗谱》	4'49"	ISRC CN-M26-17-01822
5. 高山	杨新伦 所据琴谱：《诗梦斋琴谱》	6'25"	ISRC CN-M26-17-01752
6. 碧涧流泉	杨新伦 所据琴谱：《古冈遗谱》	3'27"	ISRC CN-M26-17-01778

CD B

1. 秋鸿	杨葆元 所据琴谱：《琴学丛书》	21'27"	ISRC CN-M26-17-01721
2. 桃源春晓	杨葆元 所据琴谱：《天闻阁琴谱》	7'50"	ISRC CN-M26-17-01736
3. 胡笳十八拍	杨葆元 所据琴谱：《琴学丛书》	19'01"	ISRC CN-M26-17-01924
4. 水仙操	杨葆元 所据琴谱：《琴学丛书》	9'49"	ISRC CN-M26-17-01867
5. 梅花三弄	杨葆元 所据琴谱：《琴学丛书》	6'55"	ISRC CN-M26-17-01866

CD C

1. 平沙落雁	顾梅羹 所据琴谱：《琴学丛书》	6'59"	ISRC CN-M26-17-01723
2. 孔子读易	顾梅羹 所据琴谱：《百瓶斋琴谱》	5'33"	ISRC CN-M26-17-01724
3. 墨子悲丝	顾梅羹 所据琴谱：《百瓶斋琴谱》	9'50"	ISRC CN-M26-17-01725
4. 普庵咒	顾梅羹 所据琴谱：《百瓶斋琴谱》	7'25"	ISRC CN-M26-17-01734
5. 潇湘水云	顾梅羹 所据琴谱：《百瓶斋琴谱》	9'40"	ISRC CN-M26-17-01735
6. 忆故人	顾梅羹 所据琴谱：《理琴轩琴谱》	7'07"	ISRC CN-M26-17-01860
7. 秋塞吟	顾梅羹 所据琴谱：《百瓶斋琴谱》	8'25"	ISRC CN-M26-17-01913
8. 长侧	顾梅羹 所据琴谱：《西麓堂琴统》	6'58"	ISRC CN-M26-17-01879

琴家介绍

（以生卒年为序）

1. 吴剑岚（1898 ~ 1983）

字散木，别号吴钩。湖南长沙人。早年从师学习中医，同时自习中国古代文学。复旦大学教授，曾主讲大学国文、国文习作、诗词选讲等。通佛学、琴艺、武术，善国画、篆刻。著有《惘然集》，合译有《鲁拜诗选》。

2. 杨新伦（1898 ~ 1990）

字克定，号振玉斋主人。广东番禺人。自幼习武，善拳艺，后为广州精武体育会名誉会长。1928 年始，师从王绍桢、卢家炳、郑建候习琴。1953 年后，进入广东省文史馆从事岭南琴派教学与研究。1969 年，广州音专民乐系设立古琴专业，聘其任教。1980 年，促成广东古琴研究会成立，任会长，标志着岭南古琴进入新的时代。曾将所藏 20 多张名琴捐献给国家，其中包括岭南画派创始人居廉收藏过的名琴“啸月”（现存于上海博物馆）。

3. 杨葆元（1899 ~ 1958）

字乾斋，九嶷派创始人杨宗稷之子，继承家学。曾与管平湖、张伯驹、溥雪斋、王世襄组织北平琴学社。南京青溪琴社主要成员。

4. 顾梅羹（1899 ~ 1990）

字焘，别号琴禅。祖籍四川华阳，生于长沙。自幼受祖父琴家顾玉成熏陶，12 岁时正式随父顾哲卿、叔顾卓群习琴，得川派真传。先后在太原和长沙教授古琴。1956 年，被聘为中央音乐学院民族音乐研究所特约通讯研究员，加入北京古琴研究会，参与了由查阜西主持编纂的《存见古琴曲谱辑览》和《存见古琴指法谱字辑览》的整理工作。1959 年后，任教于沈阳音乐学院古琴专业。先后打谱多首琴曲，撰写多篇琴学论文。1980 年，与淩其阵等创办辽宁古琴研究会，任会长。2004 年，其教学遗稿《琴学备要》手稿影印出版。

CD A

1. Eighteen Stanzas of the Tartar Pipe — Wu Jianlan — 20'54"
   ISRC CN-M26-17-01925
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

2. Crows Caw in the Evening — Yang Xinlun — 6'14"
   ISRC CN-M26-17-01823
   Music Notation / *Anthology from the Distant Hall*

3. Cherish Antiquity Intonation — Yang Xinlun — 3'06"
   ISRC CN-M26-17-01753
   Music Notation / *Remnant Anthology of Qin Music in Ancient Gugang*

4. Chitchat Between the Fisherman and Woodcutter — Yang Xinlun — 4'49"
   ISRC CN-M26-17-01822
   Music Notation / *Remnant Anthology of Qin Music in Ancient Gugang*

5. High Mountains — Yang Xinlun — 6'25"
   ISRC CN-M26-17-01752
   Music Notation / *Poetic Dream Hall Anthology of Qin Music*

6. A Spring Flowing in a Green Valley — Yang Xinlun — 3'27"
   ISRC CN-M26-17-01778
   Music Notation / *Remnant Anthology of Qin Music in Ancient Gugang*

CD B

1. Autumn Geese	Yang Baoyuan	21'27"
ISRC CN-M26-17-01721	Music Notation / *Collected Writings on the Study of the Qin*	
2. Spring Dawn in the Peach Garden	Yang Baoyuan	7'50"
ISRC CN-M26-17-01736	Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*	
3. Eighteen Stanzas of the Tartar Pipe	Yang Baoyuan	19'01"
ISRC CN-M26-17-01924	Music Notation / *Collected Writings on the Study of the Qin*	
4. Narcissus	Yang Baoyuan	9'49"
ISRC CN-M26-17-01867	Music Notation / *Collected Writings on the Study of the Qin*	
5. Three Variations on the Melody Plum Blossom	Yang Baoyuan	6'55"
ISRC CN-M26-17-01866	Music Notation / *Collected Writings on the Study of the Qin*	

CD C

1. Wild Geese Landing on the Sandy Shore	Gu Meigeng	6'59"
ISRC CN-M26-17-01723	Music Notation / *Collected Writings on the Study of the Qin*	
2. Confucius Reads the Book of Changes	Gu Meigeng	5'33"
ISRC CN-M26-17-01724	Music Notation / *Baipingzhai Qin Pu*	
3. The Philosopher Mo Zi Sorrowing Over the Silk	Gu Meigeng	9'50"
ISRC CN-M26-17-01725	Music Notation / *Baipingzhai Qin Pu*	
4. Incantation of Monk Pu-An	Gu Meigeng	7'25"
ISRC CN-M26-17-01734	Music Notation / *Baipingzhai Qin Pu*	
5. Clouds Over the Rivers Xiao and Xiang	Gu Meigeng	9'40"
ISRC CN-M26-17-01735	Music Notation / *Baipingzhai Qin Pu*	
6. Recalling an Old Friend	Gu Meigeng	7'07"
ISRC CN-M26-17-01860	Music Notation / *Anthology of the Guqin Pavilion*	
7. Music of Autumn at the Frontier	Gu Meigeng	8'25"
ISRC CN-M26-17-01913	Music Notation / *Baipingzhai Qin Pu*	
8. Chang Ce	Gu Meigeng	6'58"
ISRC CN-M26-17-01879	Music Notation / *Xi Lu Hall Qin Manual*	

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Wu Jianlan** (1898~1983)

whose given name was "Sanmu", also known as "Wugou", came from Changsha, Hunan Province. In his early years, he studied traditional Chinese medicine and taught himself ancient Chinese literature at the same time. As a professor at Fudan University, he gave lectures on Chinese literature, writing, and poetry. Having profound understanding of Buddhism, the *qin* art, and martial arts, he was also good at traditional Chinese painting and seal cutting. He published *Wangranji*, a collection of his works, and co-translated *Selected Robajo Poems*.

2. **Yang Xinlun** (1898~1990)

whose given name was "Keding" and who styled himself as "Owner of Zhenyu Room", came from Panyu, Guangdong Province. Having learned martial arts in his childhood, he was adept at boxing and later became honorary president of Guangzhou Chin Woo Athletic Federation. Starting from 1928, he learned to play the *qin* from Wang Shaozhen, Lu Jiabing and Zheng Jianhou. After 1953, he joined Guangdong Museum of History and Literature to study and teach the Lingnan School of the *qin* art. He was hired as a teacher for *guqin* majors in 1969 at the new Traditional Chinese

Music Department of Guangdong Music Academy. Then in 1980, he co-founded Guangdong *Guqin* Research Institute and served as its president, which marked a new era for the Lingnan School of the *qin* art. He donated more than 20 famous *guqin* to the national authority, including the famous “Xiaoyue” (now in the collection of Shanghai Museum) which came from the collection of Ju Lian, founder of the Lingnan School of painting.

3. **Yang Baoyuan** (1899~1958)

whose given name was “Qianzhai”, son of Yang Zongji, founder of the Jiuyi School, took his family business over. He organized Beiping *Qin* Learning Society along with Guan Pinghu, Zhang Boju, Pu Xuezhai and Wang Shixiang and was a cardinal member of Nanjing Qingxi *Qin* Association.

4. **Gu Meigeng** (1899~1990)

whose given name was “Tao” and who styled himself as “Qinchan”, was from a family originally from Huayang, Sichuan Province. Born in Changsha, he was deeply influenced in his childhood by his grandfather Gu Yucheng, who was a *qin*

player. At 12, he formally learned to play it from his father Gu Zheqing and his uncle Gu Zhuoqun and grasped the quintessence of Chuan School of the *qin* art. He taught the art successively in Taiyuan and Changsha and in 1956, he was hired as a correspondence researcher at the Research Institute of National Music of the Central Conservatory of Music and joined Beijing *Guqin* Research Institute. He was also one of the authors of the *Editorial Commentary on Surviving Guqin Music Notations* and the *Editorial Commentary on Fingering Techniques in Surviving Guqin Music Anthologies*, under coordination of Zha Fuxi. From 1959 on, he served as a teacher at the *Guqin* Department of Shenyang Conservatory of Music. He notated multiple *qin* compositions and wrote several papers on the *qin* art. He set up Liaoning *Guqin* Research Institute along with Ling Qizhen, etc. and served as president. The manuscript of his teaching material was published under the title of “Essentials of the *Qin* Art” in 2004.

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陆

Six

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 渔樵问答	关仲航 所据琴谱：《琴学丛书》	8'34"	ISRC CN-M26-17-01699
2. 平沙落雁	关仲航 所据琴谱：《琴学丛书》	6'16"	ISRC CN-M26-17-01718
3. 潇湘水云	关仲航 所据琴谱：《自远堂琴谱》	10'24"	ISRC CN-M26-17-01819
4. 梧叶舞秋风	黄松涛	4'01"	ISRC CN-M26-17-01757
5. 平沙落雁	黄松涛	3'22"	ISRC CN-M26-17-01829
6. 龙翔操	张子谦 所据琴谱：《蕉庵琴谱》	4'50"	ISRC CN-M26-17-01939
7. 长清	张子谦 所据琴谱：《西麓堂琴统》，张子谦打谱	5'47"	ISRC CN-M26-17-01878
8. 良宵引	周吉荪 所据琴谱：《百瓶斋琴谱》	2'34"	ISRC CN-M26-17-01825
9. 平沙落雁	周吉荪 所据琴谱：《百瓶斋琴谱》	8'18"	ISRC CN-M26-17-01780
10. 潇湘水云	周吉荪 所据琴谱：《百瓶斋琴谱》	11'20"	ISRC CN-M26-17-01779

CD B

1. 关山月	程午嘉 所据琴谱：《梅庵琴谱》	1'52"	ISRC CN-M26-17-01689
2. 长门怨	程午嘉 所据琴谱：《梅庵琴谱》	4'26"	ISRC CN-M26-17-01743
3. 平沙落雁	程午嘉 所据琴谱：《梅庵琴谱》	5'00"	ISRC CN-M26-17-01744
4. 秋江夜泊	程午嘉 所据琴谱：《梅庵琴谱》	3'09"	ISRC CN-M26-17-01727
5. 风雷引	程午嘉 所据琴谱：《梅庵琴谱》	3'32"	ISRC CN-M26-17-01708
6. 玉楼春晓	程午嘉 所据琴谱：《梅庵琴谱》	2'09"	ISRC CN-M26-17-01709
7. 墨子悲丝	刘少椿 所据琴谱：孙绍陶传谱	9'52"	ISRC CN-M26-17-01759
8. 山居吟	刘少椿 所据琴谱：王艺之传谱	3'37"	ISRC CN-M26-17-01758
9. 平沙落雁	刘少椿 所据琴谱：《蕉庵琴谱》	6'48"	ISRC CN-M26-17-01793
10. 昭君怨	刘少椿 所据琴谱：《蕉庵琴谱》	5'50"	ISRC CN-M26-17-01807
11. 良宵引	刘少椿 所据琴谱：孙绍陶传谱	2'44"	ISRC CN-M26-17-01792
12. 梅花三弄	刘少椿 所据琴谱：《蕉庵琴谱》	9'05"	ISRC CN-M26-17-01806
13. 樵歌	刘少椿 所据琴谱：《蕉庵琴谱》	9'20"	ISRC CN-M26-17-01791

CD C

1. 醉渔唱晚	陈尧庭	4'04"	ISRC CN-M26-17-01787
2. 西城引	陈尧庭	4'36"	ISRC CN-M26-17-01786
3. 长门怨	陈尧庭 所据琴谱：《梅庵琴谱》	3'14"	ISRC CN-M26-17-01826
4. 樵歌	刘景韶 所据琴谱：《蕉庵琴谱》	8'26"	ISRC CN-M26-17-01847
5. 平沙落雁	刘景韶 所据琴谱：《梅庵琴谱》	5'59"	ISRC CN-M26-17-01894
6. 搔首问天	刘景韶 所据琴谱：《梅庵琴谱》	6'33"	ISRC CN-M26-17-01893
7. 长门怨	刘景韶 所据琴谱：《梅庵琴谱》	4'54"	ISRC CN-M26-17-01892
8. 古交行	王生香 所据琴谱：《松弦馆琴谱》，王生香打谱	8'36"	ISRC CN-M26-17-01712
9. 猗兰	王生香 所据琴谱：《春草堂琴谱》	5'07"	ISRC CN-M26-17-01694
10. 风入松	王生香	4'38"	ISRC CN-M26-17-01910
11. 渔樵问答	王生香 所据琴谱：《玉鹤轩琴学摘要》	7'26"	ISRC CN-M26-17-01903

琴家介绍

（以生卒年为序）

1. 关仲航（1896 ~ 1972）

原名瓜尔佳氏·恩楫，生于北京。青年习琴，抚琴不辍。曾师从杨宗稷习琴，后加入北京古琴研究会，任中央音乐学院民族音乐研究所特约演奏员。20 世纪 30 年代曾教授荷兰驻华使节高罗佩学琴。著有《怎样演奏古琴》。

2. 张子谦（1899 ~ 1991）

名益昌，字子谦。祖籍江苏仪征。幼时私塾老师是广陵派琴家孙绍陶，受其熏陶，十余岁已能演奏多首琴曲。23 岁离乡到天津谋生，与著名琴家查阜西和彭祉卿结为知音，“浦东三杰”（“查潇湘”“彭渔歌”“张龙翔”）从此在琴坛传为美谈。1936 年在苏州参与创办今虞琴社，热衷于《今虞》琴刊编辑。1956 年任上海民族乐团古琴演奏员，后兼任上海音乐学院古琴教授。20 世纪 70 年代末，今虞琴社恢复活动，他以 80 岁高龄出任社长。1988 年被天津音乐学院聘为名誉教授。他重视打谱，撰写多篇琴学文论，其中参与编写的《古琴初阶》及琴学日记《操缦琐记》都是古琴学习研究的重要文献。

3. 黄松涛（1900 ~ 2002）

原名华，别号颂淘、木夫、凤栖山民，斋名晚晴庐、幽草草堂。湖北武汉人。自幼从伯父黄雨亭学习诗文、书画、篆刻及古琴。曾师从方眉、谢耘僧、徐瑞芝诸先生习琴。除古琴外，其在绘画、书法及篆刻方面均有较深的造诣。

4. 周吉荪（1901 ~ 1969）

名晋禧，号吉荪，为长沙义贾周季衡老先生长子。读私塾时，受启蒙老师琴艺熏陶，拜在川派琴家顾哲卿、顾卓群门下，与顾梅羹同门受业，先后一同加入南薰琴社和愔愔琴社。

5. 刘少椿（1901 ~ 1971）

名绍，字少椿，号德一。祖籍陕西富平。出生于盐商家庭，幼读私塾。1928 年师从孙绍陶习琴。1958 年在南京艺术学院音乐系授琴，1963 年回扬州任江苏省文史馆馆员。所著《广陵琴学之源流》等文是研究广陵琴派的重要资料。此外，精于各式拳术，喜爱奏笛箫、唱昆曲。

6. 王生香（1902 ~ 1975）

名敬亭，号卖履翁。祖籍山东费县。青年时师从山东诸城派琴人王露。1948 年，客居南京，寓居西冶山道院，墙悬十余张琴，谓“十二琴草堂”。日以卖履为生，夜以鼓琴为乐，生活十分艰辛。曾是南京乐社早期骨干之一。打谱多首琴曲，著有《冶山琴谱》、《金陵访琴录》（二卷）等。1958 年被聘为江苏省文史馆馆员。1966 年将所藏大部分名琴，如唐琴“龙吟”等，捐献给南京市文管会。

7. 程午嘉（1902 ~ 1985）

又名午嘉。祖籍上海。自幼随父学习民族乐器。曾师从王燕卿、徐立荪习琴，从倪清泉、沈肇洲习琵琶。曾学习江南丝竹、十番锣鼓、湖南音乐等。其琵琶熔浦东、崇明、浙江平湖各派于一炉，自成一家。1936 年参与今虞琴社的创建。先后在华东军政大学、山东大学艺术系、南京艺术学院等大学任教。

8. 陈尧庭（1903 ~ 1968）

一署尧亭，号琴痴。陕西西安人。自幼习书法、篆刻，后攻绘画、诗词。精通音律，喜爱收藏，因家藏上好古琴 12 张，故自号“十二古琴人家”，亦为文物考古专才。30 岁始学古琴，能奏 30 余谱。曾任教于西安音乐学院，教授古琴。此外，其在书画篆刻上亦造诣深厚，是陕西当代篆刻艺术的重要奠基人之一。

9. 刘景韶（1903 ~ 1987）

字琴子，祖籍江苏昆山，生于盐城。自幼随父习诗文音乐。青少年时代，从海门杨心权习崇明派琵琶，能弹《瀛州古调》全部曲目。1921 年考入南通师范学校，从徐立荪习琴，1925 年考入东南大学教育行政系，1929 年毕业后任职江苏省教育厅。1956 年起，任上海音乐学院古琴专业教师。1986 年在江苏镇江创办梦溪琴社。编写《琴学概论》。

CD A

1. Chitchat Between the Fisherman and Woodcutter		Guan Zhonghang	8'34"
ISRC CN-M26-17-01699	Music Notation / *Collected Writings on the Study of the Qin*		
2. Wild Geese Landing on the Sandy Shore		Guan Zhonghang	6'16"
ISRC CN-M26-17-01718	Music Notation / *Collected Writings on the Study of the Qin*		
3. Clouds Over the Rivers Xiao and Xiang		Guan Zhonghang	10'24"
ISRC CN-M26-17-01819	Music Notation / *Anthology from the Distant Hall*		
4. Parasol Leaves Dancing in the Autumn Wind		Huang Songtao	4'01"
ISRC CN-M26-17-01757			
5. Wild Geese Landing on the Sandy Shore		Huang Songtao	3'22"
ISRC CN-M26-17-01829			
6. Flying Dragon		Zhang Ziqian	4'50"
ISRC CN-M26-17-01939	Music Notation / *Qin Notation of the Banana Tree*		
7. Clear Sky After a Fall of Snow		Zhang Ziqian	5'47"
ISRC CN-M26-17-01878	Music Notation / *Xi Lu Hall Qin Manual*, deciphered by Zhang Ziqian		
8. Serene Evening Chant		Zhou Jisun	2'34"
ISRC CN-M26-17-01825	Music Notation / *Baipingzhai Qinpu*		
9. Wild Geese Landing on the Sandy Shore		Zhou Jisun	8'18"
ISRC CN-M26-17-01780	Music Notation / *Baipingzhai Qinpu*		
10. Clouds Over the Rivers Xiao and Xiang		Zhou Jisun	11'20"
ISRC CN-M26-17-01779	Music Notation / *Baipingzhai Qinpu*		

CD B

1. The Moon Over Mt. Guanshan		Cheng Wujia	1'52"
ISRC CN-M26-17-01689	Music Notation / *The Plum Room Qin Anthology*		
2. Lament of Changmen Palace		Cheng Wujia	4'26"
ISRC CN-M26-17-01743	Music Notation / *The Plum Room Qin Anthology*		
3. Wild Geese Landing on the Sandy Shore		Cheng Wujia	5'00"
ISRC CN-M26-17-01744	Music Notation / *The Plum Room Qin Anthology*		
4. Anchor Along the River Shore in Autumn		Cheng Wujia	3'09"
ISRC CN-M26-17-01727	Music Notation / *The Plum Room Qin Anthology*		
5. Piece of Wind and Thunder		Cheng Wujia	3'32"
ISRC CN-M26-17-01708	Music Notation / *The Plum Room Qin Anthology*		
6. Spring Dawn at the Jade Tower		Cheng Wujia	2'09"
ISRC CN-M26-17-01709	Music Notation / *The Plum Room Qin Anthology*		
7. The Philosopher Mo Zi Sorrowing Over the Silk		Liu Shaochun	9'52"
ISRC CN-M26-17-01759	Music Notation / Tablature handed down by Sun Shaotao		
8. Chant on Living in the Mountains		Liu Shaochun	3'37"
ISRC CN-M26-17-01758	Music Notation / Tablature handed down by Wang Yizhi		
9. Wild Geese Landing on the Sandy Shore		Liu Shaochun	6'48"
ISRC CN-M26-17-01793	Music Notation / *Qin Notation of the Banana Tree*		
10. Zhao Jun's Grievance		Liu Shaochun	5'50"
ISRC CN-M26-17-01807	Music Notation / *Qin Notation of the Banana Tree*		
11. Serene Evening Chant		Liu Shaochun	2'44"
ISRC CN-M26-17-01792	Music Notation / Tablature handed down by Sun Shaotao		
12. Three Variations on the Melody Plum Blossom		Liu Shaochun	9'05"
ISRC CN-M26-17-01806	Music Notation / *Qin Notation of the Banana Tree*		
13. A Woodcutter's Song		Liu Shaochun	9'20"
ISRC CN-M26-17-01791	Music Notation / *Qin Notation of the Banana Tree*		

CD C

1. Evening Song of A Drunken Fisherman — Chen Yaoting — 4'04"
   ISRC CN-M26-17-01787

2. West City Prelude — Chen Yaoting — 4'36"
   ISRC CN-M26-17-01786

3. Lament of Changmen Palace — Chen Yaoting — 3'14"
   ISRC CN-M26-17-01826
   Music Notation / *The Plum Room Qin Anthology*

4. A Woodcutter's Song — Liu Jingshao — 8'26"
   ISRC CN-M26-17-01847
   Music Notation / *Qin Notation of the Banana Tree*

5. Wild Geese Landing on the Sandy Shore — Liu Jingshao — 5'59"
   ISRC CN-M26-17-01894
   Music Notation / *The Plum Room Qin Anthology*

6. Scratch the Head and Ask Heaven — Liu Jingshao — 6'33"
   ISRC CN-M26-17-01893
   Music Notation / *The Plum Room Qin Anthology*

7. Lament of Changmen Palace — Liu Jingshao — 4'54"
   ISRC CN-M26-17-01892
   Music Notation / *The Plum Room Qin Anthology*

8. Engaging with Old Friends — Wang Shengxiang — 8'36"
   ISRC CN-M26-17-01712
   Music Notation / *Qin Score of the Pines and Silk Studio,* deciphered by Wang Shengxiang

9. Ah! Orchid — Wang Shengxiang — 5'07"
   ISRC CN-M26-17-01694
   Music Notation / *Qin Tablature of the Spring Grass Studio*

10. Wind Blowing Through the Pine Trees — Wang Shengxiang — 4'38"
    ISRC CN-M26-17-01910

11. Chitchat Between the Fisherman and Woodcutter — Wang Shengxiang — 7'26"
    ISRC CN-M26-17-01903
    Music Notation / *Yu He Xuan Qinxue Zhaiyao*

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Guan Zhonghang** (1896~1972)

originally named "Enji Guaerjia", was born in Beijing. He learned to play the *qin* at an early age and never quitted. Once tutored by Yang Zongji about *qin* playing, he later joined Beijing *Guqin* Research Institute and became a contracted player at the Research Institute of National Music of the Central Conservatory of Music. In the 1930s, he taught Gao Peiluo, Ambassador of the Netherlands to China, to play the *qin*. *How to Play the Guqin* was his work.

2. **Zhang Ziqian** (1899~1991)

was also known as "Yichang" or "Ziqian". His family came from Yizheng, Jiangsu Province. As a child, he was tutored by Sun Shaocong, a *qin* master of the Guangling School, in an old-styled private school. Deeply influenced by Sun, he could play a number of *qin* pieces when he was still a teenager. At age of 23, he left home and went to make a living in Tianjin where he became a bosom friend with Zha Fuxi and Peng Zhiqing and the three soon made a name as the "Three Heroes in Pudong" (respectively known as Zha Xiaoxiang, Peng Yuge and Zhang Longxiang). He co-founded the Jinyu *Qin* Association in Suzhou in 1936 and was keen in editing and publishing the Jinyu

magazine. He served as *guqin* player in Shanghai Chinese Orchestra in 1956 and later held an additional position as *guqin* professor at Shanghai Conservatory of Music. In the late 1970s when Jinyu *Qin* Association was revived, he served as president at the age of 80. In 1988, he was employed as honorary professor at Tianjin Conservatory of Music. He placed great emphasis on *qin* notation and wrote multiple papers about the *qin* art. Among his writings, *Fundamentals of Guqin* and *Cao Man Suo Ji* (Zhang's diary of *qin* playing) remain important for *qin*-related research even today.

3. **Huang Songtao** (1900~2002)

whose original name was "Hua", styled himself as "Songtao" "Mufu" and "Fengqi Shanmin" (literally "resident in a mountain of phoenix"). He named his study "Wanqing Lu" (literally "room of the setting sun") and "You Cao Cao Tang" (literally "hall of grass"). Coming from Wuhan, Hubei Province, he studied poetry, verse, painting, seal cutting and *guqin* playing from his uncle Huang Yuting when he was a child. He also came under the tutelage of Fang Mei, Xie Yunseng and Xu Ruizhi. Besides *guqin*, he was also good at painting, calligraphy and seal cutting.

4. **Zhou Jisun** (1901~1969)

whose given name was "Jinxi", styled himself as "Jisun". He was the eldest son of Zhou Jiheng, an honest merchant in Changsha. Deeply influenced by his private school teacher's *qin* skills when he was young, he followed Gu Zheqing and Gu Zhuoqun of the Chuan School. He joined Nanxun *Qin* Association and Yinyin Society successively together with Gu Meigeng, who was his classmate.

5. **Liu Shaochun** (1901~1971)

whose given name was “Shao”, styled himself as “Shaochun” or “Deyi”. Coming from Fuping, Shaanxi Province, he was born into a salt merchant’s family and attended old-styled private school in his early years. He followed Sun Shaotao to learn to play the *qin* starting from 1928. In 1958, he went to teach at the Music Department of Nanjing University of Arts and came back to his place of birth, Yangzhou, to serve as librarian in Jiangsu Provincial Museum of History and Literature in 1963. His writings such as the *Origin of Guangling Qin Art* are important for the research on the Guangling School of the *qin* art. He was also quite good at boxing, playing the flute and the *xiao* (pipe), and singing Kunqu Opera.

6. **Wang Shengxiang** (1902~1975)

whose given name was “Jingting” and who styled himself as “Mailu Weng”, literally an old man who sells shoes, came from Feixian County, Shandong Province. When he was young, he studied *qin* playing under the mentorship of Wang Lu, a *qin* master of the Zhucheng School, Shandong. In 1948, he took up temporary residence in Nanjing and stayed in a Taoist temple in Xiye Mountain. More than ten *qin* hung on the wall of his room, and thus it was named “Hall of Twelve *Qin*”. In the daytime, he made a living by selling shoes, while at night, he found pleasure in playing the *qin*, living quite a hard life. He was a core member of Nanjing Music Society in its early days. He notated a number of *qin* pieces and wrote multiple works such as *Yeshan Qin Notations* and *Records of a Qin Hunt in Jinling* (two volumes). In 1958, he was hired as librarian of Jiangsu Provincial Museum of History and Literature. He donated most of the famous *qin* in his collection to Nanjing Municipal Cultural Relics Management Commission, including “Long Yin” of the Tang Dynasty.

7. **Cheng Wujia** (1902~1985)

who was also called "Wujia", was born into a family originally from Shanghai. He learned traditional Chinese musical instruments from his father in his childhood. He followed Wang Yanqing and Xu Lisun for the *qin* art, and Ni Qingquan and Shen Zhaozhou for *pipa* playing. He also played Jiangnan-style woodwind instruments, Shifan Luogu percussions, and Hunan local music. He had his own *pipa* playing style that incorporated the features of Pudong, Chongming and Pinghu Schools. In 1936, he co-founded Jinyu *Qin* Association. He worked as a teacher successively at Huadong Military and Political University, Art Department of Shandong University, and Nanjing University of the Arts.

8. **Chen Yaoting** (1903~1968)

also known as "Yaoting", styled himself as "Qinchi", literally "a person addicted to *qin*". He was a native of Xi'an, Shaanxi Province, and studied calligraphy and seal cutting in his childhood. He later focused on painting and poetry. Fond of music, he was also a collector. With twelve first-class *guqin* at home, he hailed his home as a place of twelve *guqin*. He was also an archaeologist. He did not start to play the *guqin* until the age of 30, but he could play more than 30 pieces. He used to teach *guqin* at Xi'an Conservatory of Music. He was also learned in painting and seal cutting and was one of the founders of Shaanxi contemporary seal cutting art.

9. **Liu Jingshao** (1903~1987)

whose given name was "Qinzi", was born in Yancheng to a family originally from Kunshan, Jiangsu Province. He learned poetry and music from his father at an early age. As a teenager, he was mentored by Yang Xinquan from Haimen, on Chongming-

school *pipa* playing. He could play the entire repertoire of *Yingzhou Ancient Tunes*. In 1921, he was admitted into Nantong Normal College where he studied *qin* playing under Xu Lisun. Then in 1925, he went on to study at the Education and Administration Department of Dongnan University. He worked at Jiangsu Provincial Office of Education after graduation in 1929, and later served as *guqin* teacher at Shanghai Conservatory of Music from 1956 on. In 1986, he established Mengxi *Qin* Association in Zhenjiang, Jiangsu Province. He compiled *Basics of the Qin Art*.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

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Seven

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 苏门长啸	吴振平	6'41"	ISRC CN-M26-17-01733
	所据琴谱：《徽言秘旨》，吴振平打谱		
2. 幽兰	吴振平	8'54"	ISRC CN-M26-17-01691
	所据琴谱：《古逸丛书》，吴振平打谱		
3. 广陵散	吴振平	20'32"	ISRC CN-M26-17-01955
	所据琴谱：《神奇秘谱》		
4. 佩兰	喻绍泽	9'53"	ISRC CN-M26-17-01832
	所据琴谱：《天闻阁琴谱》		
5. 春山听杜鹃	喻绍泽	7'12"	ISRC CN-M26-17-01766
	所据琴谱：《春草堂琴谱》		
6. 秋水	喻绍泽	8'49"	ISRC CN-M26-17-01774
	所据琴谱：《天闻阁琴谱》		
7. 昭君怨	喻绍泽	7'30"	ISRC CN-M26-17-01773
	所据琴谱：张孔山传谱，廖文甫传授		

CD B

1. 梅花三弄	陈泽锽 所据琴谱：《琴箫合谱》	8'28"	ISRC CN-M26-17-01849
2. 孔子读易	胥桐华	5'12"	ISRC CN-M26-17-01810
3. 平沙落雁	胥桐华 所据琴谱：蜀中郑氏传授	10'52"	ISRC CN-M26-17-01809
4. 凤求凰	胥桐华	2'36"	ISRC CN-M26-17-01830
5. 古琴吟	胥桐华 所据琴谱：《琴学入门》	2'24"	ISRC CN-M26-17-01760
6. 渔樵问答	胥桐华 所据琴谱：《琴学入门》，胡滋甫传授	9'31"	ISRC CN-M26-17-01805
7. 醉渔唱晚	胥桐华 所据琴谱：蜀中郑氏传授	7'30"	ISRC CN-M26-17-01790
8. 耕莘钓渭	胥桐华 所据琴谱：蜀中郑氏传授	3'26"	ISRC CN-M26-17-01789
9. 普庵咒	胥桐华 所据琴谱：胡滋甫传授	11'48"	ISRC CN-M26-17-01788

CD C

1. 潇湘水云	吴景略	9'00"	ISRC CN-M26-17-01719
	所据琴谱：《五知斋琴谱》，吴景略打谱		
2. 梧叶舞秋风	吴景略	3'56"	ISRC CN-M26-17-01720
	所据琴谱：《琴学心声谐谱》，吴景略打谱		
3. 胡笳十八拍	吴景略	15'36"	ISRC CN-M26-17-01730
	所据琴谱：《五知斋琴谱》，吴景略打谱		
4. 渔樵问答	吴景略	7'35"	ISRC CN-M26-17-01772
	所据琴谱：《琴学入门》，吴景略打谱		
5. 流水	吴景略	5'34"	ISRC CN-M26-17-01881
	所据琴谱：《天闻阁琴谱》		
6. 秋塞吟	吴景略	7'53"	ISRC CN-M26-17-01838
	所据琴谱：《五知斋琴谱》		
7. 阳春	吴景略	7'46"	ISRC CN-M26-17-01877
	所据琴谱：《诚一堂琴谱》，吴景略打谱		
8. 渔歌	吴景略	12'26"	ISRC CN-M26-17-01876
	所据琴谱：《五知斋琴谱》，吴景略打谱		

琴家介绍

（以生卒年为序）

1. 喻绍泽（1903 ~ 1988）

字润。祖籍四川成都。幼年读私塾，喜音乐，习多种民族乐器。少年时随舅父川派琴人廖文甫习琴。从四川公立外国语专科学校英语专业毕业后，在中学执教英语长达 16 年。1956 年，经查阜西力荐，成为西南音乐专科学校（四川音乐学院前身）专职古琴教师。1937 年，与其兄弟及裴铁侠等人组建成都律和琴社。1947 年组建秀明琴社。20 世纪 50 年代，与龙琴舫一同组织古典音乐社。1979 年再次恢复组建成都锦江琴社并担任社长。此外，擅书法，尤精小篆和大篆。

2. 胥桐华(1905 ~ 1969)

女，祖籍江苏宝应。出身于船民家庭，迁居扬州。师从徐仲山，积极参加扬州广陵琴社活动。兼善昆曲。

3. 陈泽锃（1905 ~ 2000）

福建福州人。师从何振岱，善古琴、书画，著有《琴趣楼诗》。

4. 吴振平（1907 ~ 1977）

名珑，以字行，号和庵，又号儋山。浙江绍兴人，居上海。幼年师从吴潋游研习音律。承家学，精制印泥，经营上海西泠印社。善长篆刻。其有与姚丙炎合作的琴谱手稿存世。姚丙炎之子姚公白曾从其习琴。

5. 吴景略（1907 ~ 1987）

名韬，字景略，别号缦叟。祖籍江苏常熟。少年时喜爱丝竹，师从赵剑侯、周少梅、吴梦非学习琵琶、筝、笙、箫等乐器。1927 年师从天津琴人王端璞习琴，后向徐少卿、李明德求教。1936 年加入今虞琴社。1953 年被聘为中央音乐学院民族音乐研究所特邀通讯研究员，20 世纪 60 年代，始任中国音乐学院古琴教授。1979 年任民乐系教授，并当选为中国文学艺术联合会委员、中国音乐家协会民族音乐委员会委员。他致力于打谱，发掘整理古代琴曲几十首，能鉴琴、修琴、斫琴，能研制琴弦，抢救传统制弦工艺。著有《七弦琴教材》《虞山琴话》《古琴改良》等琴学论著。古琴艺术造诣深湛，被尊称为“虞山吴派”。

CD A

1. Long Whistles on the Deep Sigh at Sumen Gate — Wu Zhenping — 6'41"
   ISRC CN-M26-17-01733
   Music Notation / *Sublime Words and Secret Order*, deciphered by Wu Zhenping

2. The Orchid in the Profound Vale — Wu Zhenping — 8'54"
   ISRC CN-M26-17-01691
   Music Notation / *Collection of Books from the Far Past*, deciphered by Wu Zhenping

3. Ode on Guang Ling — Wu Zhenping — 20'32"
   ISRC CN-M26-17-01955
   Music Notation / *Mysterious and Precious Collection of Qin Music*

4. Pei Lan — Yu Shaoze — 9'53"
   ISRC CN-M26-17-01832
   Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*

5. Listen to Cuckoos in the Spring Mountains — Yu Shaoze — 7'12"
   ISRC CN-M26-17-01766
   Music Notation / *Qin Tablature of the Spring Grass Studio*

6. Autumn Floods — Yu Shaoze — 8'49"
   ISRC CN-M26-17-01774
   Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*

7. Zhao Jun's Grievance — Yu Shaoze — 7'30"
   ISRC CN-M26-17-01773
   Music Notation / Tablature handed down by Zhang Kongshan, and imparted by Liao Wenfu

CD B

1. Three Variations on the Melody Plum Blossom — Chen Zehuang — 8'28"
   ISRC CN-M26-17-01849 — Music Notation / *Combined Anthology of the Qin and Xiao*

2. Confucius Reads the Book of Changes — Xu Tonghua — 5'12"
   ISRC CN-M26-17-01810

3. Wild Geese Landing on the Sandy Shore — Xu Tonghua — 10'52"
   ISRC CN-M26-17-01809 — Music Notation / Imparted by Zheng Family

4. Phoenix Courting — Xu Tonghua — 2'36"
   ISRC CN-M26-17-01830

5. Song of the Ancient Qin — Xu Tonghua — 2'24"
   ISRC CN-M26-17-01760 — Music Notation / *A Beginner's Guide to the Study of Qin*

6. Chitchat Between the Fisherman and Woodcutter — Xu Tonghua — 9'31"
   ISRC CN-M26-17-01805 — Music Notation / *A Beginner's Guide to the Study of Qin*, imparted by Hu Zifu

7. Evening Song of A Drunken Fisherman — Xu Tonghua — 7'30"
   ISRC CN-M26-17-01790 — Music Notation / Imparted by Zheng Family

8. Plow in the Country of Herbs and Fish in the Wei River — Xu Tonghua — 3'26"
   ISRC CN-M26-17-01789 — Music Notation / Imparted by Zheng Family

9. Incantation of Monk Pu-An — Xu Tonghua — 11'48"
   ISRC CN-M26-17-01788 — Music Notation / Imparted by Hu Zifu

CD C

1. Clouds Over the Rivers Xiao and Xiang — Wu Jinglüe — 9'00"
   ISRC CN-M26-17-01719
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*, deciphered by Wu Jinglüe

2. Parasol Leaves Dancing in the Autumn Wind — Wu Jinglüe — 3'56"
   ISRC CN-M26-17-01720
   Music Notation / *Harmonious Anthology of Scholarship and Aspirations of the Qin*, deciphered by Wu Jinglüe

3. Eighteen Stanzas of Tartar Pipe — Wu Jinglüe — 15'36"
   ISRC CN-M26-17-01730
   Music Notation / *Wu Zhi Zhai Studio Qin Tablatur* deciphered by Wu Jinglüe

4. Chitchat Between the Fisherman and Woodcutter — Wu Jinglüe — 7'35"
   ISRC CN-M26-17-01772
   Music Notation / *A Beginner's Guide to the Study of Qin*, deciphered by Wu Jinglüe

5. Flowing Streams — Wu Jinglüe — 5'34"
   ISRC CN-M26-17-01881
   Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*

6. Music of Autumn at the Frontier — Wu Jinglue — 7'53"
   ISRC CN-M26-17-01838
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

7. The Sunny Spring — Wu Jinglüe — 7'46"
   ISRC CN-M26-17-01877
   Music Notation / *Sincerity Hall Anthology of Qi Music*, deciphered by Wu Jinglüe

8. The Fisherman's Song — Wu Jinglüe — 12'26"
   ISRC CN-M26-17-01876
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*, deciphered by Wu Jinglüe

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Yu Shaoze** (1903~1988)

whose given name was "Run", came from Chengdu, Sichuan Province. While attending old-styled private school in his childhood, he loved music and studied to play multiple folk musical instruments. When he was young, he learned *qin* playing from his uncle Liao Wenfu, a *qin* player of the Chuan School. After graduating as an English major from Sichuan Public Foreign Studies Academy, he taught English in a high school in the following 16 years. In 1956, recommended by Zha Fuxi, he became a full-time *guqin* teacher in Southwest Music Academy, predecessor of today's Sichuan Conservatory of Music. He established Chengdu Lvhe *Qin* Association in 1937 with his brother and Pei Tiexia. In 1947, he set up Xiuming *Qin* Association. In the 1950s, he organized Classical Music Society along with Long Qinfang. Then in 1979, he created Chengdu Jinjiang *Qin* Association and served as president. He was also good at calligraphy, especially the small seal script and large seal script.

2. **Xu Tonghua** (1905~1969)

was a female *qin* player from Baoying, Jiangsu Province. Born into a boatman family, she later moved to Yangzhou. Xu Zhongshan was her mentor. She took part in

activities of Yangzhou Guangling *Qin* Association enthusiastically. She was also good at Kunqu opera.

3. **Chen Zehuang** (1905~2000)

whose given name was "Zehuang", was from Fuzhou, Fujian Province. Mentored by He Zhendai, he was good at *guqin*, painting and calligraphy. He wrote *Poetry of Qin Qu Tower.*

4. **Wu Zhenping** (1907~1977)

whose given name was "Long", was known as his courtesy name, while his art names were "He'an" and "Danshan". He came from Shaoxing, Zhejiang Province and lived in Shanghai. Having learnt from Wu Lianyou about music since his childhood, he also inherited his family business of refining the ink paste and ran Shanghai Xiling Seal Art Society. He was adept at seal-cutting. The manuscripts of *qin* compositions that he jointly composed with Yao Bingyan still survive. He taught Yao Gongbai, son of Yao Bingyan, about *qin* playing.

5. **Wu Jinglüe** (1907~1987)

whose given name was "Tao", came from Changshu, Jiangsu Province. His courtesy name was "Jinglue" and his art name was "Mansou". He was fond of traditional stringed and woodwind instruments at his young age and learned from Zhao Jianhou, Zhou Shaomei and Wu Mengfei about musical instruments such as *pipa*, *zheng*, *sheng* and *xiao* (pan pipe). In 1927, He was tutored by Wang Duanpu, a *qin* master in Tianjin on *qin* playing and later also consulted with Xu Shaoqing and Li Mingde. He joined Jinyu *Qin* Association in 1936 and was hired as a contract

communication researcher in the Research Institute of National Music at the Central Conservatory of Music. He worked as a *guqin* professor in China Conservatory of Music at the beginning of the 1960s. He was a professor of the Department of Chinese Folk Music in 1979 and at the same time elected as members of China Federation of Literary and Art Circles and Chinese Musicians Association National Music Committee. He was dedicated to deciphering the notations, explored and sorted away dozens of ancient *qin* compositions. With himself proficient at judging, fixing and manufacturing *qin*, he was able to manufacture the *qin* strings and rescued the traditional string-making skills. He wrote several essays and works about the art of *qin*, such as *Textbook of Qi Xian Qin*, *Yu Shan Qin Talk*, and *Improvements of Guqin*. His style was respectfully called as the "Yu Shan Wu School" due to his proficient knowledge and mastery in the art of *guqin*.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

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Eight

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 心经	陈树三	2'26"	ISRC CN-M26-17-01827
2. 白雪	陈树三	3'49"	ISRC CN-M26-17-01782
3. 搔首问天	陈树三	4'21"	ISRC CN-M26-17-01781
4. 平沙落雁	陈心园 所据琴谱：《梅庵琴谱》	4'54"	ISRC CN-M26-17-01801
5. 玉楼春晓	陈心园 所据琴谱：《梅庵琴谱》	1'54"	ISRC CN-M26-17-01798
6. 长门怨	陈心园 所据琴谱：《梅庵琴谱》	3'49"	ISRC CN-M26-17-01749
7. 平沙落雁	李浴星 所据琴谱：《琴学丛书》	7'14"	ISRC CN-M26-17-01950
8. 高山	李浴星 所据琴谱：《自远堂琴谱》	6'46"	ISRC CN-M26-17-01858
9. 流水	卫仲乐 所据琴谱：《琴砚斋琴谱》	5'47"	ISRC CN-M26-17-01742
10. 醉渔唱晚	卫仲乐 所据琴谱：李子昭传谱	3'31"	ISRC CN-M26-17-01710
11. 梅花三弄	卫仲乐 所据琴谱：《蕉庵琴谱》	6'52"	ISRC CN-M26-17-01938
12. 普庵咒	张正吟 所据琴谱：《栩斋琴谱》	10'56"	ISRC CN-M26-17-01696

CD B

1. 良宵引	吴兆基 所据琴谱：《自远堂琴谱》	2'45"	ISRC CN-M26-17-01715
2. 阳关三叠	吴兆基 所据琴谱：《琴学入门》	4'00"	ISRC CN-M26-17-01871
3. 胡笳十八拍	吴兆基 所据琴谱：《五知斋琴谱》	17'48"	ISRC CN-M26-17-01954
4. 潇湘水云	吴兆基 所据琴谱：《五知斋琴谱》	9'51"	ISRC CN-M26-17-01953
5. 搔首问天	吴兆基 所据琴谱：《五知斋琴谱》	8'38"	ISRC CN-M26-17-01952
6. 平沙落雁	吴兆基 所据琴谱：吴兰荪传谱	5'11"	ISRC CN-M26-17-01951
7. 梅花三弄	吴兆基 所据琴谱：《蕉庵琴谱》	7'56"	ISRC CN-M26-17-01870
8. 鸥鹭忘机	吴兆基 所据琴谱：《自远堂琴谱》	5'01"	ISRC CN-M26-17-01869

CD C

1. 岳阳三醉	乐瑛 所据琴谱：《琴学入门》	8'57"	ISRC CN-M26-17-01917
2. 沧海龙吟	乐瑛 所据琴谱：《琴谱谐声》	5'33"	ISRC CN-M26-17-01948
3. 平沙落雁	乐瑛 所据琴谱：贾阔峰传谱	5'41"	ISRC CN-M26-17-01947
4. 孔子读易(韦编三绝)	乐瑛 所据琴谱：《抄本琴谱》	2'57"	ISRC CN-M26-17-01856
5. 醉渔唱晚	凌其阵 所据琴谱：淮安乔子衡传杨子镛谱	6'21"	ISRC CN-M26-17-01814
6. 孤猿啸月	凌其阵 所据琴谱：《二香琴谱》	4'01"	ISRC CN-M26-17-01835
7. 渔歌(头盘)	凌其阵 所据琴谱：《五知斋琴谱》	10'26"	ISRC CN-M26-17-01813
8. 渔樵问答	杨清如	5'41"	ISRC CN-M26-17-01771
9. 醉渔唱晚	杨清如	4'17"	ISRC CN-M26-17-01769
10. 慨古吟	杨清如	2'05"	ISRC CN-M26-17-01764
11. 访子期	杨清如	1'47"	ISRC CN-M26-17-01831
12. 阳关三叠	杨清如	2'59"	ISRC CN-M26-17-01763
13. 凤求凰	杨清如	1'20"	ISRC CN-M26-17-01761

琴家介绍

（以生卒年为序）

1. 乐瑛（1904 ~ 1974）

女，北京人。其父系清末京城名药店——乐家老铺的主人。自幼受到传统文化的严格教育。1919 年，其父请京城著名琴家黄勉之弟子贾阔峰教其习琴，得真传，也曾与管平湖相互参学，擅长演奏《岳阳三醉》《沧海龙吟》《列子御风》《韦编三绝》等曲。1954 年加入北京古琴研究会。

2. 陈树三（1908 ~ 1974）

湖北省文史馆馆员。武汉“陈太乙”的第二代传人，琴棋书画无所不通。曾自创“三线谱”，将古谱转换成现代曲谱，便于后人弹唱。这一贡献曾引起琴界轰动，查阜西曾专程赴汉与其切磋探讨。

3. 吴兆基（1908 ~ 1997）

字湘泉，湖南汉寿人，琴家吴兰荪之子。1920 年从父习琴。曾拜师吴浸阳。常随父参加琴人雅集，深受感染。1931 年毕业于东吴大学化学系，一生从事数学教学，任苏州大学数学系教授，在教育界颇有影响。1986 年与徐忠伟、叶名佩、裴金宝筹建吴门琴社。自幼好武术。操缦习琴和太极气功都是其平生所好。曾主持编写《吴门琴韵》。

4. 陈心园（1908 ~ 1994）

原名永奎，字星垣，后改字为心园，号抱怡，又号疆行。生于江苏南通书香世家。1927年成为徐立荪入室弟子，深得徐立荪器重。早年习中医内科及针灸科，后半生从事中医工作，曾参与编写中医著作，发表多篇中医论文。善诗词，多首作品入选《中国当代诗词选》。1931年，由他缮写的《梅庵琴谱》石印面世。1980年起任梅庵琴社第二任社长。著有《抱怡堂琴话》。

5. 卫仲乐（1908 ~ 1997）

原籍江苏无锡，生于上海。幼年家境贫寒，颠沛流离，喜爱音乐戏曲，自学乐器。1926年加入大同乐会，从郑觐文、吴剑岚习古琴，随汪昱庭学琵琶，深得郑觐文赏识。1938年曾在美国30多个城市演出长达7个月，大获好评。1956年起，任上海音乐学院教授及民乐系副主任、主任等职。1962年起，任中国音乐家协会上海分会副主席。除古琴外，还精通笛、箫、二胡、琵琶等乐器。

6. 李浴星（1909 ~ 1976）

原名李连魁，字捷三，又名李沂、李洞明，字浴星，号大痴、大池、大池浴者、静泊、井白、静泊居士等，以字行之。斋号魁儒轩、伴梅阁、梅花书屋、昆山玉韵琴斋、翛斋等。

祖籍河北丰南。自幼习书画、古琴、诗文等。在天津商学院和北京中国大学法律系毕业后，以教书为业。1924 年师从九嶷派创始人杨宗稷。他打谱琴曲，辑录琴谱，移植和创作琴曲。20 世纪 30 年代，在北京教学期间始设琴馆，60 年代到唐山工作之余授琴。在书法、绘画、篆刻、诗词以及文物鉴赏等方面亦有较深的造诣。

7. 张正吟（1910 ~ 1995）

原名镇瀛，别名志熙。江苏南京人。1937 年于中央大学美术系毕业后任美术教师直至退休，同时兼任南京画院画师。师从夏一峰、刘少椿习琴，与夏一峰、甘涛等于 1954 年组织南京乐社，任总干事。曾启蒙李禹贤、龚一等习琴。致力于古琴收藏，集有南宋、明、清时期古琴 20 余张，其中一张被专家鉴定为南宋女词人李清照遗物，后传给高足、原上海民乐团团长龚一先生。龚一将该琴定名为“正吟琴”。

8. 凌其阵（1911 ~ 1984）

字仁武，一字似石。祖籍上海。曾从李芷谷习老川派琴曲，从杨子镛先生习淮阳派琴曲。早年从事橡胶技术工作。1953 年被聘为中央音乐学院民族音乐研究所特约通讯研究员。退休后全心投入古琴的演奏与研究工作。1980 年与顾梅羹一同创建辽宁古琴研究会，任副会长。

著有《学琴札记》，刊行《秋声琴馆琴曲》和《秋声琴馆琴歌》等，发表多篇论文，此外，还重视民族音乐的挖掘与整理，创作古诗体诗词等。

9. 杨清如（1913 ~ 1995）

女，重庆人。四川省女子职业学校毕业。幼承家传，14 岁开始抚琴，终生以琴为伴。1985 年被聘为重庆市文史研究馆员。

CD A

1. Heart Sutra		Chen Shusan	2'26"
ISRC CN-M26-17-01827			
2. White Snow		Chen Shusan	3'49"
ISRC CN-M26-17-01782			
3. Scratch the Head and Ask Heaven		Chen Shusan	4'21"
ISRC CN-M26-17-01781			
4. Wild Geese Landing on the Sandy Shore		Chen Xinyuan	4'54"
ISRC CN-M26-17-01801	Music Notation / *The Plum Room Qin Anthology*		
5. Spring Dawn at the Jade Tower		Chen Xinyuan	1'54"
ISRC CN-M26-17-01798	Music Notation / *The Plum Room Qin Anthology*		
6. Lament of Changmen Palace		Chen Xinyuan	3'49"
ISRC CN-M26-17-01749	Music Notation / *The Plum Room Qin Anthology*		
7. Wild Geese Landing on the Sandy Shore		Li Yuxing	7'14"
ISRC CN-M26-17-01950	Music Notation / *Collected Writings on the Study of the Qin*		
8. High Mountains		Li Yuxing	6'46"
ISRC CN-M26-17-01858	Music Notation / *Anthology from the Distant Hall*		
9. Flowing Streams		Wei Zhongle	5'47"
ISRC CN-M26-17-01742	Music Notation / *Qin Yan Zhai Anthology of Qin Music*		
10. Evening Song of A Drunken Fisherman		Wei Zhongle	3'31"
ISRC CN-M26-17-01710	Music Notation / Tablature handed down by Li Zizhao		
11. Three Variations on the Melody Plum Blossom		Wei Zhongle	6'52"
ISRC CN-M26-17-01938	Music Notation / *Qin Notation of the Banana Tree*		
12. Incantation of Monk Pu-An		Zhang Zhengyin	10'56"
ISRC CN-M26-17-01696	Music Notation / *Xu Zhai Qin Pu*		

CD B

1. Serene Evening Chant	Wu Zhaoji	2'45"
ISRC CN-M26-17-01715	Music Notation / *Anthology from the Distant Hall*	
2. The Three Strains of Yangguan	Wu Zhaoji	4'00"
ISRC CN-M26-17-01871	Music Notation / *A Beginner's Guide to the Study of Qin*	
3. Eighteen Stanzas of the Tartar Pipe	Wu Zhaoji	17'48"
ISRC CN-M26-17-01954	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*	
4. Clouds Over the Rivers Xiao and Xiang	Wu Zhaoji	9'51"
ISRC CN-M26-17-01953	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*	
5. Scratch the Head and Ask the Heaven	Wu Zhaoji	8'38"
ISRC CN-M26-17-01952	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*	
6. Wild Geese Landing on the Sandy Shore	Wu Zhaoji	5'11"
ISRC CN-M26-17-01951	Music Notation / Tablature handed down by Wu Lansun	
7. Three Variations on the Melody Plum Blossom	Wu Zhaoji	7'56"
ISRC CN-M26-17-01870	Music Notation / *Qin Notation of the Banana Tree*	
8. Guileless Seagulls and Herons	Wu Zhaoji	5'01"
ISRC CN-M26-17-01869	Music Notation / *Anthology from the Distant Hall*	

CD C

1. Three Times Drunk in Yueyang		Yue Ying	8'57"
ISRC CN-M26-17-01917	Music Notation / *A Beginner's Guide to the Study of Qin*		
2. Dragon's Song in the Wide Blue Sea		Yue Ying	5'33"
ISRC CN-M26-17-01948	Music Notation / *Harmonious Sound Anthology of Qin Music*		
3. Wild Geese Landing on the Sandy Shore		Yue Ying	5'41"
ISRC CN-M26-17-01947	Music Notation / Tablature handed down by Jia Kuofeng		
4. Confucius Reads the Book of Changes (Wei Bian San Jue)		Yue Ying	2'57"
ISRC CN-M26-17-01856	Music Notation / *Hand-copied Qin Tablature*		
5. Evening Song of A Drunken Fisherman		Ling Qizhen	6'21"
ISRC CN-M26-17-01814	Music Notation / Qiao Ziheng Transmitted Tablature to Yang Ziyong		
6. Solitary Ape Roaring Under the Moon		Ling Qizhen	4'01"
ISRC CN-M26-17-01835	Music Notation / *'Two Xiangs' Anthology of Qin Music*		
7. The Fisherman's Song (Tou Pan)		Ling Qizhen	10'26"
ISRC CN-M26-17-01813	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
8. Chitchat Between the Fisherman and Woodcutter		Yang Qingru	5'41"
ISRC CN-M26-17-01771			
9. Evening Song of A Drunken Fisherman		Yang Qingru	4'17"
ISRC CN-M26-17-01769			
10. Reflecting on the Past		Yang Qingru	2'05"
ISRC CN-M26-17-01764			
11. Visit Ziqi		Yang Qingru	1'47"
ISRC CN-M26-17-01831			
12. The Three Strains of Yangguan		Yang Qingru	2'59"
ISRC CN-M26-17-01763			
13. Phoenix Courting		Yang Qingru	1'20"
ISRC CN-M26-17-01761			

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Yue Ying** (1904~1974)

female and a native of Beijing, was the daughter of the owner of Yue's Pharmacy, a famous drugstore in the late Qing Dynasty. She received strict traditional Chinese education as a girl, and Jia Kuofeng, a disciple of the famous *qin* master Huang Mianzhi, was invited in 1919 by her father to teach her to play the *guqin*. She learned the quintessence of Jia's skills and also followed Guan Pinghu for a while. Her masterpieces include *Three Times Drunk in Yueyang, Dragon's Song in the wide Blue Sea, Lie Zi Riding on the Wind* and *Confucius Reads the Book of Chanyes*. She joined Beijing *Guqin* Research Institute in 1954.

2. **Chen Shusan** (1908~1974)

was a librarian of Hubei Research Institute of Culture and History, second-generation inheritor of "Chen Taiyi" in Wuhan. Thoroughly proficient in *qin*, *qi*, calligraphy and painting, he created "San Xian Pu" (stave with three lines only) on his own and converted ancient notations into modern ones to make them easier to perform by later generations. His contributions mentioned above caused quite a sensation in the *qin* circle, with Zha Fuxi paying a special visit to Wuhan to compete and discuss with him about *qin* playing.

3. **Wu Zhaoji** (1908~1997)

whose courtesy name was “Xiangquan”, son of *qin* master Wu Lansun, came from Hanshou, Hunan Province. He learned *qin* playing from his father in 1920 and was tutored by Wu Jinyang. Frequently coming along with his father to a lot of elegant gatherings where many *qin* players showed up, he was deeply inspired by the beauty of *qin*. Since his graduating from the Chemistry Department of Dongwu University, he had been committed to math teaching throughout his lifetime. Being a professor in the Math Department of Suzhou University, he held great influence in the educational circle. In 1986 he established Wu Men *Qin* Association with Xu Zhongwei, Ye Mingpei and Pei Jinbao. Martial arts had been his hobby since his childhood. Throughout his whole lifetime, he took deep affections towards *qin* playing and practicing *qigong*. He took charge of the compilation of *Wu Men Qin Yun*.

4. **Chen Xinyuan** (1908~1994)

whose original given name was “Yongkui”, had the courtesy name of “Xingyuan” (which was later changed into “Xinyuan”) and art names of “Baoyi” and “Jiangxing”. Born into a family with profound scholar heritage in Nantong, Jiangsu Province, he became a *qin*-playing disciple of Xu Lisun and earned Xu’s strong approval. In his early days, he studied Chinese internal medicine and acupuncture. While in his later half lifetime, he dedicated himself to the Chinese medicine cause with himself taking part in compiling Chinese medicine works and publishing multiple papers about Chinese medicine. He was also good at poetry. A number of his poetry works had been selected into *Anthology of Chinese Contemporary Poetry*. In 1931, *Mei An Qin Pu*, which he transcribed, was lithographed out. He had been the second president of Mei An *Qin* Association since 1980. *Qin Talk in Bao Yi Hall* was his work.

5. **Wei Zhongle** (1908~1997)

whose family originally came from Wuxi, Jiangsu Province, was born in Shanghai. In his childhood, he suffered from poverty and led a vagrant life. He loved music and opera, and accordingly learned about musical instruments on his own. Ever since 1926, he had been in Da Tong Le Society where he studied about *guqin* from Zheng Jinwen and Wu Jianlan, and *pipa* playing from Wang Yuting. Zheng Jinwen spoke highly of him. In 1938, he was on tour performing for as long as seven months in more than 30 cities of America, which won him universal favorable comments. He had been serving on positions such as professor of Shanghai Conservatory of Music, vice-president and president of the Department of Chinese Folk Music since 1956. Since 1962, he had been vice-president in Shanghai Branch of Chinese Musicians Association. Besides *guqin*, he was also adept at other musical instruments such as flute, *xiao* (pan pipe), *erhu* and *pipa*.

6. **Li Yuxing** (1909~1976)

also called “Li Yi” and “Li Dongming”, whose original name was “Li Liankui”, had the courtesy names of “Jiesan” and “Yuxing”. His art names included “Dachi”, “Da Chi Yu Zhe”, “Jingbo”, “Jingbai” and “Jingbo Jushi”, etc. His study room had got names like “Kui Ru Xuan”, “Ban Mei Ge”, “Mei Hua Shu Wu”, “Kun Shan Yu Yun Qin Zhai” and “Xiao Zhai”, etc. His family came from Fengnan, Hebei Province. He had been learning painting, calligraphy, *guqin*, poetry and verse, etc. since his early childhood. After graduating from Tianjin Institute of Commerce and Law Department of Beijing China University, he dedicated himself to the cause of teaching. He was tutored by Yang Zongji about *qin* playing, who was the founder of the Jiuyi School. He deciphered the notations, compiled traditional *qin* notations, transplanted and composed *qin* compositions. In the 1930s, he

established *qin* halls while teaching *qin* playing in Beijing. In the 1960s, he taught *qin* playing in Tangshan in his spare time when he was working there. He also held highly proficient knowledge in calligraphy, seal cutting, painting, poetry, verse, authentication and appreciation of cultural relics.

7. **Zhang Zhengyin** (1910~1995)

whose original given name was “Zhenying” and whose another name was “Zhixi”, came from Nanjing, Jiangsu Province. Since he graduated from the Art Department of National Central University in 1937, he had been an art teacher till his retirement. Meanwhile, he held another position as a painter in Nanjing Art Academy. Tutored by Xia Yifeng and Liu Shaochun about *qin* playing, he set up Nanjing Music Society with Xia Yifeng and Gan Tao, etc., where he served as managing director in 1954. He enlightened Li Yuxian and Gong Yi about *qin* playing. Dedicated to the collection of *guqin*, he had collected more than 20 *guqin* originated from the Southern Song, Ming and Qing dynasties, one of which was even authenticated by experts as a relic of Li Qingzhao, a female poet of the Southern Song Dynasty. Afterwards, the *qin* was handed down to Gong Yi, former head of Shanghai Chinese Orchestra and student of Zhang Zhengyin. Gong Yi then denominated it as “Zheng Yin *Qin*”.

8. **Ling Qizhen** (1911~1984)

whose given names were “Renwu” and “Sishi”, came from Shanghai. He had learned from Li Zhigu about the old Chuan School *qin* compositions, and had studied *qin* compositions of the Huaiyang School. He was engaged in the trade of rubber technology in his early days. In 1953, he was hired as a contract communication researcher of the Research Institute of National Music at the Central Conservatory of Music. After his

retirement, he devoted himself wholly to *guqin* playing and related research. In 1980, he established Liaoning *Guqin* Research Association with Gu Meigeng and served as vice-president. He wrote *Notes of Qin Study* and published *Qin Notations in Qiu Sheng Qin Hall*, *Qin Song in Qiu Sheng Qin Hall*, etc. He also published multiple papers. Moreover, he placed high emphasis on deep digging and sorting out folk music, and composing poetry in ancient Chinese poetry form.

9. **Yang Qingru** (1913~1995)

who graduated from Sichuan Women's Vocational School, was a female *qin* player from Chongqing. She inherited the playing techniques handed down from the older generations of the family. She started playing at 14 and chose *qin* as her lifelong companion. In 1985, she was appointed as librarian in Chongqing Research Institute of Culture and History.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

玖

Nine

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 平沙落雁	谢孝苹	4'26"	ISRC CN-M26-17-01934
2. 碣石调・幽兰	姚丙炎 所据琴谱：《古逸丛书》，姚丙炎打谱	10'01"	ISRC CN-M26-17-01722
3. 高山	姚丙炎 所据琴谱：《琴学入门》	7'43"	ISRC CN-M26-17-01692
4. 胡笳十八拍	姚丙炎 所据琴谱：《五知斋琴谱》	15'40"	ISRC CN-M26-17-01868
5. 平沙落雁	姚丙炎 所据琴谱：《琴学入门》	5'34"	ISRC CN-M26-17-01928
6. 酒狂	姚丙炎 所据琴谱：《神奇秘谱》，姚丙炎打谱	2'15"	ISRC CN-M26-17-01927
7. 广陵散	姚丙炎 所据琴谱：《神奇秘谱》，姚丙炎打谱	11'03"	ISRC CN-M26-17-01926
8. 潇湘水云	姚丙炎 所据琴谱：《五知斋琴谱》	9'36"	ISRC CN-M26-17-01943
9. 鸥鹭忘机	姚丙炎 所据琴谱：《五知斋琴谱》	4'55"	ISRC CN-M26-17-01897

CD B

1. 忆故人	叶名㵐 所据琴谱：《理琴轩琴谱》	6'56"	ISRC CN-M26-17-01859
2. 平沙落雁	俞伯荪 所据琴谱：陈蕴儒传谱	6'43"	ISRC CN-M26-17-01739
3. 醉渔唱晚	俞伯荪 所据琴谱：陈蕴儒传谱	5'27"	ISRC CN-M26-17-01740
4. 墨子悲丝	俞伯荪 所据琴谱：《五知斋琴谱》	10'11"	ISRC CN-M26-17-01741
5. 关山月	俞伯荪 所据琴谱：《梅庵琴谱》	2'35"	ISRC CN-M26-17-01690
6. 长门怨	张育瑾 所据琴谱：《桐荫山馆琴谱》	4'12"	ISRC CN-M26-17-01865
7. 良宵引	张育瑾 所据琴谱：《桐荫山馆琴谱》	2'00"	ISRC CN-M26-17-01864
8. 平沙落雁	张育瑾 所据琴谱：《桐荫山馆琴谱》	4'10"	ISRC CN-M26-17-01863
9. 秋江夜泊	张育瑾 所据琴谱：《桐荫山馆琴谱》	3'21"	ISRC CN-M26-17-01923
10. 搔首问天	张育瑾 所据琴谱：《桐荫山馆琴谱》	6'06"	ISRC CN-M26-17-01922
11. 流水	张育瑾 所据琴谱：《桐荫山馆琴谱》	5'58"	ISRC CN-M26-17-01841
12. 捣衣	张育瑾 所据琴谱：《桐荫山馆琴谱》	6'21"	ISRC CN-M26-17-01908

CD C

1. 阳关三叠	陈长林	4'56"	ISRC CN-M26-17-01731
	所据琴谱：《琴学入门》		
2. 大胡笳	陈长林	12'21"	ISRC CN-M26-17-01745
	所据琴谱：《神奇秘谱》，陈长林打谱		
3. 平沙落雁	陈长林	5'13"	ISRC CN-M26-17-01851
	所据琴谱：吴基西传谱		
4. 归去来辞	陈长林	4'31"	ISRC CN-M26-17-01850
	所据琴谱：《自远堂琴谱》		
5. 春江花月夜	陈长林	9'03"	ISRC CN-M26-17-01846
	所据琴谱：陈长林移植		
6. 孤馆遇神	陈长林	5'37"	ISRC CN-M26-17-01937
	所据琴谱：《西麓堂琴统》，陈长林打谱		
7. 短清	陈长林	6'38"	ISRC CN-M26-17-01886
	所据琴谱：《神奇秘谱》，陈长林打谱		
8. 秋风辞	徐晓英	1'53"	ISRC CN-M26-17-01795
	所据琴谱：《梅庵琴谱》		
9. 平沙落雁	徐晓英	6'03"	ISRC CN-M26-17-01768
	所据琴谱：《琴学入门》		
10. 幽兰	薛志章	8'11"	ISRC CN-M26-17-01804
	所据琴谱：《古逸丛书》，薛志章打谱		

琴家介绍

（以生卒年为序）

1. 薛志章（1905 ~ ?）

江苏武进人。中国人民保险公司早期创建人之一，人保公司名称最早的标准字的书写者。古琴和篆刻都有较深造诣。1954 年 10 月被选为北京古琴研究会候补理事。

2. 张育瑾（1915 ~ 1981）

名景玉，字育瑾。祖籍山东胶南。师从岳父诸城派琴人王秀南。早年任职山东大学，1960 年任山东艺术专科学校音乐科副主任，教授古琴，后转任山东海洋学院行政科科长。1961 年与詹澄秋共建济南古琴研究会，任会长。曾与夫人王凤襄整理王既甫传授的诸城琴派最早琴谱抄本《桐荫山馆琴谱》，并附简谱。为避免古琴文献失传，及时组织刻印《琴谱正律》。撰写多篇古琴文论，为诸城派的传播和研究做出了重要贡献。

3. 谢孝苹（1920 ~ 1998）

字鹿坰，号雷巢，笔名周塬。江苏泰州人。1940 年师从吴景略习琴，1941 年参加上海今虞琴社，先后受教于张子谦、夏一峰、吴宗汉、查阜西等。1942 年毕业于东吴大学法学院。曾从事外交工作，后为中国社会科学院历史研究所副研究员。所撰写的《中国琴艺纪年》是一部关于琴史纪事的珍贵文献。他学识渊博，其历史、词学及古琴文论被辑为《雷巢文存》。

4. 姚丙炎（1921 ~ 1983）

原名济良。祖籍浙江杭州。受其父影响，喜丝竹，善乐器。其琴启蒙于琴人汪剑候，1946 年师从浙派琴家徐元白。曾任上海音乐学院客座古琴教授、上海今虞琴社副社长等。痴迷于打谱，所打谱的《酒狂》深受海内外琴人喜爱。撰写多篇琴学论文。擅书法，所抄琴谱、著述《唐代陈拙论古琴指法》等影印手稿。

5. 俞伯荪（1922 ~ 2013）

祖籍浙江绍兴，生于四川成都。受其父影响，自幼读经史，习书画。12 岁入东方戏曲学校学习戏曲。14 岁始，先后师从陈蕴儒、龙琴舫习琴。1942 年，与其父办古风国乐社，1945 年参加重庆大同国乐社活动，创办蜀雅琴剧社。此后参军，入部队文工团，转业至川剧院，再任职于成都文化艺术学校。1985 年创办东坡诗琴社。2006 年成立成都市俞伯荪蜀派古琴研究所，同年，中国民族管弦乐学会授予其“中国民乐终身成就奖”。

6. 叶名珮（1929 ~ ）

女，祖籍温州。其父曾师从卫仲乐习琴。1943 年开始习琴，先后师从杨子镛、张子谦、

徐元白、李明德等。1945 年开始习国画，师从著名画家张大千。先后从事美术工作和统计管理工作。为苏州吴门琴社创始人之一，任副社长。

7. 陈长林（1932 ~ ）

曾用名陈长龄、陈长令。祖籍福建福州。自幼吟唱古诗文，读私塾。20 世纪 40 年代，随父亲陈琴趣和表姨吴子美习琴。1951 年就读上海交通大学电力工程系，毕业后就职于中国科学院计算机技术研究所，从事电子计算机研究，业余从事古琴的演奏与研究。1951 和 1956 年先后加入今虞琴社和北京古琴研究会。1958 年开始打谱。曾发表有多篇电脑及古琴方面的论文。1981 年，他设计制成的古琴谱电脑处理系统开创了电脑处理古琴减字谱的新领域。1998 至 2002 年间，他利用编程软件开发实现了 MIDI 古琴和古琴谱的电脑奏乐。

8. 徐晓英（1937 ~ 2016）

女，笔名霞影。浙江衢县人。自幼随父习古诗词。因其父与徐元白诗琴相交久而深，故 1954 年从徐元白习浙派古琴，徐元白逝世后拜张味真为师，后从查阜西、管平湖、吴景略、张子谦等继续深造。自 1984 年，任杭州艺术学校古琴、古筝教师。2001 年成立霞影琴馆，

任馆长，并协助在浙江省各地成立分馆。编写《霞影古琴教程》《杭州文化艺术志·音乐篇》等，主编《霞影琴讯》，参与编写《浙派古琴艺术》等，撰写多篇论文，为杭州古琴文化的传播和浙派古琴的繁盛做出了较大贡献。

CD A

1. Wild Geese Landing on the Sandy Shore — Xie Xiaoping — 4'26"
   ISRC CN-M26-17-01934

2. Secluded Orchid in Jie Shi Mode — Yao Bingyan — 10'01"
   ISRC CN-M26-17-01722
   Music Notation / *Collection of Books from the Far Past*, deciphered by Yao Bingyan

3. High Mountains — Yao Bingyan — 7'43"
   ISRC CN-M26-17-01692
   Music Notation / *A Beginner's Guide to the Study of Qin*

4. Eighteen Stanzas of the Tartar Pipe — Yao Bingyan — 15'40"
   ISRC CN-M26-17-01868
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

5. Wild Geese Landing on the Sandy Shore — Yao Bingyan — 5'34"
   ISRC CN-M26-17-01928
   Music Notation / *A Beginner's Guide to the Study of Qin*

6. Intoxicated — Yao Bingyan — 2'15"
   ISRC CN-M26-17-01927
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Yao Bingyan

7. Ode on Guang Ling — Yao Bingyan — 11'03"
   ISRC CN-M26-17-01926
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Yao Bingyan

8. Clouds Over the Rivers Xiao and Xiang — Yao Bingyan — 9'36"
   ISRC CN-M26-17-01934
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

9. Guileless Seagulls and Herons — Yao Bingyan — 4'55"
   ISRC CN-M26-17-01897
   Music Notation / *Wu Zhi Zhai Studio Qin Tablature*

CD B

1. Recalling an Old Friend		Ye Mingpei	6'56"
ISRC CN-M26-17-01859	Music Notation / *Anthology of the Guqin Pavilion*		
2. Wild Geese Landing on the Sandy Shore		Yu Bosun	6'43"
ISRC CN-M26-17-01739	Music Notation / Tablature handed down by Chen Yunru		
3. Evening Song of A Drunken Fisherman		Yu Bosun	5'27"
ISRC CN-M26-17-01740	Music Notation / Tablature handed down by Chen Yunru		
4. The Philosopher Mo Zi Sorrowing Over the Silk		Yu Bosun	10'11"
ISRC CN-M26-17-01741	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
5. The Moon Over Mt. Guanshan		Yu Bosun	2'35"
ISRC CN-M26-17-01690	Music Notation / *The Plum Room Qin Anthology*		
6. Lament of Changmen Palace		Zhang Yujin	4'12"
ISRC CN-M26-17-01865	Music Notation / *Tong Yin Shan Guan Qin Pu*		
7. Serene Evening Chant		Zhang Yujin	2'00"
ISRC CN-M26-17-01864	Music Notation / *Tong Yin Shan Guan Qin Pu*		
8. Wild Geese Landing on the Sandy Shore		Zhang Yujin	4'10"
ISRC CN-M26-17-01863	Music Notation / *Tong Yin Shan Guan Qin Pu*		
9. Anchor Along the River Shore in Autumn		Zhang Yujin	3'21"
ISRC CN-M26-17-01923	Music Notation / *Tong Yin Shan Guan Qin Pu*		
10. Scratch the Head and Ask Heaven		Zhang Yujin	6'06"
ISRC CN-M26-17-01922	Music Notation / *Tong Yin Shan Guan Qin Pu*		
11. Flowing Streams		Zhang Yujin	5'58"
ISRC CN-M26-17-01841	Music Notation / *Tong Yin Shan Guan Qin Pu*		
12. Beating Clothes		Zhang Yujin	6'21"
ISRC CN-M26-17-01908	Music Notation / *Tong Yin Shan Guan Qin Pu*		

CD C

1. The Three Strains of Yangguan — Chen Changlin — 4'56"
   ISRC CN-M26-17-01731
   Music Notation / *A Beginner's Guide to the Study of Qin*

2. The Greater Barbarian Reedpipe — Chen Changlin — 12'21"
   ISRC CN-M26-17-01745
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Chen Changlin

3. Wild Geese Landing on the Sandy Shore — Chen Changlin — 5'13"
   ISRC CN-M26-17-01851
   Music Notation / Tablature handed down by Wu Jixi

4. Returning After Resigning — Chen Changlin — 4'31"
   ISRC CN-M26-17-01850
   Music Notation / *Anthology from the Distant Hall*

5. Moonlit River in Spring — Chen Changlin — 9'03"
   ISRC CN-M26-17-01846
   Music Notation / Tablature transplanted by Chen Changlin

6. Meeting an Immortal in an Isolated House — Chen Changlin — 5'37"
   ISRC CN-M26-17-01937
   Music Notation / *Xi Lu Hall Qin Manual*, deciphered by Chen Changlin

7. Clear Sky After Snow — Chen Changlin — 6'38"
   ISRC CN-M26-17-01886
   Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Chen Changlin

8. Ode to Autumn Wind — Xu Xiaoying — 1'53"
   ISRC CN-M26-17-01795
   Music Notation / *The Plum Room Qin Anthology*

9. Wild Geese Landing on the Sandy Shore — Xu Xiaoying — 6'03"
   ISRC CN-M26-17-01768
   Music Notation / *A Beginner's Guide to the Study of Qin*

10. The Orchid in the Profound Vale — Xue Zhizhang — 8'11"
    ISRC CN-M26-17-01804
    Music Notation / *Collection of Books from the Far Past*, deciphered by Xue Zhizhang

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Xue Zhizhang** (born in 1905)

was from Wujin, Jiangsu Province. He was one of the early founders of the People's Insurance Company of China, and writer of the earliest logotype of PICC. He held proficient knowledge in both *guqin* and seal cutting. In October 1954, he was elected as alternate director of Beijing *Guqin* Research Institute.

2. **Zhang Yujin** (1915~1981)

whose given name was "Jingyu" and whose courtesy name was "Yujin", was from Jiaonan, Shandong Province. He was tutored about *qin* playing by his father-in-law Wang Xiunan, a *qin* master of Zhucheng School. In his early years, he worked in Shandong University. In 1960, he served as the deputy director and a *guqin* teacher in the Music Department of Shandong Academy of Arts. Later he transferred to be head of the Administrative Department of Shandong Institute of Oceanography. In 1961, he set up Jinan *Guqin* Research Association with Zhan Chengqiu and served as president. He had sorted out with his wife Wang Fengxiang *Tong Yin Shan Guan Qin Pu*, which was the earliest *qin* notation transcript of the Zhucheng School and passed down from Wang Jifu, and also attached its numbered musical notations. In order to avoid the situation where

related documents would possibly be lost to the world forever, he organized imprinting *Qin Pu Zheng Lv* in time and wrote multiple papers about *guqin*, which was a great contribution to the dissemination and research of the Zhucheng School *qin* music.

3. **Xie Xiaoping** (1920~1998)

whose courtesy name was "Lujiong" and whose pseudonym was "Zhou Yuan", gave himself the art name of "Leichao". He was from Taizhou, Jiangsu Province. He learned from Wu Jinglue about *qin* playing in 1940. In 1941, he joined Jin Yu *Qin* Association in Shanghai and was tutored by Zhang Ziqian, Xia Yifeng, Wu Zonghan and Zha Fuxi, etc. Graduating from the Law Department of Dongwu University in 1942, he was engaged in diplomacy and later became an associate researcher of CASS Institute of History. *Chronology of Chinese Qin Art*, which he wrote, is an important document about chronicles of *qin*. He held broad and extensive knowledge. The papers he wrote about history, lexicography and *guqin* are edited into *Writings of Leichao*.

4. **Yao Bingyan** (1921~1983)

whose original name was "Jiliang", came from Hangzhou, Zhejiang Province. Influenced by his father, he was fond of traditional stringed and woodwind instruments and adept at playing them. Wang Jianhou, a *qin* master, was the first teacher to introduce him into *qin* playing. In 1946, he was tutored by Xu Yuanbai, a *qin* master of the Xinzhe School. He once served on positions such as guest professor of *guqin* at Shanghai Conservatory of Music and vice-president of Shanghai Jinyu *Qin* Association. He was addicted to deciphering the notation, with *Jiu Kuang*, which he deciphered, winning universal favor from *qin* players at home and abroad. He also wrote multiple papers about the art of *qin*. Adept at calligraphy, he had copied some traditional *qin* notations and

expounded on photocopied manuscripts such as *Discussions about Guqin Fingering of Chen Zhuo in the Tang Dynasty*.

5. **Yu Bosun** (1922~2013)

whose family originated from Shaoxing, Zhejiang Province, was born in Chengdu, Sichuan Province. Due to the influence from his father, he had been reading classics and history, learning painting and calligraphy since his early childhood. At the age of 12, he studied about traditional drama in Oriental Drama School. At the age of 14, he was tutored about *qin* playing by Chen Yunru and Long Qinfang. He set up Gufeng Guoyue Society with his father in 1942. Then in 1945, he attended the activities of Datong Guoyue Society in Chongqing and also initiated the establishment of Shu Ya Qin Drama Society. Later he joined the art troupe of the army. After that, he worked at Sichuan Opera Theater and served again in Chengdu Culture and Art School. In 1985, he established Dong Po Poetry and *Qin* Association. In 2006, he set up *Guqin* Research Institute of Chengdu Yu Bosun Shu School. In the same year, he was awarded with Chinese Folk Music Lifetime Achievement Award by China Nationalities Orchestra Society.

6. **Ye Mingpei** (born in 1929)

was a female *qin* player whose family originated from Wenzhou. Her father was tutored by Wei Zhongyue about *qin* playing. She started learning *qin* playing in 1943 and was instructed by Yang Ziyong, Zhang Ziqian, Xu Yuanbai and Li Mingde. In 1945, she began the study of Chinese traditional painting under the instruction of Zhang Daqian, a prominent painter in China. Being engaged in arts and statistics management, she was one of the founders of Suzhou Wu Men *Qin* Association and served as vice president.

7. **Chen Changlin** (born in 1932)

whose former name was “Chen Changling”, came from Fuzhou, Fujian Province. Ever since his early childhood, he had been chanting Chinese classics and then studied in a private school. In the 1940s, he learned about *qin* playing from his father Chen Qinqu and his cousin, Wu Zimei. In the 1951, he studied at the Electric Power Engineering Department of Shanghai Jiaotong University. After his graduation, he worked at the Institute of Computing Technology of the Chinese Academy of Sciences and dedicated himself to researching on electronic computer. In his spare time, he kept playing the *guqin* and doing related research. He joined Jin Yu *Qin* Association and Beijing *Guqin* Research Institute respectively in 1951 and 1956. He started deciphering the notations in 1958 and published several papers about computer and *guqin*. In 1981, he designed a computer processing system for traditional *qin* notation, which created a new realm where computers were used to process *jian zi pu* (abbreviated character tablature) of *guqin*. From 1998 to 2002, he took advantage of the development of programming software to produce MIDI *guqin* and to make computer music playing of traditional *qin* notation come true.

8. **Xu Xiaoying** (1937~2016)

a female *qin* player whose pseudonym was “Xiaying”, came from Quxian, Zhejiang Province. She had been learning Chinese ancient poetry from her father since her early childhood. Due to her father’s long and profound friendship with Xu Yuanbai, which was generated on the basis of poetry and *qin*, she started learning *qin* from him since 1954 following the Xinzhe School. After her father passed away, she acknowledged Zhang Weizhen as her tutor and later took in more advanced knowledge about *qin* playing from Zha Fuxi, Guan Pinghu, Wu Jinglue and Zhang Ziqian, etc. Since 1984, she had been

a *guqin* teacher and *guzheng* teacher at Hangzhou Art School. In 2001, she established Xiaying *Qin* Hall, serving as president, and helped to set up branches all over Zhejiang Province. She wrote *Xiaying Guqin Tutorial* and the *Music Section of* the *Annals of Hangzhou Culture and Arts*. She also presided over the editing of *Xiaying Qin Xun* and participated in writing *Guqin Art of the Xinzhe School*, etc. She delivered several papers. All of what she had done in this field had contributed a lot to the dissemination of *guqin* culture in Hangzhou and the prosperity of the *guqin* art of Xinzhe School.

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Guqin, the Incredible Instrument of Silk and Wood (1950~1970)

拾

Ten

人民音乐电子音像出版社

中国艺术研究院图书馆馆藏音响档案珍粹

丝桐神品——古琴（1950~1970）



CD A

1. 欸乃	崔善元 所据琴谱：《天闻阁琴谱》	6'49"	ISRC CN-M26-17-01836
2. 墨子悲丝	崔善元	7'38"	ISRC CN-M26-17-01770
3. 沧海龙吟	崔善元	5'19"	ISRC CN-M26-17-01765
4. 空山忆故人	沈伯重 所据琴谱：《今虞琴刊》	5'38"	ISRC CN-M26-17-01777
5. 春闺怨	向笙阶 所据琴谱：邓颂平传授	2'34"	ISRC CN-M26-17-01839
6. 梧叶舞秋风	熊淑婉 所据琴谱：《琴学心声谐谱》	4'06"	ISRC CN-M26-17-01803
7. 渔樵问答	熊淑婉 所据琴谱：《琴学入门》	7'25"	ISRC CN-M26-17-01802
8. 渔樵问答	赵子云 所据琴谱：《琴学入门》	8'35"	ISRC CN-M26-17-01896
9. 白雪	赵子云	10'00"	ISRC CN-M26-17-01895
10. 醉渔唱晚	周桂菁	3'32"	ISRC CN-M26-17-01905
11. 流水	周桂菁 所据琴谱：《天闻阁琴谱》	6'12"	ISRC CN-M26-17-01880

CD B

1. 良宵引	范文远 所据琴谱：《五知斋琴谱》	2'23"	ISRC CN-M26-17-01828
2. 鸥鹭忘机	范文远 所据琴谱：《自远堂琴谱》	4'46"	ISRC CN-M26-17-01808
3. 潇湘水云	刘光前 所据琴谱：《自远堂琴谱》	8'59"	ISRC CN-M26-17-01756
4. 孔子读易	刘兆鑫	3'37"	ISRC CN-M26-17-01818
5. 流水	刘兆鑫	4'28"	ISRC CN-M26-17-01817
6. 水仙操	王吉儒	8'46"	ISRC CN-M26-17-01901
7. 凤求凰	王吉儒 所据琴谱：《梅庵琴谱》	1'32"	ISRC CN-M26-17-01900
8. 秋风辞	王吉儒 所据琴谱：《梅庵琴谱》	1'16"	ISRC CN-M26-17-01899
9. 小胡笳	许健 所据琴谱：《神奇秘谱》，许健打谱	18'42"	ISRC CN-M26-17-01872
10. 风雷引	朱惜辰 所据琴谱：《梅庵琴谱》	2'18"	ISRC CN-M26-17-01800
11. 秋江夜泊	朱惜辰 所据琴谱：《梅庵琴谱》	2'42"	ISRC CN-M26-17-01799
12. 搔首问天	朱惜辰 所据琴谱：《梅庵琴谱》	5'16"	ISRC CN-M26-17-01751
13. 挟仙游	朱惜辰 所据琴谱：《梅庵琴谱》	3'29"	ISRC CN-M26-17-01750

CD C

1. 高山流水	侯作吾 所据琴谱：《天闻阁琴谱》	7'58"	ISRC CN-M26-17-01889
2. 醉渔唱晚	侯作吾	3'17"	ISRC CN-M26-17-01941
3. 普庵咒	侯作吾 所据琴谱：夏一峰传谱	6'49"	ISRC CN-M26-17-01940
4. 渔樵问答	侯作吾 所据琴谱：《琴学入门》	6'38"	ISRC CN-M26-17-01887
5. 捣衣	吴干斌 所据琴谱：《梅庵琴谱》	6'59"	ISRC CN-M26-17-01726
6. 醉渔唱晚	吴干斌	3'46"	ISRC CN-M26-17-01737
7. 良宵引	吴干斌 所据琴谱：《五知斋琴谱》	2'09"	ISRC CN-M26-17-01738
8. 金门待漏	张宝亭	8'28"	ISRC CN-M26-17-01755
9. 普庵咒	张宝亭	5'21"	ISRC CN-M26-17-01754
10. 樵歌	赵义正 所据琴谱：《五知斋琴谱》	9'38"	ISRC CN-M26-17-01921

琴家介绍

（以生卒年为序）

1. 王吉儒（1909 ~ 2012）

女，上海琴家，号雪浪山娴樵，祖籍无锡。师从吴浸阳、吴景略等著名琴家。

2. 侯作吾（1910 ~ 1963）

名卓，又名遇辰。四川营山县人。自幼嗜琴技、绘画。1933 年毕业于上海艺专。曾留学日本。承袭蜀派古琴风格。中华人民共和国成立后，先后在中央音乐学院、上海音乐学院、四川音乐学院教授古琴。他是我国第一个将古琴减字谱译成五线谱出版的人。1957 年和杨荫浏整理出版《古琴曲汇编》（第一集）。

3. 许健（1923 ~ 2017）

曾用名许景炎，笔名艾谣、尹炎等。河北磁县人，中国艺术研究院音乐研究所研究员，北京古琴研究会副会长。1942 年就读于重庆青木关国立音乐院。曾任中国艺术研究院音乐研究所民族民间音乐研究室副主任。1956 年古琴采访小组成员之一。主要从事琴曲的整理与研究工作，发掘多首古曲。参与《中国音乐词典》、《中国大百科全书》（音乐舞蹈卷）等辞书的编写工作。撰写出版《琴史初编》。

4. 朱惜辰（1924 ~ 1958）

原名锡辰，祖籍江苏南通。因同学习琴，引发了他对琴的最初兴趣，并从其学习古琴指法。后师从陈心园，深得梅庵风韵。后经陈心园引荐，师从徐立荪习琴。1958 年辞世。

5. 赵子云（1941 ~ 1996）

上海琴家。父母皆为历史学家，兄弟二人皆师从琴家郭同甫先生学习围棋和古琴，后兄弟二人都成长为上海知名的业余棋手和琴家。

6. 周桂菁（生卒年不详）

湖南浏阳人。岭南派琴家，擅诗词、弹琴。世居广州，居室名为“琴砚轩”。1961 年曾参加广东音协举办的古琴音乐会。20 世纪六七十年代去世。

7. 向笙阶（生卒年不详）

湖北沙市琴家，居住在当地著名的青杨巷内，20 世纪六七十年代去世。擅长绘画与收藏。

8. 沈伯重（生卒年不详）

湖南琴家。曾与彭祉卿、张子谦为《今虞》琴刊的出版奔走努力。曾与顾梅羹、彭祉卿到上海赴会，后一同到山西任教。

9. 熊淑婉（生卒年不详）

上海琴家，祖籍江西。师承吴浸阳、吴景略。

10. 崔善元（生卒年不详）

民国重庆琴家。

11. 范文远（生卒年不详）

湖北汉口琴家。

12. 刘光前（生卒年不详）

湖北武汉琴家。1956 年，在武汉成立古琴研究小组。

13. 刘兆鑫（生卒年不详）

四川成都琴家。

14. 吴干斌

师承乐瑛，其余资料不详。

15. 赵义正（生卒年不详）

师从徐元白。

16. 张宝亭

资料不详。

CD A

1. Creaks of the Oars		Cui Shanyuan	6'49"
ISRC CN-M26-17-01836	Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*		
2. The Philosopher Mo Zi Sorrowing Over the Silk		Cui Shanyuan	7'38"
ISRC CN-M26-17-01770			
3. Dragon's Song in the Wide Blue Sea		Cui Shanyuan	5'19"
ISRC CN-M26-17-01765			
4. Recalling an Old Friend in the Mountains		Shen Bozhong	5'38"
ISRC CN-M26-17-01777	Music Notation / *Journal of the Jin Yu Qin Society*		
5. Sighing from Boudoir		Xiang Shengjie	2'34"
ISRC CN-M26-17-01839	Music Notation / Imparted by Deng Songping		
6. Parasol Leaves Dancing in the Autumn Wind		Xiong Shuwan	4'06"
ISRC CN-M26-17-01803	Music Notation / *Harmonious Anthology of Scholarship and Aspirations of the Qin*		
7. Chitchat Between the Fisherman and Woodcutter		Xiong Shuwan	7'25"
ISRC CN-M26-17-01802	Music Notation / *A Beginner's Guide to the Study of Qin*		
8. Chitchat Between the Fisherman and Woodcutter		Zhao Ziyun	8'35"
ISRC CN-M26-17-01896	Music Notation / *A Beginner's Guide to the Study of Qin*		
9. White Snow		Zhao Ziyun	10'00"
ISRC CN-M26-17-01895			
10. Evening Song of A Drunken Fisherman		Zhou Guijing	3'32"
ISRC CN-M26-17-01905			
11. Flowing Streams		Zhou Guijing	6'12"
ISRC CN-M26-17-01880	Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*		

CD B

1. Serene Evening Chant		Fan Wenyuan	2'23"
ISRC CN-M26-17-01828	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
2. Guileless Seagulls and Herons		Fan Wenyuan	4'46"
ISRC CN-M26-17-01808	Music Notation / *Anthology from the Distant Hall*		
3. Clouds Over the Rivers Xiao and Xiang		Liu Guangqian	8'59"
ISRC CN-M26-17-01756	Music Notation / *Anthology from the Distant Hall*		
4. Confucius Reads the Book of Changes		Liu Zhaoxin	3'37"
ISRC CN-M26-17-01818			
5. Flowing Streams		Liu Zhaoxin	4'28"
ISRC CN-M26-17-01817			
6. Narcissus		Wang Jiru	8'46"
ISRC CN-M26-17-01901			
7. Phoenix Courting		Wang Jiru	1'32"
ISRC CN-M26-17-01900	Music Notation / *The Plum Room Qin Anthology*		
8. Ode to Autumn Wind		Wang Jiru	1'16"
ISRC CN-M26-17-01899	Music Notation / *The Plum Room Qin Anthology*		
9. The Smaller Barbarian Reedpipe		Xu Jian	18'42"
ISRC CN-M26-17-01872	Music Notation / *Mysterious and Precious Collection of Qin Music*, deciphered by Xu Jian		
10. Piece of Wind and Thunder		Zhu Xichen	2'18"
ISRC CN-M26-17-01800	Music Notation / *The Plum Room Qin Anthology*		
11. Anchor Along the River Shore in Autumn		Zhu Xichen	2'42"
ISRC CN-M26-17-01799	Music Notation / *The Plum Room Qin Anthology*		
12. Scratch the Head and Ask Heaven		Zhu Xichen	5'16"
ISRC CN-M26-17-01751	Music Notation / *The Plum Room Qin Anthology*		
13. Roaming with the Immortals		Zhu Xichen	3'29"
ISRC CN-M26-17-01750	Music Notation / ***The Plum Room Qin Anthology***		

CD C

1. High Mountains and Flowing Streams		Hou Zuowu	7'58"
ISRC CN-M26-17-01889	Music Notation / *Handbook of Listening to the Sound of Heaven Pavilion*		
2. Evening Song of A Drunken Fisherman		Hou Zuowu	3'17"
ISRC CN-M26-17-01941			
3. Incantation of Monk Pu-An		Hou Zuowu	6'49"
ISRC CN-M26-17-01940	Music Notation / Tablature handed down by Xia Yifeng		
4. Chitchat Between the Fisherman and Woodcutter		Hou Zuowu	6'38"
ISRC CN-M26-17-01887	Music Notation / *A Beginner's Guide to the Study of Qin*		
5. Beating Clothes		Wu Ganbin	6'59"
ISRC CN-M26-17-01726	Music Notation / *The Plum Room Qin Anthology*		
6. Evening Song of A Drunken Fisherman		Wu Ganbin	3'46"
ISRC CN-M26-17-019737			
7. Serene Evening Chant		Wu Ganbin	2'09"
ISRC CN-M26-17-01738	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		
8. Golden Gate Waiting to Open		Zhang Baoting	8'28"
ISRC CN-M26-17-01755			
9. Incantation of Monk Pu-An		Zhang Baoting	5'21"
ISRC CN-M26-17-01754			
10. A Woodcutter's Song		Zhao Yizheng	9'38"
ISRC CN-M26-17-01921	Music Notation / *Wu Zhi Zhai Studio Qin Tablature*		

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. **Wang Jiru** (1909~2012)

was a female *qin* player in Shanghai, whose art name was "Xue Lang Shan Xian Qiao", literally the quiet wood on the Xuelang Mountain. Coming from Wuxi, she learned from famous *qin* masters such as Wu Jinyang and Wu Jinglue.

2. **Hou Zuowu** (1910~1963)

whose given name was "Zhuo" and "Yuchen", came from Yingshan, Sichuan Province. He had been addicted to *qin* playing and painting since his childhood. He graduated from Shanghai Art College in 1933 and had been studying abroad in Japan. He had adopted the style of *qin* playing of the Shu School. After the founding of the People's Republic of China, he taught *guqin* in the Central Conservatory of Music, Shanghai Conservatory of Music and Sichuan Conservatory of Music. He was the first to translate *jian zi pu* (abbreviated character tablature) of *guqin* into stave in China. In 1957, he sorted away and published *Collection of Qin Compositions* (First Volume) along with Yang Yinliu.

3. **Xu Jian** (1923~2017)

whose former name was “Xu Jingyan”, his pseudonyms were “Ai Yao” and “Yi Yan”, etc. Coming from Cixian, Hebei Province, he was a researcher of the Institute of Music of the Chinese National Academy of Arts and vice-president of Beijing *Guqin* Research Institute. In 1942, he studied in Chongqing Qingmuguan National Conservatory of Music. Once, he took the position of deputy director of Folk Music Research Department of the Institute of Music at the Chinese Academy of Arts. He was also a member of the *Guqin* Interviewing Group in 1956. He mainly dedicated himself to sorting out and researching *qin* compositions, and explored out multiple ancient notations. He took part in writing and editing music dictionaries such as *Dictionary of Chinese Music* and *Encyclopedia of China (volume of music and dancing*). *First Compilation of Qin History* which he wrote was published.

4. **Zhu Xichen** (1924~1958)

came from Nantong, Jiangsu Province. He initiated his interest towards *qin* under the influence of his classmates who studied *qin* playing and from whom he also learned about *guqin* fingering. Later he was tutored by Chen Xinyuan, from whom he had mastered the essence of Mei’an *Qin* School at a proficient and excellent level. Also via Chen Xinyuan’s introduction, he then learned *qin* playing from Xu Lisun. In 1958, he tied his body to stones and drowned himself to death.

5. **Zhao Ziyun** (1941~1996)

was a *qin* player from Shanghai, whose parents were both historians. His brother and he both were tutored about chess and *guqin* by Guo Tongfu. In later years, both of them grew into well-known *qin* masters and amateur chess players in Shanghai.

6. **Zhou Guijing** (dates of birth and death unknown)

was a *qin* player of Lingnan School from Liuyang, Hunan Province, while his family had been living in Guangzhou for generations. He was proficient at poetry, verse and *qin* playing. He named his living room as "Qin Yan Xuan" (the room of *qin* and inkstone). In 1961, he took part in the *guqin* concert held by Guangdong Musician Association. He passed away in the 1960s or 1970s.

7. **Xiang Shengjie** (dates of birth and death unknown)

born into a family with the tradition of *qin* playing, was a *qin* player from Shashi, Hubei Province. Residing in Qingyang Alley, which was a well-known neighborhood, he passed away in the 1960s to 1970s. He was adept at painting and collecting.

8. **Shen Bozhong** (dates of birth and death unknown)

was a *qin* player from Hunan Province. He campaigned relentlessly, along with Peng Zhiqing and Zhang Ziqian, for the publication of a journal on *qin, Jinyu*. He had attended meetings in Shanghai with Gu Meigeng and Peng Zhiqing, who taught in Shanxi Province with him afterwards.

9. **Xiong Shuwan** (dates of birth and death unknown)

was a *qin* player from Shanghai, whose family originated from Jiangxi Province. She learned from Wu Jinyang and Wu Jinglue.

10. **Cui Shanyuan** (dates of birth and death unknown)

was a *qin* player from Chongqing during the period of the Republic of China (1912-1949).

11. **Fan Wenyuan** (dates of birth and death unknown)

was a *qin* player from Hankou, Hubei Province.

12. **Liu Guangqian** (dates of birth and death unknown)

was a *qin* player from Wuhan, Hubei Province. In 1956, he set up a *guqin* research group in Wuhan.

13. **Liu Zhaoxin** (dates of birth and death unknown)

was a *qin* player from Chengdu, Sichuan Province.

14. **Wu Ganbin**

learned *qin* playing from Le Ying. No other information is available.

15. **Zhao Yizheng** (dates of birth and death unknown)

learned from Xu Yuanbai.

16. **Zhang Baoting**

No information available.