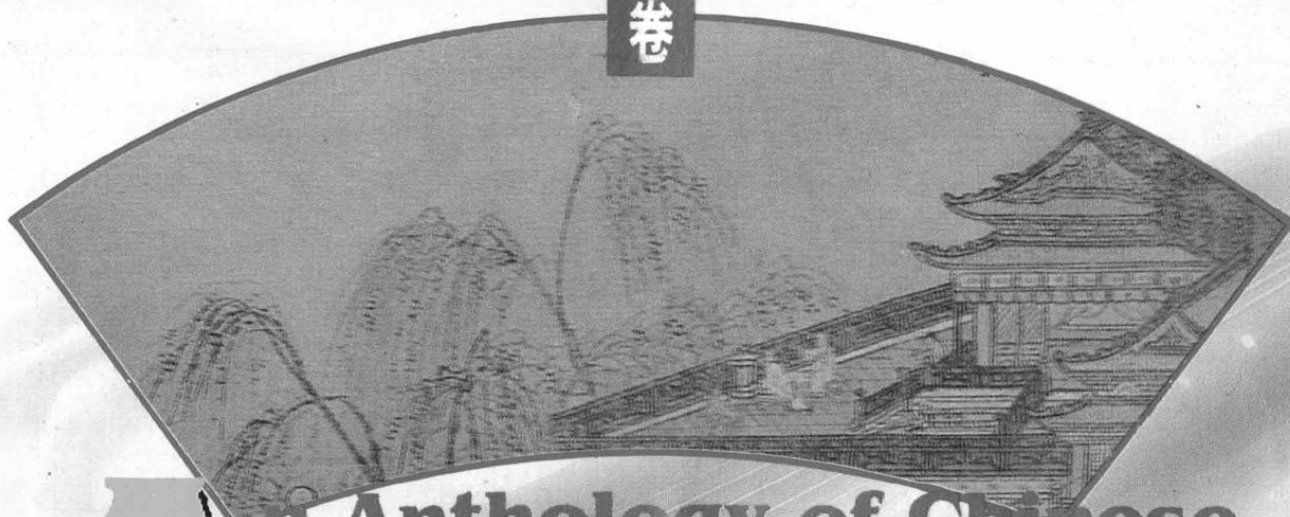




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古琴卷



A n Anthology of Chinese Traditional and Folk Music

A collection of Music Played on the Guqin

中國音樂大全



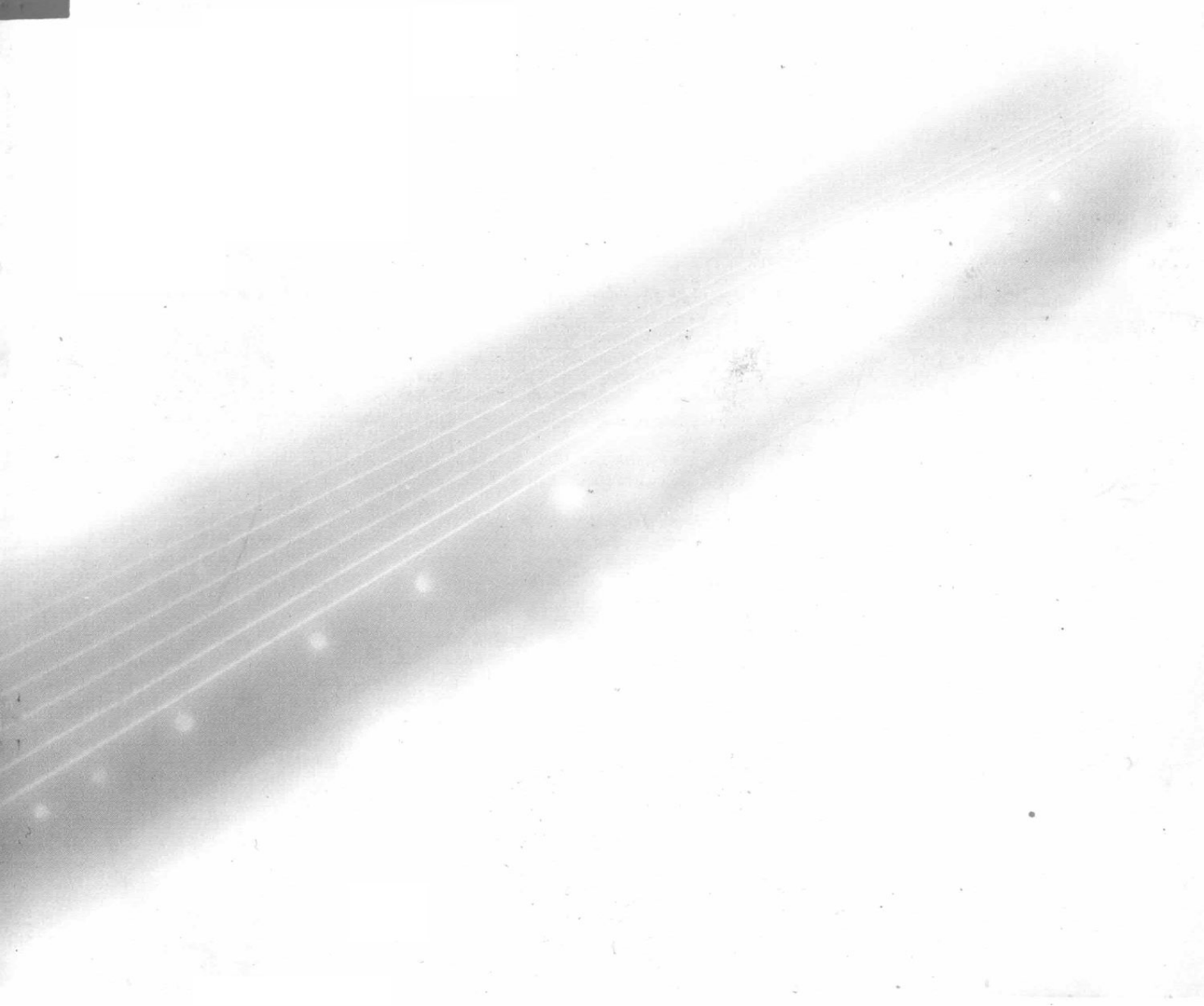
中国唱片总公司出版

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中国音乐大全

An Anthology of Chinese Traditional and Folk Music

A collection of Music Played on the Guqin



序 言

刘森民

古琴(即七弦琴)音乐是中华民族文化的瑰宝。有文字记载已有三千多年的历史,如照传说,“伏羲作琴,神农作瑟”,那就更早,可以说是中国弹拨音乐的“鼻祖”了。

我非常喜欢古琴音乐,年轻的时候,听过一些琴曲,了解一些乐曲的性能,那时古琴给我的印象,似乎神秘,深奥,距现代生活十分遥远。近年来因为中国唱片总公司要出版一套古琴专辑,临时抱佛足,听了一些录音,阅读了一些资料,学习了一下,在惊讶之余,倒是有些体会。古琴音乐博雅精深,源远流长,素以题材广泛、曲目丰富而著称。据《琴曲集成》一书记载,仅60年代前后收集到的琴曲就有三千多首,《琴谈》、《琴赋》等理论著述一百五十余种,可见祖先留给我们的这份遗产分量很重,的确是中国历史文化的一笔巨大财富,值得保留继承,发扬光大。

古琴音乐作为高雅艺术,经历了漫长的发展历史,历代文人墨客都曾倾注心血,谱曲填词,著述琴论,从而推动古琴艺术发展到了相当高的境界,涌现了许多琴家大师,许多名曲经典流传至今。相传春秋时期孔子学《文王操》,作《幽兰》,伯牙作《高山》、《流水》,师旷作《阳春》、《白雪》;公元140年战国时期的《关山乐》;魏晋时期的《广陵散》、蔡琰的《胡笳十八拍》;南北朝刘义庆的《乌夜啼》;唐代王维的《阳关三叠》、潘庭坚的《捣衣》;宋代郭沔的《潇湘水云》;元代毛逊的《渔歌》、《樵歌》、《山居吟》;明代朱权的《平沙落雁》,李水南的《普庵咒》以及清代的《鸥鹭忘机》等等,曾给中华民族音乐文化的发展以很大的影响,还有许多生动的故事传说,脍炙人口,如“俞伯牙遇知音”;司马相如弹琴结良缘;嵇康遭司马氏杀害,临刑弹奏《广陵散》以为寄托;聂政为父报仇,学琴十年,刺杀韩王的故事;更有三国空城计“武侯弹琴退仲达”的演义等等,为世人传为佳话。

古琴能有这样长久的影响,不是偶然的,它有几个特点是值得提出的,首先,它的大部分作品是反映现实生活的,像歌颂民族气节的《苏武思君》、《正气歌》;充满爱国热情的《潇湘水云》;歌颂英勇斗争的《广陵散》;借景抒怀的《阳春》、《白雪》、《佩兰》;歌颂大自然美的《高山》、《流水》;同情女性不幸遭遇的《昭君出塞》、《秋霞吟》、《大胡笳》及《汉宫秋》等,都从不同侧面反映了古代劳动人民的思想感情。其次,七弦琴音乐从思想内容、艺术形式、曲体结构、表现技巧上都高于民间音乐,但它是以民间音乐为基础,并从中吸取营养而发展提高的,而且它的音乐语言和民间音乐几乎完全相同,像《欸乃》一曲,就是直接引用了劳动号子,经过加工提炼而创作的;另像张鞠田编写的十几首琴曲,都是从明清流行的民歌和戏曲音乐中选来加工改编的。所以,可以说七弦琴音乐与民间音乐有着血肉的联系,第三,七弦琴音乐是结合诗、词、歌、赋,并从民间传统故事中吸取题材而发展的,因而,有着文化根底。如《关雎》取材于诗经;《离骚》取材于楚辞;《秋江夜泊》取材于唐张继诗《枫桥夜泊》;《岳阳三醉》是根据苏轼赤壁赋中的“羽化登仙”一句而作。还有《手挽长河行》、《禹凿龙门》是依据孟姜女和大禹治水的传说而写的。至于历来诗人词家李白、杜甫、韩愈、白居易、岳飞、李清照、苏氏三杰、姜白石等大师的作品,不论在琴歌,或在琴曲中,则屡见不鲜,数量是很多的。

近几千年来,古琴艺术一直比较辉煌,只是在近百年当中有所冷落,而且日趋凋寒。为弘扬民族文化,抢救祖国这笔音乐艺术遗产,中国唱片总公司和中国音乐研究所联手编辑了一套大型有声节目——《中国音乐大全·古琴卷》,第一部分共八集,将在今年出版发行。值得提出的是这八集汇集了五、六十年代初不同流派的著名琴家演奏的精品,其中除了个别大师尚健在,大多已先后作古,成为绝版,其珍贵程度可想而知,它的问世,对于继承发展古琴艺术,使之更好地为当今社会服务是不无重要意义的,对于专业音乐工作者和广大音乐爱好者欣赏、研究、借鉴,也是很有价值的。

近年来古琴音乐开始复苏,一些海内外有识之士通过交流研讨,正掀起一股“古琴热”,我们相信,经过大家的努力,振兴古琴音乐大有希望,流传了数千年的中国古琴音乐,一定会在新的艺术天地里,重放异彩。

编 者 的 话

1994·5·

古琴(又称七弦琴)是世界最古老的弹拨乐器之一,它具有三千多年的悠久历史,仅传世的唐至清代的琴曲就有三千余首,其内容之多彩,和文献之丰富,可称中国古乐遗产之冠。古琴不仅在中国古乐中占极突出的地位,而且也深受世界音乐学者的重视,它是研究中国音乐文化不可忽视的重要领域。

清末以来,古琴一度中道衰落,琴人日趋稀少,许多宝贵琴曲也相继失传,使古琴音乐艺术落入“日薄西山,气息奄奄”的困境。

1954年,中国艺术研究院音乐研究所(原中央音乐学院民族音乐研究所)成立以后,对古琴音乐进行大量搜集整理工作。1956年,中国音乐家协会,及中国艺术研究院音乐研究所组织古琴工作者赴全国廿一个省市开展古琴音乐的采访调查,访问了八十六位琴家,搜集270多首琴曲,在中国唱片社及各地电台的支持下,共录制琴曲约1500分钟。

在这次采访的推动下,各界对古琴又有了重新认识,并促使多年不弹琴的琴家,纷纷重操七弦;有的不顾年老体弱,日以继夜地刻苦钻研,发掘打谱,使绝响百年的古曲又重放光彩;有的招收弟子,传授琴艺,使古琴艺术后继有人。北京、上海、天津、成都、沈阳等音乐学院都先后设立古琴专业,不少地区成立了古琴会,古琴事业出现一派欣欣向荣的景象。

1965—1978年,中国琴坛再度萧条,原准备出版的古琴唱片,也无法付梓。今天,我们终于有机会,由中国艺术研究院音乐研究所与中国唱片总公司将1960年创编的古琴唱片,进行重新编辑,并准备分批陆续出版。

这套激光唱片是一份十分珍贵的音乐遗产,因为这是古琴有史以来,第一次大规模搜集的古琴精华;它包括了广陵、虞山、泛川、九嶷、新浙、诸城、梅庵、淮阳、岭南等九大琴派,廿二位琴家,五十三首琴曲,特别值得提出的是,这些琴家都是各派的第一流高手,现已有廿位琴家先后作古,目前尚健在的两位已是八十多岁的耄耋老人。因此这套唱片可称为中国古琴音乐的稀世珍宝,不可再得。

我们怀着极其兴奋的心情,把这套包涵一千四百多年历史的古琴艺术珍品,奉献给国内外琴家和古乐爱好者,我们深信大家不仅可以从此绚丽多姿的作品中,管窥一豹,了解各家各派的风格特色,而且可以从诸琴家的心血结晶中得到启迪和营养,从而使古琴艺术之花,开放得更加鲜艳夺目。

特约编辑:王 迪(中国艺术研究院音乐研究所研究员) 责任编辑:杨圣良,冯海宁

碣石调幽兰 据《古逸丛书》 演奏:管平湖

南朝梁代丘明(公元494—590年)传谱。这是我国最古老的一首文字谱。相传为孔子所作。乐曲抒发了他生不逢时的感怀。

离骚 据《神奇秘谱》 演奏:管平湖

此曲系后人根据伟大爱国诗人屈原《离骚》辞而作。辞中“宁溘死以流亡兮”,“虽体解吾犹未变兮”的不屈不挠、坚持真理的精神,在乐曲中得到深刻的体现。

广陵散 据《神奇秘谱》 演奏:管平湖

据《琴操》记载:战国聂政的父亲,为韩王铸剑,因延误日期,而惨遭杀害。聂政立志为父亲报仇,入山学琴十年,身成绝技,名扬韩国。韩王召他进宫演奏,聂政终于实现了刺杀韩王的报仇夙愿,自己毁容而死。后人根据这个故事,谱成琴曲,慷慨激昂,气势宏伟,为古琴著名大曲之一。

PREFACE

Liu Senmin

Music of ancient instrument (also named as seven-stringed instrument) is the treasure of Chinese national culture, more than three thousand years recorded history.

According to the legend "Fuxi played instrument, Shennong made zither" (twenty-five stringed plucked instrument), it goes back to earlier times. We can say it is the most ancient pizzicato instrument.

I am very fond of music of ancient instrument. When I was young, I listened to some music and understood performance of some scores. At that time, ancient instrument gave me some kind of mysterious, profound impression, very far away from our modern life. Recently, a complete special set of ancient instrument is planned to be published by China record corporation, in this instance, I listen to some records, read some materials, study for a while and got some awareness. Music of ancient instrument is broad, elegant, profound, a distance source and a long stream, famous in broad topics and rich scores. According to the record of a book "Collection of Instrument Music", only around the sixties, over three thousand instrument scores and one hundred fifty theoretical articles, such as "Instrument Talking, "Instrument Verse" and so on have been collected. It could be seen that how precious inheritance our ancestors had left to us.

In fact, it is worthy to retain, to inherit and to expand this huge treasure of Chinese historical culture.

As elegant art, music of ancient instrument undergoes a long developed history. Scholars and literati of various dynasties did their efforts to score music, fill in words and comment on instrument. It is due to these efforts, art of ancient instrument was developed to a relatively high realm. Lot of instrument masters appeared. Variety of famous music and succinet handed down till now.

It is saying that

During the spring autumn period, Confucius studied "King Wen's Practice", made "Secluded Orchid". Boya made "High Mountain", "Streaming". Shikang made "Sunny Spring", "White Snow". "Guan Mountain Theme" was made in the warring states period (140 BC) "Guang Mausoleum" in the Wei/Jin Period. "Reed Instrument Rhythm" was made by Cai Yan. "Night Crow" by Liu Yiqing in the Southern and Northern Dynasties. "Thoroughfare" by Wang Wei in Tang Dynasty. "Clothes Beating" by Pan Tingjian. "Whistling Water and Cloud" by Guo Mian in Song Dynasty. "Fishman Song", "Woodcutter Song" and "Mountain Living Chant" by Mao Xun in Yuan Dynasty. "Dropping Goose at Sand" by Zhu Quan in Ming Dynasty. "Peaceful Chant" by Li Shuinan and "Sea Gull Grief" in Qing Dynasty etc.

All these gave great influence on development of Chinese national music culture. There are lot of stories and legends, really tasteful, such as "Yu Boya Met Intimate", Sima Xiangru played instrument to tie predestined relationship, during punishment of killing by Sima, Ji Kang played "Guang Mausoleum" as support. To take revenge for his father, Nie Zheng learning instrument for ten years, killed king han. In the period of the three kingdoms, marquis Wu played instrument to make "Empty City Scheme", retreating Zhong Da. Historical romance handed down to the public.

It is not accidental that ancient instrument had so long period of influence. Several characteristics have to be mentioned: first of all, most of its work reflected reality of life, such as: "Su Wu Thinking of Host", "Song of Healthy Atmosphere" Praising national performance. "Whistling Water and Cloud", full of patriotic enthusiasm. "Guang Mausoleum", praising heroical fight. "Sunny Spring", "White Snow" and "Orchid Wearing", expressing emotion by scenery. "High Mountain" and "Streaming", praising natural beauty, "Zhao Jun out of Frontier", "Autumn Chant", "Grand Reed Instrument" and "Autumn of Han Palace" and so on, having sympathy for unfortunate women.

All the above mentioned music reflected ancient labour people's idea and feeling from different aspects. Secondly, seven-stringed instrument is higher than folk music in the field of ideological content, form of art, structure and style of music, display technique, but it is based on folk music, absorbing nourishment from it, then developed and enhanced. Its music language is almost the same as that of folk music. For example: "Scull Rattling" is directly introduced from signal of labour, created through working and refining. Another example: several ten instrument scores edited by Zhang Jutian, are all selected and revised from folk songs and dramatic music in Ming and Qing Dynasty. Therefore, we can say, seven-stringed instrument has close connection with folk music. Thirdly, seven-stringed instrument has been integrated with poem, expression, Song and verse and was developed on absorbing topics from traditional folk stories with cultural foundation. For examples: "Guan Ju" sourced from "The Book of Songs". "The Lament" sourced from Chu verse. "Autumn Night Berth" sourced from Zhang Ji's poem, "Night Berth at Maple Bridge" in Tang Dynasty. "Drunken Thrice at Yue Yang" based on one sentence "Ascend to Heaven and Become Immortal" of Su Shi's verse of red cliff. "Walk by Arm Along Long River" and "Yu Chisel Gragon Gate" based on the legend of "Lady Meng Jiang" and "Da Yu controls floods".

As all these poets of various Dynasty, such as Li Bai, Du Fu, Han Yu, Bai Juyi, Yue Fei, Li Qingzhao, Su's three heroes, Jiang Baishi etc., those masters' work frequently appeared in many quantities in instrument song and instrument score as well.

In recent several thousand years, art of ancient instrument always kept brilliant record. It has been desolated and descended since recent several hundred years. For the sake of spreading natural culture and surviving national music inheritance, China record corporation joining with China music research institute would edit a set of large audio program-----"Complete Set of China Music-Ancient Instrument Roll", covering eight sections in the first part. It will be published and distributed this year. It is worthy to mention that superwork of the famous players of different sect and style in the fifties and sixties have been collected. Only a few still alive, most of them died, so it became out of print. We can image how precious it is! That all these plays put into publication makes significant sense for inheriting and developing art of ancient instrument to serve current society well. It is also valuable to enjoy study and reference for the specialized musicians and vast music lovers.

Recently, music of ancient instrument begins to recover. "Hot wave of ancient instrument" is going to warm up through intercourse and study among those specialists at home and abroad. Through joint effort, we fully convince it is hopeful to revitalize music of ancient instrument.

Music of China ancient instrument, spreading for several thousand years, will be surely shining bright again in the new art realm.

EDITOR'S COMMENT

Ancient instrument (also named as Seven-Stringed instrument) is one of the most ancient pizzicato instruments in the world, over 3,000 years history, From Tang Dynasty to Qing Dynasty there are more than 3,000 plays. It could be the leader of the Chinese ancient music relating to content and offer. Ancient instrument is not only cut a conspicuous figure in Chinese ancient music, but also focused by the world musicians. It is the most remarkable region for study of Chinese musical culture.

Since the end of Qing Dynasty, ancient instrument has been declining, many valuable scores lost. Art of the music of the ancient instrument just like sun set to the west, positioned in difficult situation.

In 1954, after the establishment of musical research department of China art research academy (former national music research department of central music academy), lot of collection and re-organization works are undertaken for the music of ancient instrument.

In 1956, ancient music artists were organized by Chinese musician association and musical research department of China art research academy, visiting and investigating music of ancient instrument in 21 provinces and cities all over the nation, visiting 86 musicians and collecting over 270 music scores. Supported by China record corporation and local broadcasting stations, music are recorded about 1,500 minutes.

At impetus of this visiting, ancient instrument has been awared by various levels, leading to those players renew their job which has been thrown for so many years. Some of them work and study day and night, in spite of getting old and being in bad healthy, tapping the potential and let ancient music isolated for hundred years turn bright. Some of them recruited disciples and taught art of instrument to retain inheritance. Ancient instrument speciality has been built up at music academies in Beijing, Shanghai, Tianjin, Chengdu, Shenyang ETC., Ancient instrument association has been established in many areas. The career of ancient instrument got prosperity.

Due to recession in the field of Chinese instruments, record of ancient instrument which planned to publish were not able to put into action in 1965-1978. Now we get chance to reaudit record of ancient instrument edited by music research department of China art academy and China record corporation in 1960 and we are going to publish in batches.

This set of CD is a very worthy inheritance, for this is the first time to collect masterpiece of ancient instrument in large scale since the history of ancient instrument, covering:

9 instrument sects from Guangling, Yushan, Fanchuan, Jiuyi, Xinzhe, Zhucheng, Meian, Huaiyang, Lingnan etc., 22 players and 53 instrument scores. We would like to point out that these players are the masters coming from different sects. 20 players died. The existing 2 players are advanced in years over 80. Therefore, we can say this set of record is really precious and never gain again.

With the most exciting emotion, we would offer this art of treasure of 1,400-year history for ancient instrument to the instrument players at home and abroad and ancient music lovers. We fully convince that from these rich works you are not only able to understand styles of different sects, but also make sense and absorb something from it.

Let flower of the art of ancient instrument blossom more brightly.

Contributing editor: Wang Di Executive editor: Yang Shengliang, Feng Haining

SERENE ORCHID TO THE TUNE OF STONE TABLET From "The Ancient Anecdotes Series" Performer: Guan Pinghu

The music score was passed down from the Liang dynasty, one of the Southern dynasties, by Qiu Ming (494-590). It is China's oldest musical notation in words. According to the legend, this piece of music was composed by Kong Qiu. The music expresses his reflections with emotion on being born out of time.

THE LAMENT From "The Mystical Secret Guqin Pieces" Performer: Guan Pinghu

The music is based on the classical poem "The Lament" by Qu Yuan, the great patriotic poet. "I would rather go into exile even though that means I may die anytime." and "I will never change my conviction even though I may die without a burial place." These verses show that the poet refused to be cowed or submit and held firmly to the truth. Such spirit is profoundly embodied in the music.

GUANGLING STRAINS From "The Mystical Secret Guqin Pieces" Performer: Guan Pinghu

According to "The Rules of Zither Playing", during the period of Warring States, Nie Zheng's father received instructions to smith a sword for the king of Han State. However, he was cruelly persecuted because he failed to accomplish the undertaking in time. So Nie Zheng made a determination to revenge for his father's murder. Then he settled down in the mountains, devoting himself to the practice at Guqin for ten years. Now that he became famous all over the state for his incomparable skill at Guqin performance. The king summoned him to the palace for performance. Nie Zheng took advantage of this opportunity to assassinate the king. He eventually revenged his father's murder, which was his long-cherished wish. Immediately afterwards he committed suicide after disfiguring his face. Based on the above story, later generations composed this piece of music, which being impassioned and imposing, is one of the celebrated masterpieces for Guqin.