

# Observations on Chinese Music Today

by Tang Liangxing

In my Shanghai childhood, the “Tang Family Band”—my grandfather, uncles, and older brothers—would gather in the evening to play Jiangnan Sizhu [silk and bamboo] music. The flourish and iridescence of “San Liu” (Three Six), the liveliness and fluidity of “Xing Jie” (Wedding Processional), and the quiet elegance of “Zhong Hua Liu Ban” (Flowery Six Beats) spilled out onto the streets, attracting passersby and leaving a deep impression on my memory. In that neighborhood, the music of weddings, funerals, and celebrations, the distinctive Daoist ensembles and sonorous Buddhist chanting were often heard. In the summer, songs of blind folk singers and cries of the street vendors would join to form an intoxicating folk “symphony.” Even when I became a professional musician, these remembered sounds of childhood influenced my artistic consciousness.

My early years in the orchestra learning about folk music and regional theater forms such as *Huju*, *Jingju*, *pingtan* and *dagu* gave me greater insight into Chinese music and deepened my love for it. In a career spanning several decades, I have come to realize that a good Chinese musician must come from the people, be rooted in tradition, and have the courage to create. Without folk music traditions, there would be no color; without a solid traditional base, there would only be superficiality; and without the creative spirit, one is a mere follower of others.

In my teachers' generation, Li Tingsong and Wei Zhongle are both from the southern pipa tradition and had studied under Wang Xuting. Through a lifetime of study and practice, they have cultivated their individual styles. Li's down-to-earth quality reflects the strength of his character. Wei's gentle, yet expansive style projects a different aesthetic. Of that generation's other instrumentalists, Sun Yude, with his pipa and qin background, brings a genteel and scholarly southern touch to his xiao playing. Lu Chunling's ever-popular “Partridges in Flight,” “The Little Cowherds,” and other works exude a potent *Jiangnan Sizhu* flavor. Zhao Songting's “San Wu Qi” (Three Five Seven) bears the striking characteristics of Zhejiang *Wuju*. Feng Zicun's di playing is permeated with the rustic flavor of northern folk and theatrical music. Music of the qin has long been graced by masters Guan Pinghu's stately style, Wu Jingle's elegance, and Zhang Ziqian's simple, charismatic style. Pipa master Lin Shicheng inherited the natural and multifaceted style of the Pudong school, but has advanced its theory and practice through years of study and performance. The Pudong school's most prominent heir, Liu Dehai, has further absorbed Cao Anhe's subtle strength and the essence of *Yingzhou Gudiao* (Ancient Melodies of Yingzhou) to form a highly individual style. Thus, all the old masters have distinguished themselves through a solid foundation in traditional music and with a firm command of folk stylistic nuances. The importance lies in their ability to couple individual strengths with creativeness to forge a distinctive style. Contention among stylis-

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## 縱談〈國樂〉百感集

湯良興

幼時，我隨父母和兄弟姐妹住在上海熱鬧非凡的曹家渡口。一到晚上，我家的祖父、叔叔、哥哥等十多人的“湯家班”會在靠馬路的客廳裡奏起一首首悅耳的江南絲竹。那“三六”的花俏、多變，“行街”的熱鬧、流暢，“中花六板”的文靜、優雅。。。吸引着一批批過路的行人和熏陶着我幼小的心靈。宅上的幾百戶住家婚喪喜事連綿不斷，道教的笙、笛、鐘、磬聲、佛教朗朗的誦經聲時遠時近地傳來，美妙動聽之極。一到夏天，還夾雜着盲人的地方小唱、小販的各色叫賣，交織成使人陶醉的民間“交響樂”。儘管之後成了職業演奏家，但那幼小時腦中留下的那些妙樂影響着我整個藝術生涯。年青時在樂團裡學習的滬劇、京劇、評彈、大鼓等地方戲曲和各地的民間音樂，使我對本土的音樂產生了深一層的認識和對其的熱愛。從幾十年的舞台生涯中深深體會到，一個好的國樂家應是來自民間、基於傳統、勇於創新的人。缺乏民間音樂傳統的就少色彩、韵味，少傳統基礎的就會根基不穩、欠缺厚度，如無創新精神，那等於是故步自封或稱音樂中的copy。

我師輩中的李廷松先生和衛仲樂先生同源於南方，又同師於汪昱庭先生，但經他倆各自的長年揣摩和舞台實踐後，卻創立了琵琶迥然不同的風格。李先生的樸實、剛勁，如同他的性格一般。衛先生的柔美、大度又具另一種藝術感染力。孫裕德先生在琵琶、古琴的基礎上，橫吹出他特有的儒雅和南方書卷氣的洞簫聲，陸春齡先生最受歡迎的“鷓鴣飛”、“小放牛”等無不散發着沁人心肺的江南絲竹味，趙

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## Conference on 20th Century Chinese Musical Thought

by Gao Houyong

The "Conference on 20th Century Chinese Musical Thought" called by Professor Chen Kunyao of the University of Hong Kong's Center of Asian Studies and co-sponsored by the Hong Kong Society for Ethnomusicology took place on February 16, 1993 at the University. The conference was part of an agenda on "Research on 20th Century Chinese Musical Thought" proposed by Wu Ganbo, Professor Emeritus of the Center of Asian Studies Institute and Secretary of the Hong Kong Society for Ethnomusicology. It was also a follow-up to Dr. C.C. Liu's series of four conferences on the history of modern Chinese music.

In contemporary Chinese history, a number of music scholars and intellectuals, intent on China's modernization, introduced Western music idioms and techniques to create new music and reform national music [*guoyue*, i.e., Chinese music]. Nevertheless, whether on a concert stage or in daily life, national music remained in a poor state. How should the reform of national music since the early 20th century be measured? And what direction will it take in the next century? How should it be reformed? The discussion on national music is an important one, whether for the sake of the music itself, or from the perspective of art and culture.

The conference was attended by representatives from Hong Kong, China's mainland, Taiwan and North America, with about fifty observers. More than thirty papers were presented. Hong Kong participants included C.C. Liu, Wu Ganbo, Fei Mingyi, Ye Chunzhi, Li Jian, Li Ming, Lawrence Witzleben, and Xiang Sihua; mainland participants included Peng Xiuwen, Hu Dengtiao, Fan Zuyin, Shen Hao, Li Xian, Zhao Songting, Wang Yaohua, Wei Tingge, Wang Fandi, Lin Youren, and Mao Jizeng; Taiwan participants were Chuang Pen-Li, Tung Yung-

Shen, and Chen Yu-Kang; and Gao Houyong represented the U.S.

The conference set five topics for discussion:

1) Concepts of national music reform since the early 20th century (presentations included Wu Ganbo's "Critique of National Music Thought," Chuang Pen-Li's "Prospects for National Music Development," Huang Xiangpeng's "Re-birth of the Phoenix," and Gao Houyong's "Retrospective and Outlook")

2) Concepts of national music education (Wang Yaohua's "China's Music Education in the Schools: Pros and Cons, Recent and Present Development," Fan Zuyin's "The State of National Music Education in the Conservatory")

3) Thoughts on the creation of national music and the orchestra (Peng Xiuwen's "The Symphonic Nature and Symphonization of National Music," Hu Dengtiao's "Review of the Chinese Symphonic Orchestra")

4) Concepts of national music performance (Zhao Songting's "The Art of the Dizi: Transmission and Development")

5) Concepts on the improvement of traditional instruments (Zhao Yanchen's "A Discussion on Improvement of Instruments in New China," Zhang Shiye's "Discourse on the Improvement of Chinese Folk Instruments")

6) With the intrusion of Western music, the function of national music in society and its significance in art and culture (Shen Hao's "Where Do We Stand?," Ye Chunzhi's "The Influence of Western Musical Culture on the Creation of Chinese Music and its Future Development," Tung Yung-Shen's "A Study of the Social Function of National Music and its Future Development," Xiao Mei's "A Reassessment of Musical Traditions From a Cultural Perspective")

In the four-day conference, the presentation and discussion of papers covered the theoretical and practical spectrum, some reviewing the past, others looking to the future. The central question that concerned everyone, however, was the future development of national music. Ye Chunzhi said: "There are all kinds of music audiences, with different aesthetic preferences and varying views of tradi-

tion. We have seen that composers and some theoreticians often advocate all things "new," while others prefer the continuation of tradition. The same is true of audiences. Hence, the distance between specialists and audience must be bridged. Perhaps, through continuing experimentation and exploration, people will realize that many social factors impinge on the development of music. Merely dealing with technique and the creative concept, while ignoring reality, is not the solution. Even though some historians may believe history progresses in a natural order, they concede that there is a human factor in creating possibilities. It follows that the future path for Chinese instrumental music will be sought through constant practice and adjustment. The practical step at the present time is to embrace all forms and styles, and let history take its course." In his presentation, Chuang Pen-Li stated: "For composers who create Chinese music, the relevant factors are national style, seeking perfection, diversity, and manifestation of ideas. Musicians and singers strive for creative techniques; music educators nurture new talent; acoustics specialists and instrument makers improve instruments. Every contribution is part of the cooperative effort toward a goal. The growth of national music depends on the collective ideas of its participants."

This conference marked a successful beginning, but many more questions await discussion. It was proposed that separate conferences should be convened on the Chinese mainland and on Taiwan in the future.

*Translated by Susan Cheng*

*Professor Gao Houyong has taught music theory for over forty years at the Central Conservatory and China Conservatory, both in Beijing, and the Shanghai, Shenyang and Nanjing conservatories. He now resides in the United States.*

### NOTE TO OUR READERS

Due to budget and other considerations, this issue combines what would normally be the spring and summer editions of the Music From China Newsletter.



## 〈二十世紀國樂思想 研討會〉在香港召開

高厚永

由香港大學亞洲研究中心主任陳坤耀教授召集的〈二十世紀國樂思想研討會〉於一九九三年二月十六日在香港大學正式舉行。此會由香港大學亞洲研究中心與香港民族音樂學會聯合主辦，是香港大學亞洲研究中心榮譽院士、香港民族音樂學會秘書長吳贛伯先生的〈二十世紀國樂思想研究〉計劃活動之一，是繼劉靖之博士策劃的四次〈中國新音樂史研討會〉之後的另一階段。

在中國近代史裡，若干文人音樂家和知識分子，為國而圖強應變，引進了西方的音樂思維方式和技術，遽而產生了中國的新音樂，其中應該包括改進的國樂。然而，無論是在音樂舞台上或是在日常的音樂生活中，國樂仍然是孱弱的。如何評估自本世紀初以來的國樂改進？二十一世紀中國音樂將向哪個方向發展？國樂改進的路向如何？國樂中的若干問題，無論是從國樂本身，或是從藝術和文化的層面來看，都是十分值得探討的。

會議邀請了香港、大陸、台灣及美加各地區的代表、觀察員共五十餘人，收集論文三十餘篇。各地到會代表有香港的劉靖之、吳贛伯、費明儀、葉純之、黎鍵、李明、章慈朋、項斯華等十餘人，大陸的（包括觀察員）彭修文、胡登跳、樊祖蔭、沈洽、李西安、趙松庭、王耀華、魏廷格、王範地、林友仁、毛繼增等二十人，台灣的莊本立、董榕森、陳裕剛等三人、美加的高厚永一人。會議研討的問題分五個方面：

（一）自本世紀初以來的國樂改進的觀念（論題包括吳贛伯的〈國樂思想批判〉、莊本立的〈國樂發展的方向〉、黃翔鵬的〈鳳凰涅槃以後的新生與在生〉、高厚永的〈回顧與展望〉等）；

（二）國樂的教育思想（論題包括王耀

華的〈中國近現代學校音樂教育之得失及其發展〉、樊祖蔭的〈高等音樂院校的國樂教育現狀〉等）；

（三）國樂的創作思想和樂隊建設（論題包括彭修文的〈國樂的交響性和交響化〉、胡登跳的〈再論中國民族管弦樂隊〉等）；

（四）國樂演奏的觀念（論題包括趙松庭的〈中國笛子藝術的繼承與發展〉等）；

（五）國樂樂器改革的觀念（論題包括趙硯臣的〈建國以來樂器改革綜述〉、張式業的〈民族樂器改革縱橫談〉等）；

（六）在西樂的衝擊下，國樂的社會功能及其在藝術和文化上的意義（論題包括沈洽的〈我們現在在哪裡〉、葉純之的〈從西方音樂文化對中國音樂創作的影響看中國音樂未來的發展〉、董榕森的〈國樂的社會功能和未來發展研究〉、蕭梅的〈從文化方式看音樂傳統之再認識〉等）。

整個會議經過四天的論文宣讀和討論，有的從實際出發總結經驗，有的從理論高度探究得失。總之，既有以往之回顧，又有未來之瞻望，但大家最關心的問題，仍然是國樂今後發展之問題。葉純之說：“有一個問題或可值得考慮，音樂的聽眾是分為不同層次的，不同的聽眾有不同的審美要求，對傳統的認識也是不同的。實踐表明，作曲家和一部分理論家往往偏重於對“新”的追求，而另一部分人則偏重於傳統的繼承。聽眾也是如此。於是，專門家與聽眾之間的差異需要作多方面的考慮就成為必不可少的。或許，通過不斷的試驗和摸索，在實踐中總會使人們逐漸認識到，音樂的發展是受到許多不同的社會因素的影響。單從技法或創作思想出發而不顧複雜的現實存在，並不能完全解決問題。儘管有些歷史學家認為歷史有它必然的規律，但即使是主張有這樣的規律論的學者也指出，要達到所提出的目標，仍需要人們為之而努力。換句話說，歷史並不存在有完全的必然，而只有通過努力才能出現可能性的必然，在

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“長風樂訊”為美國紐約長風中樂團主辦的中英文雙語季刊，旨在增進中國民族音樂發展的信息交流，以增加羣眾對中國音樂與文化的了解與認識。

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tic schools is natural. To designate a particular school as a leader, or a certain style as the standard is wrong. I believe that for an artist, developing a distinctive style in one's lifetime is enough. It is the blossoming of many colors that brighten the garden of art.

### China

In recent years I have made frequent trips to Beijing, Shanghai, Taiwan and Hong Kong where I have worked and met with teachers and friends in Chinese music. I have come away with many mixed feelings. Chinese music in both Beijing and Shanghai retains strong potential, but falls far short of development during the late '50s and mid-'60s. The opening up of Chinese society has triggered a decline of Chinese music. Most performers have turned to hotels, night clubs and dance halls to earn a living. With a cut in government subsidized salaries, orchestras are encouraged to seek alternate sources of income. The Shanghai Traditional Orchestra has begun leasing long-term space to pop music groups and its practice rooms to outside businesses for office use. As performances have become increasingly fewer, even concerts featuring the top artists draw a sparse audience. If not for an occasional major concert, recording and touring engagements, the orchestra might have been dissolved.

Other Beijing and Shanghai orchestras, unfortunately, have been inactive for several years. But I was gratified to learn that the Shanghai Traditional Orchestra and the Central Broadcasting Traditional Orchestra have persevered. The latter's concert appearance in Hong Kong last year received raves for attaining new creative and stylistic heights. The Shanghai Traditional Orchestra is assiduously planning and rehearsing in preparation for its upcoming concert tour to Taiwan. In recent years, most of the leading Shanghai and Beijing musicians have accepted invitations from Taiwan, Hong Kong and Singapore to lecture, perform, record and teach. While continuing to work, they have improved personal circumstances as well. As for the Chinese music divisions of the Central Conservatory and the China Conservatory, I was informed that it's

now rare to hear the sound of practice after 5 pm. Many of their students and some teachers have taken work in the city's major hotels. Nevertheless, there are professors who are still devoted to training the young generation of pipa players. Hearing their fine performances I feel there is much hope for the next generation.

The overall situation in China, however, is quite discouraging. For over ten years, I've viewed the annual televised Chinese New Year's Eve cultural show, but I've never seen good quality programming of Chinese instrumental music or *Kunqu*. Standards have even declined recently: The screen is filled with mediocre programs and pop singers from Hong Kong and Taiwan, and many of our cultural treasures and outstanding musicians have become forgotten. I firmly believe that a country's cultural well-being is symbolic of its rise or decline. Today, when China is a far stronger nation than it was during the '50s and '60s, why should Chinese music lack the stamina and social prominence of that period?

This is a question of fundamental cultural policy which cannot be resolved without reform and renewal.

Last year in Beijing, I met with Liu Dehai on several occasions. He seldom performs now and teaches only a handful of students. This first level artist earns a monthly salary, together with supplemental income, of a mere \$400 RMB (approx. US\$40). Knowing that his income trails the rapidly rising cost of living and earning extra income on the outside is inappropriate, I was filled with concern for my colleague and mentor. Liu's longstanding academic disagreements with Lin Shicheng are another source of stress. Having read both their scholarly writings, I realize that scholarly debate is natural, and a necessary stimulant for artistic diversity. Despite his annoyance, Lin holds true affection for Liu. On several occasions, Lin has publicly displayed great pride in the achievements of his top student; and Liu once said to me: "I am Lin Shicheng's best student, and I have studied the most diligently under Mr. Lin." I am convinced that



*Pipa soloist Tang Liangxing*



there is much mutual respect between these artistic giants. It is because of their artistic divergence that they can both belong to the Pudong school and yet cast different shadows. This is where true value lies, like the bonds of friendship between teacher and student.

My heart sinks when I contemplate the depressed state of Chinese music and hear my friends' resigned grievances. This music and its practitioners are a part of our nation's treasured heritage. Since China has the best foundation, highest caliber and greatest resources, the government should formulate a cultural policy suitable to its social development. We must not promote economic advancement at the expense of our heritage: Chinese culture is the true foundation upon which our country is built.

### Taiwan

In Taiwan, Chinese music has made great strides during the last five or six years. The formation of several traditional orchestras have included the Chung Kuang Chinese Orchestra, Taipei Municipal Chinese Classical Orchestra, Experimental Chinese Orchestra, Kaohsiung Municipal Chinese Orchestra, and Taichung Chinese Orchestra. Many universities now have Chinese music departments or offer courses, and local music groups have proliferated. I have noticed a significant improvement in the Taipei Municipal Chinese Orchestra which performed in New York in 1986 and again in 1992. The musicians are young, enthusiastic and eager to learn. I was especially impressed by their performance at the Presidential Palace last fall, broadcast live on Taipei television. In particular, Chen Chung-Shen's di, Wen Chin-Lung's erhu, and Li Hui's percussion performances were distinctive. Chi Yung-Pin and Wang Shih-Yung's pipa and Chen Shu-Fen's zhonghu playing showed solid technique. If they persevere in studying regional styles, devote more study to folk music and *xiqu*, particularly Taiwan's indigenous styles, and continue to create and perform new compositions, Taiwan will undoubtedly produce a crop of new talents soon. I also admire Wang Cheng-Ping's openness toward new talent and Lin Ku-Fang among the chief music critics. Critical reviews in the press are an

important catalyst for Chinese music and more specialists are needed.

On the composing slate, new works were presented at a 1991 arts festival and recorded as "A Dialogue for Traditional and Contemporary Music." The six composers were Pan Huang-Lung, Chen Shu-Hsi, Tseng Hsing-Kuei, Wu Ting-Lien, Wen Loong-hsing and Lu Yen.

### Hong Kong

The Hong Kong Chinese Orchestra laid down its foundation during the eight years of Wu Dajiang's directorship. Later, under Guan Naizhong, the Orchestra acquired more polish. An open commissioning policy enabled it to build a repertoire of several hundred impressive new works. Due to a three-year vacancy in the director's position and discord between the newly appointed Xia Feiyun and the musicians, the orchestra is undergoing a period of instability at present.

Since Tang Liangde joined the official ranks of the Hong Kong Music Affairs Bureau's Chinese music division in 1978, he has made significant contributions to the propagation of Chinese music in Hong Kong. Together with a corps of devoted teachers, he has built up a network of cultural centers and Chinese music groups in every district. For more than ten years, they have organized amateur performances throughout Hong Kong's elementary schools, high schools and colleges. Outstanding musicians and conductors from China are invited every year to teach, perform, and conduct summer music camps for the students. Tang has also founded the commendable Hong Kong Youth Chinese Orchestra as well as a teachers' orchestra. Despite these achievements, his organization is facing imminent dissolution and reassignment to the Performing Arts Institute. Tang Liangde himself has been named chairman of the musicians' union to be its spokesperson before the Hong Kong government.

### The U.S.

A number of musicians from Beijing and Shanghai came to the U.S. in the '80s to study and start a new life, as I did. During this difficult and unforgettable period, I've had opportunities to perform many new works and experience a variety

of performances. In both my life and my art, I seem to have undergone a remarkable rebirth. On arrival in New York, I joined Music From China and have played many times with the group. I have also performed pipa concertos with the Denver, Long Beach and Sacramento symphony orchestras; co-operated with a jazz group in the dance-opera "Havocon Gold Mountain"; performed in the Broadway hit "M. Butterfly"; and have given recitals at numerous American universities. The pleasures of performing have broadened my artistic horizon and brought new confidence to my struggle for livelihood.

In the final analysis, China holds the key to the development of national music. The Chinese government should establish as firm a commitment to the preservation and propagation of traditional arts and culture as to economic development. It's essential that this commitment come from the highest government levels. The principle means to pursue this goal is through education. Teaching the fundamentals of Chinese classical and folk music should be incorporated into the elementary and high school curricula. Orchestras at all levels could adopt arts-in-education and community programs that include performances, lectures, and music training. Music appreciation and outreach programs could also be undertaken by various cultural institutions. These efforts should be rewarded with government support on a competitive basis. The culture and education ministries can mobilize business and industry to support education and the performing arts as part of their economic drive. In the long-term, economic as well as social benefits would surely result.

China's policy of national development should be a far-sighted one. A national cultural policy is certainly a crucial component; it deserves to be given priority and lasting governmental support.

I dedicate this article to my teachers and friends in Chinese music. May it continue to prosper and enrich our lives.

*Translated by Susan Cheng*

*Tang Liangxing is a recipient of a 1993 National Heritage Fellowship awarded by the National Endowment for the Arts.*



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松庭先生的“三五七”等帶有濃重的浙江婺劇風格，馮子存先生的笛曲又充滿着北方民間小調和戲曲的鄉土氣息。琴家管平湖先生的凝重、古樸，吳景略先生的瀟灑華麗，張子謙先生的平實、生動，常年來在琴壇上相映生輝。又如林石城先生的琵琶，他承繼了浦東派樸實、多變的特色。經長年研究、實踐使其在理論、實踐中都進了一大步。他門生中的佼佼者劉德海先生又基於浦東派，之後又汲取了曹安和先生的慢柔之剛、瀛洲古調中的巧妙，自成了一格。。。師輩中的大師們都以其扎實的傳統音樂基礎和鮮明的民間氣息和風格而各領風騷。其中最可貴之處，他們能結合自己各自的長處，加以巧妙的揉合、發揮和創新而形成獨特的風格。各種風格、派別的相爭是藝術上的正常現象。由哪一派統領天下，或認為哪種風格才是標準的風格，這才是不正常的。我以為，好的藝術家一輩子創有一大特色已屬了不起。在藝術上，異彩相映才能春色滿園。

近些年，我時而往返於京、滬、台灣、香港等地，與國樂界的老師、朋友們合作、聊天，感觸很多。北京、上海的國樂界仍實力雄厚，但遠不如五十年代末至六十年代中那樣興旺、活躍。隨着社會的開放，國樂的地位已大幅跌落。為了生活，大部分演奏員只能自找門路去賓館、俱樂部、舞廳等賺錢。上海民族樂團已把一部份地方長租給輕音樂團，又把不少間琴房租給外地常駐上海的商業辦事處。據說國家的經費不夠薪水開銷，所以提倡樂團也發展第三產業。演出機會越來越少，甚至連集名家一堂的音樂會也只坐了二、三成觀眾。幸好樂團還有些重要演出、錄音和出訪任務，使樂團時起時落不至於散伙。京、滬有些國樂團已好幾年基本沒事做了。感嘆中我還真為上海民族樂團、中央廣播民族樂團等演奏家們感到慶幸，因為他們還在努力，還在奮鬥。中央廣播民族樂團去年由彭修文指揮的四場音樂會在香港引起了相當的反響，認為其

發展、創新和風格的多樣達到了新的高度。上海民族樂團在顧冠仁、馬聖龍、閔惠芬、俞遜發、龔一等一批國樂家的帶領下正在較大幅度地整頓樂隊和嚴格訓練為下半年訪台作好準備。朋友們說，中央音樂學院的民樂系、中國音樂學院在每天傍晚五點後已聽不到多少練琴聲了，因為很多學生和部分老師都去了各大賓館賺錢。儘管如此，但還有象鄭宇忠、陳澤民、王範地、李光華和孫維熙等一批教授（僅舉琵琶）在勤勤懇懇地耕耘着下一代的琵琶新秀。聽了他們幾位新秀的演奏，覺得下一代還充滿着希望。大部分的京、滬國樂名家近年來經常受邀去台灣、香港、新加坡等地講學、演奏、灌錄唱片和廣收門徒，倒也沒怎麼荒廢事業，生活也還有所改善。可惜的是在國內反而冷冷清清。十多年以來我都曾觀賞億萬人收看的春節之夜節目，但從未有過代表國家水平的國樂、昆劇等優秀節目，近些年整個水平還走下坡路。一些質量“平平”的小品、港台歌星充斥着舞台。好多國寶級的戲曲、音樂家都已被淡忘。我想，一個國家的文化興旺與否應標志着這個國家的盛衰。現在的國力遠勝於五、六十年代，但為什麼國樂沒那時的興旺和社會地位呢？我認為這是一個根本的文藝政策問題。不加以改革、更新，將沒有出路。

去年在北京幾次與劉德海先生聊天，從中得知他近年來演出不多，學生也只教幾個。國家一級演員的月薪，連同所有補貼總共才四百多人民幣。收入不夠與日俱增的生活開支，去賓館賺錢又不合適，每天還要親自主理家務雜事，我真為這位大哥和老師擔心。又聽說林石城先生和劉先生在學術問題上有不同觀點和爭論，長年失和，劉先生也為此有不少精神壓力。此事我卻認為是正常的。學術上的爭論和不同的觀點是促進藝術繁榮的必然現象（我亦拜讀了兩位的學術論文）。據我所知，林先生雖對劉先生有氣，但心中還是十分惜愛這位高徒的。在幾次公眾場合中，林先生總以劉德海的成績為喜，公開誇他，而劉先

生也對我直說：“林先生最好的學生是我，我跟林先生學也是最下功夫的。。。 ”我深信這兩位大師在藝術上是互爭互愛的。正因為他倆在藝術上的不同見解，所以能同出於浦東派而又不同於浦東派，我認為其珍貴就在於此，也相信他們終能以師生情誼親和如初的。

看到國樂界的低落，聽到朋友們對現狀的感嘆和無奈，我心中也不能平靜。國樂和國樂界的精英們是國家寶貴財富的一部分，中國大陸又是國樂基礎最好、水平最優秀、潛力也最大的地方，國家應該制定一系列適應社會發展的文藝政策，讓國樂重新煥發其青春。中國不能為了經濟的發展，讓傳統的優秀文化失落得太多了。中華文化才是中華崛起的真正基石！

台灣的國樂近五、六年來已進步不少。他們先後成立了中廣國樂團、台北市立國樂團、實驗國樂團、高雄市國樂團等具規模的國樂團（去年陳澄雄先生還在台中成立了國樂團），各大學裡並設有國樂科、系。各地文化館的國樂組、隊也十分活躍。從一九八六年秋，我曾在紐約聽台北市立國樂團演奏，到一九九二年重聽該團演奏，他們已有了長足的進展。他們年青、好學、具上進心。尤其是我去年秋在台北的電視實況中觀看了總統府的國樂欣賞會後，印象深刻。從獨奏到小合奏已達到了一定的水準。尤其是陳中申的笛子、溫金龍的胡琴、李慧的鼓已有自己的特色。紀永濱、王世榮的琵琶、陳淑芬的中胡已具扎實的功力。如能廣取各派之長，再用些時間到民間去學習各種戲曲、民間音樂，尤其掌握台灣的地方風格，不斷創作、演奏新作品，那麼不出多少年，台灣國樂界一定能湧現出一批多姿多彩的演奏大師。我很欣賞王正平先生廣聚人才的風範，也欣賞以林谷芳先生為首的高水準的國樂評論界，它是國樂進步的催化劑。我希望有更多內行參加國樂評論隊伍。創作方面，一九九一年由潘皇龍、陳樹熙、曾興魁、吳丁連、溫隆信和盧炎等六位專業作曲家在文藝季中發表國樂新作，作品收入 < 傳統



與現代的兩極對話>卡式錄音帶。

香港中樂團在吳大江先生執棒的八年裡，為樂團打下了扎實的基礎。關乃中先生在任期內為樂團增添了不少光彩並提高了水準。開明的委約作曲制度使該團積累了幾百首可貴的新曲。但近三年來由於“棒”缺太久，去年新上任的夏飛雲先生又與樂團不甚合拍，所以香港中樂團現正處在不穩時期。原上海民族樂團的瞿春泉和中央民族樂團的閻惠昌都於去年去了新加坡，大陸的國樂指揮已所剩無幾了。

湯良德先生在一九七八年進香港音樂事務統籌處任中樂部高級主任後，為香港的中樂普及作出了相當的貢獻。他與一批優秀的國樂導師在各區都建立了文化館、國樂組。他們以“樂韻播萬千”的普及音樂會形式，十多年來足跡遍及港九中、小、大學。他們每年暑假請大陸優秀的國樂演奏家、指揮家指導國樂愛好者，並與學生組辦國樂夏令營。每年十一月又舉辦中樂節，讓各路好手在香港獻藝、增色。他們還屬有水平不錯的香港青年中樂團和音統處導師樂團。湯良德先生以其出色的工作成果獲得了一九九二年香港藝術家聯盟年獎中的音樂教育家獎。然而，就這樣一個機構，最近正處於要解散並入演藝學院的境地，湯良德先生又被選為工會主席，公開代表中樂界的利益在與香港政府談判。

我們一批京滬等地的國樂家，在八十年代中先後來到紐約、舊金山、洛杉磯等地學習和闖天下。在這難忘的五、六年異國他鄉的艱難磨煉中，創作和演奏了不少新曲和作了多種形式的嘗試。無論是生活和藝術上都似乎獲得了一次銘心刻骨的重生。我一到紐約就參加了由鄭小慧女士創辦的長風中樂團，幾年來我參加了“長風”的幾百場演出。之外還與美國的丹佛、長灘、薩克拉曼多等交響樂團合作演出了琵琶協奏曲“梁祝”、“草原小妹妹”，與爵士樂隊合作了舞台劇“夢夢金山”，到百老匯演了“蝴蝶君”，在各大學舉辦琵琶獨奏會等等，受到了不少

好評，也開闊了自己藝術上的視野。演出中的喜悅為艱苦的生活增添了一份信心。

長風中樂團根基於傳統，但從不保守，舉辦過從<中國名曲>、<敦煌唐樂>、<神州古韻>、<鄉樂>等專場音樂會到近二年由周龍、陳怡、瞿小松、李濱揚、林品晶、波克夫斯基等主筆創作的現代作品首演音樂會。此外還舉辦“長風獎”作曲賽，以鼓勵更多的好作品誕生，並將其介紹給更多的聽眾。“長風”還定期在紐約舉辦茶座音樂會，系統又簡明地介紹傳統名曲、琴歌、戲曲、廣東音樂、江南絲竹、現代作品等，邊講邊演，其生動通俗的形式受到了各界人士的熱烈歡迎。除了每年到紐約各大博物館、公共圖書館、哥倫比亞大學東亞系、音樂系、曼哈頓音樂學院、耶魯大學、賓州大學等舉辦音樂會和講座，我們還在美國的幼兒園、小學、中學裡介紹中國傳統音樂和樂器、開音樂會，讓孩子們從小就了解一些中國音樂，這將具深遠的意義。近二年，“長風”還辦起了“樂訊”，大家寫稿、翻譯、打字、編輯、排版，直到印發世界各地，與音樂界作了廣泛的交流，並得到了相當的贊譽。但使我們倍感頭痛的是，每年向美國各級政府申請來的經費只够用於支付樂團房租及特定項目的演出費，大部分團員必需做一份別的工以維持生計，所以時而會覺得很累。但大家幾年來都無怨言，困難更使我們增加了一份執着。

總的來說，國樂的發展，大陸起着一個舉足輕重的作用。國家應該在發展經濟的同時儘一切力量撥出相當的資金，保護、發展傳統文化藝術，使之在國家機器的運作中發揮其應有的作用。但重要的是，中國的問題要由中央高度重視才可能從根本上有所改變。發展國樂可主要從教育入手。除應在各級學校音樂教材內系統化編入國樂經典及民間音樂外，各級國樂團還可分成小隊小組到學校及街區開音樂會、講座、開課餘班教授國樂。除了大型音樂會演出外，各文藝團體可擔負起部分的音樂普及工作，政府在分配資金時可從各團呈交的議項書中挑

選優秀可行者加以贊助。政府負責文化及教育的單位可組織起各大企業與公司的公關部門商議及制定可行的計劃，在推廣經濟的同時贊助教育及文化演出。從長遠來看，也可收到相當的經濟效益和社會反饋。國家發展的基本政策應是長年的均衡發展政策，而國家的文藝政策應是整個社會發展的一個重要部分，應得到持續、不斷的重視和發展。

僅獻此文給國樂界的老師和朋友們。祝願我們的國樂能不斷興旺、發達。

湯良興榮獲1993年美國國家文藝傳統獎。該獎每年度由美國國家藝術基金會評選頒發給杰出的民俗藝術家。

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這種意味上說，民族器樂的未來，將會通過不斷的實踐和調整而走出它自己的路。在目前，讓不同的諸多樣式、衆多風格並存，讓歷史和時間來檢驗，將會更合乎實際。”

莊本立說：“在發展國樂的觀念上，對作曲家言，民族風格、追求完美、多種形式及發揮功能較為有關；創作技巧則為演奏及演唱者要努力的目標之一；培育人才則為音樂教育者之任務；樂器改良則為音響學家及樂器制作者之事；分工合作則為大家共同努隸之目標。各有正確的觀念，才能使國樂茁壯瓊燦，并弘揚於世界。”

這次會議開得圓滿成功，但也僅是個良好的開端，諸多問題尚待繼續研討。經會議討論，建議在大陸區和台灣區分設兩個<國樂思想研討會>。今後的會議，將在大陸和台灣繼續舉行。

高厚永：音樂理論教授，自五十年代初期先後在上海音樂學院、沈陽音樂學院、中央音樂學院、中國音樂學院、南京音樂學院執教，四十年來陪養許多研究中國民族音樂的理論人才，現定居美國。



## News & Notes

Composer Zhou Long, who received his doctoral degree from Columbia University this spring, is one of six recipients of Koussevitzky commissions for 1993. The commissions for newly composed works are awarded through competition by the Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation Inc. The Foundations were established to perpetuate Koussevitzky's lifelong effort to encourage contemporary composers. The New Music Consort and Music From China jointly sponsor with the Foundations a new work by Zhou Long that combines traditional Chinese and Western instruments and will present performances of this work.

Other award winners and the groups co-sponsoring their commissions are: Louis Andriessen and the California EAR Unit; Karel Husa and the Quintet of the

Americas; David Sheinfeld and the San Francisco Contemporary Music Players; Toru Takemitsu and the St. Paul Chamber Orchestra; and Chinary Ung and Quintessence.

The plucked music of China was highlighted by the "Plucked Instruments Festival" presented by the Asian Music Circuit in London on July 12-16. The Chinese artists were Wu Man on pipa and Li Xiangting on guqin. Both were featured in solo recitals at the South Bank Centre during the four-day festival. Wu Man performed a program of pipa music ranging from classical to newly composed works.

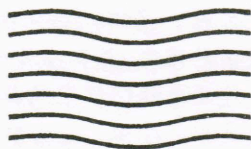
While in London, Wu Man also made a guest appearance with the Kronos Quartet on their European tour. They performed Zhou Long's "Soul" for pipa and string quartet which was commissioned by Kronos and performed last year in the Lincoln Center Great Performers Series.

## Calendar

### July

- 11 "Henry Street Settlement Street Festival"  
2:00 PM  
New York City
- 13 Performance, workshop  
"Arts & Education Institute Summer Session"  
1:00 PM  
Utica, NY
- 14 Performance  
"Aesthetic Education Institute Summer Session"  
1:30 PM  
Rochester, NY
- 18 Concert  
"Music at Fishs Eddy"  
2:00 PM  
Fishs Eddy, NY

Music From China is a nonprofit performing and presenting ensemble founded in 1984 to promote awareness of and appreciation for traditional and contemporary Chinese music. Support for the Music From China Newsletter is provided in part with public funds from the National Endowment for the Arts and New York State Council on the Arts.



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