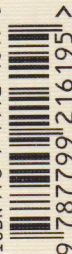




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Song of the Autumn Frontier

中国的民族音乐源远流长，流派林立，20世纪涌现出不少优秀的作曲家、演奏家。为弘扬中华优秀传统文化，中国唱片上海公司特别推出《中国民族音乐大师》系列，所辑录的乐曲均为我国民族音乐大师的名作极品。

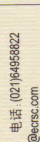
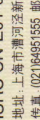
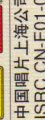
本碟收录的是当代著名古琴演奏家吴景略演奏的作品。

吴景略毕生潜心研究古琴艺术，长于演奏。他融汇理解民族音乐及中国传统艺术，数十年的深厚功力，钻研创造，在古琴流派中独树一帜，被称为“虞山吴派”。“琴坛一代宗师”。他开创了音乐学院古琴专业，培养了许多古琴教材，培养的学生有的已成为当代闻名的古琴演奏家、专业教师及理论研究者。

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MASTER OF CHINESE TRADITIONAL MUSIC

古琴演奏家

吴景略

Qin Performer
Wu Jinglue



潇湘水云

Clouds over the Xiao and Xiang Rivers

渔樵问答

Dialog between Fisherman and Woodcutter

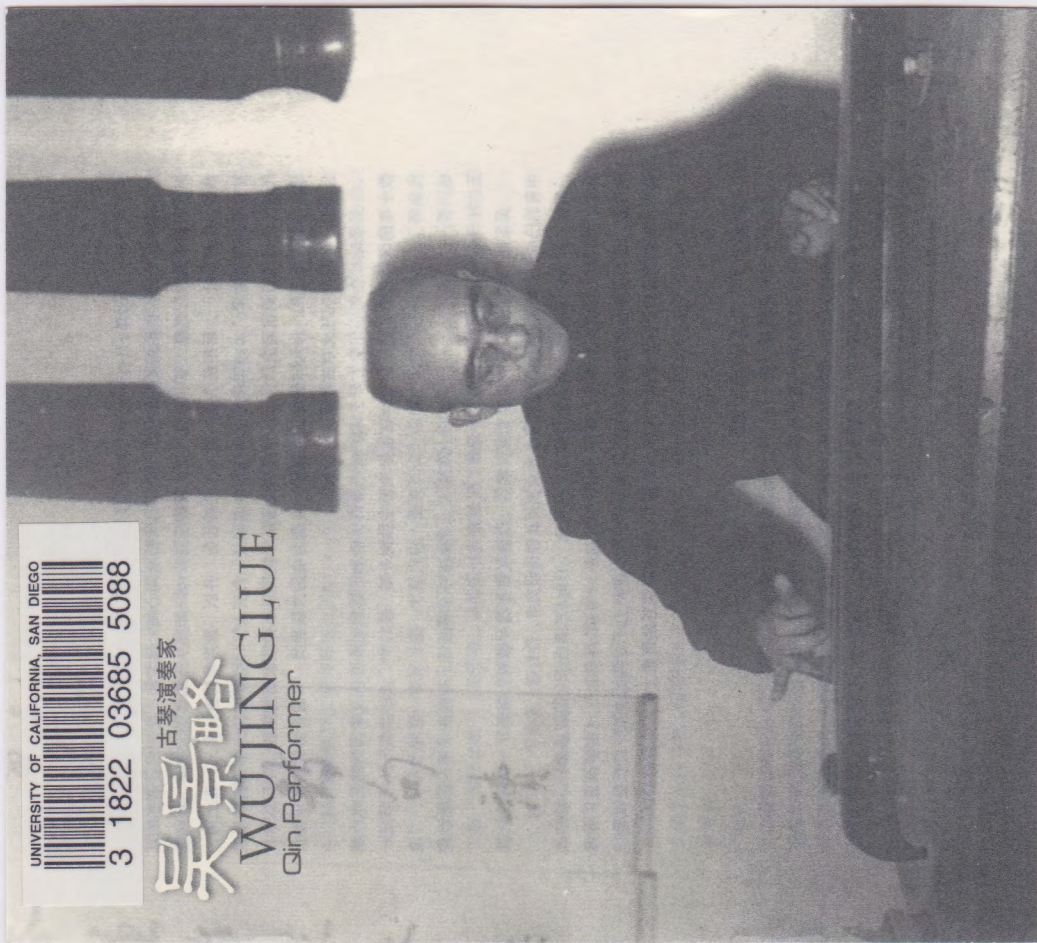
秋塞吟

Song of the Autumn Frontier



中国唱片上海公司出版

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吴景略(1907年2月5日—1987年8月16日)，著名古琴演奏家。名韬，号曼吾。生于江苏常熟西塘镇。自幼酷爱民族音乐，少年时代曾从周心梅、吴梦非、赵剑侯等著名的江南民间音乐家学习琵琶、箫、三弦、笙、箫等乐器，1926年师从王瑞璋学习古琴。1936年参加“今虞琴社”，后担任该社的司社，主持社务，并以“箫声琴韵室”名义，在上海、常熟等地教授古琴。1939年移居上海任“今虞琴社”负责人。1953年被聘为中央音乐学院民族音乐研究所通讯研究员。1956年任中央音乐学院民族系弹拨教研室主任，专门从事古琴教学和研究工作。1979年任民族音乐系教授，当选为中国文联委员、中国音协民族音乐委员会委员。1980年担任北京古琴研究会会长。

吴景略毕生潜心研究古琴艺术，长于演奏。他融汇理解民族音乐及中国传统艺术，数十年的深厚功力，钻研创造，在古琴流派中独树一帜，被称为“虞山吴派”。“琴坛一代宗师”。他的演奏风格飘逸潇洒，清新秀丽，讲究层次，擅长演奏“潇湘水云”、“渔樵问答”、“梅花三弄”、“胡笳十八拍”、“秋塞吟”等曲目，有些曲子早在二十世纪五六十年代就录制成唱片在海内外流传，受到普遍推崇。

吴景略开创了音乐学院古琴专业，编著、整理了许多古琴教材，培养了一些学生，其中有的已成为当代闻名的古琴演奏家、专业教师及理论研究者。他打谱，发掘了“广陵散”、“离骚”等近40首古代琴曲，创作琴曲“胜利操”(1956年演出于全国音乐周)，移植改编了“新疆好”等古琴新作品。著有《七弦琴教材》、《虞山琴语》、《古琴改良》等琴学论著。他在鉴别、修复古琴方面有很丰富的经验，并致力于古琴的改革。经反复试验、设计、制作的改良古琴，受到广大琴人的喜爱，是古琴器乐发展史上的一个突出成就。

1. 潇湘水云 据《五知斋琴谱》

南宋浙派名琴师郭楚望(名：沔)作。浙江永嘉人。宋末元军犯浙，作者迁居湖南衡山。泛舟于潇湘两水合流之处，遥望九疑山，被潇湘云雾所遮蔽，激起他对南宋朝廷腐败的不满和对自己身世的感伤，遂作此曲表达他那愤懑的情怀。曲调运用散音、按音应合与荡吟(即大幅度的吟音)等手法，成功地表现了云水掩映、烟波浩渺的艺术境界。现存琴谱达五十多种，明代原为十段，清代发展为十八段，经过艺术加工，作品更臻成熟。

2. 阳春 据《松弦馆琴谱》、《大还阁琴谱》合参

相传为春秋时晋国的宫廷乐师——师旷或齐国刘涓子所作。《神奇秘谱》列“阳春”于上卷宫调。乐曲通过宁静幽美的曲调，表现大地回暖、风和日丽、万物知春的景象。

3. 忆故人 据《今虞琴刊》

传自彭庆寿。曲调委婉深情，逸韵幽致、音意缠绵，表现了思念友人的深厚情感。此曲

4. 梧叶舞秋风 据《琴学入门》

清代汪祚凤作，收入他所编的《琴学心声》(公元1664年)，是他作品中最流行的一曲。通过写秋风萧索、梧叶凋零之景，抒发对世态炎凉的感怀。乐曲虽短，但余味无穷。

5. 墨子悲丝 据《五知斋琴谱》、《自远堂琴谱》合参

又称“墨子悲歌”，见于明、清琴谱。作品反映了墨子感怀世人随俗沉浮而不能自拔，犹如洁丝染名、失去本来面目，因而凄然感慨。曲意深刻、音韵悲怆。

6. 渔樵问答 据《琴学入门》

存谱初见于明代《杏庄太音续谱》(公元1560年)。在三十多种传谱中，有的附有歌词。《琴学初律》说它“曲意深长、神情洒脱，而山之巍巍、水之洋洋、斧伐之丁丁、橈声之欸乃，隐隐现于指下。迨至问答之段，令人有山林之想。”乐曲通过渔、樵在青山绿水间自得其乐的情趣，描写摆脱市俗之纠纷，逍遥于山水之间，以享隐居生活之乐趣。曲调恬静优美，引人入胜。

7. 秋塞吟 据《五知斋琴谱》

此曲亦名《搔首问天》、《水仙操》。吴景略于1931年据《五知斋琴谱》打谱。乐曲哀怨凄婉。指法中多用淌吟、颤撞、滚拂及高音区泛音来状声、写景、抒情。在以王昭君为题材的作品中，可谓独具一格。



Wu Jinglue (b Changshu, 5 Feb 1907; d 16 Aug 1987), noted qin zither performer, also known by the name of Tao and the poetic name of Mansou. A traditional music lover since childhood, he learnt instruments like pipa, zheng, sanxian, sheng and xiao from such well-known South Yangtze Delta folk musicians as Zhou Xinmei, Wu Mengfei and Zhao Jianhou. The year of 1926 saw his studies of qin with Wang Duanpu. Ten years later he was accepted as a member of the Jinyu Qinshe Society and took charge of its affairs, while starting to teach qin in Shanghai and Changshu it was not until 1939 that he settled in Shanghai and became the director of the society. From the 1950s on he was engaged officially, first as correspondence fellow of the Traditional Music Research Institute of the Central Conservatory (1953), director of the Conservatory's Plucked String Teaching Section (1956), professor of the Traditional Department, member of China's Literature and Art Union, and member of Traditional Music Committee of China's Musicians Association (1979), Director of Beijing Qin Research Association (1980).

As a virtuoso, Wu studied qin art all his life. For scores of years he managed to do remarkable research on this instrument by his comprehensive understanding of the performance in the context of Chinese traditional music and art, worthy of the creator of the distinctive Yushan Wu School and Qin Master of his generation. His performing style boasted of elegance and freshness with clear levels. Among his repertoires were Clouds over the Xiao and Xiang Rivers, Dialog between Fisherman and Woodcutter, Three Variations on Plum Blossom, Eighteen Beats of Huijia and Autumn Chanting on the Border, some recorded in the 1950s and '60s and widely distributed inside and outside the country.

Wu was the creator of the qin specialty in the conservatory, compiling a number of teaching materials for the instrument (e.g. Seven-stringed Instrument Course). Many of his students have grown into noted contemporary qin players, teachers and researchers. He sorted out as almost as 40 qin tablatures like

Guangling San and The Lament (Lisao), created Melody on Victory (1956), arranged Xinjiang Is Good. His research publications include Yushan Qinyu (a treatise on the qin of Yushan School) and Improvement of Guqin. He made a great dedication to the instrument's appraisal, restoration and improvement, playing an important role in the development of qin.

1. Clouds over the Xiao and Xiang Rivers

Tablature from Wu-zhi-zhai Qin Tablatures

The piece was composed by Guo Chuwang, a noted qin player of the Zhejiang School in the Song Dynasty (960-1279). In the period of the Mongolian invasion, the composer settled in Hengshan Mountains, Hunan, and used to go boating on the cross section of the Xiao and the Xiang Rivers. Each time he looked far in the distant clouded Mount Jiuyi, the corrupt royal court and his wandering life would fill him with regrets and resents. Like all the frustrated Chinese literati, he was able to balance his mind only in the artistic state of nature, here the waters and clouds. For this purpose, open strings, stops and vibratos are used in performance to acquire this effect. Over 50 variants of the music are extant. The present 18-section version was formed in the Qing Dynasty (1616-1911), before which was the 10-section one in the Ming Dynasty (1368-1644).

2. Springtime

From Song-xian-guan Qin Tablatures and Da-huan-ge Qin Tablatures

The piece was said to have been composed by Shi Kuang, the court musician of Jin Kingdom or Liu Juanqi of Qi Kingdom, both in the Spring and Autumn Period (770-476BC). It is attributed to the key of Chinese Gong, in the first volume of the Magic Tablatures (Shenqi Mipu). The tranquil and gentle tune gives listeners a picture of warm and sunshine springtime.



3. Thinking of an Old Friend

Tablature from Journal of Jin-yu Qin-kan

The tablature is from Peng Qingshou. The music, tender and sentimental in tune, gives listeners a feeling of continuous and unbroken train of thought and a deep emotion for friends.

4. Dancing Parasol Leaves in Autumn Wind

Tablature from Qinxue Rumen (Rudiments of Qin Studies)

It is the most popular piece composed by Nie Zhenfeng of the Qing Dynasty, collected in his *Thoughts on Qin Studies* (Qinxue Xincheng, 1664). The fallen parasol leaves in the autumn wind reflect his thoughts on the inconstancy of human relations. Short as it is, the music is lingering with an aftertaste.

5. Micius's Elegy on Silk

From Wu-zhi-zhai-qin Tablatures and Zi-yuan-tang-qin Tablatures

The music from Ming and Qing Dynasties reflects Micius's distress from people's indulgence in worldly custom like the white silk contaminated, unable to lead a honest and clean life. The music is desolate in mood and profound in significance.

6. Dialog between Fisherman and Woodcutter

Tablature from Qin-xue-ru-men

The tablature was initially from Xing-zhuang-tai-yin-xu-pu (1560). Among its 30-plus variants, some are with lyrics. The tranquil and graceful music expresses the fisherman and the woodcutter's indulgence in nature and freedom from worldly cares, seeking the pleasure in their refuge from the temporal world. As the Qin-xue-chu-lü (Rudiments of Qin Studies, 1894) put it: "Free, easy and profound, the tune from the strings under the player's fingers gives the listener a picture of high mountains and broad rivers, with the echoes of the ax and the gurgling of

the scull. The mountain forest can be imagined in the section of the dialog-like music."

7. Song of the Autumn Frontier

From Wu-zhi-zhai-qin Tablatures

Also titled *Scratching the Head and Inquiring of the Heaven and Narcissus Tune*, the music, plaintive and sadly moving, is transcribed in 1931 by Wu Jinglue from the tablature of Wu-zhi-zhai-qin-pu (1722). Its fingerings feature vibratos, subtle attacks, glissandos and the harmonics in the higher register, imitating natural sound, scenery and human emotions. The piece is unique among all the other pieces based on the story of Wang Zhaojun, a Han princess marrying to the Hun prince for political reasons.