

# The Flowing Stream

CHINESE FOLK SONGS AND TONE POEMS

BY ZHOU LONG

THE  
SHANGHAI  
QUARTET

MIN XIAO-FEN, pipa



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## ZHOU LONG WRITES ABOUT HIS MUSIC

For many years, I have been devoted to merging Eastern and Western cultures through my music. That has meant, specifically, the combining of ancient Chinese musical traditions and Western compositional techniques into a coherent and personal statement. I compare my integration of Western musical theory into my essentially Chinese compositions to the integration of Buddhist principles into Chinese culture during the Tang dynasty. Buddhist thought itself has been a direct influence in a number of my works including *Wu Ji*, *Ding* and *Dhyana*. I draw on the entire spectrum of my Chinese heritage, including folk traditions and philosophical and spiritual ideals, as well as musical instruments and their performing styles and techniques.

During my years as a composer in China, I drew heavily on the traditional Chinese methods in which I had been immersed, first while living in rural China and later while studying at the Conservatory. Folk-like melodies and tonal harmonies characterize much of my writing during that period. In the years leading up to my departure from China for the West, a modernist, experimental musical sensibility was developing in my music. My 1983 string quartet *Song of the Ch'in* (a version of which forms the second

movement of *Poems from Tang*) transfers to the modern string quartet the idiomatic sounds and techniques of the *ch'in*, a seven-string instrument dating from the Tang dynasty (618-906). The work received First Prize in the Chinese National Composition Competition in 1985 and was recorded by the Shanghai Quartet on the Delos label in 1994 (Spirit Murmur, DE 3162). The Los Angeles Times described it as "an evocative, eight-minute tone painting applying sophisticated compositional techniques to what sound like fragments of traditional Chinese melodies."

In 1984, the China Record Company produced the first recording of my original compositions for traditional Chinese instruments. Among many of my works in this genre is *Valley Stream* (1983) for a quartet of Chinese instruments (*di*, *guan*, *zheng* and percussion). My goal in the work is to preserve the idiomatic nuances of traditional Chinese music while experimenting with instrumentation, performance techniques, rhythm and sonority. Ethnomusicologist Qiao Jianzhong remarked: "Since 1983, in *Valley Stream*, composer Zhou Long has dealt a blow to the established formulas of Chinese music of the last thirty years."

The sextet *The Ineffable*, composed in 1994 with support from the Koussevitzky Music Foundation, is more simply stated



than explained. Among the mixed instruments used, the two Chinese plucked instruments are the 21-string horizontally held zheng, and the vertically held, four-string pipa, my favorite for its flexibility of range and timbre, and capacity for vocal inflection. The Western instruments are flute (with the performer doubling on piccolo and alto flute), violin, cello, and percussion. Though there is some pairing of flute and percussion, pipa and zheng, and violin and cello, the net effect is not one of dialogue or juxtaposition. Rather, with my creative recourse to quarter tones, to varied vibratos and glissandos, I have stretched the Western instruments eastward, the Chinese instruments westward, to achieve a volatile common ground.

The title of this CD, **The Flowing Stream**, symbolizes much of what I have described above. I would like to express my gratitude to the Shanghai String Quartet, the pipa soloist Min Xiao-Fen, and Delos International, who made this album possible, and to my wife Chen Yi for her consistent support.

### Chinese Folk Songs

In China, folk music and songs have traditionally crisscrossed the clearly distinguished boundaries between high and low culture. Folk songs were historically valued by China's officialdom as expressions of

local culture, chronicles of local sentiment, and transmitters of timeless values. One of the key Confucian classics, the Book of Songs, is a folk song anthology of ancient vintage, and early dynasties promoted the official collection and study of such songs.

Folk songs are a mirror of people's daily lives, their thoughts and sentiments, local customs and manners. They are sung in regional dialects and use the idioms of everyday speech with their particular intonations, accents and cadences. This correlation between speech and music distinguishes folk songs of one region from another. There are three main forms of folk songs: shan ge, or mountain songs, are sung in the open air, often with long trills that can carry over great distances; hao zi, or working songs, are simple tunes with strong rhythms sung by workmen to accompany their labor; xiao diao, more structured and sophisticated, are arranged and performed by professional or semi-professional musicians for entertainment.

I have selected eight Chinese folk songs in various styles from different regions to arrange specially for this album. The first song **Lan Hua Hua** (Shaanbei) tells a story of a country girl who escapes from a forced marriage to a rich family and flees to her lover. In **Driving the Mule Team** (Shaanxi), a young girl looks to see if the muleteer is her boyfriend, as a team of mule passes by.



The melody, typical of Shaanxi style, has many fourth and minor seventh intervals. A girl in **The Flowing Stream** (Yunnan) sings: "The rising moon is bright, my sweetheart is in the deep mountain, he is like the moon walking in the sky. My sweetheart! The flowing stream around the mountain is clear. The moon is shining over the hillside; looking at the moon and thinking of my sweetheart, the breezes are sweeping past the hillside. My sweetheart! Don't you hear I cry?" **Jasmine Flower** (Jiangsu) is very popular in China and abroad; the words are: "Jasmine flower, such a beautiful flower, her sweet scent covers all others in the garden. I want to pluck her for myself, but I'm afraid of the garden's keeper. Jasmine flower, such a beautiful flower, she is so white as snow when she is blooming. I want to pluck her for myself, but I'm afraid of gossips around. Jasmine flower, such a beautiful flower, her looks can beat all others in the garden. I want to pluck her for myself, but I'm afraid that she won't bud in the year to come." In **A Horseherd's Mountain Song** (Yunnan), a horseherd sings about horses needing grass to feed and the grass needing the morning dew to grow. The text of **When Will the Acacia Bloom?** (Sichuan) is that a young girl awaits her lover under the acacia tree; when asked by her mother what she is doing, she is embarrassed and replies that she is wait-

ing for the acacia flowers to bloom. The tune of **A Single Bamboo Can Easily Bend** (Hunan) is in typical Hunan folk style. The words imply that unity is strength. In the sentimental **Leaving Home** (Shanxi), a wife bids farewell to her husband who is going westward to seek livelihood.

### Poems from Tang

**Poems From Tang** for string quartet was commissioned jointly by the Ciompi, the Chester, and the Shanghai string quartets, made possible by a grant from the Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. The work was given its first performances by these three quartets in their '95/'96 season in various locations.

*Poems From Tang* consists of four movements inspired by the works of four poets of the Tang dynasty. Unlike the preceding folk traditions in which thematic material relied heavily on magic and spiritualism, Tang dynasty arts were more cultivated and intellectual. Tang poets created distinguished new literary forms within an ancient civilization.

In *Poems From Tang*, I have conceived of the string quartet as an expanded ch'in, an ancient seven string Chinese zither. Throughout the piece there are musical traits



directly reminiscent of ancient China: sensitive melodies, expressive glissandi in various statements, and, in particular, a peculiarly Chinese undercurrent of tranquillity and meditation.

The first movement is based on the poem "Hut Among the Bamboo" by Wang Wei (701-761):

Sitting among bamboos alone,  
I play my lute and croon carefree.  
In the deep woods where I'm unknown,  
Only the bright moon peeps at me.

The poet describes himself sitting in a bamboo grove. He has given himself over to playing with abandon on his ch'in. He feels dissatisfied, as if his music is somehow incomplete. Looking up toward the sky, he is suddenly inspired to howl and this spontaneous expression delights him. Against patterns of silence punctuated by quiet harmonic clusters we hear the improvisatory music-making of the poet. The movement begins quietly, with the quartet using mutes. The low, sustained tones of the cello and high harmonics of the other strings create an eerie feeling of space and emptiness, suggesting the depths and isolation of the secluded wood in which the poet finds himself. The harmonic motive, occasionally accompanied by high-pitched tremolo or pizzicato passages and sharply accented ping-pong sounds, depicts the quivering leaves of the

bamboo and other sounds of the forest. The tempo at first is marked *grave/largo*, but as the poet adds his lusty howling, represented by descending glissando clusters in the strings, the tempo picks up. First *andantino/moderato*, then even faster, the *accelerando* depicts the passion and intensity with which the poet enjoys his improvised vocalizing. The movement ends in the tempo and mood with which it began.

The second movement is based on a poem titled "Old Fisherman" by Liu Zongyuan (773-819), a government official and outstanding thinker and writer during the middle of the Tang dynasty. He was removed from his post for advocating reform, but he never became despondent. He traveled to the mountains and valleys in southwestern China, creating many excellent works. In the "Old Fisherman," he wrote:

The old fisherman moors at night by  
western cliffs;  
At dawn, draws water from the clear  
Xiang, lights a fire with southern bamboo.  
Mists melt in the morning sun, and the  
man is gone;  
Only the song reverberates in the green  
of the hills and waters.  
Look back; the horizon seems to fall into  
the stream;  
And clouds float aimlessly over the cliffs.



I was beginning to sketch out the third movement when I arrived for a residency at the Rockefeller Foundation's Bellagio Center on Lake Como. From morning to evening I heard bells ringing from neighboring churches and villages, echoing off the surrounding mountains and the water. The sounds haunted me and reminded me of a verse from "Hearing the Monk Xun Play the Qin" by Li Bai (701-762):

I seem to hear the moaning of pine trees  
as if through ten thousand valleys.  
My wayfaring heart is cleansed by the  
flowing stream;  
Its soft cadence, lingering still,  
Fuses into distant chiming of a frost-  
cold bell...

The movement opens with the quartet playing harmonic chords to simulate the sounds of the bells; Pizzicato is used to suggest the effect of sounds echoing off the mountains and the lake. As if originating at different heights, the bell sounds rise in the trees. While the tremolo in the strings suggests the moaning of the wind in the pines, the varying pitch and dynamics of the instruments create an effect of oscillating sound waves coming closer to and receding from the listener. The movement is in the form of a rondo and ends with the sounds seeming to dissolve into the distance.

The fourth movement is based on Du Fu's "Song of Eight Unruly Topsy Poets." In this long poem, Du Fu (712-770) provides humorous and affectionate descriptions of the drunken behavior of eight famous poets, all friends of his. He described the images of his drunk fellow poets as:

Unrestrained, undisciplined, humorous  
and eloquent;  
Riding on the horse, faltering steps in  
enjoyment;  
Drawing on the paper, spattering ink as  
dancing dragon;  
Howling toward the sky, citing poems,  
feeling indignant;

The movement is in the form of a scherzo. I have written a rhythmic motive for the quartet. The movement begins *ad libitum*, but as the poets drink more and more, the tempo increases first to *andantino* and then to *allegro*, fast and wild at its climax, the point at which the poets are completely uninhibited and "unruly." The movement ends with eight identical fortissimo chords, one for each poet. The chords are separated by eight measures of rest, during which we hear the faltering sounds of the quartet, representing these by now very drunken poets, who try harder and harder to recite until eventually, despite themselves, they collapse into silence.



## Soul

**Soul** for pipa and string quartet was commissioned for the Kronos Quartet and Wu Man by the Pittsburgh New Music Ensemble on the occasion of Music Lives!, the 1992 Pittsburgh International Music Festival, and was funded in part by the Margaret Fairbank Jory Copying Assistance Program of the American Music Center, made possible through grants from the National Endowment for the Arts, Mary Flagler Cary Charitable Trust, and The Pew Charitable Trusts. I dedicated the piece to the memory of my parents, who were both artists.

It's the first piece combining the Chinese traditional instrument pipa with a Western

string quartet in the contemporary music field. *Soul* is in a more abstract style and experimental performing technique on all five instruments. I merged them into a single whole by presenting the interactive dialogue between the plucked and bowed instruments. The strings are imitated with linear lines on pipa, of which unique articulations are also reflected onto the strings. The various solo statements in the work are reminiscent of the Chinese elite music tradition, such as the reciting singing idiom of Beijing Opera, the rhythmic gesture of Chinese percussion ensembles and solo music of the Ch'in.

*Zhou Long*

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**Zhou Long** was born in 1953 in Beijing, China. As a youth, his earliest artistic influences came from his parents who painted and taught vocal music. Though he began piano lessons at a young age, he was unable to escape the fate of most of his generation in China whose education was halted during the Cultural Revolution. He was sent to a state farm in a remote area where the natural scene — roaring winds and fierce land fires — made a profound impression on him. It was music which helped him to survive this difficult life. In 1973, Zhou resumed his musical training,

studying composition, music theory, and conducting as well as Chinese music with Luo Zhongrong, Li Yinghai, Fan Zuyin and Yan Liangkun. When the school system was reinstated in 1977, Zhou enrolled in the exclusive Central Conservatory in Beijing to study composition under Su Xia. After graduation in 1983, he was appointed the Composer-in-Residence with the Broadcasting Symphony of China. Zhou came to the United States in 1985 under a fellowship to attend Columbia University. There he studied composition with Chou Wen-Chung, Mario Davidovsky



and George Edwards and received his doctorate in 1993. Currently, he is the Music Director of Music From China and Composer-in-Residence with New Music Consort in New York City. Zhou's music is published by Theodore Presser Company, and is available on EMI, CALA (CACD77008), CRI (CD679), CRC, and others.

Zhou's works have been performed and recorded by the Central Philharmonic of China, the Los Angeles, Brooklyn and Russian Philharmonic Orchestras, the London, Sacramento and Virginia Symphonies, the Kronos, Shanghai, Chester and Ciompi String Quartets, Chanticleer, New York's New Music Consort, the Pittsburgh New Music Ensemble, Music From China and the Deutsche Kammerphilharmonie, and has been performed at many important venues throughout Asia, North America and Europe. He has been a guest composer at the Pacific Music Festival in Japan, the Ravinia Festival, and the Holland Festival, among others. His recent activities include guest lecturing at Columbia, Cornell, Duke, San Francisco State, and Wesleyan universities, UC Berkeley, Manhattan School of Music, San Francisco and Peabody conservatories, and serving on the judging panels of composition competitions and commissioning programs for such organizations as ASCAP, NEA, and American Music Center, among others.

Honors include: Masterprize (BBC, EMI,

London Symphony), 1998; Chamber Music America, 1998; American Academy of Arts and Letters Fellowship, 1997; Mary Cary Trust and Aaron Copland Fund For Music Recording Grants, 1994/1997; National Endowment for the Arts (USA) Fellowships, 1993/1996; Brooklyn Philharmonic commission, 1995; John Simon Guggenheim Foundation Fellowship, 1994; Winner of Barlow International Competition, 1994, the 4th (1985), 13th (1994) Chinese National Competition in Beijing; Rockefeller Foundation Fellowship, 1994; Fromm Music Foundation Commission Award, Harvard University, 1993; Meet The Composer Commissions, 1993/1998; Koussevitzky Music Foundation in the Library of Congress (USA) Commission Award, 1993; Kronos Quartet and Pittsburgh New Music Ensemble commissions, 1992; Winner of 5th International Composition Competition in d'Avray, France, the Dr. Rapaport Prize, Columbia University, 1991, and Ensemblia Composition Competition, Monchengladbach, Germany in 1990; ASCAP Composers Awards and the New York State Council on the Arts Commissions, 1986/1994.

Since its New York debut at Town Hall in the spring of 1987, the **Shanghai Quartet** has been hailed by press and public alike as one



of the leading quartets of its generation. The Shanghai Quartet now performs annually to exceptional critical acclaim in major music centers throughout the United States and abroad.

Shortly after the Quartet was formed at the Shanghai Conservatory in 1983, it won a top prize at the Portsmouth International Quartet Competition. In 1987 the ensemble won the prestigious Chicago Discovery competition and embarked on an intensive touring career. It has been Ensemble-in-Residence at the Tanglewood and Ravinia Festivals and has appeared on several occasions at Lincoln Center's Mostly Mozart Festival.

Recent seasons have brought the Quartet back to Lincoln Center on the "Great Performers" series, and have included appearances in Washington, D.C., Los Angeles, Detroit and Toronto, Atlanta, Baltimore, Dallas, Milwaukee, Montreal, Phoenix, San Francisco, St. Louis and Vancouver. Annual appearances in New York City have included a sold-out three-concert series with pianist Ruth Laredo at the Metropolitan Museum. Among the Quartet's other distinguished collaborators are pianist Peter Frankl and Lillian Kallir, guitarist Eliot Fisk, flutist Eugenia Zukerman, violist Arnold Steinhardt and cellist Carter Brey. The ensemble has also made several tours of Europe, giving concerts throughout Italy, Germany and the United Kingdom.

After leaving China, the Shanghai Quartet was coached by the Tokyo String Quartet and the Vermeer Quartet. In addition, it was Graduate Ensemble-in-Residence at the Juilliard School, where it assisted the Juilliard String Quartet. Currently, it is Ensemble-in-Residence at the University of Richmond in Virginia, teaching and coaching students, as well as performing its own three concert series annually.

The Shanghai Quartet may be heard on several Delos compact discs. Its debut release, featuring works of Grieg and Mendelssohn, was released in 1994 to exceptional critical acclaim. Also available are *Spirit Murmur*, a disc featuring quartet works by Alan Hovhaness and the "Song of the Ch'in" by Zhou Long; *Music for a Sunday Morning*, featuring works for strings and flute with Eugenia Zukerman; and a recording of Mozart's last two quartets. On the lighter side, the Shanghai Quartet is featured on both *Heigh-Ho! Mozart* and *Bibbidi Bobbidi Bach*, Delos' popular collections of favorite Disney tunes in the style of great classical composers.

A native of Shanghai, **Weigang Li** began violin studies with his parents at age 5 and went on to attend the Shanghai Conservatory at age 14. He came to the United States in 1981 to study at the San Francisco Conservatory through an



exchange program between the sister cities of San Francisco and Shanghai. In 1982 he appeared with the BBC Scottish Symphony in a concert that was recorded for broadcast. Mr. Li has been a soloist with the BBC Symphony Orchestra, the Shanghai Symphony and the Shanghai Conservatory Orchestra. Upon graduating from the Shanghai Conservatory in 1985, he was appointed Assistant Professor of Violin. Shortly thereafter he left China to continue his education at Northern Illinois University on a full scholarship, receiving his Masters Degree in 1987. For the next two years, Mr. Li studied and taught at the Juilliard School as teaching assistant to the Juilliard Quartet. His other teachers have included Shmuel Ashkenasi, Pierre Menard, Shu-Chen Tan, Mu-Chen Li and Isadore Tinkleman. Mr. Li was featured in the film *From Mao to Mozart – Isaac Stern in China*.

Born in Beijing, **Yiwen Jiang** began his violin studies with his father at age 6. In 1981 he was accepted into the class of Professor Han Li at the Central Conservatory of Music. In 1985 he came to the United States where his teachers have included Taras Gabora, Jaime Laredo, Michael Tree, and Pinchas Zukerman. He was later sponsored by the Ken Boxley Foundation to work with Arnold Steinhardt. A prize winner at the Mae M.

Whitaker and Montreal competitions, Mr. Jiang has concertized extensively worldwide both as a chamber musician and concert soloist, and has appeared at many of the world's famous festivals, collaborating with such prominent artists as Lynn Harrell, Jaime Laredo, Alexander Schneider, Arnold Steinhardt, and Michael Tree. He has also appeared with the Central Opera House Orchestra in China, the Victoria Symphony and the Montreal Symphony. Mr. Jiang has performed for NBC and PBS television specials, National Public Radio, CBC, WYNC and WQXR in New York.

**Honggang Li** began violin studies with his parents at the same time as his brother, Weigang. He was selected to attend the Beijing Conservatory when it reopened in 1977. After continuing his training at the Shanghai Conservatory as a student of Lina Yu, he was subsequently appointed to the faculty there in 1984. He studied with Pierre Menard and Shmuel Ashkenasi at Northern Illinois University, and also served as a teaching assistant at the Juilliard School. Mr. Li has appeared as soloist with the Shanghai Philharmonic and the Shanghai Conservatory Orchestra. In 1987 he won a 1757 DeCambel violin as a special prize given by Elisa Pegreff of the Quartetto Italiano at the Paolo Borciani competition in



Italy. Mr. Li joined the Shanghai Quartet as a violinist and became its violist with the addition of Yiwen Jiang in the summer of 1994.

A native of Ann Arbor, Michigan, **James Wilson** was born into a musical family and began cello studies at age 11. He went on to graduate from the University of Michigan, where, as a student of Jeffrey Solow, he was the recipient of the music school's highest honor. He continued his studies with Stephen Kates at the Peabody Institute of Music and was twice selected as a participant in the Piatigorsky Seminar for Cellists.

**Min Xiao-Fen** was born into a famed family of musicians. Her sister Min Hui-Fen is the most famous erhu (Chinese fiddle) master in China. A winner of numerous competitions, Min Xiao-Fen has appeared as pipa soloist with the Nanjing National Music Orchestra. Since her arrival in the United States in 1992, her major performances include appearances with the Brooklyn Philharmonic, the San Francisco Opera Orchestra, Chanticleer and the Women's Philharmonic. Her recording "The Moon Rising" (Cala, UK) was hailed by BBC Music Magazine as "One of the best CDs of 1996." Min Xiao-Fen has also recorded for the Vanya, Asphodel and Tradik labels.

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C I T A T I O N

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## 周龍

一九五三年出生於中國北京。一九七三年開始向羅忠鎔、黎英海、樊祖蔭學習作曲，向嚴良坤學習指揮。一九八三年畢業於中央音樂學院，師從蘇夏。曾任中國廣播藝術團駐團作曲家。一九八五年獲紐約哥倫比亞大學獎學金赴美攻讀，師從周文中、馬里奧·達維多夫斯基和佐治·愛德華茲。一九九三年獲哥倫比亞大學音樂藝術博士學位。其作品曾由中國中央樂團、英國廣播公司交響樂團、倫敦交響樂團、美國洛杉磯愛樂、紐約布魯克林愛樂管弦樂團、俄羅斯愛樂及德國愛樂室內樂團等在歐、美及亞洲公演、廣播與錄音。中國唱片公司、英國EMI及Cala唱片公司、紐約美國作曲家唱片公司(CRI)及好萊塢 Delos唱片公司出版發行了周龍管弦樂、中樂及室內樂作品專輯。樂譜由美國歷史最久的音樂出版公司Theodore Presser出版。榮譽及獎項包括：一九九八年，周龍的管弦樂曲《唐詩二首》獲“大師獎”國際比賽獎項，這是由英國廣播公司、EMI唱片公司、倫敦交響樂團、BBC音樂雜誌等聯合主辦的有史以來最大規模的全球性作曲評獎。同年應約為馬友友創作大提琴協奏曲。一九九七年，凱里基金會作曲委約獎：《敦煌傳奇》為二胡與打擊樂四重奏。同年獲美國國家文學藝術院利伯森音樂獎；美國科普蘭音樂基金會及紐約凱里基金會唱片錄音獎金。一九九六年，獲洛克菲勒基金會意大利比拉基歐文藝創作院駐院作曲家獎。一九九五年，獲美國國家藝術委員會委任為曼哈頓音樂學院紐約新音樂團駐團作曲家。同年獲美國紐約州立大學斯通尼·布魯克現代室內樂團委約：銅管五重奏《五魁》。一九九四年，獲美國巴羅基金會國際作曲比賽首獎：《天靈》由洛杉磯愛樂管弦樂團公演。同年獲美國科普蘭音樂基金會唱片錄音獎金；美國古根漢基金會獎金；紐約州藝術委員會作曲委約獎：《箜篌引》為女高音、二胡、琵琶與箏而作（饒嵐與長風中樂團）。一九九三年，獲哈佛大學弗朗姆音樂基金會作曲委約獎：《金石絲竹》為中國笛、長笛、單簧管、小提琴、大提琴與打擊樂而作（紐約新音樂團）。同年獲美國國家藝術委員會作曲家委約獎：四重協奏曲《唐詩四首》（克羅諾斯四重奏團與布魯克林愛樂管弦樂團）；美國作曲家基金會《讀者文摘》聯合委約獎：弦樂四重奏《唐詩四首》（上海、切斯特、西奧姆皮四重奏團）及民樂與電子音樂《隱聲》（陳學同現代舞團紐約首演）；美國國會圖書館庫茨維斯基音樂基金會委約獎：《玄》為長笛、打擊樂、琵琶、箏、小提琴與大提琴而作（紐約新音樂團）。此基金會於一九四二年由首任波士頓交響樂團指揮庫茨維斯基為獎勵世界當代杰出作曲家設立於紐約，後併入華盛頓美國國會圖書館，首屆獲獎者為巴托克與布里頓。其手稿均收入美國國會圖書館藏書。一九九二年，獲美國匹茲堡國際音樂節委約：《魂》為弦樂四重奏與琵琶而作（克羅諾斯四重奏團與吳蠻）。美國婦女愛樂交響樂團委約：琵琶協奏曲《霸王卸甲》。一九九一年由《中國音樂年鑒》編輯部評選為「中國音樂名人」。香港市政局委約：打擊樂協奏曲《大曲》；《禪》為長笛、單簧管、小提琴、大提琴與鋼琴而作，獲法國第五屆國際室內樂作曲比賽首獎。《定》為單簧管、打擊樂與低音提琴而作，獲紐約哥倫比亞大學萊帕波特博士最佳作曲獎及德國國際室內樂作曲比賽首獎。一九八四年為笛、管、箏、打擊樂而作的《空谷流水》在中國第三屆音樂作品比賽中獲獎。喬建中稱：“這算是對過去三十多年民樂創作中的‘思維定式’作了一次主動衝擊。”



周龍《民歌與詩》簡介 Zhou Long: The Flowing Stream - Chinese Folk Songs and Tone Poems  
上海弦樂四重奏團與閔小芬（琵琶） The Shanghai String Quartet and Min Xiao-Fen, pipa

1. 蘭花花·陝北 Lan Hua Hua (Shaanbei)

青線線那個藍線線，藍格英英的采，生下一個藍花花實實的愛死人。五谷子裏的田苗子，數上高粱高，一十三省的女兒哟就數那個藍花花好。正月裏那個說媒，二月裏定，三月裏交大錢四月裏迎。三班子那個吹來兩班子打，撇下我的情哥哥抬進了周家。藍花花那個下轎來望西找，找見周家的猴老子好象一座墳。你要那個死來你早早的死，前晌你死來后晌我藍花花走。手提那個羊肉懷里揣上糕，冒上性命我往哥哥家里跑。我見到我的情哥哥有說不完的話呀，咱們倆死活哟長在一搭。

2. 趕牲靈·陝西 Driving the Mule Team (Shaanxi)

走頭頭的那個驢子哟，三盞盞的那個燈，趕牲靈的那人兒邊呀來了。  
你若是我的哥哥哟，招一招那個手，你不是我的哥哥走你的那個路。

3. 小河淌水·雲南 The Flowing Stream (Yunnan)

月亮出來亮汪汪，想起我的阿哥在深山。哥象月亮天上走，哥呵！山下小河淌水清悠悠。  
月亮出來照半坡，望見月亮想起我的哥。一陣清風吹上坡，哥呵！你可聽見阿妹叫阿哥？

4. 茉莉花·江蘇 Jasmine Flower (Jiangsu)

好一朵茉莉花，滿園花開香也香不過它。我有心採一朵戴，又怕看花的人兒罵。  
好一朵茉莉花，茉莉花開雪也白不過它。我有心採一朵戴，又怕旁人笑話。  
好一朵茉莉花，滿園花開比也比不過它。我有心採一朵戴，又怕來年不發芽。

5. 放馬山歌·雲南 A Horseherd's Mountain Song (Yunnan)

正月放馬正月正，趕起馬來登路程，登路程。二月放馬百草發，小馬吃草深山里跑，深山里跑。  
大馬趕在山頭里上，小馬趕來隨後跟，隨後跟。馬無野草不會胖，草無露水不會發，不會發。

6. 槐花幾時開·四川 When Will the Acacia Bloom? (Sichuan)

高高山上啣一樹啞槐哟喂，手把欄杆舍望郎來哟喂：  
娘問女兒呀，你望啥哟子哟喂，欸，我望槐花舍几時開哟喂。欸。

7. 一根竹竿容易彎·湖南 A Single Bamboo Can Easily Bend (Hunan)

一根竹竿容易彎，三縷麻紗扯脫離；猛虎落在平陽地，蛟龍無水困沙灘。  
（唆那呀支哪噹，哪噹呀支呵），不怕力小怕孤單，眾人合伙金不換。

8. 走西口·山西 Leaving Home (Shanxi)

哥哥呀你走西口哎哟，小妹妹我實在難留，手拿著那哥哥的手，送呀送到大門口。送哥送到大門口哎哟，小妹妹我呀不丟手，有了個那知心的話，說給哥哥記心頭。坐船你要坐船后，萬不要坐船頭，船頭上風浪大，怕掉水里頭。有錢時他是朋友，沒錢時他兩眼愁，唯有那小妹妹我，天長地又久。



## 9. 唐詩四首 Poems from Tang (1995) for string quartet

一九九三年獲美國國家藝術基金會，作曲家基金會《讀者文摘》聯合委約獎，特為上海、切斯特、西奧姆皮四重奏團而作。全曲包括四個樂章，靈感來自於四首唐詩。民歌與唐詩有其基本的共性，而唐詩更體現了文人文化的思想境界。四位詩人截然不同的藝術風格使作曲家創作時得以安排出樂章間音樂形象的對比。弦樂四重奏這一西方古典音樂的形式被視作一部擴展開的大古琴，並借鑑了古琴曲為素材，使樂曲富於唐代韻味。第一樂章《鹿柴》、《竹裡館》以散板為主，音樂較抽象。第二樂章《漁翁》是以古琴曲《漁歌》為主題而發展的大三部曲，弦樂四重奏在此借鑑發揮了諸多的古琴演奏技巧。第三樂章《聽蜀僧濬彈琴》是作曲家一九九五年在設於意大利北部康莫湖畔的洛克菲勒基金會比拉基歐藝術創作院構思完成的。樂曲中以環湖村莊的鐘聲與古曲《幽蘭》渾為一體。第四樂章《飲中八仙歌》則以古琴曲《酒狂》的動機與律動貫穿終始。

### 一、《鹿柴》王維

空山不見人，但聞人語聲。返景入深林，復照青苔上。

### 《竹裡館》

獨坐幽篁裡，彈琴復長嘯。深林人不知，明月來相照。

### 二、《漁翁》柳宗元

漁翁夜傍西岩宿，曉汲清湘燃楚竹。

溼消日出不見人，欸乃一聲山水綠。

回看天際下中流，岩上無心云相逐。

### 三、《聽蜀僧濬彈琴》李白

蜀僧抱綠綺，西下峨眉峰。

為我一揮手，如聽萬壑松。

客心洗流水，遺響入霜鐘。

不覺碧山暮，秋云暗几重？

### 四、《飲中八仙歌》杜甫

知章騎馬似乘船，眼花落井水底眠。汝陽三斗始朝天，道逢曲車口流涎，恨不移封向酒泉。左相日興

費萬錢，飲如長鯨吸百川，銜杯樂聖稱避賢。宗之薰酒美少年，舉觴白眼望青天，皎如玉樹臨風前。

蘇晉長齋繡佛前，醉中往往愛逃禪。李白一斗詩百篇，長安市上酒家眠：天子呼來不上船，自稱臣是

酒中仙。張旭三杯草聖傳，脫帽露頂王公前，揮毫落紙如雲煙。焦遂五斗方卓然，高談雄辯驚四筵。

## 10. 魂 Soul (1992) for pipa and string quartet

《魂》為琵琶與弦樂四重奏於一九九二年應匹茲堡新音樂團委約為美國克羅諾斯四重奏團與吳蠻而作。作曲家將此作題獻給他的父母，作為對這兩位藝術家的紀念。《魂》是首次將中國傳統樂器琵琶與西方弦樂四重奏相結合的嘗試。彈撥樂器琵琶在其顆粒性音響的基礎上又發揮出其線條連貫的一面，而弦樂四重奏又模仿出琵琶的彈奏特點，相互之間形成微妙的對話。從音樂中可體驗京劇獨白的韻味，中國民間鑼鼓的節律以及古老琴曲的風格。



## 上海弦樂四重奏團 The Shanghai String Quartet

自從一九八七年春季在美國紐約市政廳首演後，上海弦樂四重奏團被媒體及聽眾一致譽為當代最出色的弦樂四重奏團之一，而今他們每年在歐、美各國的演奏得到了廣泛的好評。對於他們在林肯中心的演奏，《紐約時報》稱：“想象不出另有一個四重奏團能演奏出如此優美的聲音”。

上海弦樂四重奏團於一九八三年成立於上海音樂學院，代表中國榮獲英國朴茨茅斯國際弦樂四重奏大賽第二名而轟動國際樂壇。一九八七年該團在芝加哥全美室內樂比賽中一舉奪魁，隨即展開密集的全球性巡迴演出。他們是坦戈爾烏及拉維尼亞藝術節的常駐弦樂四重奏團，曾多次參加林肯中心莫扎特音樂節及杰出演奏家系列的演出。該團每年還在紐約大都會博物館與美國鋼琴家第一夫人羅斯·拉瑞多合作演出。曾與他們合作演出的樂壇名家包括世界著名大提琴家馬友友，鋼琴家約瑟夫·凱列斯坦，小提琴家阿諾德·斯坦哈德，長笛演奏家尤吉尼亞·祖克曼及東京四重奏團等。該團曾任著名的茱莉亞音樂院常駐四重奏團，現任教於弗吉尼亞州里治蒙大學。作為ICM演出公司的簽約音樂家，上海四重奏團於一九九三年與美國德洛路斯國際公司簽約灌制唱片，首張門德爾松和格里格四重奏專輯發行後，獲得《紐約時報》盛讚。此後，又相繼推出了巴赫、莫扎特、勃拉姆斯、赫瓦那斯及中國作曲家周龍的作品專輯。一九九六年，上海四重奏團開始首次至遠東和南美洲巡迴演出，在當地成功地向聽眾展示了他們精湛的技術和非凡的造詣，一九九八年還計劃赴日本、韓國、澳大利亞和新西蘭舉行巡迴演出。

第一小提琴李偉剛出生於上海，五歲開始學習小提琴，十四歲進入上海音樂學院，一九八一年以上海和舊金山姊妹城市交換學生身份進入舊金山音樂院學習。李偉剛以獨奏家身份合作的樂團包括：BBC交響樂團、上海交響樂團及上海音樂學院樂團。自上海音樂學院畢業後，曾任該院小提琴助理教授，隨後以全額獎學金赴美國北伊利諾大學深造，一九八七年獲碩士學位。其兄李宏剛擔任中提琴，自幼從父母學習提琴，稍後就讀於北京中央音樂學院附中，後進入上海音樂學院。畢業後，以全額獎學金赴美國北伊利諾大學深造，一九八七年獲碩士學位。同年在義大利 Borciani 弦樂四重奏國際比賽中獲最佳第二提琴獎並獲得一七五七年 DeComble 小提琴為獎賞。李宏剛以獨奏家身份合作的樂團包括上海愛樂樂團及上海音樂學院樂團。大提琴家詹姆斯·威爾遜出生於美國密執根州安娜堡的音樂世家。十一歲開始習琴，畢業於密執根大學，師事索羅，後來進入皮博迪音樂學院師事凱茲並獲碩士學位。威爾遜還曾兩次入選為 Piatigorsky Seminar 大提琴家。第二小提琴蔣逸文生於北京，六歲隨父學提琴。一九七八年入中央音樂學院。曾獲中國小提琴比賽二等獎。一九八五年獲美國道格拉斯公司資助入聖·路易斯音樂院。一九九零年獲鮑克斯利基金會資助入美國新澤西州魯杰斯大學並獲碩士學位。蔣逸文曾在惠特克及蒙特利爾國際比賽中獲獎，並與中央歌劇院、加拿大維多利亞及蒙特利爾交響樂團合作，還多次參加國際重要音樂節，一九九四年加入上海弦樂四重奏團。

## 琵琶演奏家閔小芬 Min Xiao-Fen, pipa

閔小芬出生於知名音樂世家。赴美前曾任南京民樂團琵琶獨奏演員，並獲全國琵琶比賽優秀獎。自一九九二年到美後，她先後與紐約布魯克林愛樂管弦樂團、舊金山歌劇院、錢蒂克利爾男聲合唱團及美國婦女愛樂管弦樂團等合作演出。她的唱片專輯“月兒高”由英國卡拉公司出版，被BBC音樂雜誌評為一九九六年最佳唱片之一。與她合作錄制唱片的公司還有：Verve, Asphodel, Tzadik。





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