

“ 十 一 五 ” 国 家 重 点 图 书 项 目



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Rao Yuyan  
Selected Works For The Piano

# 饶余燕

## 钢琴作品选

童道锦 王秦雁 / 主编



上海音乐出版社  
WWW.SMPH.CN

“ 十 一 五 ” 国 家 重 点 图 书 项 目



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Rao Yuyan  
Selected Works For The Piano

# 饶余燕

## 钢琴作品选

童道锦 王秦雁 / 主编

 **SMPH**  
上海音乐出版社  
WWW.SMPH.CN

**图书在版编目(CIP)数据**

饶余燕钢琴作品选/童道锦, 王秦雁主编 - 上海: 上海音乐出版社,  
2013.5

(中国著名作曲家钢琴作品系列)

ISBN 978-7-5523-0104-5

I. 饶… II. ①童… ②王… III. 钢琴 - 器乐曲 - 中国 - 选集 IV.  
J647.41

中国版本图书馆 CIP 数据核字 (2012) 第 277717 号

书 名: 饶余燕钢琴作品选

主 编: 童道锦 王秦雁

---

出 品 人: 费维耀

责任编辑: 朱凌云

封面设计: 宫 超

印务总监: 李霄云

---

上海音乐出版社出版、发行

地址: 上海市绍兴路 7 号 邮编: 200020

上海文艺出版(集团)有限公司: [www.shwenyi.com](http://www.shwenyi.com)

上海音乐出版社网址: [www.smph.cn](http://www.smph.cn)

上海音乐出版社电子信箱: [editor\\_book@smph.cn](mailto:editor_book@smph.cn)

上海文艺音像电子出版社邮箱: [editor\\_cd@smph.cn](mailto:editor_cd@smph.cn)

印刷: 上海书刊印刷有限公司

开本: 640×978 1/8 印张: 17 插页: 6 谱、文: 136 面

2013 年 5 月第 1 版 2013 年 5 月第 1 次印刷

印数: 1-1,000 册

ISBN 978-7-5523-0104-5/J·0080

定价: 88.00 元

读者服务热线: (021) 64375066 印装质量热线: (021) 64310542

反盗版热线: (021) 64734302 (021) 64375066-241

郑重声明: 版权所有 翻印必究

**饶余燕** 1933年9月出生于上海, 2010年4月病逝于西安。著名音乐教育家、作曲家。早年就读于上海震旦大学附中, 1951年考入南京金陵大学文学院音乐系, 1957年毕业于上海音乐学院作曲系。1958年起在西安音乐学院任教直至退休。



在半个多世纪的教学生涯中, 先后教授作曲、复调、大型曲式、配器及综合教学实验性课程。任该院作曲系主任期间, 培养了一大批音乐人才。曾荣获陕西省首届普通高校优秀教学成果一等奖, 并于1992年获国务院颁发的“有突出贡献专家”称号, 享受政府津贴。

作为一个作曲家, 多年来在教学之余创作了一百余部不同体裁的声器乐作品, 其中不少作品在国内外产生影响。特别是在器乐创作中, 把丰富多彩的复调手法和浓郁的地方特色相结合, 从而形成的鲜明独特的音乐个性。主要代表作有钢琴协奏曲《献给青少年》、即兴曲《手车》《引子与赋格》、钢琴组曲《延安生活素描》《引子与赋格——抒情诗》; 大提琴曲《缅怀》《枣园幸福渠》; 民族管弦乐音诗《神州梦》《雨霖铃》《玉门散》《鼙鼓魂断》《大漠遐想》(合作)《塞下曲》; 中阮协奏曲《汉琵琶情》; 小提琴协奏曲《青年之歌》(合作); 钢琴与管弦乐《秦腔曲牌主题随想曲》; 古筝与管弦乐协奏曲《骊宫怨》; 二胡与室内管弦乐《小协奏曲——垂杨柳》; 芭蕾舞剧《春风桃李》《金色的海螺》(合作)等。其中钢琴协奏曲《献给青少年》和民族管弦乐音诗《骊山吟》分获全国第二、三届“音乐作品比赛”二等奖, 并出版了乐谱与唱片。

先后发表论文《复调音乐的最高典范——赋格在音乐表现上的作用》《试论苏联复调音乐理论体系》等数十篇。曾任第四、六、七、八、九、十二届“全国音乐作品评奖”的评委, 并多次被聘为国家级重大音乐作品比赛评委。其传略被编入《中国当代艺术家名人录》《中国文艺家传集》《近代中国作曲家传略》(香港), 以及美国传记研究院和英国剑桥国际传记中心编撰的有关传记集中。

**Rao Yuyan** Born September 1933 in Shanghai and passed away April 2010 in Xi'an, Rao Yuyan was a renowned music educator, composer and professor in Xi'an Conservatory of Music. He studied in The Middle School affiliated to the Aurora University of Shanghai, and entered the Faculty of Music in University of Nanking in 1951. In the year of 1957, Rao graduated from the Department of Composing in Shanghai Conservatory of Music. Since 1958, he started teaching in Xi'an Conservatory of Music until his retirement.

Over half a century, Professor Rao has been teaching composing, polyphony, grand musical form, instrumentation, and comprehensive experimental teaching courses during his teaching career. Numerous talents has been raised with his tutoring. Professor Rao has rewarded the first prize in the 1<sup>st</sup> National Rewards for Common College and University, and he also rewarded as the Unique Contributive Expert by the State Council in 1992, which offers him the governmental subsidy from China.

As a composer, Professor Rao has composed hundreds of vocal and instrumental compositions differed in genres during his teaching career, many of which has gained important influences both domestic and abroad. Especially the instrumental works concerned, he combined the colorful polyphonic technique with distinguished local elements, which established an unique and characteristic kind of musical temper. Among his well-received works, the piano concerto *Dedicated To the Younger Generation*, *Impromptu: Wheel Barrow*, *Introduction and Fugue*, *Sketches of Yan An life*, *Introduction and Fugue – Lyric*, cello pieces *Rememberance*, *Channel of Happiness in Zao Yuan*, tone poem by traditional orchestra *Dream of China*, *Yu Ling Lin*, *Songs of Yu Men*, *Drums and Soul*, *Meditation of Desert* (co-composed) and *Piece from Northern Borderline of China*, Zhong Ruan Concerto *Pi Pa Story of Han Dynasty*, violin concerto *Songs of the Young* (co-composed), piano and orchestra *Capriccio on Theme of Qin Qiang*, Zheng and orchestra *Hates from Li Palace*, Er Hu and chamber ensemble *Concertino – Weeping Willow*, ballet *Spring Wind and Harvest Fruits*, *The Golden Sea Snail* (co-composed), etc. His piano concerto *Dedicated To the Younger Generation* and tone poem by traditional orchestra *Chanting of Li Mountain* has respectively rewarded the second prize in the 2<sup>nd</sup> and 3<sup>rd</sup> National Music Works Competition.

Professor Rao has published more than ten pieces of essays including the *Most Excellent Demonstration of Polyphony Music: The Function of Fugue in the Expression of Music* and *On the Theory System of Polyphony Music in Soviet Union*. He has also used to serve as the judge of the fourth, sixth, seventh, eighth, ninth and twelfth National Music Works Competition, as well as the judge of other important national musical competitions. His brief biography was included in the *Contemporary Famous Artists of China*, *Brief Biography of Contemporary Composers of China* (Hong Kong), and the biography literature compiled by Biography Institute of America and Cambridge International Biography Center.

顾问 周广仁 鲍蕙荞

主编 童道锦 王秦雁

编辑委员会（以姓氏笔画为序）

王建中	王秦雁	石 夫	叶思敏	朱践耳
陈培勋	杜鸣心	汪立三	郭志鸿	赵晓生
饶余燕	桑 桐	倪洪进	钱亦平	崔世光
黄虎威	黄安伦	储望华	童道锦	黎英海

# 编 者 的 话

童 锦 王 秦 雅

原由人民音乐出版社启动的“中国作曲家钢琴作品系列”丛书,在新世纪之初的2001年,决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动,自2004年起陆续面世,这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书,是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出贡献的著名作曲家的主要作品,是一套极具学术研究价值,且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事,将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问,约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等十八位著名作曲家的钢琴作品专集。每一部专集均由作曲家本人进行筛选、修订、加注指法和演奏注释,并撰写创作笔记;几乎所有的专集都收选了他们未曾发表过的作品或为专集而创作的新作。我们还为丛书专门设定了作者自序和专家评介文章,并都附有英译,这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中,常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炙热的情感而兴奋与激动,这一部部凝聚着中国作曲家天才、智慧与勤奋的作品专集,是中华民族钢琴音乐的瑰宝,是展现在世界乐坛上的一束奇葩,是奉献给我国音乐界广大专业音乐工作者和音乐爱好者们的一份最好的精神食粮。

我国钢琴艺术事业虽然起步晚、历史短,且发展的道路曲折而艰难。但是,经过几代音乐人执着、努力的创作,已为我们的事业能够持续不断地发展奠定了坚实的基础。作为音乐出版人,我们同样肩负着神圣的使命,我们愿和音乐界同仁一道,为发展我们的钢琴艺术事业作出应有的贡献。“中国著名作曲家钢琴作品系列”丛书的出版,便是我们在这方面所做的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界,以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004年5月



## Editor's Note

*Tong Daojin    Wang Qinyan*

At the beginning of 2001, the "Piano Works by Chinese Composers Series" originally started with the People's Music Publishing House was restarted by the Shanghai Music Publishing House, which encouraged by an effort to advance the Chinese culture and arts and will publish a new "Piano Works by Chinese Composers Series" step by step. This is indeed a very exciting and pleasant event.

This Series introduces major works of the famous Chinese composers who have made outstanding contributions in piano music in China. It is published in the form of selections of personal composition, and is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educators, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album are selected and revised by composers themselves with annotations of techniques of fingering and playing and notes on the intention of their creation. Almost all the selections contain some unpublished pieces or new ones that specifically composed for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to facilitate the communication between the Chinese music and the other countries.

When reviewing the papers in editing, we were very often excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for



our music cause. As publisher of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

**2004.5**

**(Translation: Lu Ruiling)**

# 总 序 I

周广仁

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七、八十年里，钢琴已成为中国人民喜闻乐见的、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广很不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这里出版的作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的兴趣越来越大，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的作曲家为钢琴谱曲，更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

## Foreword I

*Zhou Guangren*

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

2002.2.25

(Translation: Lu Ruiling)

## 总 序 II

鲍蕙荞

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20 世纪 30 年代，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是 20 世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演释。

如果我们真正为中国悠久的历史 and 古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006 年 2 月于北京

## Foreword II

*Bao Huiqiao*

Congratulations to the publication of "Series of Piano Works By Famous Chinese Composers" by SMPH, which is indeed an important event in the field of piano music in China.

In the 1930s, with his Chinese-style and refreshingly piano piece *Shepherd boy and Piccolo*, Mr. He Lvting built a milestone on the road of development of Chinese piano music.

For over half a century after – especially during the five decades after the establishment of People's Republic of China – generations of Chinese composers combined the Chinese tradition with western elements in their composing practice, which give birth to a wide range of piano pieces. This results from the hybrid of Chinese and western cultures, and these works – emerged during China gradually take its step into the international world in the 20th century – are the piano works that contain with both flavor of oriental new nationalistic elements and Chinese music characteristics. Although they have not form a huge scale, they are a warm spring flowing in the world's piano music literature during the turn of the century.

I believe that it is the mission and responsibility for every pianist, piano teacher as well as piano student of China to play and to promote the Chinese piano music. Suppose that Bach, Beethoven and Brahms have never exist in Germany, and suppose that no one have interpreted their immortal great works, it is hard to imagine that the existence of German school which known to the world for its strictness and insightfulness; also, without Tchaikovsky, Rachmaninov and Skryabin together with the performance of their works in the history of Russia, it is hard to imagine that the existence of Russian school which known to the world for its deepness and vigor; and again, suppose that the French pianists do not perform the pieces of Debussy and Ravel, but only play Beethoven and Rachmaninovs' works, then how is it possible that the unrestrained and exquisite French school exist? Therefore, any remarkable piano school in the world could not struggle to survive without numerous great piano works composed by the composers of that nation, and they still could not survive without the interpretation by excellent pianists from that nation as well.

If we really are proud of the historical heritage and civilization of China, and if we are not only excited with our ethnic and folk music, but also indulge ourselves into performing these piano pieces, I believe that we have found the golden key to successfully interpret them already.

2006.2, Beijing

(Translation: Duan Jinnan)

## 序



饶余燕——中国著名作曲家、音乐教育家。他出生在广东客家，成长于江南水乡，却传奇般地把他的音乐人生定格在广袤苍茫的大西北。在半个多世纪的岁月里，怀着对音乐艺术宗教般的信仰和热爱，他亲身体验西北民间音乐的丰富资源，在音乐创作、复调理论和音乐教育三大领域，逐渐构成了一整套极富个人风格的音乐空间。

作为西安音乐学院作曲系的开拓者之一，饶余燕以博大的情怀和深厚的学识培养出一大批具有影响力的作曲家和音乐理论家。他对中国复调教学体系的有效建构和民族化复调风格的积极探索，成为饶余燕复调理论研究的重要特色。在音乐创作中，他将长期积累的理论、教学成果和创作实践相结合，创作了百余部不同体裁的声乐、器乐作品。特别是在钢琴音乐和中国民族管弦乐领域的前瞻性开拓，对 20 世纪中国专业音乐的整体发展产生了深远的影响。其代表作品钢琴协奏曲《献给青少年》、民族管弦乐《音诗——骊山吟》《音诗——玉门散》《音诗——大漠遐想》和古筝协奏曲《骊宫怨》等等都在国内外产生了重要影响。其中，钢琴协奏曲《献给青少年》和民族管弦乐《音诗——骊山吟》分别荣获全国第二、三届交响乐作品比赛二等奖。

钢琴作品是饶余燕音乐创作的重要部分。此次上海音乐出版社出版的《饶余燕钢琴作品选》，收录了作曲家一生创作的所有重要钢琴作品。体裁、风格丰富多样，从学生时代的即兴曲《手车》、序曲《怀念》，一直到《长安古乐——复调小品三首》，跨度将近四十年，还包括中国风格复调作品《引子与赋格》《引子与赋格——抒情诗》、钢琴组曲《延安生活素描》、著名的钢琴协奏曲《献给青少年》（此次收录的是由作曲家本人近年改编的双钢琴版本），以及演奏难度较高的《秦腔曲牌主题奏鸣曲——“感天动地窦娥冤”读后》。这些作品集中反映了饶余燕钢琴音乐的创作精髓，具有很高的艺术价值。

在创作技法上，饶余燕充分发挥在复调学方面的优势，注重线性思维的多层次延展，将复调思维与西北民间音乐素材相互交融，大量运用赋格段、纵横可动对位等复调综合写作技法，力求复调织体与和声风格间的内在统一和有效循环，集技术性与艺术性为一体，使东方文化情境和西方理性精神相互碰撞，表现出丝丝入扣的音乐内控能力。从而，富有独创性地实现了民族风格的“钢琴化”语汇。

《饶余燕钢琴作品选》的出版，对中国风格复调钢琴作品的创作有着极为重要的指导意义与学术研究价值，也为探寻中国风格复调作品的演奏风格提供了重要文献。

2006 年 2 月于西安

## Preface

*Zhao Jiping*

Rao Yuyan, the famous Chinese music composer and educationist, born in Kejia, Guangdong Province, growing up in the South, where is full of rivers and lakes, but legendarily fixed his musical life in the vast boundless Northwest. In more than a century, with pious belief and love, he experienced in person the rich resources of the folk music there and gradually formed a whole set of his personal characteristic music style in composition, polyphonic theory and music education.

As one of the pioneers of the department of composition in Xi'an Conservatory, he trained a big number of influential composers and theorists through his broad feelings and solid knowledge. His unique love for polyphony, his effective structure of the polyphony training system and positive research of the national polyphony form the important characters of his study in this field. In musical composition, combining theory, teaching and composition over a long period, he created over a hundred of vocal, instrumental works of different styles. In particular, in path paving in advance in the region of piano and Chinese musical instruments, he left behind a profound effect in the Chinese professional music in last century. His compositions more representative such as *Dedicated to the Younger Generation* (piano concerto), *Music Poem-Ode to Lishan Mountain*, *Music Poem-Yumen San* and *Music Poem-Imagination in the Desert* (the above three all national orchestral) and *Complaints in the Li Palace* (ancient zither concerto) made deep impression to the audiences at home and abroad. Among those *To the Younger Generation* and *Music Poem-Ode to Lishan* got second prize in the national contest.

Piano composition is an important part in his works. In "Selected Works for The Piano by Rao Yuyan", published by Shanghai Music Publishing House, all the major pieces of the composer are collected. Of multiple style and types: from the *Wheelbarrow* and *Prelude* created while a student to *Changan Ancient Music: Three Polyphonies* covering forty years, including the Chinese style polyphony *Prelude and Fugue*, *Prelude and Fugue-Lyric*, the suite *Sketches of Yan'an Life* and the famous piano concerto *To the Younger Generation* (four hands music recomposed by himself) and more difficult *Shaanxi Opera Theme Sonata - After reading "The Most Touching Greived Dou E"*. It reflects the essence of the creation of the composer and very valuable in art.

In technique, he gave full play of what achieved in the study of polyphony, stressing the extension of linear levels blending the linear idea with the regional folklore, adopting a lot of fugue paragraphs, counterpoints interchangeable vertically and horizontally polyphonic techniques seeking for the internal unity and effective cycle of poly structure and vocal style unifying technique and artistry conflicting the oriental cultural circumstances with western rational spirit, demonstrating the inner music control of meticulous care and flawless artistry. Thus, he successfully realized the nationalization of the piano phraseology.



The publication of the "Selected Piano Pieces of Rao Yuyan" is important as guidance in Chinese style piano polyphony composition and valuable for academic research, at the same time offered a very important document in exploring the playing style of Chinese style fugues.

**2006.2, Xi'an**

**(Translation: Lu Ruiling)**

# “未完成”的心愿

(代序)

饒紅妹

父亲走了，带着许多的遗憾。最大的遗憾就是他没能见到自己专集的出版！住院期间，父亲强忍病痛为专集构思自序，无数次地提笔犹思，计划分时期对作品的创作动机、音乐素材、结构布局进行分析和梳理，还计划加些谱例等等……而最终还是未能完稿这个“序”！今天，选集出版在即，面对凝聚父亲一生钢琴创作的心血和成果，作为父亲唯一的女儿，满怀忐忑和怀念的心情，以“代序”来补救他“未完成”的心愿吧！

听父亲说，他最早接触钢琴是在上小学的时候。家里有台旧钢琴，因为姊妹多，家里只给他的二姐请了钢琴老师。于是，父亲只能躲在一旁偷听上课，他总是说他的钢琴启蒙是偷学出来的。直到中学时代进入教会学校以及在上海音乐学院正规学习后，他的钢琴水平才有了突飞猛进的提高。

钢琴创作是父亲音乐生命的重要根基。在长期的复调学研究、教学实践和音乐创作中，父亲始终认为钢琴写作是音乐创作的核心基本功。它既是创作的起点，又是连接室内乐、交响乐等重要音乐形式的创作终端。在长达半个多世纪的教学生涯里，父亲身兼复调理论和音乐创作两个专业的教学工作。在观念上，他始终强调学以致用，非常重视对音乐基础技术的系统训练。记得父亲总是让研究生们创作一首钢琴作品作为第一课的内容。学生不理解，认为研究生大可以创作乐队作品了。父亲却认为，大学阶段对钢琴、四重奏、乐队作品的创作进行基本的学术训练。进入研究生阶段学习后，回过头来踏踏实实地创作一首钢琴作品，能将各种技法融会贯通，提高和完善基本功，进而为创作乐队作品打下基础，对将来更高层次的音乐创作会大有益处。

这部钢琴作品选集，收录了父亲从1954—1992年间创作的主要钢琴作品，是父亲一生在音乐创作上孜孜不倦、求索创新的见证。早在学生时代，父亲就针对赋格曲单一主题贯穿发展的一元化特征，提出在赋格结构中拓展对比性特征的重要意义。1956年，父亲创作了《引子与赋格》，作品运用构思精妙的四声部并列式二重赋格结构，使复调思维与西北风格的音乐素材相互交融，作品中娴熟的复调技术和独特的结构特征，在当时国内音乐创作中独树一帜，受到丁善德等资深专家的高度评价。

我曾在病房里问过父亲，在作为上海音乐学院作曲专业学生时，怎么会在创作中采用西北民间音乐素材？父亲回忆，当时的老院长贺绿汀先生一贯主张创作应取材于民间，特别强