

100 Years of Chinese Piano Music

百花争艳

——中华钢琴100年



第Ⅲ卷 民族风韵作品集锦

第①集 民歌曲艺风味

VOL.III WORKS IN TRADITIONAL STYLE
BOOK I: STYLE OF FOLK SONG AND BALLADRY

童道锦 蒲方 编选



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百年手稿

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第①集 民歌曲艺风味

THE THIRD VOLUME IN TRADITIONAL CHINESE
PIANO MUSIC OF FOLK SONG & FOLK DRAMA

童道锦 蒲方 编选

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编者的话

童道锦 萧方

回顾中国钢琴音乐走过的百年历程,我们见证了中国钢琴艺术发展史上的星星点点:1915年发表《和平进行曲》(赵元任曲),1934年齐尔品的“征求有中国风味钢琴曲”比赛获奖作品《牧童短笛》(贺绿汀曲)……经过近百年的艰难历程和几代音乐家们的辛勤付出,中国钢琴艺术正一步步走向它的成熟与辉煌。无论在创作作品的数量和质量方面,还是在其规模和社会影响力上,都显示出令人欣喜的成就,成为中外音乐史上不容忽视的一部分。由此,我们要感谢那些为之无私奉献、顽强奋斗的音乐家、作曲家、演奏家和钢琴教育家们,他们中虽已有不少人离我们而去,而他们的作品却始终扎根在人们心中,回响在祖国的音乐舞台上。为纪念他们,为继承他们的遗志,我们提出了策划一套《百花争艳——中华钢琴100年》丛书的出版创意,并很快得到作曲家、钢琴家等各方的积极支持和响应,我们决定尽心尽力,努力将这项工程完成好。

为了对近百年来中国钢琴音乐作一个重新回顾,同时启迪人们在未来钢琴事业中能创新发展和良好成长,我们在已出版的《中国钢琴作品选》(五册,人民音乐出版社出版)的基础上,以新的历史视角和理念进行编排设计,对作品进行归纳取舍、集中展示,并增补了大量新的内容,尽可能将近百年中国钢琴音乐创作中的重要作品都包容进来。

中国钢琴作品的数量众多、题材广泛、风格多样,这为我们遴选作品提供了广阔的空间。我们以演奏、教学为编选标准,兼顾作品的历史内涵和现实意义,多方位、多角度地向广大钢琴音乐爱好者推荐这些经典钢琴作品,推动中国钢琴音乐创作,繁荣中国音乐。在编选的过程中,我们拟分比赛获奖作品、浓烈民族特色作品、地域风格情趣作品及突出中国创作体裁特色的组曲和改编曲等若干分册,从不同的侧面展示各自的独特魅力。本套丛书以展示中国钢琴艺术发展的全貌为宗旨,立志为走向世界、为建立中国钢琴学派作些扎实的基础工作。

为了将丛书中的作品链接起来,勾勒出中国钢琴音乐发展历程的总脉络,我们还在每分册的开头设立专题小结——卷首语,涉及作品背景的概括、介绍和每册之间的编排衔接,希望我们的编排设计能得到广大读者的喜爱。

由于编者水平的有限,本书难免存在有各种各样的问题,敬请广大读者及专家指正!最后,向所有对中国钢琴事业发展作出贡献的音乐家们致以崇高的敬意和深深的谢意!

2011.12

EDITOR'S WORDS

Editors: Tong Daojin, Pu Fang

Looking back on the one hundred years' course of the development of Chinese piano music, we can bear witness to several shining points in the history: "March of Peace" (by Zhao Yuanren) as early as in 1915, the awarded "Buffalo Boy's Flute" (by He Luting) for Tcherpnine's "Call for Piano Music of Chinese Style" in 1934, only to mention these two most favorites. Chinese piano music, through the efforts of several generations, has approached maturity and excellency. These works have occupied an important position in the world piano music history in terms of its quantity and quality, or its scale and influence. Here we would give thanks to those selflessly hardworking musicians, composers, players and educationists. Alas, many of them have passed away, but their works are deep-rooted in the memories of people and resounding on the national stage. In memory of them and following their footsteps, we have come up with the idea of publication of "100th Anniversary of Chinese Piano Music", which enjoys full support of people from all sides, including composers and pianists. Therefore, we are determined to try our best to do the job well.

This collection is partially based on *Selected Chinese Piano Works* (in five volumes, edited by Ren Yintong and Chao Zhijie, People's Music Publishing House), yet compiled more carefully and intensively in a new historical perspective and idea, and contains those important works of a century's Chinese piano music as many as possible. We expect it is a book that would give you both retrospect and prospect of Chinese piano music.

With its large quantity, expansive subjects and multiple styles, Chinese piano works offer us a wide range of options. What we have in mind are a series of elements such as performance, teaching, as well as their historical and realistic significance, all of which we want to recommend to music lovers. In order to demonstrate the unique charms of different works, we try to group the works into five volumes further divided into ten books: i.e. awarded pieces; works with traditional and folk style; works with local styles; and Western suites and arrangements featuring Chinese genres and flavors. The aim of this collection is to display a panorama of Chinese piano music and to lay a sound basis for the Chinese piano education.

A foreword is provided in each volume on each subject's background with a general introduction, and also as the layout for an aspect of outlining the course of development of the Chinese piano music as reflected in each volume. We hope the reader would like it.

Owing to the limitation of our knowledge, there must be mistakes and errors in these books, and therefore, comments and suggestions are most welcome! We would like to take this opportunity to express our sincere gratitude and respect to all the musicians who have contributed to the development of Chinese piano music!

序

中国钢琴创作的百年之路

周广仁 姚英芳

如果从 1915 年赵元任先生创作的钢琴曲《和平进行曲》算起,中国的钢琴创作在不知不觉间已走过了近百年的历史。诚然,与一些欧洲国家相比,这一百年还很短很短。但是,从简单的、模仿性的创作,到有目的、有选择地借鉴并使之与中国悠久的音乐文化相结合,这个中国钢琴创作的发展过程又是那么快。在这近百年的过程中,经过几代音乐家的努力,中国的钢琴创作正在不断走向成熟。如今,从中国百姓千家万户传出的钢琴声中,不仅可以听到车尔尼、巴赫、贝多芬、肖邦……还可以听到许许多多曲调优美的中国钢琴曲。甚至在国际钢琴比赛和国际音乐殿堂,也经常可以听到令听惯了巴赫、贝多芬、肖邦等作曲家作品的欧美听众感到耳目一新的中国钢琴曲。这足以令我们感到自豪。

华夏大地,幅员辽阔、历史悠久。几千年来,中国数十个民族在这片广袤的土地上勤劳耕作、繁衍生息,与此同时,在这片土地上也产生了风格各异、多元并存的民族民间音乐。中国作曲家们正是从这些多姿多彩的民族民间音乐中不断汲取营养,创作了大量风格多样、题材广泛的钢琴作品。

人们不会忘记,在中国作曲家群体中,有一些非常值得尊敬的代表性人物。他们的作品不但脍炙人口、喜闻乐见,在中国的百姓中享有极高的认知度,而且已成为中国钢琴创作发展史的有力见证。虽然他们中有的已经移居国外,但是他们创作的根永远扎在中国,他们的创作高峰期在中国,他们的创作灵感就源于华夏大地。不论他们生活在哪里,他们永远自称、也永远被人称为“中国作曲家”! 还有一些人已经离我们而去,但他们的作品永远是屹立在人民心中不倒的丰碑!

在“中国钢琴创作百年”即将到来的时候,童道锦和蒲方两位同志编选了一套《百花争艳——中华钢琴 100 年》丛书,无疑是奉献给中国乃至全世界的钢琴家、钢琴学子、钢琴爱好者最珍贵的礼物! 在这里,我仅向两位编者致以最真诚的感谢! 并且相信,这套丛书的出版,必定会对中国钢琴作品的创作和进一步繁荣起到巨大的推进作用。

PREFACE

Chinese Piano Music Composition: A Century's Progress

Zhou Guangren and Bao Huiqiao

The Chinese piano music composition, if we take the “March of Peace” by Zhao Yuanren as the first Chinese composer’s piece, can boast of its long history of nearly one hundred years. However, it is still a very short time span as compared with the cases of some European countries. On the other hand, it is indeed such a fast progress, considering the transition from simple imitation to creation that selectively borrows Western techniques combined with Chinese traditional musical culture. During this period the piano music composition has become mature step by step through the efforts of several generations of Chinese composers. Now on different levels, from common Chinese families up to world stages, we can hear not only Czerny, Bach, Beethoven, Chopin and many other Western master composers’ works, but also the graceful Chinese melody, fresh and new to those audiences in Europe and America who can appreciate those Western masters as abovementioned. We are proud of such a fact.

China is a country with vast area and long history. Over thousands of years, several dozens of nationalities have been cultivating and living on this expansive land, and also creating their national and folk music of different local styles, which provide abundant material for Chinese musicians to create a large number of piano works of various genres and subjects.

People would never forget that there are some very honorable figures of Chinese composers whose works are very popular and widely accepted, and they bear witness to the development of Chinese piano music. Some of them moved to the foreign country, but their works are still rooted in China, the place where they reached their peak of creation, and from where they got their inspirations. Wherever they lived, they always call or called themselves and are called by others “Chinese composers”. Some passed away, but their works are an everlasting monument in the memories of Chinese people!

On the 100th Anniversary of Chinese piano music, this series, edited by Tong Daojin and Pu Fang, is no doubt a precious gift presented to pianists, piano students and music lovers both in China and abroad. We would like to extend our sincere thanks to the two editors! And we are sure that this series would greatly push forward the development of Chinese piano music composition.

卷 首 语

FOREWORD

第三卷 民族风韵作品集锦

对于中国人来说,钢琴是近百年传入我国的外国乐器,如何在这件乐器上叙说中国人的故事、抒发中国人的情怀、阐述中国人的理念,一直是中国作曲家不断探索的问题。他们通过吸收民间音调、模拟民族乐器音色,艺术地再现民间歌舞的风采和民间戏剧的内容。这部分的作品涵盖面极广,占据了我国钢琴作品相当大的比例,这些植根民族音乐编创出的作品,大大拉近了钢琴音乐——这种西方传统音乐语汇与中国人民的距离,得以在中国这片土地上诞生出多种多样、绚丽多彩的“中国风味”的钢琴音乐。在本卷中,我们通过“民歌曲艺风味”、“民族器乐风韵”、“民间歌舞风采”和“歌舞戏剧风情”等四册的篇幅,为读者展现这赋予民族风韵的中国钢琴音乐。

Vol. III WORKS IN TRADITIONAL STYLE

For Chinese people, piano is a foreign musical instrument introduced into the country a hundred years ago. It has always been a challenge for Chinese musicians to use it to tell stories and to express feelings and ideas of Chinese people. By assimilating folk tunes and imitating the timbre of traditional musical instruments, Chinese composers reproduce the style and contents of folk music, dance and local operas. These types of works contribute a significant portion of Chinese piano music that greatly shorten the distance between piano and Chinese people. This volume with four books intends to present the piano music endowed with Chinese style or flavor: i.e. “Style of Folk Song and Balladry”, “Instrumental Music”, “Folk Dances” and “Operas and Songs with Dance.”

献给为中国钢琴事业

做出伟大贡献的

钢琴作曲家们

中华钢琴

年

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花 鼓^{*}

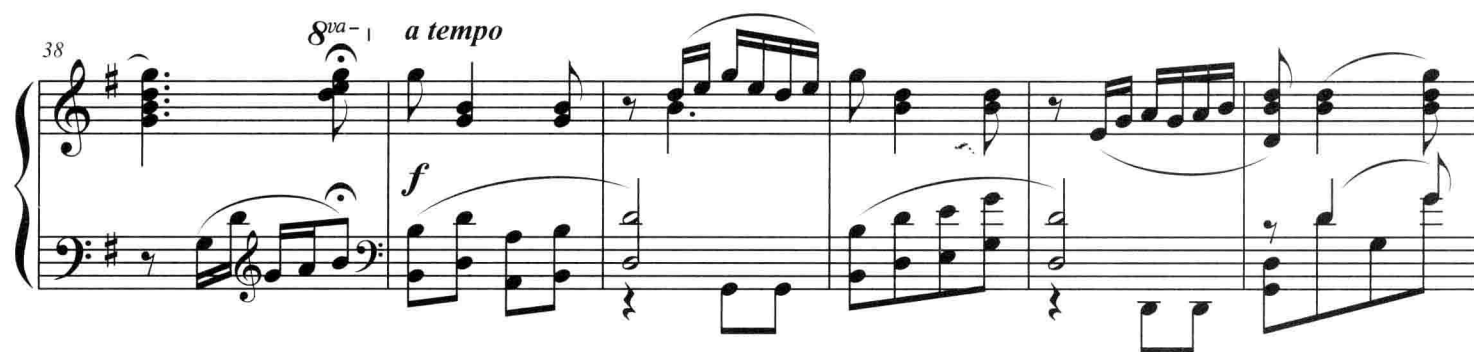
FLOWER DRUM

瞿 维曲
Qu Wei
(1946)

Allegro

The musical score for 'Flower Drum' is written for piano. It begins with a tempo marking of 'Allegro' and a key signature of one sharp (F#). The time signature is 2/4. The score is divided into five systems. The first system starts with a forte (f) dynamic and a 'con pedale' instruction. The second system includes a crescendo (cresc.) and fortissimo (ff) section with triplets. The third system begins at measure 13 with a mezzo-forte (mf) dynamic. The fourth system starts at measure 19 with a forte (f) dynamic and includes markings for mezzo-forte (m.f.), mezzo-soprano (m.s.), and mezzo-forte (m.d.). The fifth system starts at measure 26 and includes a mezzo-forte (m.d.) and forte (f) section.

*主题源于安徽民歌《凤阳花鼓》。
The theme originated from Anhui folksong <Fengyang Flower>.



65

cresc.

8^{va}

72

(8^{va})

rit.

Andante

78

p

83

88

1.

2.

rit.

Detailed description: This is a piano score for a piece in traditional style. It consists of six systems of music. The first system (measures 65-71) is in G major, featuring a melody in the right hand with eighth-note patterns and a bass line with chords. A 'cresc.' marking is present. The second system (measures 72-77) continues the melody, with an '8^{va}' marking indicating an octave shift. The third system (measures 78-82) is marked 'Andante' and 'p' (piano), featuring a slower tempo and a more sustained melody. The fourth system (measures 83-87) continues the melody with various articulations. The fifth system (measures 88-91) includes a first ending (1.) and a second ending (2.), both marked 'rit.' (ritardando). The score uses standard musical notation including treble and bass staves, clefs, key signatures, and various musical symbols for dynamics, articulation, and tempo.