

黄安伦钢琴作品新编

A NEW COMPILATION OF THE PIANO WORKS

BY

HUANG, AN-LUN

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出版者的话

“我至今认为我无须为特定的听众和少数精英而创作，更不在乎往往使人敏感的派别之区分。只要平实而流畅地表现世界上美丽的东西，使人从中受到感动和看到希望，或仅从音乐的角度上愿意再多听几遍，这我就满足了。”

正是本着这样的创作思想，作曲家黄安伦虽身处多伦多，却一直致力于具有民族特色钢琴作品的创作活动中。其创作深受民歌旋律的影响，也有对民族乐器的音色“模仿”，因此，具有很强的可听性和民族特色。

目前，中国钢琴艺术的发展急需更多的新作品，尤其是具有中国风格的新作品。基于此种形势，现中央音乐学院出版社积极与作曲家联系，经双方讨论研究，从其以往作品中精心挑选出版下列作品：前奏曲二首《C大调前奏曲和c小调前奏曲》；芭蕾组曲《敦煌梦》第一组曲中的《伎乐天》及第二组曲中的《羽人舞》和《波斯舞》；改编自大提琴合奏的《d小调托卡塔、圣咏与赋格》；管风琴序曲《D大调前奏曲与赋格》、《f小调前奏与赋格》和《g小调前奏曲与赋格》；芭蕾舞剧《卖火柴的小女孩》；钢琴音诗《鼓浪屿》。以上作品有些本身就是钢琴作品，有些则是改编作品。这些作品中的一些原作已在不同的大型音乐会中成功地演奏，现将这些优秀作品汇集成册，以钢琴谱的形式出版，就是希望有更多的人演奏。只有作曲和演奏的紧密配合，才能把更多具有中国民族特色的钢琴曲推广到全世界。

序 一

对于许多当代作曲家，改编是一种被严重忽视的创作艺术，今天的确很难得找到一位作曲家，甚至一位演奏家能精通这一创作中要求极高的技艺。在早些时期，特别是欧洲的主要音乐人物，如巴赫、李斯特、布索尼、戈多夫斯基、拉赫玛尼诺夫和普罗柯菲耶夫等，曾把改编艺术提到令人眼花缭乱的高度，使原作往往变为一首更加细致复杂的作品。

发展到它的最高点时，一首改编曲不仅仅是一份乐谱从一个乐器到另一种乐器的简单转移。作曲家的个性有可能侵入原作曲家的性格，这种情况经常发生在布索尼、李斯特和拉赫玛尼诺夫的改编曲中。而假如改编者用的是他自己的音乐，改编曲会进一步丰富或甚至对原作显示出新的音乐洞察力。

黄安伦的 Op. 68 是对他自己以前创作的四首钢琴作品的改编，是其改编艺术中的代表作。它们使一种先前十分盛行的音乐学观点感到难堪，那种观点认为任何改编曲注定是原作低劣的模仿，而一首伟大的改编曲必定在某种程度上对原作是亵渎。这种态度现今在深刻的音乐家中已被无视并成为过时。

从所有黄安伦的钢琴作品中，明显地看到他本人是一位出色的钢琴家。经常可看到，当一位改编者为钢琴写作一首改编曲时，立即会显示出他是否是一位真正的演奏名家。黄安伦在这四首改编曲中表达了他对巴赫音乐的尊敬。这种对巴赫音乐的崇敬在黄安伦早年时即充分显露，并坚定地保持至今。他自己曾写道：“它跨过时间和地域，它超越个性和民族。就是这一灵感，激发我们大家无怨无悔地走上艰难的音乐之路。”

《d 小调托卡塔、圣咏与赋格》是黄安伦为自己一首大提琴合奏的原作所写的改编曲。它令人惊奇地使用了 BACH 的动机，而这是巴赫本人和李斯特这样一些作曲家曾用过的。这是一组情感上动人和强有力的乐曲，它包含黄安伦的一些最擅长的写作手法。他的改编技巧，运用了真正李斯特的手法，提升和增加了音乐中已经十分丰富的内涵。

黄安伦的 Op. 68 四首改编曲，从它们最初的几小节，很快地让演奏家和观众知道黄安伦是键盘上的一位大师。另外三首改编曲基于管风琴作品，其中两首各改编自一首清唱剧。这些强有力的作品，以它们对键盘语言特有的感觉，使听众想起李斯特对巴赫管风琴作品宏伟的钢琴改编曲。和李斯特一样，黄安伦拒绝在乐谱上以杂乱无章的多余音符来遮盖和模糊原来的管风琴作品。然而黄安伦始终记住需要一种有效的钢琴布局，使它得以有力地 and 听众交流。

与《敦煌梦》Op. 29 一种完全不同的情绪和风格，可以在黄安伦对他的芭蕾舞剧《卖火柴的小女孩》的改编曲中找到。根据 19 世纪伟大的作家汉斯·克利斯蒂安·安徒生的一个童话，黄安伦有意使钢琴乐谱相对地简单和直率，使其与原作的简朴相一致。这首改编曲有着黄安伦原创音乐的魅力和他的钢琴写作的清澈典雅，回响着他创作时对自己所说的话：“如能保留一个儿童永远的纯洁和天真，将是一件幸事，但我知道这是很难的。我只能答应自己努力做到最好。”

我非常高兴见到黄安伦对另一部多彩的芭蕾舞剧《敦煌梦》的改编曲，它使我温暖地回忆起我为黄安伦的第一钢琴协奏曲（“题献给我”）的世界首演。《敦煌梦》组曲在同一场音乐会上与广州交响乐团一起演出。

黄安伦的 Op. 66 ——钢琴与交响乐队的作品《鼓浪屿》，是中国第三届全国青少年钢琴比赛的委约作品的。它由第一名的获奖者沈璐首演，并由郑小瑛指挥厦门交响乐团于 2006 年 8 月 8 日在鼓浪屿演出。这首乐曲题献给黄安伦以前的亲密朋友许斐平以作纪念。

对于笔者来说，这首作品尤为意义重大，因为他有幸公开演奏并录制黄安伦的钢琴协奏曲第一首，并于 1986 年由郑小瑛指挥中央歌剧院管弦乐队为香港唱片公司录制。同样，笔者于 2008 年 5 月在厦门演奏了独奏音乐会。

黄安伦作为一个独奏钢琴家，其管弦乐队写作的熟练技巧在钢琴音诗《鼓浪屿》的十四个变奏中十分有力地得到证明。钢琴和乐队之间极为出色的互相作用，被一种万花筒似的不断变换的情绪和色彩所加强。黄安伦在这里运用了一种旋律与和声的语言，它清楚地呼唤出中国民族的精神。然而他的写作从未降低到低俗或“矫揉造作”的水平。他本人在谈到巴赫时曾说：“我深信巴赫努力表现的是属于全人类的感情。以同样的象征，好的中国音乐应该传达一种类似的宇宙的精神。民族音乐不但不会反对这种宇宙的普遍性，而是会加强和丰富它。”

这种民族性和普遍的西方音乐之间的出色平衡，在黄安伦其他为钢琴和管弦乐写

的第一和第二钢琴协奏曲中，也是十分明显的。和这些作品一起，钢琴音诗《鼓浪屿》值得在国际音乐会曲目中占有一个重要的位置！

约瑟夫·班诺维茨^①

美国北德克萨斯大学音乐图书馆

2008 年 6 月

中文译者：朱雅芬

① 约瑟夫·班诺维茨被美国 Fanfare 唱片评论形容为“我们时代键盘艺术家中的一位巨人”；莫斯科的俄罗斯新闻称他为“一位惊人的艺术名家，他对作曲家精神的深刻理解使公众感到惊奇”；而华沙的鲁赫·穆齐兹尼（Ruch Muzyczny）指出他是“一位极崇高的演奏能手”。

班诺维茨以第一名的成绩毕业于维也纳国立音乐和表演艺术学院，他的教师包括卡尔·弗利德伯格（Carl Friedberg，克拉拉·舒曼的学生）和居尔奇·雄多尔（Gyorgy Sandor，贝拉·巴托克的学生）。班诺维茨在五大洲作为钢琴演奏家和管弦乐队的独奏家而闻名于世。1992 年，为表彰他对李斯特和浪漫主义文献的杰出演绎，匈牙利李斯特协会在布达佩斯授予班诺维茨李斯特奖章。

班诺维茨为那克索斯、马可波罗、托卡他古典音乐、华纳兄弟、阿尔弗雷德和阿尔泰鲁斯录制了三十多张唱片。2008 年，他为托卡他古典音乐录制的全部巴拉基列夫音乐的唱片获得两项格莱梅提名。班诺维茨还在国际上被公认为是一位作家和编者。他的著作《钢琴家的踏板指导》（美国印第安纳大学出版社出版）至今已被翻译成六种文字。

自 1983 年以来，班诺维茨曾十五次以上访问中华人民共和国，进行演奏和大师班授课，并作为独奏家，与香港交响乐团、北京中央乐团、北京中央歌剧院管弦乐队、上海交响乐团和广州交响乐团等合作演出。1984 年，班诺维茨与中央歌剧院管弦乐队以及香港交响乐团合作，为著名中国作曲家黄安伦的钢琴协奏曲第一首举行世界首演，并为中国唱片公司和香港唱片公司录制了唱片。这是首次有一位外国艺术家被正式邀请为一位中华人民共和国的作曲家举行一首协奏曲的世界首演并录制唱片。

Preface

For many contemporary composers, the art of transcription is a largely ignored compositional technique, and it is indeed today relatively rare to find a composer—or even a performer—who has mastered this demanding aspect of composition. In earlier times, especially with European musical figures such as J. S. Bach, Franz Liszt, Ferruccio Busoni, Leopold Godowsky, Sergei Rachmaninoff, and Sergei Prokofiev, the art of transcription was raised to dazzling heights, with the original composition now often transformed into a more sophisticated and complex work.

At its greatest, a transcription is more than just a simple transference of a musical score from one instrument to another. The composer's personality may invade that of the original composer, as is often the case with the transcriptions of Ferruccio Busoni, Franz Liszt, and Rachmaninoff. Or if the transcriber is using his own music, the transcription may further enrich, or even shed new musical insights, into the original work.

Huang's four piano transcriptions, Opus 68, of his own works are masterpieces of the art of transcription. They put to shame a formerly all too prevalent musicological view that any transcription is destined to be a poor imitation of the original, and that somehow a great transcription is a desecration of the parent work. This attitude among sophisticated musicians is now largely outdated and disregarded.

As is evident in all of Huang's works for piano, he himself is a masterful pianist. Too often when a transcriber writes a transcription for the piano, it becomes immediately evident if he is a real virtuoso. Huang in these four transcriptions shows his reverence for the music of J. S. Bach. This veneration for Bach's music manifested itself at a very early age with Huang, and remains strong to this day. As he, himself writes:

"It is something that goes beyond time and region; it transcends individuality and nationality. It is precisely this 'inspiration' that motivates all of us who have embarked on the difficult road of music without grudge or regret."

The Toccata, Chorale and Fugue in D Minor is a transcription of Huang's own work originally scored for 'cello ensemble. It contains a striking use of the BACH motif, used by such composers as Bach himself, and Liszt. This is an emotionally moving and powerful set of pieces, which contains some of Huang's strongest writing. His transcription technique, done in a truly Lisztian manner, enhances and strengthens the already powerful content of the music.

Huang's four transcriptions, Opus 68, quickly with their first few measures let both the performer and the audience know that Huang is a master of the keyboard. The other three transcriptions are based on organ works, two of which (the Sinfonias) are each from an oratorio. These powerful works, with their idiomatic feeling for the keyboard, remind the listener of Liszt's magnificent transcriptions for piano of organ works of J. S. Bach. As with Liszt, Huang refuses to clutter up the score with a sea of extraneous notes that would cloud and obscure the original organ works. Yet Huang ever keeps in mind what is needed for an effective pianistic layout that communicates strongly with the listener.

An entirely different mood and style is to be found in Huang's transcription of his ballet "The Little Match Girl." Based on a fairy tale by the great 19th century writer Hans Christian Anderson, Huang deliberately keeps the piano score relatively uncomplicated and straightforward, in keeping with the simplicity of Anderson's original story. With the charm both of Huang's original music and the lucid elegance of his piano writing, this transcription echos Huang's own words when he writes: "It would be such a blessing to retain the purity and innocence of a child forever, but I know it is very difficult to do. I can only promise myself I will try my very best."

I am very happy to see the transcription of Huang's other colorful ballet, "Dream of Dunhuang," which remains a very warm memory from when I gave the world – premiere of Huang's Piano Concerto No. 1 (dedicated to me). The Suite from "Dream of Dunhuang" was on the same concert, which was with the Guangzhou Philharmonic, conducted by Lai Tak – ng in 1983.

Huang's piano and orchestra work entitled "Gulangyu," Opus 66 was written for a commission by the Third National Youth Piano Competition of China. It was premiered by the Competition's First Prize winner, Shen Lu, and the Xiamen Philharmonic conducted by Zheng Xiaoying, on the island of Gulangyu (Xiamen) on August 8, 2006. The work is dedicated to the memory of the pianist Hsu Fei – ping, a former close friend of Huang's.

For the present writer, this work is especially significant, since he was privileged to both publicly perform, then record the Piano Concerto No. 1 with Mme. Zheng and the Beijing Central Opera Orchestra for Hong Kong Records in 1986. As well, the present author in May of 2008 performed in concert in Xiamen.

Huang's great mastery in writing for a solo pianist with orchestra is overpoweringly evident in the fourteen variations comprising the "Gulangyu" Poem. The wonderful interplay of piano and orchestra is enhanced by a kaleidoscopic shifting of moods and colors. Huang here uses a melodic and harmonic idiom that clearly evokes the Chinese nationalistic spirit. Yet never does his writing degenerate into a level of cheap banality or "kitsch!" As he, himself says when referring to J. S. Bach: "It is my deepest belief that what Bach was trying to express belongs to all mankind. By the same token, good Chinese music should convey a similar universal spirituality. Nationalistic music not only will not go against this universality; rather, it would strengthen and enrich it."

This marvelous balance between nationalism and a universal western music idiom is also evident in Huang's other two works for piano and orchestra, namely the Piano Concertos Nos. 1 and 2. Along with these, the Poem "Gulangyu" strongly deserves to be given a significant place in the international concert repertory!

Banowetz biography

Joseph Banowetz has been described by Fanfare Record Review (U. S.) as "a giant among keyboard artists of our time," by Russia's News (Moscow) as "a magnificent virtuoso, who amazed the public by his deep understanding of the composer's spirit," and by Ruch Muzyczny (Warsaw) as "a virtuoso in the noblest sense of the word." A graduate with a First Prize from the Vienna State Academy for Music and Dramatic Arts, his teachers have included Carl Friedberg (a pupil of Clara Schumann) and Gyorgy Sandor (a pupil of Bela Bartok). Banowetz has been heard as recitalist and orchestral soloist on five continents. In 1992, Banowetz was awarded the Liszt Medal by the Hungarian Liszt Society in Budapest, in recognition of his outstanding performances of Liszt and the Romantic literature. Banowetz has recorded over thirty compact discs for the Naxos, Marco Polo, Toccata Classics, Warner Brothers, Alfred, and Altarus labels. In 2008, an all - Balakirev disc for Toccata Classics received two Grammy nominations. Banowetz is also internationally recognized as an author and editor.

His book, “The Pianist’s Guide to Pedaling” (Indiana University Press, U. S.) has to date been printed in six translations.

Banowetz has visited The People’s Republic of China over fifteen times since 1983 both to perform and give masterclasses, and has been soloist with such orchestras in China as the Hong Kong Philharmonic, the Beijing Central Philharmonic, the Beijing Central Opera Orchestra, the Shanghai Symphony, and the Guangzhou Philharmonic. In 1984, Banowetz gave world – premiere performances and made recordings of the noted Chinese composer Huang An – lun’s Concerto No. 1 with the Central Opera Orchestra of Beijing and the Hong Kong Philharmonic for China Records and HK Records. This is the first time that a foreign artist had ever been officially invited both to give world – premiere performances and record a concerto by a composer from The People’s Republic of China.

序 二

中国钢琴音乐创作经过了几代作曲家和钢琴家的摸索与探讨，在音乐语汇、创作手法，乃至形式与体裁等等方面都有不断的突破与创新。一些作品已经在我国的音乐生活中为大众所熟悉，其中的精品也已经成为音乐院校所常用的教材乃至选手出国参赛的曲目。对“中国钢琴音乐”这一命题在创作和演奏两个方面上，国内的创作和理论界同仁们从不同的角度都有不少论述。

黄安伦经过四十多年的实践，在这一领域中以独特的方式进行了深入的探索。他的作品内容丰富，又平易近人。无论是在教学中，还是拿到国外的钢琴比赛上演奏，都有良好的效果和反响。欧洲钢琴音乐经过数百年的发展和积累，已至博大精深的境地。与西方的经典排列在一起，黄安伦的作品令人惊异地展现了独树一帜的可贵品质。这充分说明了东西方文化结合所产生的茁壮生命力。在弘扬中华传统和现代民族文化方面，他在钢琴上以独特的音乐语言令人信服地展现了东方文明和国际视野。在中国钢琴音乐发展过程中，黄安伦起到了一个承上启下的桥梁作用。

张 晋

中央音乐学院附中钢琴学科主任

Preface

After the repeated explorations and experiments of generations of Chinese composers and pianists , the composing of Chinese Piano Music is undergoing continuous break – through in it's musical vocabulary, the technique and skills of writing, as well as the various types and forms of compositions, thus bringing forth new creative ideas. Many of the compositions are already well known by the Chinese public and are taking an important part in the music life of the country. The most selected ones have been used as teaching materials in the music schools and conservatories, and chosen by pianists as their repertoire for international competitions. The composing and performing of Chinese piano music had been under wide discussions from various angles among many composers and music theorists.

With the substantial practice of more than forty years, An – lun Huang is unique in his deep knowledge in this field. His compositions are rich in contents, and always easily accepted by the public. Not only in teaching, but also in the performances for international competitions, his music is always effective and warmly received.

European piano music had been under development and accumulation of several hundred years, and had reached it's state of rich abundance and profound scholarship. Ranged together with the western classics, An – lun Huang's music amazingly reveals a school of his own fine qualities. This clearly shows the robust life created by the integration of east and west culture. In the expanding and enlarging of Chinese tradition and modern national culture, the unique language of his piano music has convincingly unfold the eastern culture within an international field of vision. In the course of the development of Chinese piano music, An – lun Huang had formed a connecting link between the past and the present.

Zhang Jin ,

Middle School of The Central Conservatory of Music Chairman of piano division

English translation: Zhu Ya Fen

英文译者: 朱雅芬

乐曲说明

1. 前奏曲二首 作品第五号之一，二 (TWO PRELUDES, Op No. 1 and 2)

钢琴前奏曲 12 首 (Op. 5) 是作者在塞北军垦时期的早期钢琴作品，写于黄安伦幸运地获准把一架钢琴运进营房之后 [参阅《钢琴艺术》杂志 2002 年第九期《钢琴的故事》]。

为本曲集共选出两首：I. 第一首 C 大调 (Preludes In C Major) 被题献作者的挚友崔世光——后来的杰出作曲家、钢琴家。乐曲透过描写崔氏家乡青岛的大海，把年轻人在困苦逆境中激奋向上的朝气表露无遗。曲长：3'12"

II. 第二首 c 小调 (Preludes In c Minor) 也是作者当时心境的写照，被题献给他的女友，后来这女孩儿就嫁给他了。曲长：3'20"

These two preludes are selected from the composer's early work, the 12 Preludes during the hard time while Huang, was sent to the country side 1970's. Fortunately a piano were permitted to move to their camp. The 2 preludes were the first pieces Huang composed since the cultural revolution, mid - sixties. At that particular era, the mood and emotion of a genuine enthusiastic young student have been expressed fluently.

The #1 in C major has been dedicated Huang's close friend, Cui Shiguang, a Chinese pianist and composer later on. The music describes the scene of sea in Qingdao, where Cui's home located. Duration: 3' 12".

The #2 in c minor was dedicated the composer's girl friend who became his wife afterwards. Duration: 3'20".

2. 芭蕾舞组曲《敦煌梦》选曲三首 作品第二十九号

(THREE EXCERPTS FROM THE BALLET “DREAM OF
DUNHUANG”, Op. 29)

敦煌，这座位于中国甘肃省的古城，乃是古代著名“丝绸之路”上的重镇。自敦煌宝藏二十世纪初被发现以来，“敦煌学”已成为国际学术界的一门独立学科。作为中西文化的交汇点，历代在敦煌留下之灿烂的洞窟艺术，不仅是中华最丰富的瑰宝之一，并且也是属于全人类珍贵的文化遗产。

芭蕾舞剧《敦煌梦》的题材就如同敦煌本身一样，已为中西合璧提供了广阔的天地。虽然该剧的剧情纯属幻想性质，却缘出自杰出艺术家常书鸿把一生献给了敦煌的真实事迹。剧本由徐庆东创作，乐谱则由黄安伦于1979年动工。自全剧于1980年初完稿以来，其音乐已在世界各地成功演奏，佳评如潮，以至于《敦煌梦》在1992年被遴选为“20世纪中国音乐经典”之一。1991年，林曜指挥新加坡交响乐团实现了该剧第一组曲在狮城的首演。1994年，在台湾音乐大师陈澄雄的指挥下和俄罗斯芭蕾舞大师戈德耶夫的指导下，芭蕾舞剧《敦煌梦》终于在台湾实现了它的全剧世界性首演。演出者为俄罗斯莫斯科国家芭蕾舞团和台湾交响乐团，陈敏编导。全剧把敦煌艺术与西方芭蕾舞、交响乐全面结合在一起，形成了一种全新的风格，使这个大制作，成为中俄艺术家一次破天荒的创举。

2002年，香港龙音制作有限公司推出全剧的激光唱碟，由作曲家亲自指挥莫斯科俄罗斯爱乐管弦乐团演奏；在此次之前1996年，莫斯科大剧院交响乐团亦已于1995年冬录制过全剧的音乐。

全剧共分三幕：一、沙漠，二、洞窟，三、莫高窟，首演全长115分钟。剧情描述一对年青艺术家为寻求艺术与爱情的真谛，在沙漠中历尽艰险，终于在飞天女的帮助下到达莫高窟得偿所愿。

The magnificent cave art at Dunhuang, in Western China sets the stage for the ballet, “Dream of Dunhuang”.

In the middle of the vast wastes of Western China, lies the oasis of Dunhuang, situated in today's Gansu Province. Since the Western Han Dynasty (202BC – 8AC), Dunhuang was an important trading and cultural center on the famous “Silk Road”, the ribbon of communication

which fostered the historic ties between East and West. In the East was China, source of treasured trading articles such as silk; in the West, the "road" branched to Venice, and north to what is today's Russia.

The muralled caves at Dunhuang, which were begun the Northern Wei dynasty (336AD), and developed over one thousand years into the Qing Dynasty, represents one of the world's richest cultural treasures. Drawing on both Western (Indian and Persian) as well as Chinese tradition, the caves, of which 492 remain intact, were decorated as a mines of religious devotion, with the initiation of Buddhism into China. The subjects of the murals, such as devils, demons, apsaras and bodhisattvas, represent the entire pantheon of Buddhist mythology, yet are also significant in their representation of multi-racial and multi-cultural influences, standing as an important testament to the age old exchange between East and West.

A fabricated fantasia, the story of the ballet was inspired by the famous artist, maestro Chang Shu-hong, who dedicated his whole life to Dunhuang. One of the Huang An-lun's major compositions with the play written by Xu Qing-dong, the score of "Dream of Dunhuang" was completed in mid-1979. The ballet has been dedicated to the composer's closest friends, Canadian writers John Fraser and Elizabeth MacCallum. Up to the date this CD being released, the ballet has never got a chance to be performed in mainland China. Nevertheless, its music has been widely performed and warmly received around the world. The Singapore premiere of its suite No. 1 was performed by the SSO, conducted by Maestro Lim Yao. It has been also chosen as one of the "Master Piece of Chinese Music in 20th Century" in 1993. The world premiere of the complete ballet was performed successfully by the Russian State Ballet of Moscow, directed by its artist director, Vyatcheslav Godeyev, in 1994. Choreographed by Chen Min, it was took place in Taiwan with the Taiwan Symphony Orchestra, conducted by maestro David C. H. Chen. In 2002, ROI of Hong Kong has released the CD of the whole ballet, performed by the Russian Philharmonic Orchestra of Moscow. Before this recording conducted by the composer himself, the entire score was also performed by the Bolshoi Symphony Orchestra of Moscow in 1995.

The ballet, "Dream of Dunhuang" depicts two young artists seeking the ultimate experience in love and expression. This two lovers arrived at desert and with the guidance of the celestial maiden, they discover the miracles of Dunhuang. It's divided into three acts: Act I: Desert, Act II: Cave, and Act III: Mogao cave.

The suite No. 1 comes with 5 excerpts of the ballet, the duration is 42 minutes;

芭蕾舞剧《敦煌梦》第一组曲

1. 沙漠(Desert)

朦胧的固定低音和阵阵驼铃衬托出迷茫的大漠风情。[7'04"]

Arrival at the desert which has been described by the music of ostinato and the sound of camel bells.

2. 伎乐天(Celestial Musicians)

司乐之神伎乐天们自壁画中飘下来奏乐,起舞……[7'20"]

Dancing with various Chinese instruments, the celestial musicians float down from the fresco...

3. 风神(Gods of Wind)

风神鼓起漫天风砂,卷去了女艺术家,男艺术家在搏斗中昏倒。[6'09"]

[“风神”不间断地连接到“飞天女”]

The two lovers are apated in the storm and the girl is blown away. Fighting with gods of wind, the boy falls into a swoon.

[“Gods of Wind” is directly conected to “Celestial Maiden” without break.]

4. 飞天女(The Celestial Maiden)

沙漠夜色被飞天女之飘乎的长绸、彩云及花雨蒙上梦幻的色彩,她引导男艺术家奔向金光万丈的莫高窟。[9'55"]

Celestial Maiden helps the boy to attain his goals by their long ribbons.

5. 尾声——狂欢(Finale——Revelry)

众神狂欢庆祝,男女艺术家沉浸在这奇幻的真、善、美的境域里……而飞天女,却已静静地飘回到壁画之中……[8'18"]

Scene of revelry, everyone happily celebrate the reunion of the two artists. At the same time, quietly, the kindhearted celestial maiden flies back to the glorious fresco of Dunhuang.

芭蕾舞剧《敦煌梦》第二组曲

本第二组曲选取了舞剧中最有特色的五个性格舞,除了《三人舞》,人物的形像均出自敦煌壁画:

1. 羽人舞(Feather Fairies)

2. 波斯舞(Persian Dance)

3. 印度舞(Indian Dance)