

華魂

关迺忠音乐作品集

(第一卷)

第五钢琴协奏曲

Piano Concerto No.5

金盾出版社

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華魂

關迺忠音樂作品集

壬午年



黄钟大吕铸乐魂

关迺忠是个奇人。这是我从很小的时候就知道的，因为我们是世交。迺忠大哥的父亲和我的父亲从小就是好朋友，十来岁时他俩就和一群爱好音乐的小伙伴在东北沈阳组成了一个“00乐团”（成立了民乐团却谁也想不出好的名字，总是以“00”代之，后来索性就取名为“00乐团”）。那是二十世纪二十年代初的事。平时放了学，他们经常在一起练习和演奏一些民族乐曲，还曾组织过赈济水灾灾民的义演。为了扩大影响，为灾民多募集些善款，几个十来岁的小孩竟异想天开地去沈阳故宫借了一些古画，在开音乐会的时候同时展览。大概是故宫管事的大人们感其诚，竟然帮他们办成了此事，取得了成功并轰动一时。听爷爷奶奶说，为此把几个孩子的家长连吓带急，弄得吃不下睡不着，寝食难安，直到将古画完璧归赵，完成了孩子们斗胆包天的盛举，才算放下心来。也许我和迺忠大哥都继承了父辈的基因，才都选择了音乐作为自己人生的终极目标。

小学毕业，我考上了中央音乐学院少年班主修钢琴。后来父亲告诉我，关家的迺忠大哥以高分同时被北京大学物理系原子核物理专业和中央音乐学院作曲系录取，这都是当时最难考的学校和专业，听说那时多数人都希望和劝迺忠上北京大学，而他最终还是随其所好选择了中央音乐学院作曲系。我早知他弹得一手好钢琴，我还在少年班读初中，他就考进了作曲系，理所当然成了我崇拜的偶像和父母亲教育我的标杆，不时还会听到“看看人家”之类的提醒。虽然我在中学，迺忠大哥在大学，毕竟我们成了同在中央音乐学院就学的学长学弟，还成了知心好友。他的学习和创作的不凡成绩，常常鼓励和鞭策着我。那时我是以钢琴为主科，但已经决心将来一定要学作曲，迺忠大哥当然成了我上进的动力。他基本功扎实，学习勤奋刻苦，三年级时创作的《钢琴协奏曲》令我羡慕不已。在我的记忆里，这部作品音乐新颖、技巧娴熟，钢琴部分尤其精彩。当时我还没有上过作曲课，在作曲方面基本还没开窍。听了他的作品真的让我惶惶然忐忑不安，不知道将来自己能不能像他一样。虽然我俩先后都是作曲系钢琴必修课按程度分组的最高组，而他在学生时代就表现出的才华和成熟，令我由衷叹服。

说迺忠大哥是个奇人，是因为他不但是个音乐才子，而且知识面极宽，精通物理和无线电，且动手能力极强。记得他毕业后热衷于音响设备。那时没有国产的好音响，他就自己动手，用各种电子零件组装了立体声录音机、立体声电唱机和立体声耳机，等等。当在他那里第一次听到他自己鼓捣出来的天籁般的立体声音乐时，惊得我目瞪口呆。他还用了几个月时间，用很少的钱帮我凑齐了各种配件，用一个录音机空壳组装了一台质量很高的录音机，使我的很多朋友羡慕不已。足见迺忠大哥令人难以置信的绝活和我们之间关系有多铁。

他的奇表现在音乐的许多方面，他在东方歌舞团作曲，还兼任指挥。在那段时间里，他接触了大量东南亚音乐，创作和编配了大量歌曲、舞曲及乐曲，并由他自己指挥、排练和演出；其后又在“香港中乐团”担任音乐总监并身兼策划、作曲、指挥、排练、演出多项工作于一身；还在“台湾高雄市立国乐团”任指挥；在加拿大旅居多年，继续从事音乐创作和音乐活动。几十年来，他积累了丰富的经验，特别是广泛接触和了解世界音乐，以更广阔的视角创作了大量高质量、高水准、影响广泛、交响化的民族管弦乐作品。单就创作作品数量之多和涉及领域之宽、题材及体裁之多样，我以为没有哪位作曲家能与之相比，表现了关迺忠出类拔萃的音乐才华和超乎寻常的创作激情。为了写这篇序，我从网上查到了长长的一份他创作的作品目录清单，实在难以尽述。其中，至少包括四部交响乐、五部钢琴协奏曲、大提琴协奏曲、小提琴协奏曲、

若干部交响诗和随想曲，特别是创作了除了扬琴之外几乎全部民族乐器的协奏曲和独奏与乐队的作品。自五十年代出现大型民族管弦乐队以来，称关迺忠为推动民族交响音乐走向国门、走向世界的引领者和最具代表性的作曲家当之无愧。

关迺忠的作品实在太多、太丰富，许多作品我都没有听过，在我听过的作品中普遍有以下一些特点，一是采用交响化的创作手法、提升了民族管弦乐队的表现能力；二是常常采用动机发展的方式陈述乐思，调性、和声变化更丰富，织体、复调运用更多彩；三是充分借鉴西方的交响音乐创作手段，却立足于民族音乐传统，体现继承、借鉴和创新三者相结合的创作理念；四是题材多选自富有民族特色的内容，有的寄情山水、有的表现历史情结、也有的反映民风民俗。总之都在努力以黄钟大吕的气概，表达中国人的精神风貌。五是在作品中往往既体现新锐、超前的意识和娴熟并极具专业水准的作曲技艺，又兼顾好听、易懂，能为大多数听众喜闻乐见，这是极为难能可贵的品味、品格和品质。可能正因为如此，关迺忠的作品被全世界的民乐团、中乐团、华乐团、国乐团演出最多、流传最广、演奏频率最高、获得的奖项难以数计，成为了一种现象。在浮躁之风盛行的当今社会，这种现象对广大听众来说当然是可喜可贺，对我等同行和专业人士，则应更加引起重视和深思，此次“关迺忠音乐作品集”的出版，给了我们一次机会，可以更加全面地了解他的创作成果和经验，并从中受益。我为我的学长、挚友迺忠大哥由衷感到欣慰、骄傲和自豪。

而今，我们都已经年过古稀，但他依然身体康健，精神饱满，乐思横溢，仍在艺海泛舟，笔耕不辍，挥棒不止，怎能不让我倍加敬佩。五十多年前我的父亲母亲“看看人家”的提醒犹在耳边，更觉有如重鞭在背。

迺忠大哥信任我嘱我为此书作序，诚心诚意将此殊荣给了我，实在诚惶诚恐不敢造次，但始自少年数十载的友情和发自内心的崇敬，让我不能不写了如上拉拉杂杂一些或许并不像个序的感怀之言，也罢。祝迺忠大哥光前裕后，继续攀登音乐的圣境，走向人生的高处。是为序。

王宁

A Man of Brilliance, A Master of Traditional Music

Kuan Naichung is a man of brilliance. I have known this since I was very young, because the friendship of our families goes back a long way. His father and mine had been best friends since they were children. In about their tens they formed a band of folk music called “Band Zero Zero” (They couldn’t think out a better name and settled down with this one which they had often used as a substitute.) with a group of youngsters who were also fond of music in Shenyang, northeast of China. That was in the early 1920s. They often gathered together to practice folk music after school. Once they even organized a charity event to appeal for relieving the victims of a flood. In order to attract a wider audience and raise more money for the victims, these youngsters, to everyone’s surprise, planned on borrowing some ancient paintings from Shenyang Palace Museum and putting them on display during the concert. It was probably because the adults in charge at the Palace Museum were deeply touched by their eagerness that they helped these youngsters go through with the plan. The whole event proved to be a huge success. According to our grandparents, the parents of these youngsters were so shocked by their children’s boldness that they were worried sick day and night until the ancient paintings were safely returned to the Museum after the event was over. I suppose Naichung and I have both inherited the genes of our fathers, which leads to our choices of music as the ultimate goal of our life.

After finishing primary school, I was admitted to the junior class in Central Conservatory of Music majoring Piano. Later my father told me that Kuan Naichung had been both admitted to study nuclear physics in Peking University and composition in Central Conservatory of Music. Both majors and universities were most difficult to get admitted to. It is said that most people had tried to persuade him to go to Peking University, but he chose composition in the Conservatory following his true passion. Then I was still in the junior high class of the Conservatory and I also knew he had always been an excellent piano player, so naturally he became an admirable role model to me and my parents often encouraged me to take after his example as well. Though I was in junior high while Naichung was in college, we were studying in the same Conservatory and became very good friends. He excelled at his study and composition, which was a constant impetus to me. At that time my major was piano, but my real ambition lied in composition, so Naichung was a great encouragement to me. He had a solid basic training and was very hardworking. He composed a piano concerto in his junior year. As I remember it, it was a beautifully novel and polished piece of music, the piano part really standing out. At that time I had not had a composition lesson and therefore very little knowledge of it. His genius surprised me so much that I became a little disturbed and quite uncertain as to whether I would ever live up to his example. Though we had both earned our ways into the group of the highest level of performance at the compulsory class of piano, the talent and maturity in composition he showed in his college years won my deepest admiration.

Naichung is a man of brilliance because he has many talents. He is not only gifted as a musician, but also knowledgeable in many fields; he does not just have expert knowledge in physics and radio, but is also highly capable of making things with his own hands. I remember he had a keen interest in stereo equipment after graduation. Since there was no good domestic stereo equipment, he used all kinds of electronic parts to assemble his own version of stereo recorder, stereo gramophone, stereo headphone, etc. I was struck dumb with amazement the first time I listened to the heavenly stereo music coming from the equipment he had handmade all by himself. He also spent several months collecting necessary parts with very little money and then assembling a high quality recorder with an empty outer case for me. This recorder had been an envy of a lot of friends of mine, and is a proof for the uncommon abilities of Naichung and for our most close friendship.

His brilliance also shows in many aspects of music. He both composed music and conducted in China Song and Dance Ensemble. During that time, he became familiar with Southeast Asian music, wrote and arranged a lot of songs,

dance music and perform music, and conducted, rehearsed and performed them. After that he was the music director of Hong Kong Chinese Orchestra, his work including planning, composing, conducting, rehearsing and performing. He acted as a conductor at Taiwan Gaoxiong (KaoHsiung) Chinese Music Orchestra for a while. Then he settled in Canada for many years, continuing his composition and performance of music. Decades of experience, especially his familiarity with different kinds of music around the world, has led to his composition of more traditional orchestral music with new perspectives and even higher standards and wider impact than before. As I see it, the big number of his works, the large scope of his composition, and the diversity of his themes and forms, are all quite incomparable. All of those displays Kuan Naichung's outstanding talent and creative passion as a great musician. While writing this preface, I found on the internet a long list of his works, which is impossible to cover all here. Among them are at least four symphonies, five piano concertos, cello concertos and violin concertos, and several symphonic poems and caprices; the most special pieces are concertos or solo and band played with only traditional music instruments except dulcimer. There is no doubt in saying that since the appearance of large-scale traditional orchestra in the 1950s, Kuan Naichung has been the most representative composer and an active facilitator of China's traditional orchestra on its way onto the world's stage.

Kuan Naichung's works are so many and diversified that I haven't been able to listen to all of them. But about those that I have, a number of qualities and characteristics can be summarized here. First, the symphonic form he uses improves the expressiveness of traditional orchestra. Second, he often expresses his musical ideas by the development of motives, and employs rich tonal and harmonic changes, and various patterns and polyphony. Third, his works are rooted in traditional music while borrowing creative techniques from western orchestra, which demonstrates his creative idea as a combination of tradition, western references and innovation. Fourth, his themes are mostly Chinese, for example, love of nature, concern with history, folk customs, and so forth. All of them try to represent the spiritual outlook of Chinese people with the resounding strength of traditional music. Fifth, his works not only combine the innovative awareness with professional skillfulness, but are also accessible to a large scale of audience, which is a rare quality that is very difficult to acquire. Perhaps that is why Kuan Naichung's works are performed the most by traditional orchestra, Chinese orchestra, and national orchestra around the world, and are played most frequently to a widest range of audiences and have received numerous rewards; so much so that it has become a phenomenon. Such a phenomenon is certainly good news to his audience, and should be an incentive and something to reflect on for me and all the other professional musicians. The publishing of the Kuan Naichung's Collected Works of Music is a good opportunity for us to get a whole picture of his creative work and experience, which could be beneficial to us all. I am so proud of and happy for Naichung, my senior, best friend, and big brother.

We are both in our 70s now. And he is healthy, energetic, full of ideas and inspirations, and still enjoys writing and conducting as he used to do. How could I not have a greater esteem for him! As my parents used to urge me to take after his example when we were young, that expectation weighs even more to me today.

I am so honored that Naichung has asked me to write this preface for his collection. I hope I have not failed his trust in me by writing down the above bits and pieces that perhaps do not look like a preface. But for all the words I have said I said them out of my deepest respect for Naichung and our friendship over the decades. At the end of this preface, I hope Naichung will continue his glorious work in the holy world of music and enrich his life of brilliance even more.

Wang Liping

作曲家简介

关迺忠 1939 年出生于北京，父亲关紫翔是知名小提琴家，他自幼受父亲及德国教授古柏克的严格音乐教育，十七岁进入中国中央音乐学院作曲系，1961 年毕业。关氏曾先后担任中国东方歌舞团指挥及驻团作曲家、“香港中乐团”音乐总监、“高雄市国乐团”指挥、中国音乐学院特聘教授、华夏民族乐团桂冠指挥等。曾与中国国家交响乐团、中央广播交响乐团、中央民族乐团、中央广播民族乐团、上海民族乐团、天津民族乐团等著名乐团合作演出及录制唱片。关氏主要作品包括交响乐四部、各种乐器之协奏曲二十四首、大型乐队作品十五首、舞剧三部、交响大合唱三部、中小型乐队作品、古典及民间乐曲之改编曲、舞蹈音乐及电影音乐及歌曲等超过百首；他指挥、作曲与编曲的唱片超过五十张。主要作品包括《白石道人词意组曲》、交响组曲《拉萨行》、小提琴协奏曲《北国情怀》、交响音画《孔雀》、《第五钢琴协奏曲》、大提琴协奏曲《路漫漫》、管子协奏曲《逍遥游》、交响诗《琴咏春秋》、第一二胡协奏曲、第二二胡协奏曲《追梦京华》、《第二交响乐》、芭蕾舞剧《不死传奇》、双打击乐协奏曲《龙年新世纪》等。关氏的交响组曲《拉萨行》先后三度获得“CASH 最广泛演出金帆奖——本地正统音乐作品”，《月圆花灯夜》《丰年祭》《山地印象》等也获得该奖项。交响音画《孔雀》获选为“二十世纪华人音乐经典”。他的作品 CD《第一二胡协奏曲》获中国唱片协会“中国金唱片”；《第一、第二二胡协奏曲》获“亚洲十大发烧唱片”；《古琴新韵》获国际录音协会《天际唱片奖》。



Introduction

Kuan Naichung was born in Beijing in 1939. He began his training in music under his father, Guan Zixiang, who was a famous violinist, and under the German Pianist, Professor Kubelic. He entered the Central Conservatory of Music to study Composition at the age of seventeen and graduated in 1961. Kuan was the Conductor and Resident Composer of The China Oriental Song and Dance Troupe, the Music Director of the Hong Kong Chinese Orchestra, the Conductor of the Kaohsiung City Chinese Orchestra, Specially-appointed Professor of China Conservatory, Laureate Conductor of Huaxia National Orchestra, etc. Kuan has conducted many major orchestras in concert performances as well as studio recordings, including the China National Symphony Orchestra, China Broadcasting Symphony Orchestra, Chinese National Orchestra of China, China Broadcasts National Music Orchestra, Shanghai National Orchestra, and Tianjin National Music Orchestra. A prolific composer, Kuan has written 4 symphonies, 24 concerti for various types of instruments, 15 pieces for full-sized orchestras, 3 dance dramas, 3 symphonic choral works, and over a hundred works for small to medium sized ensembles, arrangements of classical and folk music, dance music and scores for films, as well as songs. His main compositions consist of Suite of the Taoist Priest Baishi, Symphonic Suites Journey to Lhasa, Violin Concerto Love for the North, Symphonic Poem The Peacock, Piano Concerto No.5, Cello Concerto Life as a Long Road, Guanzi Concerto Wandering Beyond, Symphonic Poem Poetic Chants of the Guqin, Erhu Concerto No.1, Erhu Concerto No.2 Recollection of Old Beijing, Symphony No.2, Ballet Drama Legend of the Archer and Percussion Concerto The Age of the Dragon. His Symphonic Suites Journey to Lhasa, won the “CASH Golden Sail—Most Performed Works Awards—Local Serious Work” three times, while the other works such as Festive Lanterns, Bumper Harvest Worship and Memory of Mountain also won the same award, either singly or severally. His symphonic poem The Peacock was rated a “20th Century Chinese Music Classic”. The CD of Erhu Concerto No.1 was received as The China Gold Records Award by The China Recording Industry Association. Erhu Concerto No.1 and Erhu Concerto NO.2 were listed as “2007 Top 10 Hi-Fi Albums of the Year”. New Rhymes of Guqin were rewarded as The Horizon Records Award by The International Recording Association.

第一乐章

关迺忠作曲

1 Allegro ♩=144

5

Score for the first movement, featuring a woodwind and string ensemble.

Woodwind Section:

- Piccolo: Rests throughout the first system.
- Flute: Rests in measures 1-4, then plays a melodic line starting in measure 5 (*mf*).
- Oboe: Rests throughout the first system.
- Clarinet in Bb: Rests in measures 1-4, then plays a melodic line starting in measure 5 (*mf*).
- Bassoon: Rests throughout the first system.

Brass Section:

- Horn in F I II: Rests throughout the first system.
- Horn in F III IV: Rests throughout the first system.
- Trumpet in Bb: Rests throughout the first system.
- Trombone I II: Rests throughout the first system.
- Trombone III & Tuba: Rests throughout the first system.

Percussion Section:

- Harp: Rests throughout the first system.
- Timpani: Rests throughout the first system.
- Bass drum: Rests throughout the first system.
- Cymbals: Rests throughout the first system.

Piano:

- Plays a melodic line in the right hand, starting in measure 5 (*mf*).
- Left hand: Rests throughout the first system.

String Section:

- Violin I: Rests throughout the first system.
- Violin II: Rests in measures 1-4, then plays a melodic line starting in measure 5 (*mp*).
- Viola: Rests in measures 1-4, then plays a melodic line starting in measure 5 (*mp*).
- Violoncello: Rests throughout the first system.
- Contrabass: Rests throughout the first system.

Allegro ♩=144



Picc.
 Fl.
 Ob.
 Cl.
 Bsn.

Hn. I II
 Hn. III IV
 Tpt.
 Tbn. I II
 Tbn. III & Tba.

Hp.
 Timp.
 B. D.
 Cym.

Pno.

Vln I
 Vln II
 Vla.
 Vc.
 Cb.

I solo
 mf

A

mf

A

mf

mf

Score for page 30, featuring various orchestral instruments. The score is divided into two systems. The first system includes Picc., Fl., Ob., Cl., Bsn., Hn. I II, Hn. III IV, Tpt., Tbn. I II, Tbn. III & Tba., Hp., Timp., B. D., and Cym. The second system includes Pno., Vln I, Vln II, Vla., Vc., and Cb. The score includes various musical notations such as rests, notes, and dynamic markings.

Instrument List:

- Picc.
- Fl.
- Ob.
- Cl.
- Bsn.
- Hn. I II
- Hn. III IV
- Tpt.
- Tbn. I II
- Tbn. III & Tba.
- Hp.
- Timp.
- B. D.
- Cym.
- Pno.
- Vln I
- Vln II
- Vla.
- Vc.
- Cb.

Dynamic Markings:

- mf* (mezzo-forte)
- f* (forte)

Other Markings:

- V* (Vibrato)
- fz* (forzando)

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn. I II
 Hn. III IV
 Tpt.
 Tbn. I II
 Tbn. III & Tba.
 Hp.
 Timp.
 B. D.
 Cym.
 Pno.
 Vln I
 Vln II
 Vla.
 Vc.
 Cb.

35 36 37 38 39 40

Picc. Fl. Ob. Cl. Bsn. Hn. I II Hn. III IV Tpt. Tbn. I II Tbn. III & Tba. Hp. Timp. B. D. Cym. Pno. Vln I Vln II Vla. Vc. Cb.

Musical score for page 45, measures 6 through 10. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns I-IV, Trumpet, Trombone I-III & Tuba, Harp, Timpani, Bells, Cymbals, Piano, Violins I-II, Viola, Violoncello, and Contrabass.

The score is divided into measures 6, 7, 8, 9, and 10. The key signature is one sharp (F#). The time signature changes from 6/8 to 2/4 at measure 8.

Dynamics and articulation markings include:

- mf* (mezzo-forte) and *f* (forte) for Trombone I, Trombone III & Tuba, and Violoncello.
- p* (piano) for Contrabass.
- arco* (arco) for Violins I and II, Viola, and Violoncello.
- Accents and slurs for various melodic lines.

B

50

Music score for Horns I & II, Horns III & IV, Trombones I & II, and Trombones III & Tubas. The score shows measures 50-54. Horns I & II and Trombones I & II have a first ending bracket over measures 52-54, marked *sf*. Horns III & IV and Trombones III & Tubas play a rhythmic pattern of eighth notes.

Piano (Pno) part for measures 50-54. The piano features a complex rhythmic pattern with sixteenth and thirty-second notes, marked *sf* in measure 52.

B

Music score for Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 50-54. All instruments play a rhythmic pattern of eighth notes.



55

60

rit.

Music score for Horns III & IV. The score shows measures 55-60. Horns III & IV play a melodic line, marked *sf* in measure 55. A *rit.* (ritardando) marking is present above measure 60.

Piano (Pno) part for measures 55-60. The piano features a complex rhythmic pattern with sixteenth and thirty-second notes, marked *mp* in measure 57.

rit.

Music score for Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 55-60. Violin II plays a melodic line, marked *p* in measure 57. Viola, Vc., and Cb. play a melodic line, marked *p* in measure 57. A *rit.* (ritardando) marking is present above measure 60.

meno mosso $\text{♩} = 132$ 65

Pno *mp*

Vln I *arco mp*

Vln II

Vla

Vc.

Cb.

75

Pno

Vln I

Vln II

Vla

Vc.

Cb.

C
80

Pno *mf*

C
85

Vln II

Vla

Vc.

Cb.