LIU SHIHKUN GUO ZHIHONG

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Battle With Typhoon

The Weihu Mountain Scene

刘诗昆 郭志鸿
钢琴作品集

战台风

打虎上山场景

崔世光 编订

Edited by CUI Shiguang

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Shanghai Original

Album No. 004

刘诗昆 — 郭志鸿 战台风 / 打虎上山场景

LIU Shikun-GUO Zhi hong Battle with Typhoon Weihu Mountain Scene

Shanghai Original 是**上海音乐出版社原版钢琴音乐作品新出品**标识，是由崔世光编订并重新整理、编辑其钢琴作品的标准版。通过以往演出实践和教学的积淀，崔世光重新制谱时，在演奏提示方面做了详细注释，其中有关速度、踏板的详细用法，以及必要的指法标注等，都尽量透过音符使乐思较易捕捉和组织。新作品以及未曾出版的作品也将逐步纳入新标识的乐谱中。

以上海音乐出版社 ***Shanghai Original*** 为标识制作的乐谱，也包括由崔世光选编的一些在特定的时代由中国其他钢琴家所创作，但是未曾正式出版的优秀中国钢琴作品。此外，还有过去由欧美作曲家创作的精品乐曲，亦经崔世光发掘、编辑和制作，并首次面世。

前　言

崔世光

1. 关于乐曲本身

《战台风》，一个“九零后”钢琴才俊看到谱子上这三个排列在一起的字，感到迷惑不解：是指人类与大自然搏斗么？如果是的话，how?

— 人能使雷电熄火么？人能阻止雪崩爆发么？

虽然有疑问，却并未减弱他演奏这首乐曲时充沛的精力和热情的音乐表达。本集所介绍的两首乐曲《战台风》和《打虎上山场景》，是产生于文化大革命期间的钢琴作品。1973 年秋天，刘诗昆和郭志鸿两位钢琴家在当时的文化官员陪同下，为了《战台风》钢琴协奏曲的创作，奔赴海南岛，去体验台风来临人们救灾及台风过后重建家园时的景象。协奏曲与独奏曲两个版本就这样形成了。《战台风》（取材改编自王昌元所作的古筝独奏曲）虽然保留了原作形象化的标题，但实则是以自然现象（在不可预测的自然灾害肆虐之后）为衬托，表现人们在重新恢复秩序过程中的自强不息精神。

我记得独奏版本在民族宫礼堂中央乐团独唱独奏音乐会上的北京首演时，引起了听众的热烈回应。人们十分关注钢琴家刘诗昆本人在经历了多年磨难重获自由后，是如何与音乐重新连接。然而，我从《战台风》的音效中，听到了与刘本人的故事相连通的共振。

2. 关于改编曲与即兴演奏

改编曲一向是钢琴家音乐会曲目中的一部分。这不仅是为了“贴近”听众，也是向人们展现钢琴表现力的有效方式。《战台风》和《打虎上山场景》都是出于这样的愿望，是在当时极为特殊的情形下，在没有多少选择空间里所选择的题材。两首乐曲都以音乐内容与器乐演奏娱乐性之平衡显示了钢琴的魅力。有趣的是，取材自京剧《智取威虎山》片断的《打虎上山场景》，是刘诗昆的一次即兴演奏记录。据郭志鸿的回忆，某日在闲聊扩充演奏曲目时，刘随意地在钢琴上即兴奏出当时耳熟能详的京剧选段，产生了“惊人的效果”。今天，无论你是否了解当年的样板戏这一革命现代京剧，但可透过这份珍贵的记谱，看到刘诗昆当时的即兴演奏是怎样在钢琴上迸射出音乐的火花，是怎样以钢琴语言来构造动态音响造型的。你也可以在钢琴上尝试，看能否在钢琴织体与键盘和声运用上，弹出与之不同的更多想像、更有趣的发挥。

创作和演奏，过去一向是不分家的。西方钢琴文献中留存下来的经典曲目，几乎全部出自那些钢琴演奏家兼作曲家之手。中国钢琴家们，在文化大革命这样的境况中也没有放弃在这一领域中的探索。钢琴，这典型的西方乐器，和无数原本远非大众所熟悉，并有机会接触到的钢琴音乐，在中国有了快速的全民普及趋势，这生动地展现出人们对美好的辨识和对文明的不懈追寻。

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Foreword

CUI Shiguang

1. About the Music

Battle with Typhoon, – a young pianist looked at the three words as title on the score, was puzzled: if say yes, ok, but how?

– Can human beings put out the lighting flame?

– Can mankind stop the avalanche?

Although he had some doubts about that, but it did not weaken his enthusiasm for playing the piece. Two piano works of Liu-Guo, *Battle with Typhoon* (after zheng solo by Wang Chang Yuan), and *The Weihu Mountain Scene* (a fragment of the Beijing Opera), were produced during a period of Cultural Revolution, sometimes could really make confusion for today's young pianists. Liu Shih Kun and Guo Zhi Hong, in order to complete the composition tasks, were sent to Hainan, accompanied by some cultural officials then in 1973, to observe and experience the spirit of self-improvement of Hainaness rescuing the affected neighbourhood, and rebuiling their homes after the great harm of the typhoon passed. The concerto and solo version were formed under that condition.

I remember when the solo version was premiered in Beijing in the Winter of 1973, it caused a great sensation among the audience. They were pleased to see Liu's playing was still full of music spark after years of suffering and hardship.

2. About rearrangement and improvisation

The rearrangement has always been a important part of concert repertoire to the performers in China. It is not just a way to approach to the audience, but also to show the expressive power of the instrument. *Battle with Typhoon* and *The Weihu Mountain Scene*, were all written for the same consideration. Interestingly, *The Weihu Mountain Scene*, a fragment cut from the Beijing Opera [Taking up the Weihu Mountain by Resourcefulness], was a improvisation by Liu, at a discussion with Guo, of expanding the concert repertoire once. Today, you mayby care or not the modern Beijing Model Operas, but, there are some other viewes through the expressive notation of the improvisation here. You could see how Liu adopting the 'piano language' to arrange the tones in which everybady were familiar with at that time, and you may try on the piano yourself, to see whether you can pop up a more interesting imagination with it or so.

Composing and playing, has always been regarded as one thing in the past. Among the Western classical music literature, almost all of the piano works were written by pianist-composer , one of the two roles of musicians. Therefore,we are fortunate to feel the music context through these treasures. Chinese musicians tried hard to learn and to create piano music with their native culture features since the thirtieth of the 20th century, did not giving up even in the Cultural Revolution years. Today, the piano and piano music in China has arapid and comprehensive popularization. This phenomenon-from a social perspective-vividly shows a yearning by the people in China, to access the civilization of music culture.

作曲家简介

About The Composer

刘诗昆，中国钢琴家、音乐教育家。十岁时在全国少年儿童钢琴比赛中获得冠军。十七岁和十九岁先后在李斯特国际钢琴大赛和第一届国际柴科夫斯基钢琴大赛中获奖。中国几代国家领导人及原苏联首脑、美国总统、法国总统等十余位国家元首都曾经聆听他的演奏。他在半个多世纪中始终保持高度的艺术声誉。刘诗昆现任全国政协荣誉委员、中国文联全国委员等社会职务，以及三十多所中外音乐学院和高等院校的荣誉教授。刘诗昆的钢琴作品包括协奏曲和独奏曲等，这些作品均以内容生动及表现手法丰富而著称。

Liu Shihkun is a Chinese pianist and music educator. He won the championship in the National Youth Piano Competition of China when he was only at the age of ten. In the mid-1950s, he has won several awards one after another which were including the International Franz Liszt Piano Competition and the first International Tchaikovsky Piano Competition, that made him famous both in China and abroad.Generations of China's national leaders, the US President, the French president and the Soviet summits have been listening to him play. He kept his artistic reputation in over half a century.Currently, he is a honorary member of the National Political Consultative Conference, and in the board of Federation of Chinese arts and culture committee. There are more than thirty music schools around the world appointed him as honorary professor.Liu Shih kun's piano works include solo picces and concerti, these works often known for lively contents and stunning concert effect.

作曲家简介

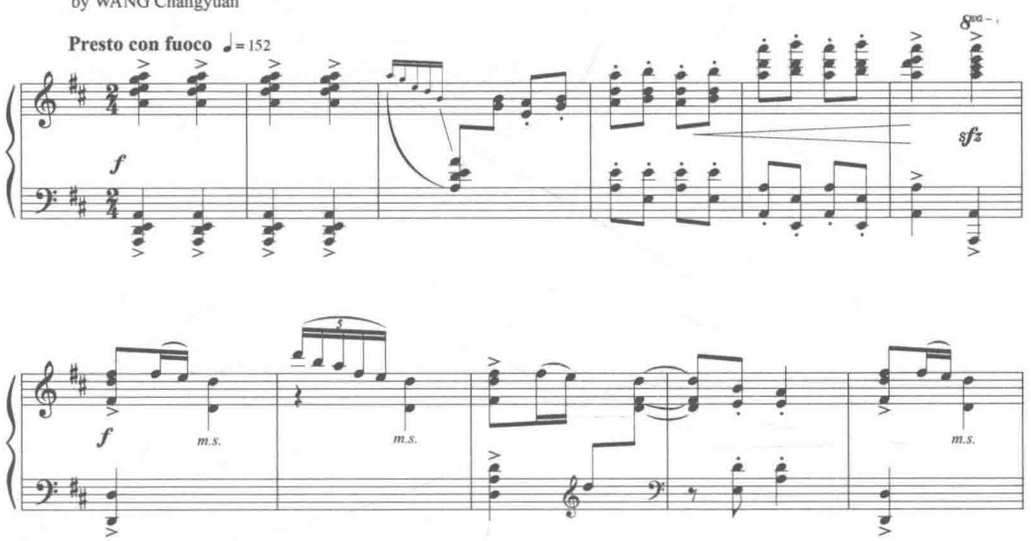
About The Composer

郭志鸿，钢琴家、作曲家，中央音乐学院钢琴系教授。早年在日本随东京艺术大学教授田村宏学琴，1955年毕业于中央音乐学院钢琴系。同年在华沙举办的世界青年联欢节国际比赛上获奖。在多年的钢琴教学中培养了大批人才，同时，也在中国各地及美国、日本等多国的城市中持续举办演奏活动。所作的钢琴作品在中、日广泛流传。

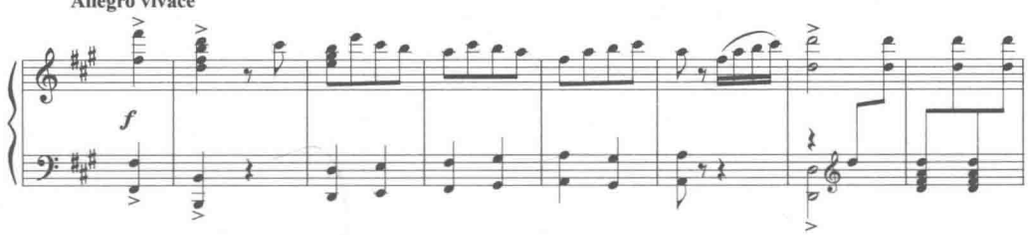
Guo Zhi Hong, Professor of Piano in Central Conservatory of Music. He studied with Tamura macro, a piano professor of Tokyo University of the Arts in his early age. He graduated in the Piano Department of CCM in Beijing in 1955, and award winner in music competition of The World Youth Festival, Warsaw, Poland at the same year. He trained a large number of talents in the years of teaching, at the same time, he continues to perform concerts throughout China, the United States and Japan. His composition of piano works are widely spread in China and Japan.

目录/CONTENTS

1. 战台风
Battle with Typhoon
根据王昌元原作筝曲改编
Original 'Zheng' Solo
by WANG Changyuan
刘诗昆-郭志鸿
LIU Shihkun -
GUO Zhihong
1



2. 打虎上山场景
The Weihu Mountain Scene
上海京剧院原作《智取威虎山》选段
A Fragment of the Beijing Opera
Taking up the Weihu Mountain by Resourcefulness
刘诗昆即兴演绎
LIU Shihkun
Improvisation
23



崔世光 编订
Edited by CUI Shiguang

战 台 风
BATTLE WITH TYPHOON

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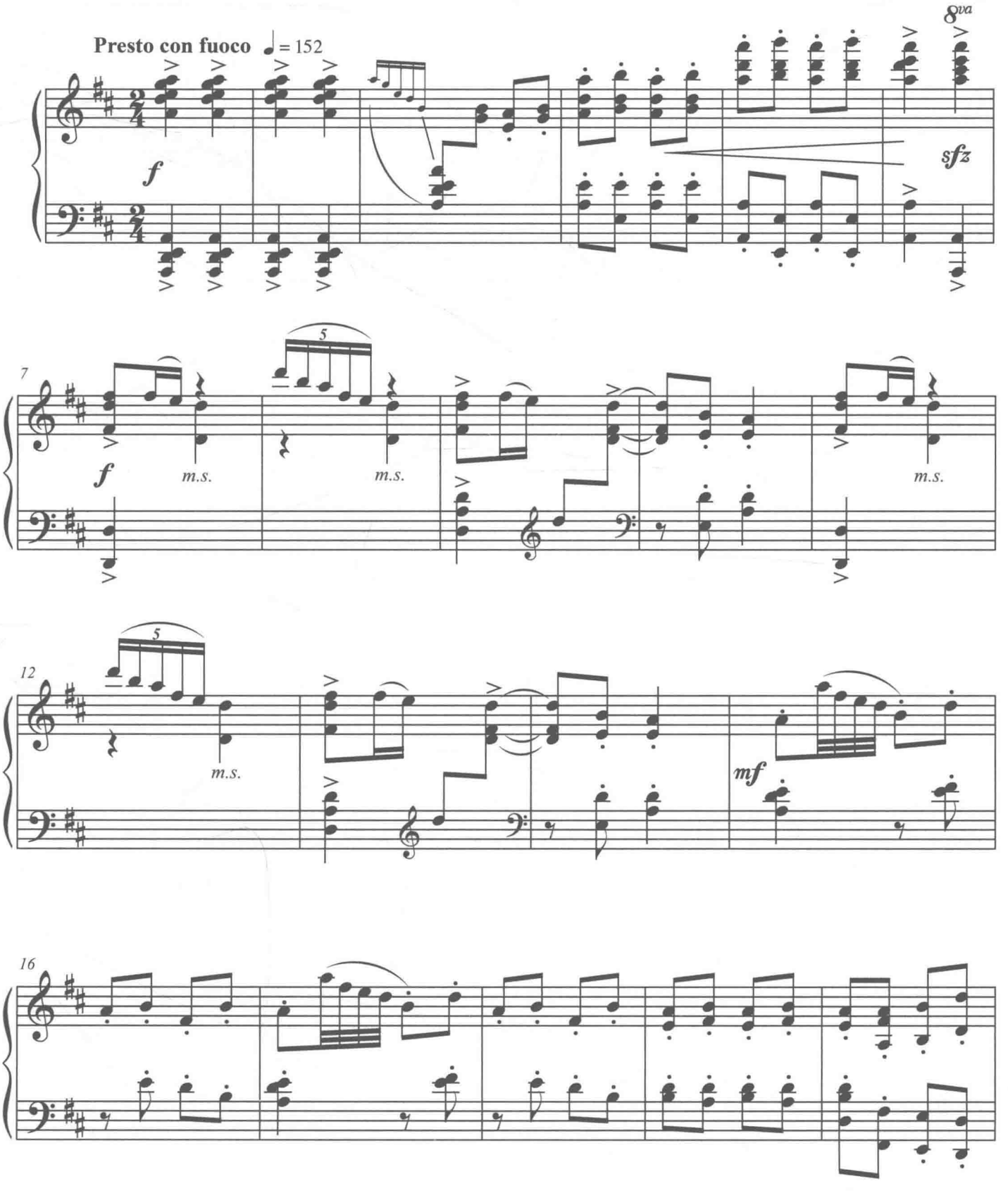
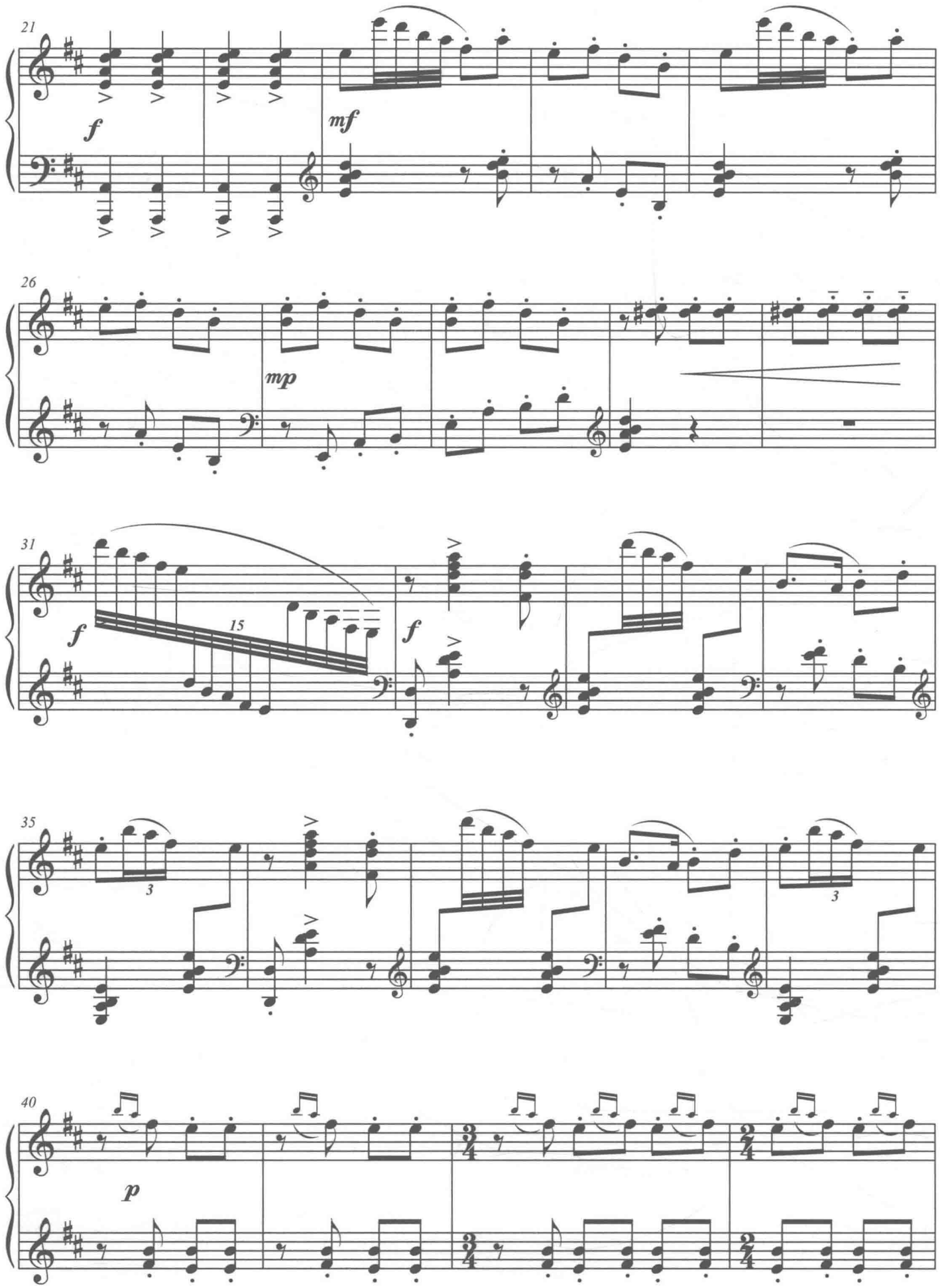
LIU Shihkun - GUO Zhihong





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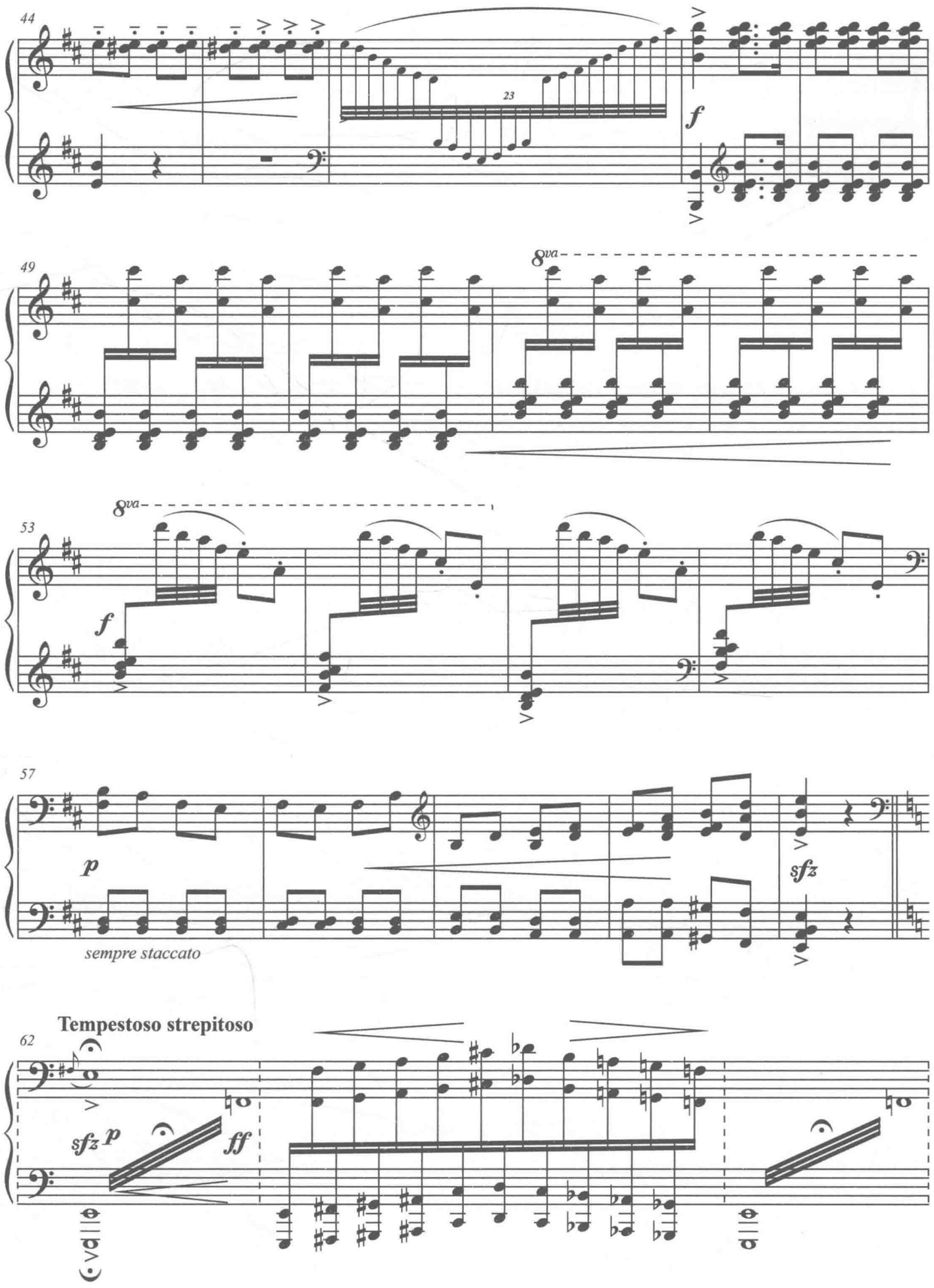
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49
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57
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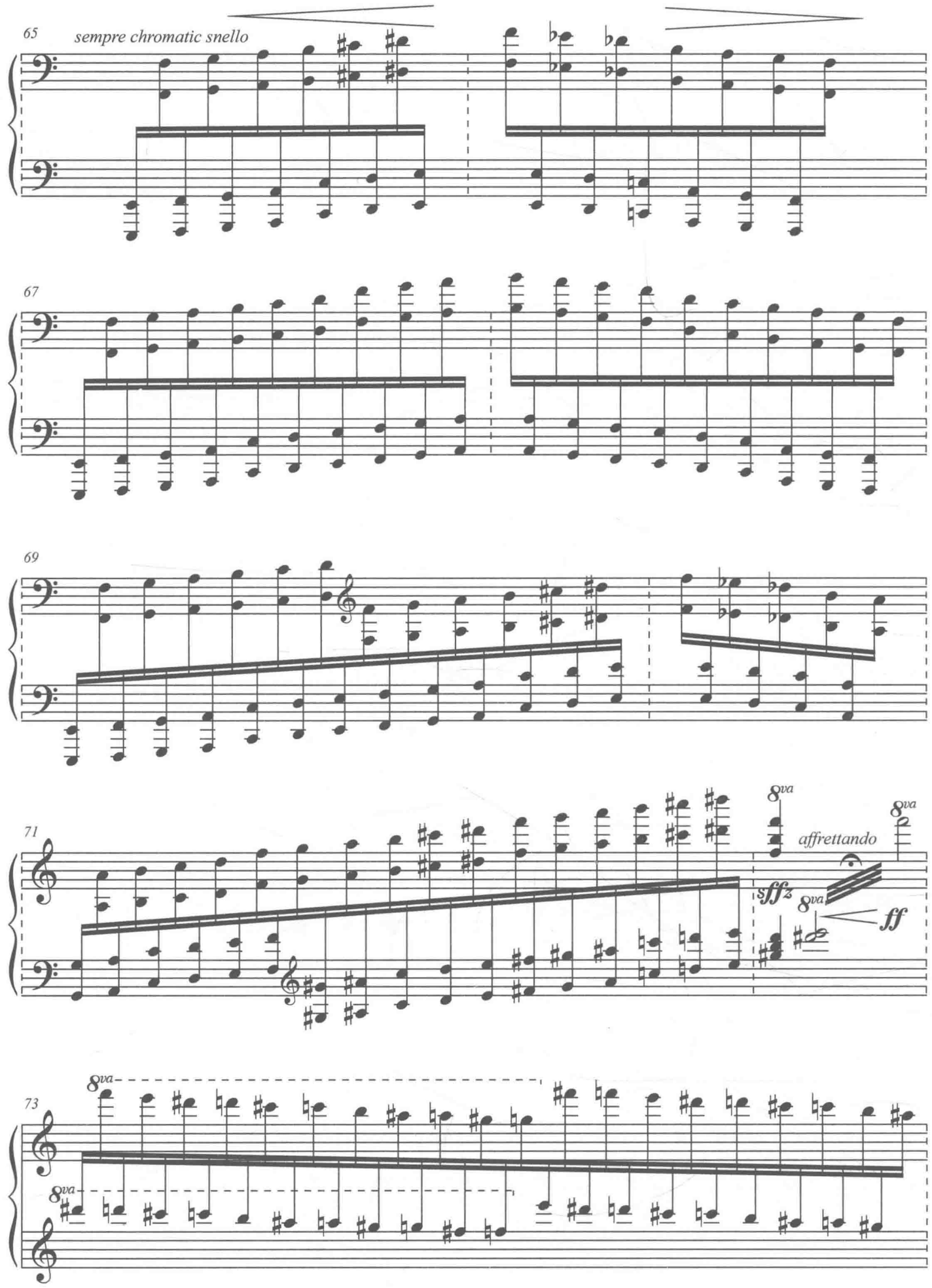
sfz
Tempestoso strepitoso
62
sfz p
ff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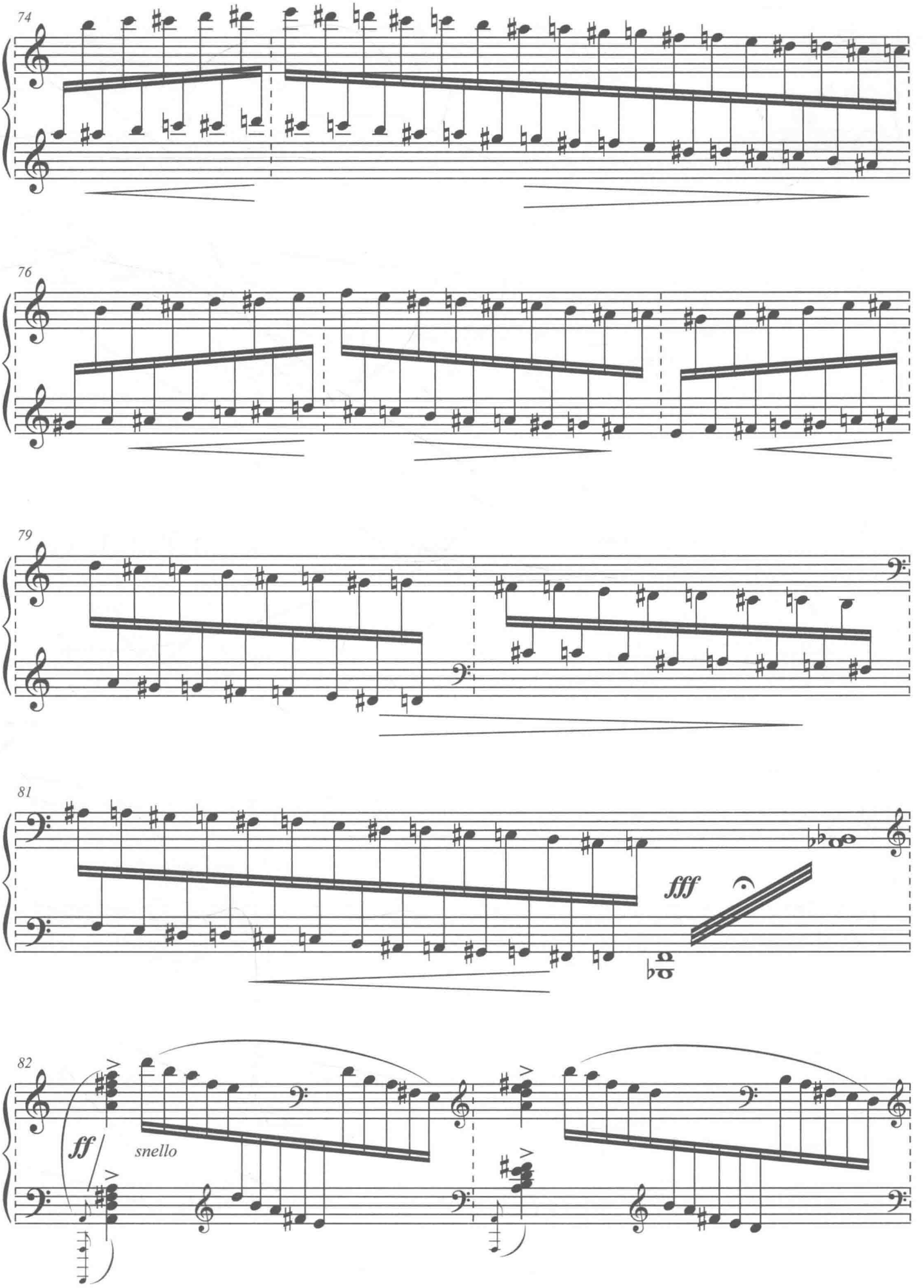
67
69
71
8va
affrettando
sffz
ff
73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76
79
81
fff
82
ff
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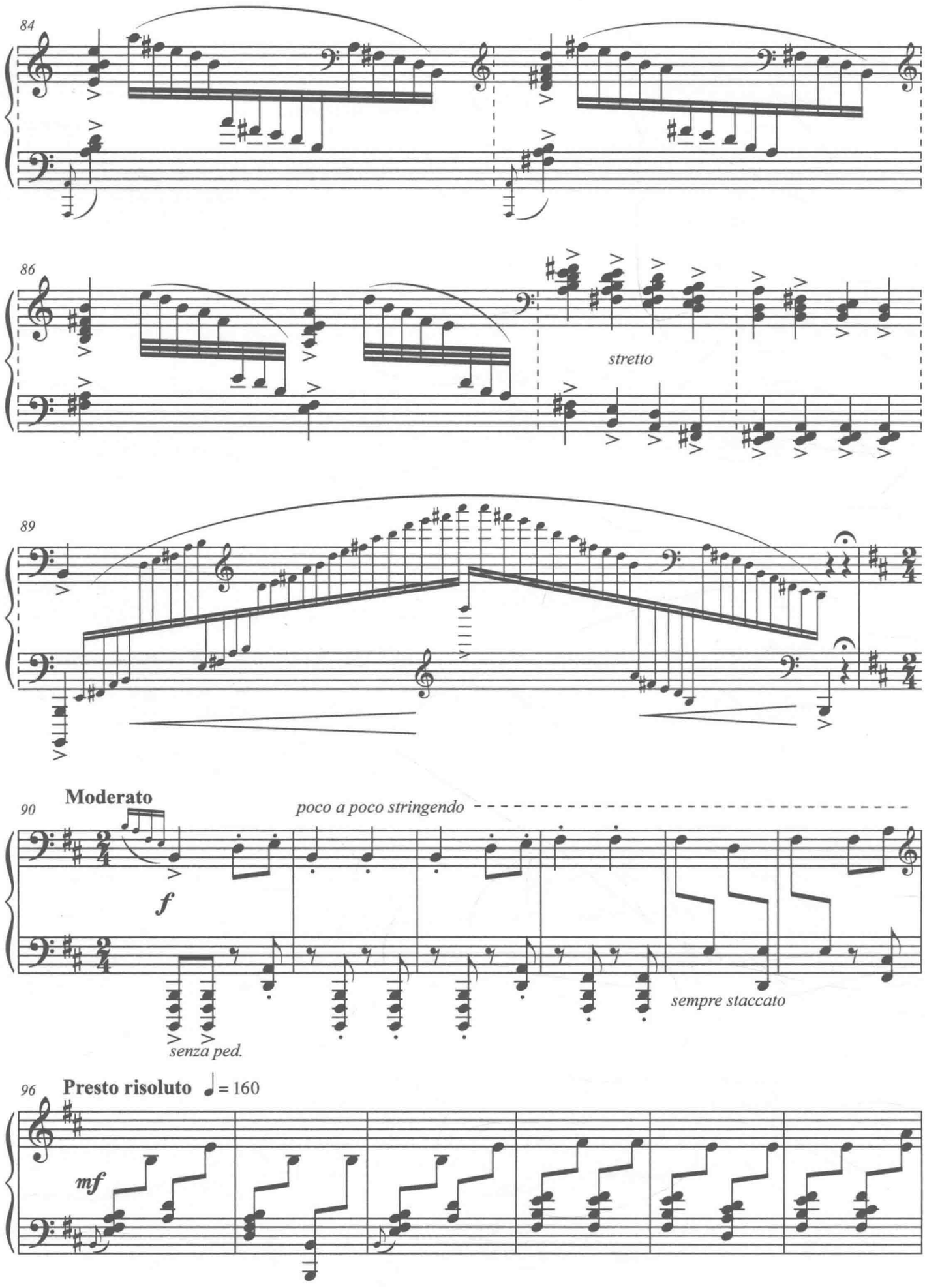
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86
stretto
89
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Moderato
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senza ped.
sempre staccato
96
Presto risoluto ♩= 160
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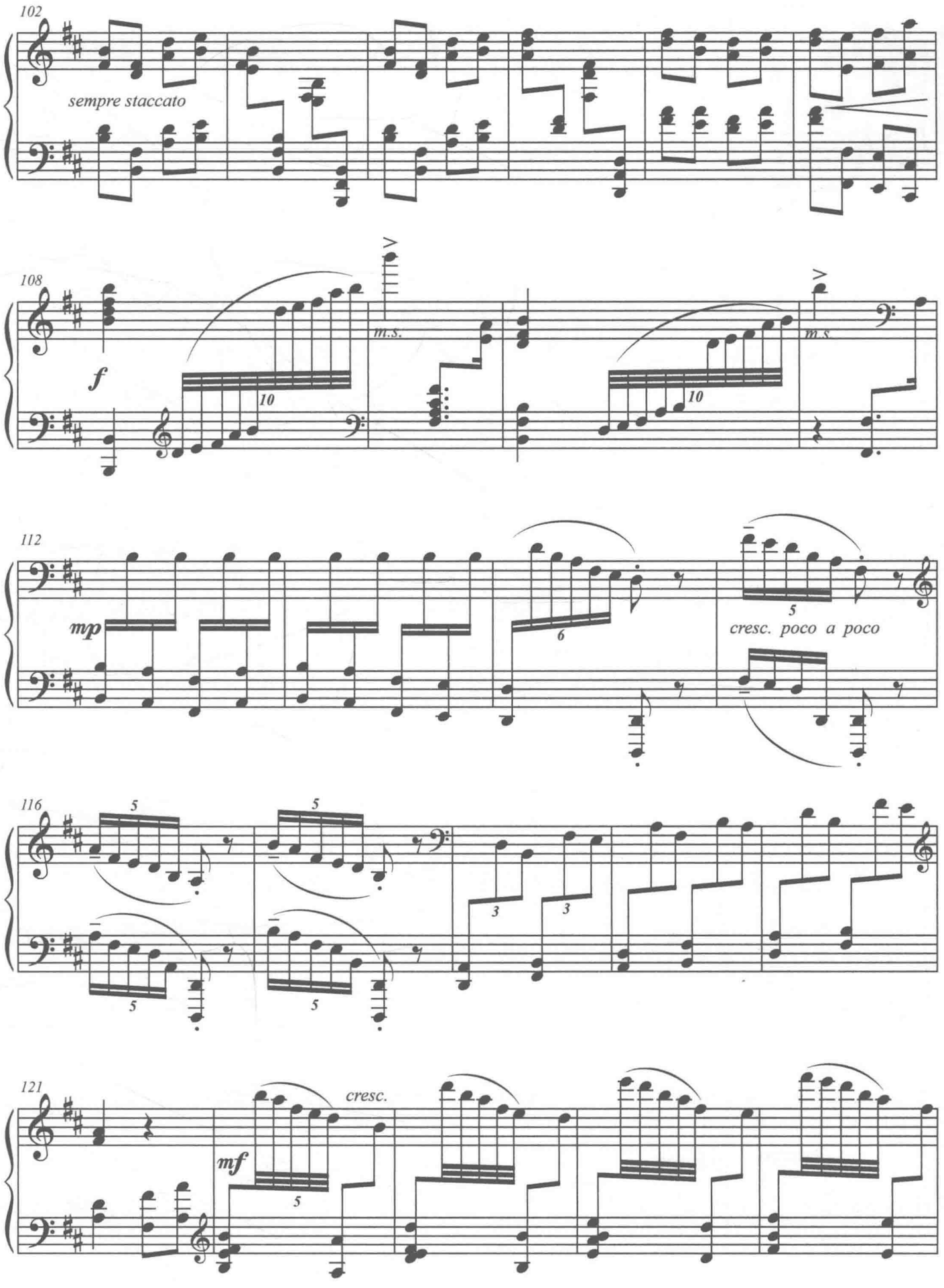
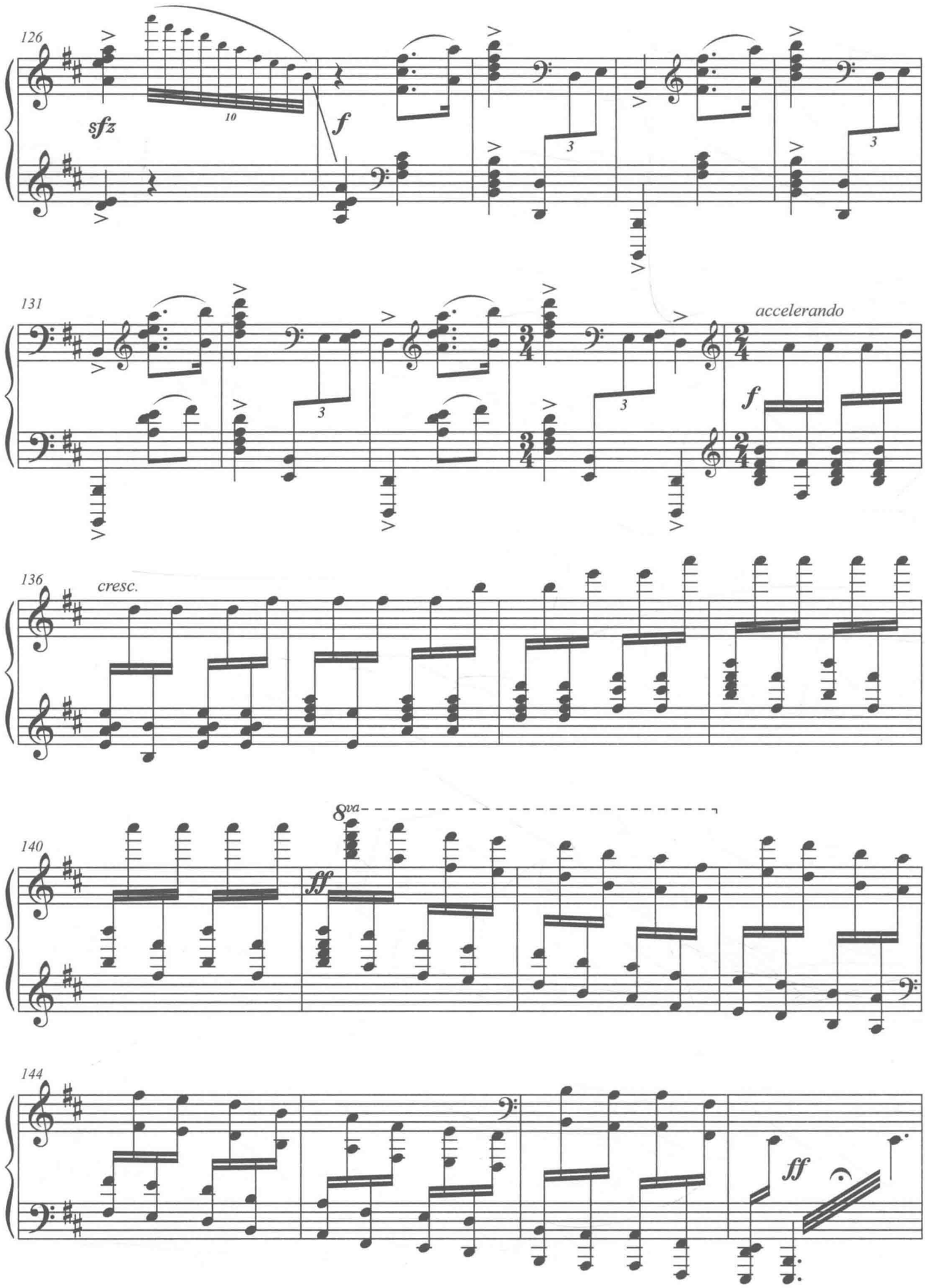

102
sempre staccato
108
f
m.s.
m.s.
10
10
112
mp
6
5
cresc. poco a poco
116
5
5
5
5
3
3
121
mf
cresc.
5



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