

中国作曲家钢琴作品系列

SERIES OF PIANO WORKS BY CHINESE COMPOSERS

崔世光 钢琴作品选集

CUI SHI-GUANG
SELECTED WORKS FOR
THE PIANO



人民音乐出版社

PEOPLE'S MUSIC PUBLISHING HOUSE

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编 者 的 话

正值世纪之交，隆重庆祝中华人民共和国建国 50 周年之际，人民音乐出版社向海内外郑重推出《中国作曲家钢琴作品系列》丛书。这是本世纪一部极具学术价值、高品味的重要书谱。以名家专集形式向读者介绍在我国钢琴创作领域做出突出贡献的十余名著名作曲家的主要作品。这是音乐界，也是出版界的一件大事。本系列丛书由童道锦主编。

这套丛书的每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作品。

我们在编辑这部丛书的过程中，常常为洋溢于乐谱线线间间的民族音韵和含义深邃、炽热的情感而兴奋和激动，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之瑰宝，是出现在世界乐坛的一束奇葩，是献给我国音乐界广大专业音乐工作者和音乐爱好者最好的精神食粮。

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，几代音乐人执著的创业，已为我们的事业奠定了坚实的基础。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们一道，为发展我国的钢琴事业做出自己的贡献。《中国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。我们期待这套丛书的出版，将有助于中国钢琴艺术走向世界，并以其独特的风姿屹立于世界艺术之林。

1999. 9.

Editor's Note

On the occasion of the 50th anniversary of the founding of the People's Republic of China and stepping into a new century, the People's Music Publishing House hereby announces with pleasure the publication of the "Series of Piano Works by Chinese Composers" which presents a series of important music of great academic value and high taste of this century. In form of individual selections, the series is intended to introduce to readers the major piano creations of a dozen famous Chinese composers who have made outstanding contributions in piano music composition in this country. It is a big event for the world of music as well as the publishing circle. The chief editor of this Series is M. Tong Daojin.

Selected and revised by the composers themselves with annotations on the techniques of fingering and playing and notes on their creations, almost all of the selections include some unpublished pieces or works for the selection.

In the editing process, we are very often stirred and excited by the national melody, profound implications and the composer's ardent emotions permeated between the lines and the spaces of their compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are the gems of the Chinese piano music and a very wonderful flower in the world music. It is the best spiritual food presented to the vast music professionals and lovers in China.

Piano culture came to China rather late and it has traversed along a very tortuous and difficult path, yet the devotion of several generations of musicians has laid a solid foundation for our cause. As publishers of music books, the People's Music Publishing House equally has the responsibility in the sacred mission. Together with all the colleagues in the music circle, we are willing to do our part in the development of the piano culture in China. the publication of these selections is something practical we have done in this respect. We hope that the publication will be helpful for the Chinese piano culture moving towards the world and stand erect in the art of the world with its unique charm belonging to the whole Chinese nation.

Sept. 1999.

祝贺与感谢

如果有一天，“中国钢琴学派”能够屹立于世界乐坛的话，那么，在这个艰苦的奋斗过程中，有一些名字是不应该忘记的，那就是创作了大量钢琴曲的中国作曲家群体，特别是其中的优秀代表人物。他们的许多作品不仅是一代又一代钢琴学生们的必弹教材，也是中国钢琴家们音乐会中必不可少的保留曲目。这些作品在时间的考验、历史的积淀和群众的自然选择、淘汰中，都充分证实了自身的价值。

在世纪之交这个极有意义的历史时刻，人民音乐出版社隆重推出由童道锦女士策划、编撰的《中国作曲家钢琴作品系列》丛书。陆续出版包括丁善德、王建中、朱践耳、陈培勋、杜鸣心、汪立三、郭志鸿、饶余燕、崔世光、储望华等十余位著名作曲家的钢琴作品专集。应该说这是对 20 世纪中国钢琴创作的一个总结，也是中国钢琴乐坛一件跨世纪的大事。

虽然，中国钢琴曲创作的历史与西方国家相比还很短，但 20 世纪下半叶是中国钢琴史的一个重要历史阶段，即将出版的《中国作曲家钢琴作品系列》丛书，就是这个时代的产物。其中相当一部分作品可以称得上是 20 世纪中国钢琴创作的珍品。这些作曲家中，虽然有些现已旅居国外，但他们的根在中国，他们的创作高峰期在中国，是中国这块辽阔的土地，中国悠久的历史文化和中国丰富的民族、民间音乐赋予了他们创作的灵感。在他们的一部部作品中，散发着中华大地特殊的泥土芳香。

在这些作曲家中，有的是中国乐坛的前辈，也有的是我的同辈。据我所知，他们大多有过坎坷的人生经历。但即使在最沉重的日子里，他们的内心深处仍保留了一片绿洲，那就是对音乐执着的爱和对生活的美好憧憬。在演奏这些作品时，我感到自己的心和他们是相通的。

热烈祝贺人民音乐出版社编辑出版《中国作曲家钢琴作品系列》丛书，同时，深深感谢创作了这么多美好音乐的中国作曲家们！

鲍蕙荞

Congratulations and Thanks

Should the day come when the “Chinese school of piano music” stands in the music of the world, those who have worked hard to reach this goal must always be cherished. They belong to the group of Chinese composers, among which their outstanding representatives in particular, who have created a good deal of piano music. Many of their works are not only basic teaching material for students of the piano of the future generations but form an indispensable part in the repertoire in concert by the Chinese pianists. Their value have been fully proved through test of time by surviving historical elimination and popular scrutiny.

At the historic moment of crossover to the 21st century, the People's Music Publishing House presents the “Series of Piano Works by Chinese Composers” planned and compiled by Madam Tong Daojin, in China and abroad. This series will include selections of compositions by such famous musicians as Ding Shande, Wang Jianzhong, Zhu Jian'er, Chen Peixun, Du Mingxin, Wang Lisan, Guo Zhihong, Rao Yuyan, Cui Shiguang and Chu Wanghua which will come off press one after another. It can be rightly put here that this series amounts to a summary of the compositions of piano music in China in the 20th century as well as a great event for the piano circle in this country going beyond this century.

The history of music composition for the piano in China is relatively short compared with that in the Western countries, however, the second half of the 20th century is a significant period in the history of Chinese piano culture. The publication of the “Series of Piano Works by Chinese Composers” is the product of this epoch and a considerable portion of the works contained therein can be called gems in the Chinese piano composition of the 20th century. Though some of the composers live abroad now, their root is in China and their prime artistic creation was in China. It is the vast land of China, its long history and culture and abundance of ethnic and folk music that have inspired their creation. Their works are redolent with the special fragrance of the soil of the land of China.

Some of these composers are my seniors while others are my peers in the Chinese music circle. As far as I know, the majority of them have gone through ups and downs in their life. Even in the hardest time for them, they still kept an oasis in their heart, with their devotion to music and longing for a bright future. I always feel my heart beating in harmony with theirs whenever I play their works.

I heartily congratulate the People's Music Publishing House on the publication of the “Series of Piano Works by Chinese Composers” and thank all the Chinese composers who have created such a great deal of beautiful music!

Bao Huiqiao

Aug. 1999.



序 言

黄 安 伦

中国钢琴音乐,在本世纪中经几代作曲家的探索,已经随着钢琴的普及与世界音乐名作一同从中国的千家万户中发出了美好的声音。在这块园地里耕耘的有心人中,有这么几位作曲家,每当他们有新作品问世,总是引起我的注意和兴趣,崔世光便是其中之一。

早在1963~1964年间,当崔世光还是中央音乐学院附中低年级学生的时候,他所写的钢琴曲就已经风靡整个校园,并且被学校作为正式教材而广为印发;甚至在“文革”那段血雨腥风的岁月中,他的作品仍被人们暗中传抄。几十年以来从未间断的努力,他不断地奉献出耕耘的成果。

无论从何种角度来解释“中国钢琴音乐”这一定义,它必定包括了中西结合的内涵。以现代中国广大听众的欣赏习惯来看,糅合了西方作曲技术诸方面的中国钢琴音乐,在音响紧张度上扩展了传统的东方音乐表达方式和表情幅度,而按照西方人的欣赏角度看,在最具有西方文化传统形式的钢琴音乐中展现出中国文化的某种表现方式,具有特殊的内涵以及与西方音乐不同的色彩和意境。因此,对于中国作品而言,手法上的“结合”、表情方式上的“化解”与“沟通”,从来就是在创作上平衡形式与内容的一大挑战。我从崔世光的作品中恰恰就看到了他在这一点上坚持不懈地探索。例如在《山东风俗组曲》的中心段落“细雨”中,因调式转换而产生富有色彩的和声与地方民歌特色音调有机地融合,就是在平衡关系上以恰如其分的处理而产生具有个人特色的音响和风格。

本身作为一个钢琴演奏家,钢琴技巧与乐思的平衡之巧妙处理,就成为他的钢琴音乐的另一突出特点。在《云雀》中,托卡塔式的织体贯穿始终,而当主题反复出现时,每一次又是全然不同的陈述手法,统一中又变化多端。在即兴式的华彩段落中(109—166小节),右手跑动的音型作为背景,左手通过节奏上重音的转移、装饰音以及和声色调的微妙变化,使这个模仿鸟鸣的镶嵌段与主体天衣无缝、栩栩如生、效果迷人,也为随后热烈狂欢的舞蹈做了应有的铺垫。这无疑是为钢琴家而写的“show piece”,炫技而又言之有物,也是这一类钢琴作品在内容与形式上平衡的范例。对钢琴手法淋漓尽致的发挥也显示在《松花江上》、《就义歌》、《山》等等写于文革高潮期间(!)的改编曲中,崔世光令人惊奇地避开了任何在当时盛行的八股,以其高贵的气质和精湛的钢琴语言,动人地表达了一个才华横溢的青年人在逆境中对音乐、对生活的热烈情感。

在美国创作的《克劳斯的鸟》,崔世光把人物的外貌、性格特征赋予鸟的形象,时而轻描淡写,时而浓妆艳抹,一幅幅漫画式的音乐肖像充满了机智和幽默。为庆祝埃德蒙音乐学校建校50周年,这一所座落于维蒙特州森林中著名的美东暑期钢琴音乐营于1992年举办了一场国际钢琴作品比赛。在选自世界各地的六十余部参赛作品中,崔世光的《钢琴上的福斯特》脱颖而出,成为唯一的获奖作品。在这首作品中,作曲家把美国民众熟识的早期浪漫曲所特有的质朴和感伤、合唱中突然

的二度转调、以及墨面舞的音响和节奏有机地运用在组曲中,形象地表现了在美国东部高度现代化的生活素质里而普遍存在着的历史怀旧情结。

几十年如一日,崔世光的钢琴创作已锤炼得炉火纯青,并在国际舞台上大放光彩。从民族音乐素材到异国风土人情,从传统的规范到先锋派技巧的运用等等,都被作曲家熔于一炉,以他独特的钢琴音乐语言,透过其质朴、高雅、亲切、热情的一贯风格,将美好的信息传入人们的心田。

多伦多 1997年10月5日

FOREWORD

by Huang Anlun

Piano music by Chinese composers first appeared early in this century. From then to now it has been a short span of years but a long history of effort, exploration, perseverance and even passion. Today, in the late of 1990's, Western classical music has already been a standard part of musical life in innumerable Chinese families. As I look back and consider the few composers who have plowed, weeded, and sown seed in this fertile field - those who have cultivated Chinese appreciation of Western classical music as well as contributed to the repertoire, Cui Shiguang is one of the most outstanding. I always pay attention when his new pieces appear.

Cui's piano pieces began to attract attention when he was only in his junior year of study in the Preparatory Department of the Central Conservatory of Music in the early 1960s. The school printed his solo pieces as official teaching materials in the category of "Chinese Piano Repertoire". In the late 1970s, Cui was appointed Composer and Soloist in Residence by the Central Philharmonic Society, since then, he has consistently and continually offered tributes to his heritage with his piano music.

"Chinese piano music" is a subtle mixture of the East and the West. The concept derives its essential nature from the intention of the composer and characteristics of the instrument; that is, it is the expression of Chinese culture through the medium of Western construction. As it has developed through the 20th century, this mixture has profoundly enriched musical language, and broadened the range of expression. Western technical terms and Eastern artistic concepts are no longer strangers. At this point, The tough task of maintaining unity of content and form continues to challenge, as well as to inspire many modern Chinese composers. Cui Shiguang, through relentless effort and the application of all his musical experience, has achieved this synthesis. For example, in *drizzle* (Shandong Folk Suite), pentatonic mode balance exquisitely with tunes of a plain folk nature, creating a colorful piano sound with a unique style and a distinctive native flavor.

A concert pianist himself, Cui also projects his piano pieces with an appropriate balance in musical layout and technical organization. In the transcriptions of *SKYLARK*, *BY THE SONGHUA RIVER*, *STEEP MOUNTAINS*, and many other pieces of those written in the period of the Cultural Revolution (!), Cui surprisingly avoided the fanaticism that was so prevalent at that time. Instead, through consummate skill in using pianistic languages, he movingly expressed a young musician's enthusiasm for life and for music during those years of suffering.

BIRDS OF CROUSE and PIANOFOSTER were composed at Syracuse University as a tribute to friends and for recital audiences. BIRDS comprises seven short pieces, each referring to a figure near the School of Music building on the campus. PIANOFOSTER won the Adamont School 50th anniversary International Piano Music Composition Competition in 1992. In the four pieces of this suite, Cui interprets early American life. Plain and sentimental romances merge with the sounds and rhythm of a minstrel show to create a piano texture that vividly depicts the ambience of that era and invokes the nostalgia for "the good old days", a widespread sentiment among Americans on the East Coast.

Cui's piano music today enjoys popularity both in China and internationally. From folk-natured to the concert virtuosity, from traditional to the avant-garde, his unique pianistic vocabulary encompasses them all. With music which is, by turns, plain, cordial, elitist and enthusiastic, Cui consistently sends out glorious messages.

Toronto, October 5, 1997

序 言 II

崔世光

本曲集中的十几首乐曲，是选自 60 年代中期至 90 年代的创作以及改编曲，其中《山泉》等数首作品自 1979 至 1984 年间曾经由人民音乐出版社和上海文艺出版社出过单行本，在这里均为重新修订的新版本。

当我把这些乐曲汇集成册时，不由地回想起它们各自所产生的年代和缘由，再次重温了过去无论是在北京，或是在纽约州塞尔丘兹（Syracuse）市我所得到的来自朋友、师长、同事与同行的数不清的帮助、鼓励和支持。特别是那些围绕“中国钢琴音乐”——这在定义和分类上并非精确，但是内涵丰富的领域——的讨论和切磋，使我在不断学习的当中得益非浅。记得在 1977 年初的一天，我带着《云雀》去弹给刘诗昆听，希望听听他有关这首乐曲在钢琴手法方面的意见。刘先生认为要“再”加强炫技性才会使它在钢琴的形态中有新意和火花，才能够在音乐会中掀起听众“更”热烈的反应，说着就在钢琴上即兴演奏起来，音响之丰富与色彩之绚丽令人目眩，恍如李斯特再世。以后在 1978 年夏季某日，朱工一先生把我叫到南线阁他的家里弹《云雀》给他听，并指出几处可能会更恰当的音响形态。意见之简练与准确如同“点睛”，受益如同受到“点化”。只因当时谱子已在人民音乐出版社制版待付印，未能按朱先生的指点及时修改。另一事是在 1984 年冬天，我写了一部组曲《钢琴上的福斯特》，作为在塞尔丘兹（Syracuse）音乐会上的曲目。首次演出之后，塞尔丘兹大学教授、著名作曲家厄尔·乔治（Earl George）先生不仅向我介绍了他自己在写作钢琴曲方面的经验，还从美国历史和音乐文化的角度提出一些对这一类乐曲中肯的建议，随即他也把我介绍并且领进了当地的音乐生活中去。现在回忆这些往事的时候，朱工一先生和厄尔·乔治先生都已故去了。在这本曲集中，我采用了 1991 年修订的《钢琴上的福斯特》版本，也把《云雀》列入曲目中，并按照二十多年前朱先生的指点做了修改，以作为对两位教授的一个小小的纪念。

对于这本曲集在英文方面的工作，我要感谢玛莎·达伦（Martha Dahlen）博士，她应我特别的要求对毛泽东写于 30 年代的词《十六字令三首》的翻译，无论是从诗歌音乐性的角度，或是对原词意境和精髓的再现，都达到了令人赞叹的效果。

这里，我还要特别感谢我太太金婉薇，她常常作为我的钢琴曲第一个听众，也是观点明晰，语句“锋利”的批评者。她为这本曲集所投入在电脑前那些无数个钟点和日夜，无不反映出她尽善尽美的精神。

我不可能在这里一一写下有关在写作这些乐曲时的故事，但应提及的是，在早年形成自己艺术观念关键的然而短短的那几年里，在各学科专家集中的中央音乐学院及附属中学环境里，特有的气质、品味、是非观和审美观如同空气一样融合在鲍家街 43 号校园的每一个角落。曾经被人指为

“精神贵族”实则音乐家的自我苛求精神和自尊，甚至在文革中都没有在校园内全然消散。作为一个受益者和目睹人，我常常为自己的幸运而感恩。在随后的日子里，无论在什么地方，我以自己的演奏和写作体验了许许多多乐会友的奇异经历和快乐。在这本曲集出版之际，我也愿以这些乐曲来与钢琴家们和音乐爱好者们共同分享演奏和欣赏音乐的喜悦。

纽约 - 香港 1999 年 5 月

FOREWORD II

by Cui Shiguang

The pieces in this selection are chosen from works composed/arranged from the mid 1960s to the 1990s. While some of the pieces were previously published by People's Music Publishing House in Beijing, and Shanghai Art Publishing House, 1979~1984, all have been revised in this new edition.

These works represent not only my efforts but also the supporting efforts of many friends and colleagues in Beijing, and also in Syracuse New York, where I enjoyed many warm encouragement and benefited from many talks on topic of the indefinite, but sophisticated conception, the "Chinese Piano Music". I would like to express special, albeit posthumous, thanks to the late Zhu Gongyi, Professor of the Central Conservatory of Music, and Dr. Earl George, Professor of the School of Music, Syracuse University, who offered invaluable suggestions and advice for SKYLARK and PIANOFOSTER as they are presented here before they could see them.

I would also like to thank Martha Dahlen for her work on the English script. She achieved a remarkably accurate translation of Mao's poem "Mountains", both in spirit and in poetic meter.

Finally, I express special thanks to my wife Ivy J., who has always been the first and the best critic for all my new pieces whenever they are "born". I deeply esteem her professional spirit and knowledge, and sincerely appreciate the countless hours she spent at the computer to produce this exquisite work of design and music-drafting.

(Extracts from the Chinese text)

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