



中国著名作曲家钢琴作品系列
SERIES OF PIANO WORKS BY FAMOUS CHINESE COMPOSERS

黄安伦

HUANG ANLUN

钢琴作品选集

SELECTED WORKS FOR THE PIANO

主 编

CHIEF EDITORS

童道锦 王秦雁

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上海音乐出版社
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SHANGHAI MUSIC PUBLISHING HOUSE



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图书在版编目(CIP)数据

黄安伦钢琴作品选集 / 童道锦, 王秦雁主编. — 上海:

上海音乐出版社, 2006. 8

(中国著名作曲家钢琴作品系列)

ISBN 7-80667-907-3

I. 黄 ... II. ①童 ... ②王 ... III. 钢琴—器乐曲—

中国—选集 IV. J647.41

中国版本图书馆CIP数据核字(2006)第060430号

书名: 黄安伦钢琴作品选集

主编: 童道锦 王秦雁

责任编辑: 朱凌云

封面设计: 麦荣邦

上海音乐出版社出版、发行

地址: 上海市绍兴路74号 邮编: 200020

上海文艺出版总社网址: www.shwenyi.com

上海音乐出版社网址: www.smph.sh.cn

营销部电子信箱: market@smph.sh.cn

编辑部电子信箱: editor@smph.sh.cn

印刷: 上海市印刷十厂有限公司

开本: 640×978 1/8 印张: 38.5 插页: 2 谱、文302面

2006年8月第1版 2006年8月第1次印刷

印数: 1—2,000册

ISBN 7-80667-907-3/J·873

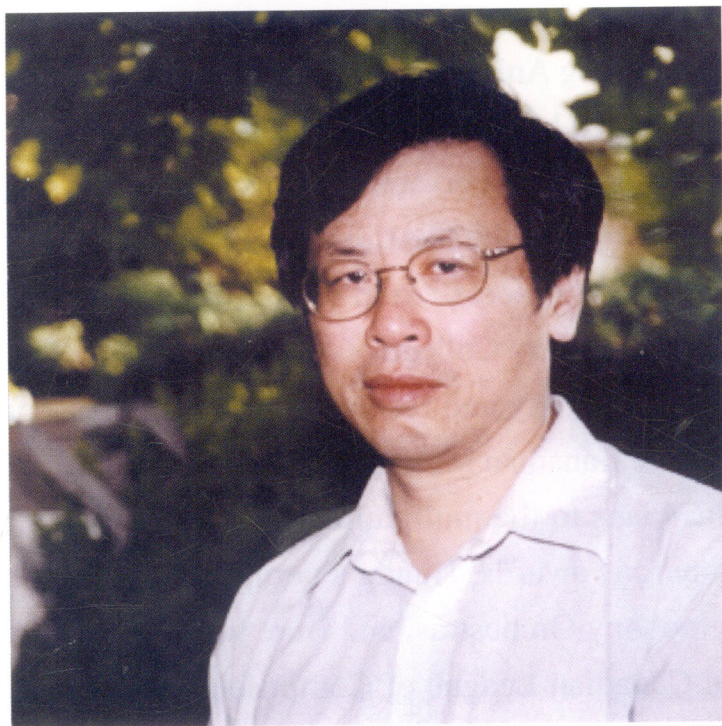
定价: 90.00元

告读者: 如发现本书有质量问题请与印刷厂质量科联系

电话: 021-65414992

黄安伦（1949— ），旅加现代作曲家，出身于音乐家庭。五岁开始随父母学习钢琴，七岁完成其第一册钢琴曲集。1960年入中央音乐学院附属音乐小学，后升入该院附中钢琴学科。1976年成为中国音乐家协会会员，任中央歌剧院专职作曲。1980年赴北美留学。1983年获英国圣三一音乐学院院士称号。1986年以“最优秀奖”获耶鲁大学音乐硕士学位。同年定居加拿大。

已入选《世界名人录》及《中国百科全书》的黄安伦受邀为加拿大作曲联盟成员。他的作品几乎涵盖严肃音乐的全部领域，包括歌剧、芭蕾舞、电影、合唱、声乐、室内乐、器乐独奏、百老汇音乐剧及二十余部交响音乐，堪称作品最多的中国作曲家之一。除了所获多个奖项之外，1992年在中华民族文化促进会的主持下，他的芭蕾舞剧《敦煌梦》被选为“20世纪华人音乐经典”之一。



Huang Anlun, a Chinese-Canadian composer, began his piano lesson at the age of five, and completed his 1st piano album at seven. Mr Huang graduated from the Middle School attached to the Central Conservatory of Music in the late sixties in China. He was appointed as the composer-in-residence of the Central Opera House in Beijing, China, and became a member of the China Musicians' Association in 1976. In 1983, he received the "Fellowship in Composition" award from the Trinity College of Music in London. He then completed his Master Degree of Music at Yale University and received the Alumni Association's Prize in 1986. As the president of the Chinese Canadian Music Society of Ontario, Huang devotes himself primarily to promote Chinese Musicians to the multicultural life of Canada since he moved to Toronto in the eighties. With numerous awards, Huang's compositions have been widely performed by many of the major Symphony Orchestras, and were warmly received around the world. Becoming the member of the Canadian League of Composers by invitation, he has been selected to appear in the latest editions of the "International Who's Who" and "International Who's Who in Music" etc.. His ballet, "Dream of Dunhuang" has been chosen as one of the "Master Pieces of the Chinese Composition in the 20th Century".

Many of his CD's, LPs and scores have been released. Not only is he an adjudicator for various competitions and he also is a conductor. His other activities include the successful performances in New York, Toronto, Vancouver, Hongkong and Shanghai.

顾问 周广仁 鲍蕙荞

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编 者 的 话

童 锦 王 泰 维

原由人民音乐出版社启动的《中国著名作曲家钢琴作品系列》丛书，在新世纪之初的2001年，决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动，自2004年起分三年三批陆续面世，这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书，是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出突出贡献的著名作曲家的主要作品，是一套极具学术研究价值，且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事，将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问，约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等18位著名作曲家的钢琴作品专集。每一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新作。我们还为丛书专门设定了作者自序和专家评介文章，并都附有英译，这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中，常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炽热的情感而兴奋与激动，这一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的瑰宝，是展现在世界乐坛上的一束奇葩，是奉献给我国音乐界广大专业音乐工作者和音乐爱好者的一份最好的精神食粮。

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，经过几代音乐人执着、努力的创作，已为我们的事业能够持续不断地发展奠定了坚实的基础。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一道，为发展我们的钢琴艺术事业做出应有的贡献。《中国著名作曲家钢琴作品系列》丛书的出版，便是我们在这方面所作的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界，以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004年5月

Editor's Note

Tong Daojin Wang Qinyan

The publication of the "Series of Piano Works by Chinese Composers" originally started with the People's Music Publishing House, has now, as from the year 2001—the beginning of a new century, been restarted by the Shanghai Music Publishing House, which encouraged by an effort to push forward the build-up of the Chinese culture and arts and will publish a new "Series of Piano Works by Famous Chinese Composers" step by step in three parts in three years. This is indeed a very exciting and pleasant event.

This voluminous Series introducing major works of the famous Chinese composers who have made outstanding contributions in piano music in China, in the form of selections of personal composition, is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educationist, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album is selected and revised by the composer himself with annotations of techniques of fingering and playing and notes on the intention of their creation. In almost all the selections is some unpublished pieces or some written for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to open the channel and facilitate the communication of the Chinese music with the outside world.

When reviewing the papers in editing, we were very often stirred and excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual

supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for our music cause. As publishers of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

May, 2004

(Translation: Lu Ruiling)

序 言 I

周广仁

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七八十年里，钢琴已成为中国人民喜闻乐见、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够以及出版困难等问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这些作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的音乐文化越来越关注，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的中国作曲家为钢琴作曲，希望有更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

Foreword I

Zhou Guangren

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

February 25, 2002

(Translation: Lu Ruiling)

序 言 II

贺绿汀

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20 世纪 30 年代，贺绿汀先生以一曲充满清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作树立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是 20 世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演绎。

如果我们真正为中国悠久的历史 and 古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006 年 2 月于北京

Foreword II

Bao Huiqiao

The Shepherd Boy's Flute, was the first known piece of Chinese piano music to Westerners. Composed by He Luting in 1934, won the first place in a composition competition organized by the world renowned Russian composer Alexander Tcherepnin. Since then and especially after 1949, when the People's Republic of China was established, Chinese composers have composed quite a number of pieces for the piano.

Rooted in the traditional Chinese native culture and its rich folk diversities, the definition of "Chinese piano music" has evolved constantly along the lines of Western compositional techniques as well. The mixture of the two cultures certainly hears an implication to neo-eastern nationalism, although it has yet to develop systematically. The development of Chinese piano music has only progressed when the gates of China gradually opening to the outside world.

At the turning point of the 21 century, Chinese piano music would certainly represent a valuable treasure to the world of piano literature. As there could not be the "German Piano School" without generations of German pianists interpreting the works of great masters such as Bach, Beethoven, and Brahms; "French Piano School" without French artists performing the works of Debussy and Ravel; and "Russian Piano School" without Russians embracing the music of Tchaikovsky, Rachmaninoff and Scriabin, a significant piano school of thought can not be established without its composers and various delightful interpretation and appreciations. Currently there are some series of piano works, composed by well-known Chinese composers, available through the Shanghai Music Publishing House. Their significance is integral to the musical culture of China today. As such I wish to purpose a challenge to all professional pianists, music educators, as well as pupils, make it your mission and responsibility to bring Chinese piano music onto the historical map of the classical music arena, and to further develop and push the boundaries of the musical cultures composers will prove that you are truly excited by the colorful folk music of our nation, proud of our heritage and civilization, and that you have already found a key to enjoy these treasures.

February 2002

(Translation: Cui Zhenzhen)

序

鲍蓁蓁

黄安伦嘱我为他的钢琴作品专集作序，我甚惶恐。因我自知，像这类文章绝非我之所长。但转而又想，每次听黄安伦的作品，都有一种真实的感动。我问自己：令我感动的是他的才华？他的激情？他的多产？（在年龄相近的中国作曲家中，黄安伦恐怕是创作形式最广泛、最多产的一位。他的作品包括多个交响乐、歌剧、舞剧、合唱、室内乐、电子音乐、戏剧音乐及各种声乐器乐独奏曲。）抑或是他无论在中国还是在国外所写的作品中那不变的中国心、中国情、中国魂？

是的，这些都是令我感动的原因。但直至2002年6月与黄安伦在莫斯科相遇，并进行了两个多小时的访谈之后，我才真正懂了：黄安伦的成长与成熟，正是他自己不断被伟大音乐真诚地感动与震撼的过程。

出身于音乐世家的黄安伦，幼年时从父亲——著名指挥家黄飞立先生那里听到的巴赫、贝多芬，以及从邻居——著名唢呐演奏家赵春亭先生、著名古琴家吴景略先生那里听到的民族民间乐曲，几乎可以说都是他的“音乐母语”。但，他真正第一次受到音乐震撼，却是一件看似偶然的事。那是在黄安伦已经考入中央音乐学院附中，但身上仍有许多“顽劣少年”习性的13岁那年。一天，他用弹弓打了一个正端着开水走路的女同学，并烫伤了她的脚。闯此大祸之后，被主科老师邵元信先生关在房里“罚听”拉赫玛尼诺夫的钢琴协奏曲。大师那动人心魄的音乐深深打动了这个少年的心，竟使他萌发了“以音乐为己任”想法，从此勤奋向上。

“文革”下放农场劳动时，黄安伦又拜从延安走出的著名作曲家陈紫先生为师，并采集、记录了许多塞北民歌。黄土高原那高亢、质朴的民间音乐，竟从此成了他音乐中不可磨灭的印记，甚至体现在他已在国外生活多年后创作的作品中，所以被许多听者误以为他是一个“从黄土高原走出”的音乐家。

也许，最“触及灵魂”的一次巨大震撼是黄安伦出国留学时。有一次，听了多伦多交响乐团演奏的亨德尔的《弥塞亚》，当全场听众起立同声高唱“哈利路亚”时，黄安伦感动得泪流满面，不能自己。他说那伟大的音乐是一种永存的、超越了民族和国界的“普世之爱”。他感觉自己真正“闻大道”了！他说，这种“普世之爱”与宗教无关，实际上是一种宇宙观。此后，他

一直在自己的创作中探索和寻求这种“夺走人心”的力量。

我不想，也没有能力，在这篇“序”里对黄安伦所有的钢琴作品作什么理论性的全面分析。但我希望所有演奏和聆听黄安伦作品的音乐人，都能像我一样有一份真诚的感动。因为黄安伦是真诚的，黄安伦的音乐是真诚的。

黄安伦说过：“我有一种冲动，就是要写出‘好的’中国音乐，使它在世界民族之林拥有其应有的一席之地，或者，我们要给子孙万代留下‘好的’中国音乐，这音乐至少要像所有先辈大师为我们留下的一样的好。”

相信他会做到的！

2005年12月

Preface

Bao Huiqiao

I was in a state of uneasiness with hesitation when Huang Anlun requested me to write a preface for his album of piano works, because I know myself is not the right person skilled in writing this kind of article. Nevertheless, I have a desire to express my feeling toward his music, the feeling that deeply touched and truly moved my heart every time whenever I listened to his music. I asked myself: what makes me to have that feeling? Is it his talent? His enthusiastic spiritual? Or the abundance of his compositions? (Among the same-aged-composers of his generation, Anlun is probably the one who has the most various and numerous works in his composition, including his many symphonic, operatic, choral, chamber, electrical and film music.) Or his never-changed China soul, China heart and China affection "sentiment" in his works no matter composed in his motherland or overseas?

Well, they all could be the reason why my heart being touched. But, I couldn't get his real mind until I met him in person in Moscow the June of this year. After a two-hours-interview, I could understand that, after all, "it is a process." Anlun's grown-up and maturity are just the process of his heart being touched and shocked truly by the great music!

Born into a musical family, all of the music he heard had become his mother tongue, no matter the Bach's, Beethoven's from his father, the well known conductor Maestro Huang Feili; or the Chinese traditional tunes from his neighbors, the well know Chinese traditional instrumental players Maestro Zhao Chunfeng(Sona) and Maestro Wu Jinglue(Guqin) etc..

It was interesting that the first truly musical shocked for his mind was just by accident. That was the year in his teenage, 13 and just entered the middle school attached the Central Conservatory of Music, with all of his urchin character as a naughty child. One day, using a catapult, he shot a girl's washbasin from the boy's dormitory while the girl was taking hot water from the boiler of the school. The washbasin was broken as a hole was made and the girl's foot was scalded. With such a big trouble, he was given a "punish": a confinement in his piano teacher, Shao Yuanxin's home, to listen to the music! "Don't you ever know what is the best music?" yelled by the angry teacher Shao.

The piano teacher won: the music he showed to this boy, including the LPs of the 2nd piano concerto played by Rachmaninoff himself and Schubert's "The Fair Maid of the Mill" sung by Fischer-Dieskau, had moved the heart of this teenager. Anlun's ideal was just made right after this "punishment": dedicated the whole life to the music. Anlun then became one the most diligent student of the school.

During the Culture Revolution, Anlun was sent to the countryside for labor work. Fortunately he got his composition teacher Chen Ziguang there. This well known composer, came from Yanan, took Anlun to a much wider musical world. Collecting the Saibei folk songs, the sonorous singing' plain traditional tunes had became his indelible print. This "Saibei accent" is so strong that many of his audience thought he must be a composer came from the loess plateau. This character even goes with his compositions composed abroad.

Perhaps the most soul-shaking was his attendance to the concert of "Messiah" by Toronto Symphony after he went to the West for his continuing study. In tears as all of the audience stood up to sing along with the "Hallelujah Chorus", Anlun felt the great non-boundary love filling the whole universal. Clearly he understood that he has just heard the Word of God. "It is no sense with any religious", and it's a sense of the universal, he said. Since that time, he keeps trying the best in all of his composition to seek, reach and express this power which could take people's heart.

Well, I don't want to make a comprehensive analysis of Anlun's piano works, nor theoretically do I have no enough ability for this. Nevertheless, I hope the musicians, who perform or listen to his music, could get a heart-touching as I had, because Anlun is genuine and so is Anlun's music.

He once said: "I have a desire that I want to compose the "nice Chinese music"! Such Chinese music shall get its own position among the other nations. It shall be as valuable and great as the master composers for our later generations, at the least.

He'll make it, I believe.

December 2005