中國民歌風鋼琴曲集

A COLLECTION OF PIANO PIECES BASED ON CHINESE FOLK SONGS

孫亦林

Sun Yi Lin

中央音乐学院出版社

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作 者 简 介

孙亦林 1962 年毕业于中央音乐学院作曲系，师从吴祖强教授。毕业后进中国广播艺术团，任钢琴伴奏及创作。

主要作品：

《我所喜爱的中国民歌》——钢琴曲集；

《我所喜爱的中国民歌》——小提琴曲集；

《黑管与乐队——美丽的阿吾勒》（在全国第一届交响乐作品比赛中获奖）；

管弦乐《哈萨克组曲》等。

A brief introduction to the author

Sun Yilin, a woman composer and piano accompanist in China Broadcasting Artistic Troupe, graduated from Central Conservatory of Music in 1962 under the guidance of Professor Wu Zuqiang.

Her main works:

"My Favorite Chinese Folk Songs" A piano album;

"My Favorite Chinese Folk Songs" A violin album;

The Clarinet and Orchestra——The Beautiful Pastoral (it was prized in China First Symphonic Composition Competition);

Orchestral Suite——Kazak etc.

前　言

孙亦林同学是我1958年秋结束留苏学业，从莫斯科回国重返中央音乐学院执教时，所接收的首批主修作曲的学生之一。由于受当时“大跃进”前后形势影响，音乐学院本科生源出现一些变化。分配到我班上的这些二年级同学大多数来自不同岗位，各人入学前的经历，包括接触音乐的情况也互不相同。亦林同学除了原已在某文工队工作多年之外，和其他同学最不一样的是她的原专业并非作曲，在到我班上之前已是本院钢琴系应升为三年级的学生，所以她其实是转系。后来我得悉她有条件自幼便开始弹琴，涉及创作也有成果在先：十六岁时在中学受抗美援朝激励，和同学一起“哼”出了一首歌曲，竟然传唱开来，这首歌曲后来获得北京市青年工人和学生歌曲比赛第一名。她也因之被选调入前面提到的文工队工作，并就此踏上了音乐之途。现在转系则是因为钢琴系迎接“大跃进”，学生们集体讨论要创作一部三个乐章的钢琴协奏曲，公推三位同学执笔，她勇敢承担了第一乐章，最后是别人均无结果，只有她承担的乐章写出了“雏形”，这个“雏形”在集体努力下随后形成了曾引起热烈反响、以民族管弦乐队协奏的单乐章《青年钢琴协奏曲》。她转到作曲系还是在这部协奏曲创作期间。从钢琴演奏专业改成作曲，而且愿意降低一个年级，自然清楚表明她对创作的企盼以及从日后工作需要考虑，已然胜过成为单纯演奏家的愿望。

按照作曲系的教学规范，除了承受繁重的技术理论课程外，她从歌曲和钢琴小品开始了主科作曲学习。我清楚记得她因为钢琴基础较好，音乐感觉反应灵敏，作曲课的进展比较顺利，后来被她自己称之为“钢琴曲创作高峰”的《陕北民歌主题变奏曲——献给青少年》写得相当快，音乐发展和曲式掌握都未遇到什么大麻烦。作品刚完成，钢琴家巫漪丽立即要去手稿正式演出，并在中央人民广播电台录音播放，人民音乐出版社很快出版了乐谱，这对一位青年学生来说应是很难得的机遇了。

可惜的是她一直体质较弱，常常生病，甚至不得不辍学疗养。如此持续至五年级修业期满，那时是学年制为主，全都如期毕业。令人遗憾的是，“大跃进”终于过去后，全社会进入“休养生息”时期，同学们也得到了能在校专心学习的机会，但她却多次生病未能完成全部学习要求便去了中国广播艺术团，重又开始了类似当年文工队性质的工作，承担了许多年无休止的为他人作品编写伴奏和乐队配器的任务。

然后则是大约都不愿再提起的十年“文化大革命”，文革中她的遭遇如同噩梦，添上前浪后波，光阴流逝，待得噩梦苏醒，已经人到中年。恢复工作后才重新获得基本创作条件，并有可能进入了管弦乐写作领域。

近十余年，我只知道她退休后倒是有了随处活动，包括奔走海内外的充分自由，她的钢琴与作曲双专业能力则为她依然持续的音乐生活发挥着积极作用。例如，她曾和我说过：海峡彼岸八十年代末为她出版了一本钢琴小品集《我喜爱的中国民歌》，1995年悉尼音乐学院一位马来西亚华裔钢

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琴家毕业时开了一场全部介绍中国钢琴音乐的独奏会，其中选弹了她的五首作品，反响很好，受到导师和听众的热情赞赏。

所以，当早些时她忽然告诉我准备出版她的《中国民歌风钢琴曲集》，并希望我能为她写个“前言”时，我确也真为她感到高兴。这还表明虽然她已年近古稀，却仍在精力充沛继续着个人音乐活动，年轻时的病弱之躯竟是踪影难觅了。

我见到的这本曲集稿包括了十四首篇幅不等、体裁多样、情调各异的乐曲。它们全都以中国民间音乐为素材，地域、民族来源南北西东，都是为钢琴弹奏，却真也色彩纷呈。她解释说，曲集中多为经过断续加工的旧作。她说：“这些作品并无艰深技巧和内涵”，但“国内外朋友们和听众倒也都还喜欢它们的流畅、通俗并有朝气。”翻阅一过，的确如此。中国民歌风当然是其主要特点，这已见之于曲集题名。其实，对民歌的酷爱早在她执笔《青年钢琴协奏曲》时便已清楚显示，之后中国民歌在她的写作中成为听众对作品感到亲切的桥梁，主要便是在于她创作时对待民歌，使用民歌素材总是充满感情，能以保持民歌所固有的平易真挚格调及魅力吸引着听众。她一直着重使作品朝着她所自诩的“比较大众化”的方向努力，这并不简单。

钢琴艺术原是西方舶来品，在东方国家，包括我国，使之“比较大众化”实非易事，近些年我国学弹琴的孩子越来越多，这对于普及钢琴艺术是大好事情，但具有鲜明中国民族特色又“比较大众化”的中国作品，距离汹涌学琴潮所需却相差很远，至于为在我国广大听众中普及钢琴艺术应有的更多能为多数人喜爱的中国作品就更难得了。亦林同学在这方面的努力就当前音乐生活现实而言，即使量并不太大，我以为仍应说是难能可贵的。

在她的《中国民歌风钢琴曲集》付梓之前写下如上“前言”，既是为半个世纪前的旧谊浅留鸿爪，也想借此机会为钢琴新创作呼吁几句现今似已较少听到，却可能仍应重提的旧话。

衷心祝贺《中国民歌风钢琴曲集》问世！

2004 年 9 月 30 日于中央音乐学院

Foreword

I came to know Ms Sun Yi-Lin in the fall of 1958, when, having completed my study in the former Soviet Union, I returned to China to teach at the Central Conservatory of Music. She was among the first pupils I took in as sophomores majoring in music composition. At that time, due to the movement of the "Great Leap Forward", there had been some change in the composition of the students enrolled, as they came from all walks of life, with different pre-college experiences as well as different exposures to music. However, what made Ms Sun so different from others was that she had already finished her sophomore courses in the Department of Piano Performance, and it was the fact that previous to her enrollment in the Conservatory, she had already served in an Art Troupe for five years, and the fact that she was fortunate enough to learn playing the piano in her childhood and that at the age of 16, then still a middle school pupil, she had already dabbled in the art of composing; spurred by the Korean War, she composed, in collaboration with a classmate of hers, by means of humming, a song that became so popular as to win 1st Prize in a competition of songs by the Capital's young workers and students, and eventually she was recruited by the above-mentioned Art Troupe, thus beginning her music career. The event that caused Ms Sun to transfer to the Department of Music Composition was that the students in Piano Performance Department had made a collective decision to compose a piano concerto in 3 movements to hail the "Great Leap Forward", and a team of 3 students were selected to undertake the task. Ms Sun was one of them and she volunteered to compose its 1st movement and was the only one that finished her part of the assignment with a draft of the said movement. Later on, the draft, having been modified collectively, took form of a concerto in one movement under the title of "The Youth Piano Concerto" with Chinese traditional orchestra accompaniment, and was warmly received by the audience. It was while composing the concerto that when Ms Sun decided to change her major subject from piano performance to music composition at the cost of degrading herself for 1 year.

Her transfer showed that evidently she wished not only to be just a pianist. As she knew from her previous experience, that as an art Trouper she needed to be capable of doing all sorts of odd jobs—arrangement, orchestration, etc.

According to the undergraduate study program of the Department of Music Composition, Ms Sun needed to begin her study with some exercises in song-writing and piano pieces, alongside the heavy load of courses in technical theories. I still remember that as she had a solid foundation in playing the piano and had an ear to music, she did well in her composition courses, and had little or no difficulty in developing the music and mastering the form while composing a piano piece— "Variation on a theme of Shanbei", which was the "peak of her piano music composition" as she called it later on. The manuscript of which was immediately taken away upon its completion by Ms Wu Yi-Li, the noted pianist, to be played at a formal concert, which

was recorded and broadcasted by the Central People's Broadcasting Station, and soon the score was published and released by the People's Music Publication House, which was certainly a rare honor for a young student.

Unfortunately, on account of ill health and delicate constitution, Ms Sun was obliged to go to hospital for treatment and recovery from time to time, which often interrupted her study. At last, the "Great Leap Forward" was over and the whole nation was given a chance to "respite" and the students were able to resume their study as scheduled and duly graduated. Yet Ms Sun was unable to do so owing to her ill health. And then she was given a job in China Broadcasting Artistic Troupe taking up again the kind of work quite similar to what she had been doing in the former art troupe, writing piano accompaniments and arranging orchestrations endlessly.

Then came the so-called "Great Cultural Revolution" that hardly anyone of us would care to recall. Her share in that movement was just a nightmare. Time and tide wait for no man, when the nightmare was over, she found herself already a woman past 37, and it was only after her rehabilitation was she able to carry on with her music activities.

More than a decade has passed since as I learned later, that it was only after her retirement that she could do something she wanted, and traveled as she liked.

For instance, she told me a collection of her piano works entitled "My Favorite Chinese Folk Songs" was published in Taiwan, in late 80's.

And in 1995, a Sino-Malaysian graduate of Sydney Conservatorium in Australia, gave a piano recital. The repertoire that she prepared for the occasion consisted wholly of Chinese piano works. Five of them were selected from Ms Sun's Piano Album, and warmly applauded by her tutors and the audience alike.

Therefore, when she all at once told me earlier that she was about to publish "A Collection of Piano Pieces Based on Chinese Folk Songs" and asked me to write a foreword for the album, I was pleasantly surprised indeed, for it shows that though now Ms Sun is near 70, she is still going on strong, carrying on her music activities with renewed vigor. No longer is she the girl of delicate constitution she used to be.

The manuscript of this album she showed me contains fourteen piano pieces of different styles and sentiments. They are all based on Chinese folk songs, though originally they were from different regions and ethnic groups, yet they are so colorful, as she said most of them were old works which had undergone several modifications. She said: "though without difficult virtuosity or profound connotation in it, friends as well as the audience appreciate its fluency, simplicity and freshness."

Having browsed through the pages of the manuscripts, I found it is indeed so, Chinese folk song style is the main feature of the album as shown by the title. In fact, her deep love of the folk songs was evidently revealed in her early work "The Youth Piano Concerto", since then Chinese folk songs have become a bridge between the audience and her works. Mainly because she always treated the Chinese folk songs emotionally while using them as the basic material for her works, their inherent sincerity and charming were maintained so as to draw the audience. She always laid stress on "making her works more folk-wise" which is no easy task indeed.

Originally piano art was an imported luxury from the West and was very difficult to propagate in the Orient as well as in China. However, in recent years there has been an increasing number of Chinese kids eager

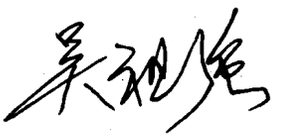
to learn playing the piano, hence a growing demand for more and better piano works that are distinctively Chinese and folk-wise. In view of this trend in our contemporary life, Ms Sun's works in this field, though small in number, are still quite meaningful.

The above foreword written on the eve of the publication of her works at her request is actually a reminder of our friendship which has lasted for nearly half a century, with some fragmentary recollections of our long association, and is also an appeal calling for more and better new piano works that are characteristically Chinese. This appeal is now seldom heard of but worth listening to.

My heartiest congratulations on the publication of Ms Sun's meaningful works.

Wu Zu-Qiang September 30, 2004

Central Conservatory of Music



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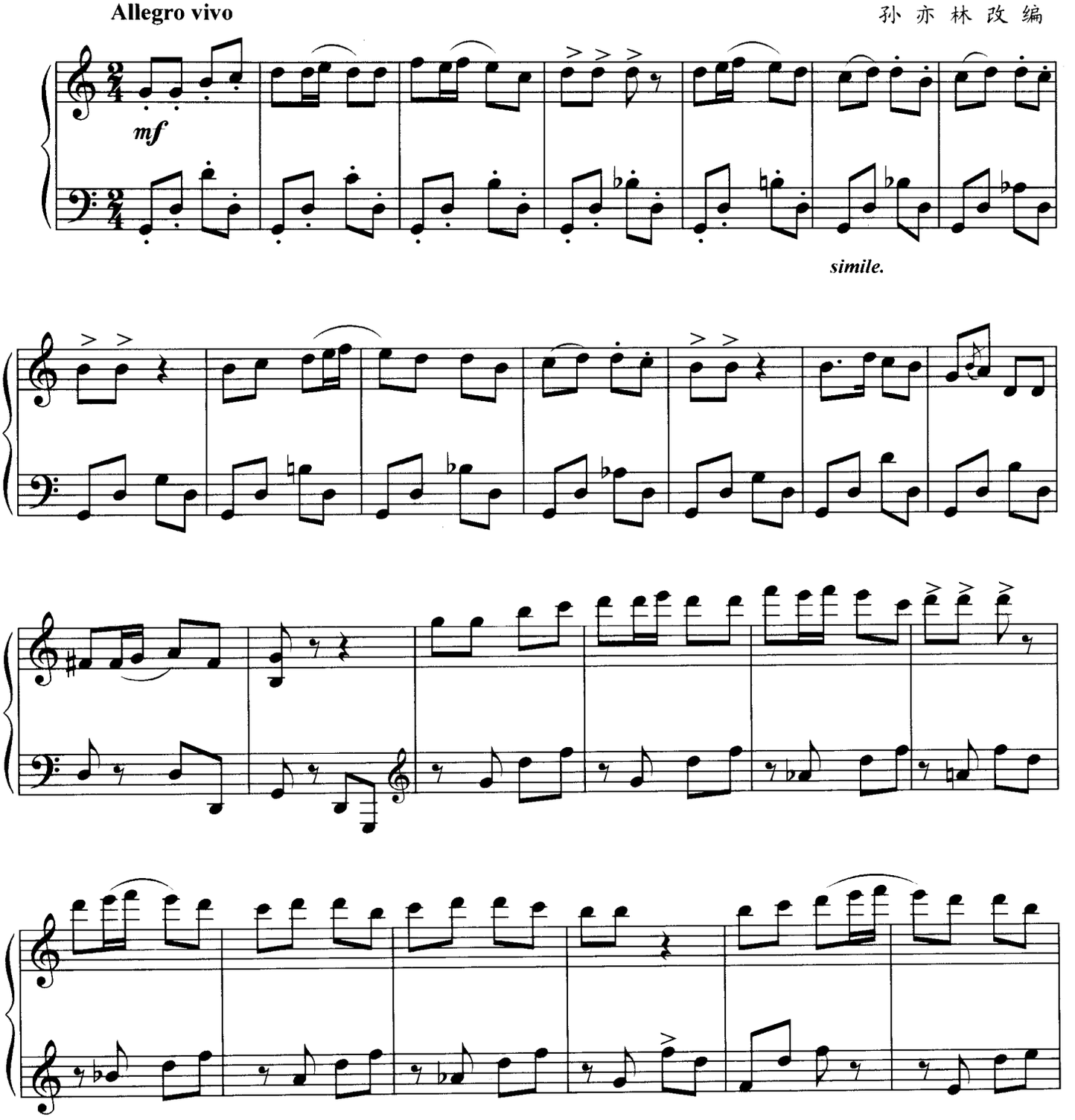
夏尔巴的春天

The Spring of Sharaba

西藏夏尔巴民歌
孙亦林改编



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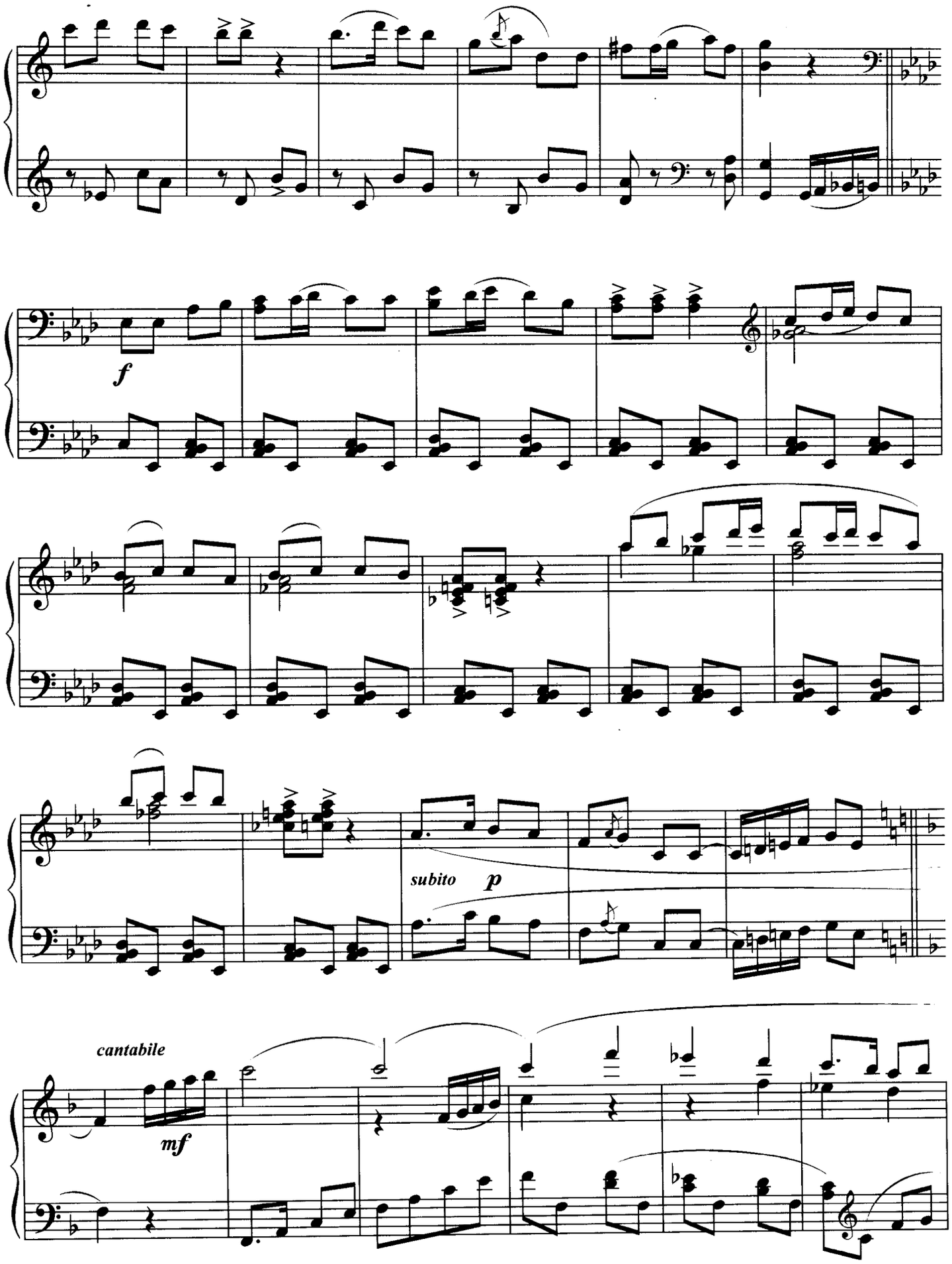
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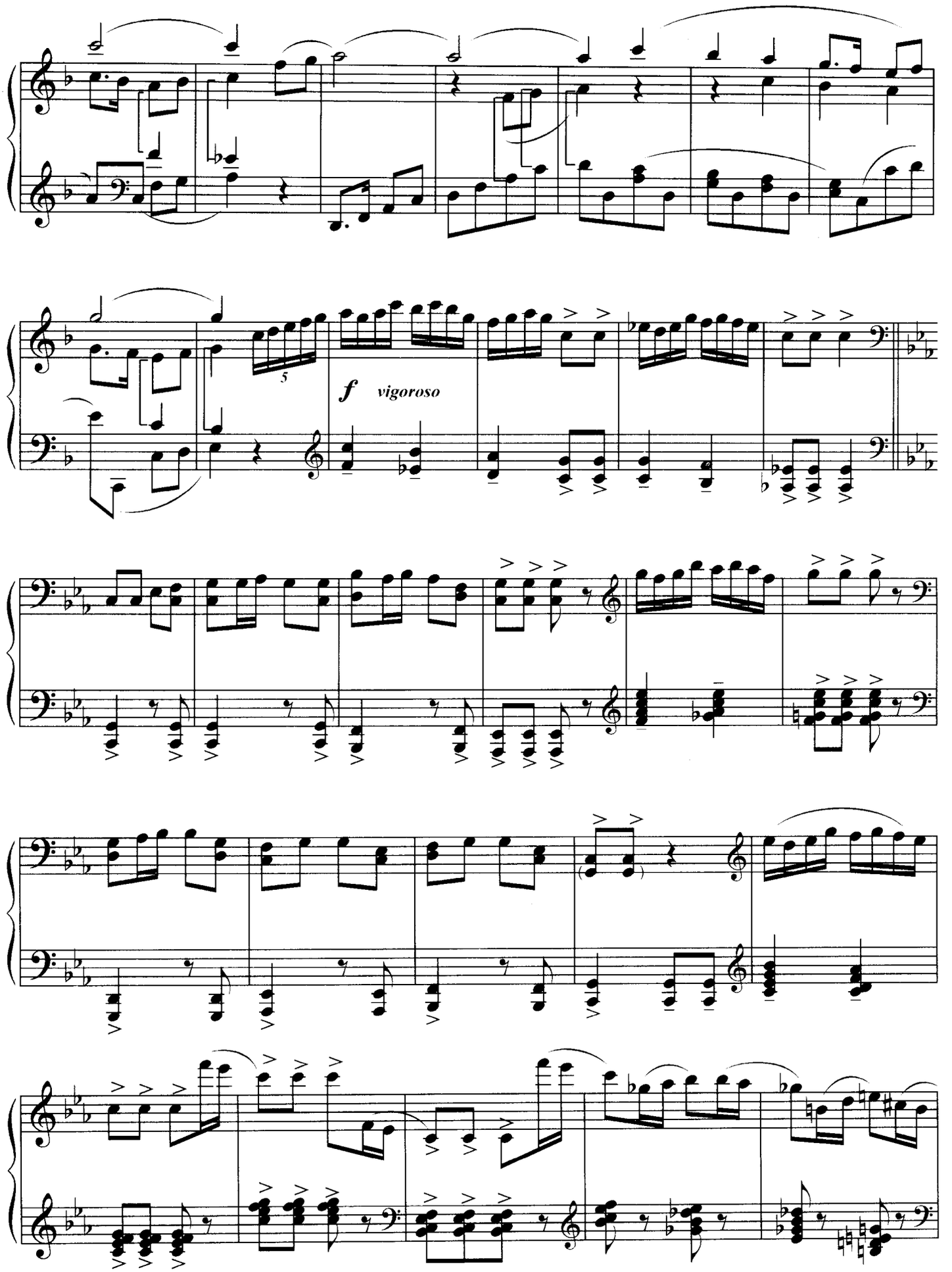
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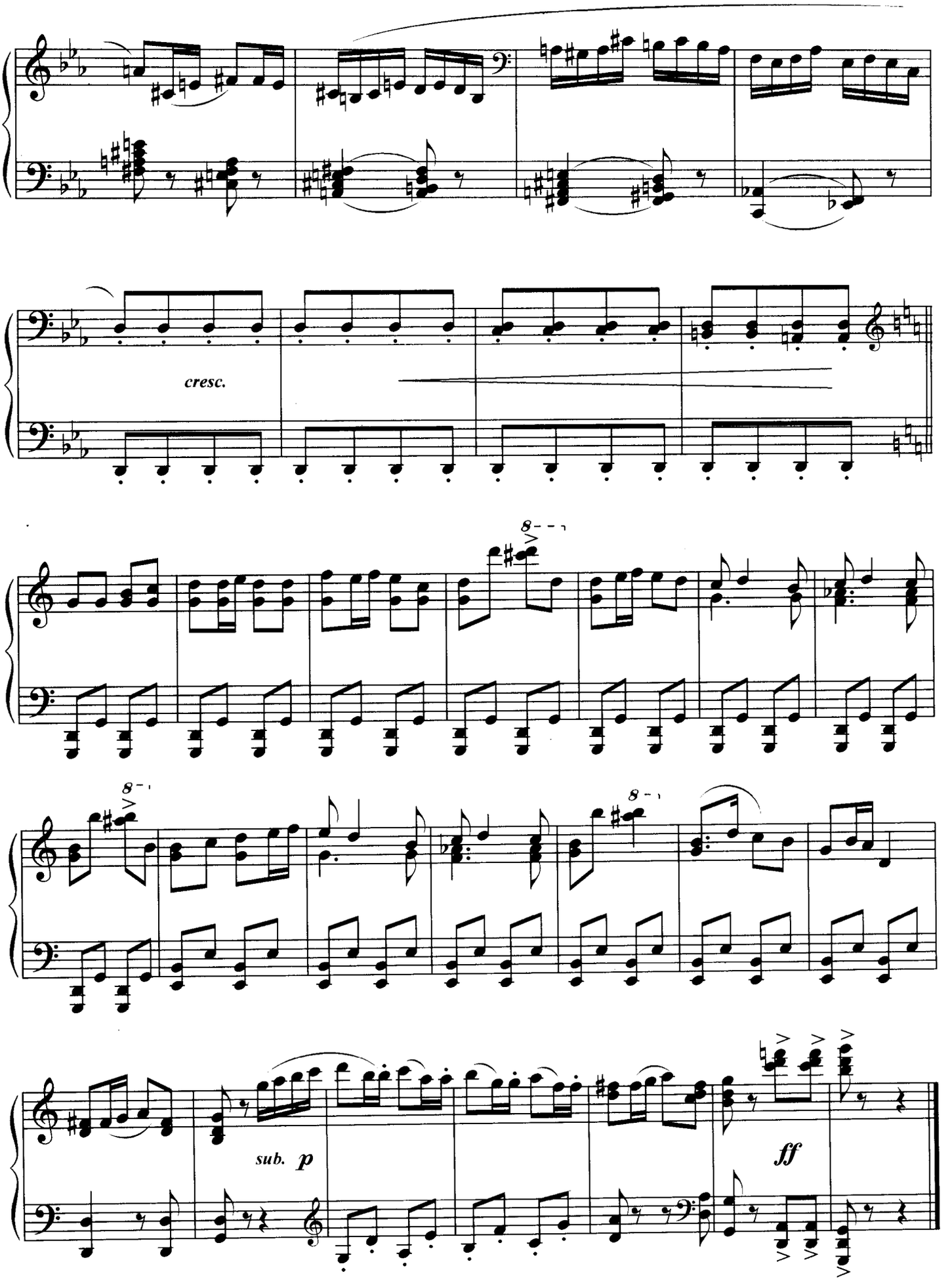
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苏 武 牧 羊

北 方 民 歌

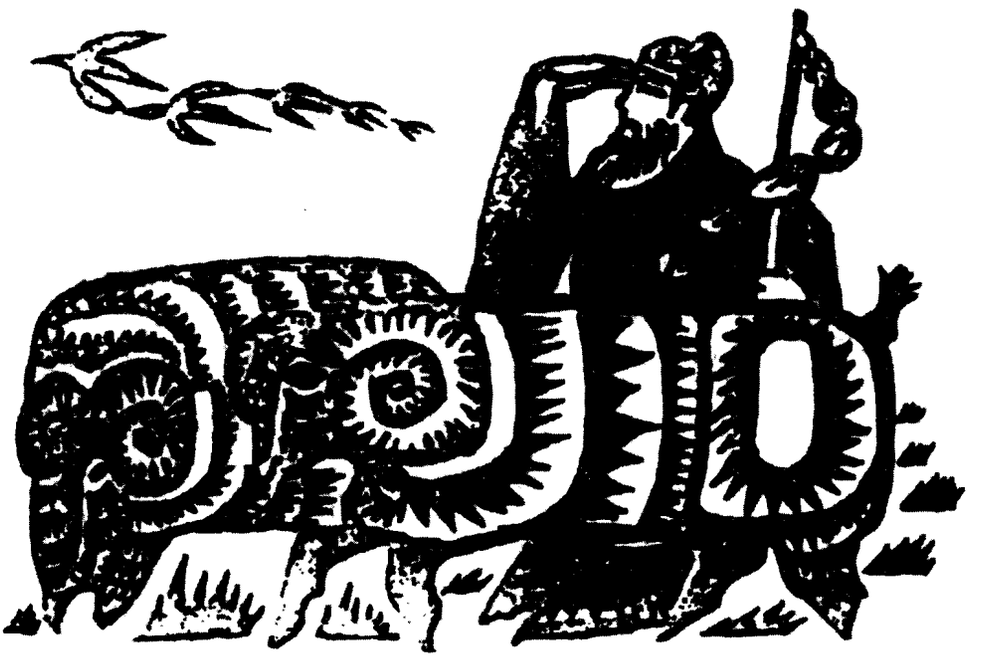
苏武留胡节不辱，
雪地又冰天，
穷愁十九年。
渴饮雪，饥吞毡；
牧羊北海边。
心有汉社稷，
旌落又未还，
历尽难中难，
心如铁石坚，
夜在塞上时听笳声，
入耳心痛酸。

Su Wu Tends Sheep

Northern Folk Song

This piece tells of the legendary figure of Su Wu.

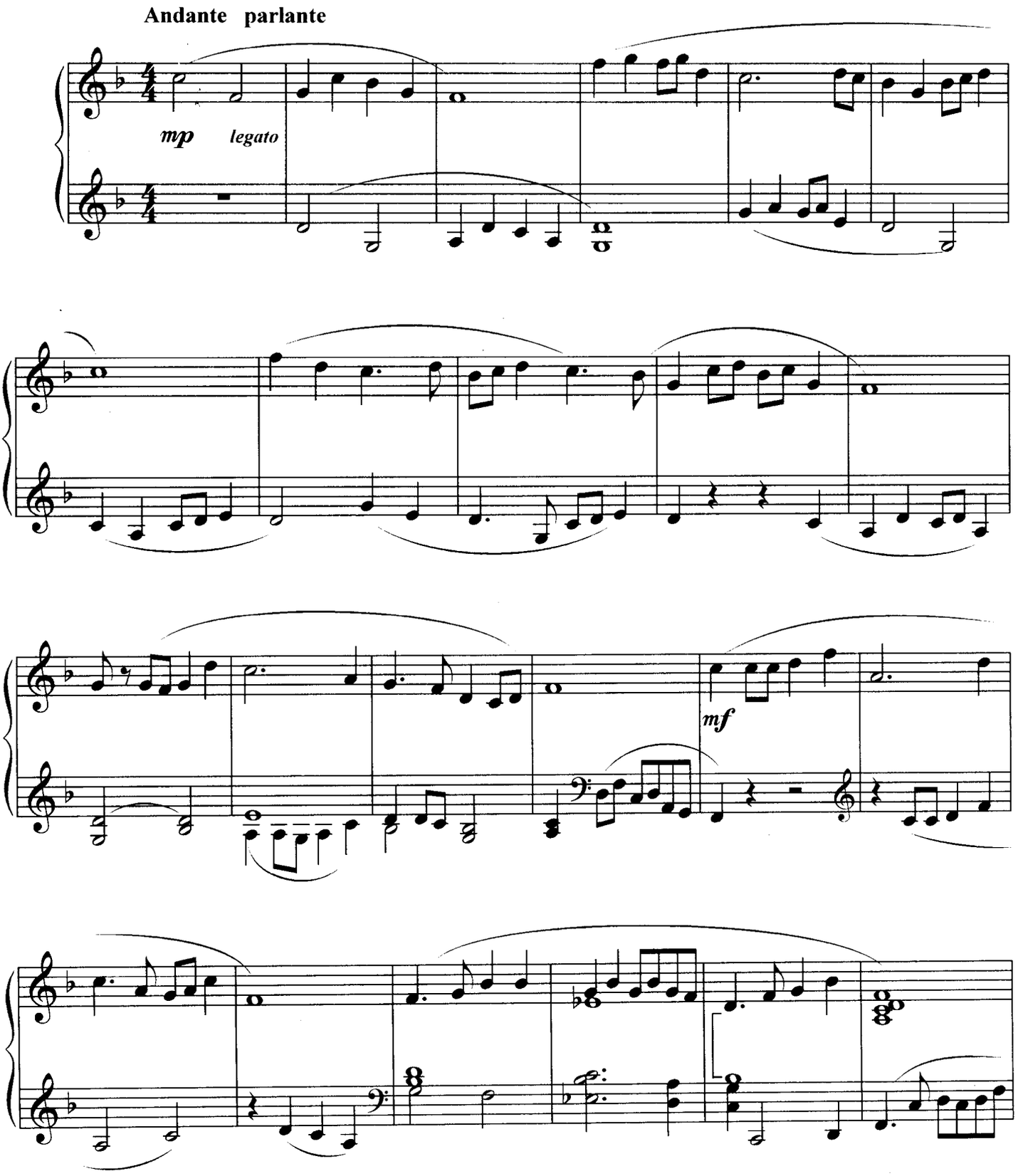
SuWu, a high-ranking official of the Han Dynasty, was sent as an emissary to the land of Xiongnu by the Emperor Hanwudi. However, on arriving there, he was detained by the Xiongnu nobles. and kept in captivity for 19 years, and went through many hardships, while he was forced to work as sheepherder on the bank of the North Sea (Oz Baykal). He never lost his loyalty to his mother-country.

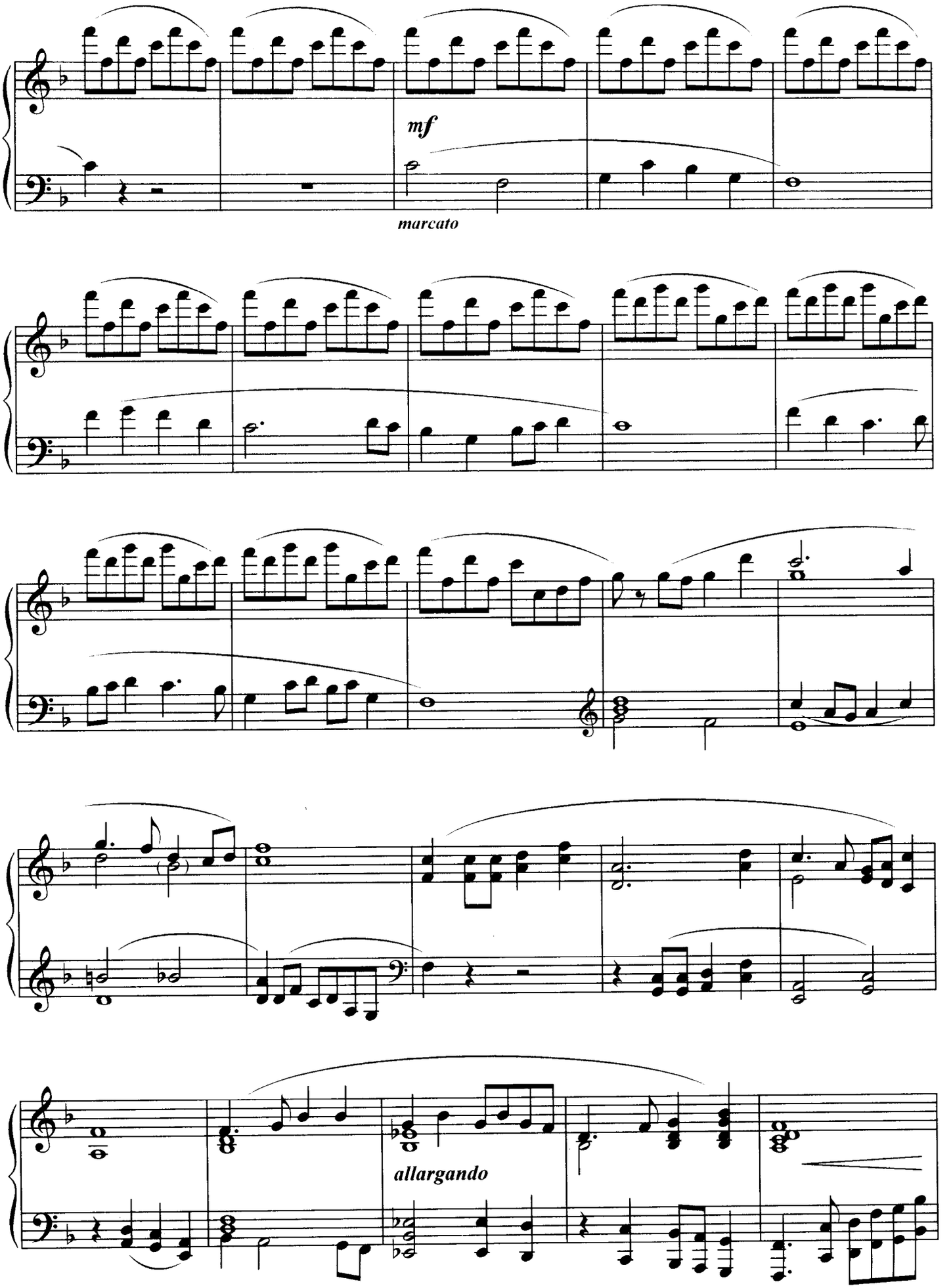


苏 武 牧 羊

Su Wu Tends Sheep

北　方　民　歌
孙亦林、杨宝智改编





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