

图书在版编目(CIP)数据

杜鸣心钢琴作品选集/童道锦,王秦雁主编. —上海:上海音乐出版社, 2005. 4

(中国著名作曲家钢琴作品系列)

ISBN 7-80667-474-8

I. 杜... 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(2004)第 012492 号

责任编辑:朱凌云

封面设计:麦荣邦

杜鸣心钢琴作品选集

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上海音乐出版社出版、发行

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网址: www. slcm. com

新华书店经销 上海书刊印刷有限公司印刷

开本 890×1240 1/16 印张 10.75 插页 2 谱、文 164 面

2005 年 4 月第 1 版 2005 年 4 月第 1 次印刷

ISBN 7-80667-474-8/J·446 定价:32.00 元

告读者 如发现本书有质量问题请与承印公司质量科联系

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杜鸣心 湖北潜江人，早年求学于人民教育家陶行知创办的育才学校，后毕业于莫斯科柴科夫斯基音乐学院作曲系，师从楚拉基教授。杜曾任中央音乐学院作曲系系主任，现为作曲专业教授。

杜氏为我国当代具有重要影响的作曲家，并享誉国际乐坛，在世界各地华人听众中影响广泛。

杜氏主要致力于大型器乐作品创作，主要作品有舞剧《鱼美人》、《红色娘子军》（与吴祖强等人合作），第一钢琴协奏曲《春之采》曾获第八届全国交响乐比赛头奖。另有交响乐《长城颂》、交响诗《春天的故事》（中国音协委约作品）、舞剧《玄凤》（广州芭蕾舞团委约作品）以及2002年中国爱乐交响乐团的首部委约作品京剧交响乐《杨门女将》等。

杜氏创作领域涉猎广泛，除交响乐之外，另有钢琴协奏曲三部，小提琴协奏曲两部，交响序曲三部，交响诗五部以及中小型器乐作品、室内乐、三重奏、四重奏、交响合唱、合唱、无伴奏合唱、重唱、独唱、大型民乐合奏、重奏、独奏各类作品多部。

杜氏曾于八十年代为美国迪斯尼公司“奇妙世界”游乐园环幕电影《中国奇观》配乐，中国电影《原野》、《伤逝》、香港电视剧《神雕侠女》、台湾电视音乐《心历其境》均出于他手。杜氏于2001—2002年参加创作了北京音乐厅举办的多场诗歌、文学名篇名段朗诵会，其中《再别，康桥》为各类配乐之精粹。

杜氏的作品曾由Philip、BMG、Naxos、巨石以及中国唱片公司、上海音乐出版社、人民音乐出版社等多家公司录制、出版。

杜氏作为中国著名的音乐教育家，其门下英才云集，有郑秋枫、王立平、张丕基、石夫、叶小钢、姚盛昌、徐沛东、刘索拉等。

杜氏曾与世界许多著名交响乐团合作，包括伦敦爱乐乐团、布达佩斯交响乐团、前苏联国家交响乐团、香港爱乐乐团、台湾省交响乐团、新加坡国家交响乐团、美国特拉华州交响乐团、洛杉矶电影乐团等。

杜氏创作几十年，笔耕不辍，宝刀不老。其作品质量俱佳，功力深厚，风格鲜明，常听常新，感人肺腑至心灵，为名副其实的高产作曲家。



Du Mingxin Born in Qianjiang, Hubei province, in his early years Du Mingxin went to the YUCAI school founded by the famous Chinese educationist Tao Xingzhi and graduated from the Composition Department of Moscow Tchaikovsky Conservatory as a student of professor M. I. Chulaky. As the former director of the music composition department of the Central Conservatory of China, he is now a professional music composition professor in the Conservatory.

Du is a well-known Chinese composer with international influence fairly popular among the overseas Chinese world over. He dedicated to the composition of long (large-scale) pieces of music for instruments, the more important ones being: the Mermaid and the Woman Red Army Soldiers (together with Wu Zuqiang)-both dance drama, The Splendour of the Spring-his first piano concerto which won the first prize (gold medal) at the Chinese National Symphony Competition. His other works includes: Ode to the Great Wall-a symphony, The Story of the Spring-a symphonic poem composed under a contract with the Chinese Musician's Association, The Black Phoenix-a dance drama composed under a contract with the Guangzhou Ballet Troupe and The Female Generals of the Yang Family-the first Peking Opera Symphony contracted by the China Philharmonic Orchestra in 2002.

Du's music composition covered many areas. Apart from symphony, he did three piano concertos, two violin concertos, three symphonic preludes, five symphonic poems and many lesser instrument pieces including chamber music, terzetto, quartet, symphonic chorus, chorus, chorus without accompaniment, solo and duet songs, chorus music for big group of Chinese national music instruments, instrumental duet and solo.

The incidental music of the film Wonders In China in the series Wonders in the World made in 1980s shown in the panorama cinema the Disney World Corporation in the United States, the music in the Chinese film The Champion and Moaning Over the Past, The Mysterious Vulture and the Chivalrous Girl made by the Hongkong TV and Felt in the Soul made by the Taiwan TV were all his works. Du took part in music composition of the recitation of poems and famous literature pieces held in Beijing Concert Hall, the best of the incidental music is that of the Goodbye, Cambridge.

Du's works were recorded or pressed for sale by the Philip, BMG, Naxos, Giant Stone as well as China Music Discs, Shanghai Music Publishing House and the People's Music Publishing House. Being a successful music professor, Du has trained many disciples all over among the outstanding ones are: Zheng Qiufeng, Wang Liping, Zhang Piji, Shi Fu, Ye Xiaogang, Yao Shengchang, Xu Peidong, Liu Suola, etc..

Du has worked with many famous symphonic orchestras including the London Philharmonic, the Budapest Symphony, the State Symphony of the former Soviet Union, the Hongkong Philharmonic, the Taiwan Provincial Symphony, the Singapore National Symphony, the Delaware State Symphony, the Los Angeles Film Studio, etc..

In the profession consistently for the past several decades without any interruption, Du is still vigorous and active. His works are always refined through well developed techniques. His style always refreshes the heart and soul of his audiences each time they listen to his pieces. He can be described as a "highly prolific music composer".

顾问 周广仁 鲍蕙荞

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作者的话

杜鸣心

这本钢琴作品专集，包括了我从 20 世纪 50 年代至近些年来主要作品。其中有些乐曲已发表过，惟有第一钢琴协奏曲《春之采》却是首次问世。

我原主修钢琴，也学过小提琴。上世纪 50 年代赴莫斯科留学，当时我是以钢琴专业被录取的，但临去莫斯科之前，有两位学作曲的同学因故未能成行，作曲专业空缺而钢琴专业却有两人。为此，我向文化部申请改攻作曲专业，得到当时任文化部办公厅主任赵汾同志的大力支持，从而实现了自己多年想学作曲的愿望。

我的第一首钢琴作品《练习曲》是在莫斯科柴科夫斯基音乐学院一年级时创作的。原打算写两首钢琴前奏曲，一首“慢板”，一首“快板”，快板的那首经过我的作曲老师米哈伊尔·伊凡诺维奇·楚拉基教授看过以后，认为炫技多于抒情，就改为《练习曲》了。《钢琴变奏曲》于二年级时完成，其间还写了小提琴独奏曲、钢琴三重奏、独唱曲《一个黑人姑娘在歌唱》等等。以后几年主要集中于大型器乐曲的写作。

我的作曲老师米哈伊尔·伊凡诺维奇·楚拉基教授除在音乐学院任教外，同时担任莫斯科大剧院院长。他工作繁忙，常常让我到大剧院院长办公室上作曲课，课后顺便在院长专用包厢听歌剧、看舞剧，我借此观摩了许多世界上一流的演出，其中包括芭蕾舞大师乌兰诺娃的精彩表演。这种得天独厚的机遇，极大地丰富了我创作戏剧音乐与舞蹈音乐的想象力。

钢琴作品在我的创作生涯中占着重要地位。这本专集中，除了大家所熟悉的，由舞剧改编的组曲和小型作品外，第一钢琴协奏曲《春之采》是我自己较为满意的作品，参加 1994 年全国第八届交响音乐作品比赛荣获一等奖。协奏曲用四个音 G、C、A、D 贯穿整部作品，它首先出现在第一乐章的引子与副部，随后在第三乐章的主部与尾声中得到更深层地展开，并达到全曲的高潮。这首协奏曲曾由匈牙利天才钢琴家恩道（Jenoe Jand'ó）与布达佩斯交响乐团合作，录制了激光唱盘。恩道的演奏技巧辉煌、热烈奔放。我国钢琴家盛原和吴迎也先后演奏过这首作品，他们的演奏风格细腻动人，更具有民族情感的特质。

钢琴是我一生的钟爱。从我接触音乐开始，在长达半个多世纪的教学与创作过程中，它始终陪伴着我，给予我智慧和力量。每当我完成自己新的构思，并在钢琴上试奏时，它总带给我惊喜与欢乐。目前，我的案头上尚未封笔的作品，依旧为钢琴而作——《第三钢琴协奏曲》。我将为这部新作倾注我的智慧与热情，愿它能带给广大喜爱钢琴音乐的听众以新的愉悦。

感谢童道锦、王秦雁两位主编，在他们热情的支持与督促之下，使这本专集得以顺利地与朋友们见面。

2002 年 6 月于北京

Author's Message

Du Mingxin

This collection of piano works covers the major works which I composed from 1950's up to recent years. All the works have been published before except one, that is, the first piano concerto *Spirit of Spring*.

When I was a student, I majored in the piano and learned the violin as well. In 1950's I went to Moscow for further Study. I, together with another three Chinese students, had been admitted to Tchaikovsky Conservatory. Two of us, including me, were to study at the piano division, while the other two to study at the musical composition division. Before our departure for Moscow, however, they found themselves unable to go there. Their absence would cause two vacancies in that division, while there were two Chinese students admitted to the piano division. Taking the opportunity, I applied to the Ministry of Culture for a transfer from the piano division to the composition division. With the support from Comrade Zhao Feng, director of the general office of the Ministry then, my application was granted, and my years-long dream of learning to compose music came true.

My first piano work, *An etude*, was composed when I was a first-year student at Tchaikovsky Conservatory. I had planned to compose two piano preludes, one an adagio, the other allegro. I showed the allegro piece to professor Mihail Ivanovich Chulaky, under whom I learned musical composition. His comment was that it was more flaunty than lyrical. Thereupon, I changed it to an etude, I composed *Piano Variations* in my second year at the Conservatory, and, in addition, I accomplished a violin solo, a piano trio, a vocal solo *A Black Girl Singing*, and so on in the same year. In the following years at the Conservatory, I mainly engaged in making full-length composition for instruments.

Professor M. I. Chulaky, who taught me to compose musical works, was director of the Grand Theatre of Moscow, in addition to teaching at Tchaikovsky Conservatory. He was so busy that quite often he gave me composition lessons in his office in the theatre. Consequently, when the lessons were over, I had the lucky chance to sit in the special box for the director in the theatre, listening to operas or watching ballets. I was therefore able to watch lots of first-class performances in the world, including those of Ulannova, the great master of ballet. Such exceptionally valuable opportunities greatly helped to enrich my imagination for creating musical drama and ballet music. Piano works make up an important part in my career of musical composition. In this collection of piano works, the one I feel satisfactory is "Spirit of Spring", although those suites adapted from dance drama are better known to my audience. With this piano concerto, I took part in the 8th

session of national orchestra composition competition in 1999 and won the first prize. Four sounds—G, C, A, D, first in the introductory and subsidiary parts of the first movement; then they are rendered more acutely in the main part of the third movement and its coda, thus bringing the whole piece to a climax. The concerto was once performed by Jenoc Jando, a gifted Hungarian pianist, accompanied by Budapest Philharmonic Orchestra, to be recorded into laser disks. Jando's performance was brilliant in skill and full of passion. Two Chinese pianists, Sheng Yuan and Wu Yin, also performed the concerto and characteristic of their national feelings.

The piano is what I have cherished all my life. Ever since I came into contact with music, and for more than half a century in my work of teaching and composing music, the piano has always been in my company, giving me wisdom and strength. Every time I worked out the composition of a new work and tried it on the piano, it would surely bring me surprise and happiness. At the moment, the work lying unfinished on my desk is still a work for the piano, *The Third Piano Concerto*, to which I will devote my wisdom and zeal. I hope the new work give those who enjoy piano music new pleasure.

I take this opportunity of thanking Mme. Tong Daojin and Mr. Wang Qinyan, two chief editors of the Shanghai Music Publishing House, it is their enthusiastic support and supervision that ensures the publication of this collection of works for the piano.

Beijing, China

2002.6.

(Translation: Zeng Fanben)

编 者 的 话

袁锦 王泰惟

原由人民音乐出版社启动的《中国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、炙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们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。

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.

2004.5.

(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的、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有特色的钢琴曲，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，过去我们推广很不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

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。这套丛书介绍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。这里出版的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，世界上对中国的兴趣越来越大，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。希望有更多的作曲家为钢琴谱曲，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。

2002.2.25

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.

2002.2.25

(Translation: Lu Ruiling)

序 言 II

贺绿汀

20 世纪 30 年代，贺绿汀先生以一曲充满了清新的中国风格的钢琴独奏曲《牧童短笛》为中国钢琴作品的创作树立了一座划时代的里程碑。

迄今为止的半个多世纪以来，中国几代作曲家继承传统，借鉴西方，艰苦努力，不断创新，创作了大量的钢琴作品。这是中国钢琴艺术宝库中的财富，也是中国对世界的贡献。

上海音乐出版社即将陆续推出包括十余位作曲家在内的《中国著名作曲家钢琴作品系列》丛书，这是中国钢琴乐坛的一件大事，也是对 20 世纪中国钢琴创作的一个总结。

诚然，与西方国家的钢琴创作历史相比，中国钢琴创作的路还很短。但是中国是一个文化历史悠久的多民族国家，中国的民族民间音乐的遗产之丰厚，是世界任何一个国家都无法相比的。正是这块广袤的华夏大地滋润了中国作曲家的创作灵感，使他们的作品（甚至有些人在后来移居异国他乡后创作的作品）都散发着祖国大地特殊的泥土芳香，这也正是这些作品有着长久生命力的原因。

我怀着期盼的心情等待着《中国著名作曲家钢琴作品系列》丛书的面世。

2002. 2

FOREWORD II

Bao Huiqiao

In the thirties of the last century, Mr. He Luting set up an epoch-making milestone in the Chinese piano composition with his "A Buffalo Boy Playing His Small Flute", a piano solo full of fresh Chinese style.

Since then, several generations of Chinese composers have created plenty of piano compositions through hard work in inheriting the tradition, learning from the West for renovation. These works form a good wealth in the Chinese piano culture and have made very valuable contribution to the world music.

True, compared with the history of piano composition in the Western countries, that in China is really short. However, in a multinational country like China, the rich heritage of the ethnic music is incomparable. It is this vast Chinese land which inspired the composers there create works (including works of some Chinese composers living in other countries) sending out the special flavour of their soil. That explains why these works last for long.

The Shanghai Music Publishing House is publishing the "Series of Piano Works by Famous Chinese Composers" comprising the works of more than a dozen composers. This is an important event in the piano circle of this country as well as a summary of the Chinese piano works.

I look forward with eagerness to the publication of the Series.

2002.2

(Translation: Lu Ruiling)

序

黄永云

中国的钢琴艺术是从引进西方的钢琴艺术发展起来的。西方的钢琴艺术经过三百多年的发展，无论在哪一方面都达到了很高的水平。我国钢琴艺术的发展史就从引进西方音乐的时候算起，也不过一百年左右。而高速的发展还是最近几十年的事。可以说到了今天，我国钢琴艺术的发展水平，经过几代钢琴家的努力，已经在某些方面达到了可以与西方并驾齐驱的地步。我们的一些钢琴专家经常被邀请到西方的发达国家去演出、讲学和担任重要国际比赛的评委；我们不少的青年钢琴演奏家频频地在许多重大国际比赛中获得大奖或名列前茅；我们有些作曲家的一些钢琴作品在国内外的音乐会中被演出并获得成功和好评，其中有些作品被国际钢琴演奏比赛选为指定的比赛曲目等等，都可以说明我国钢琴艺术的发展速度和发展水平。

但是，上面说的情况并不等于我们的钢琴艺术已经全面发展到很高的水平了。可以说，中国的钢琴艺术作为整个中国音乐艺术中很重要的一个组成部分，在发展的质和量方面，还有很多不够的地方，需要做各方面的工作来弥补许多方面的不足。首先，我们希望我国的音乐尽快能普及起来。在这个过程中，钢琴艺术的普及是极为重要的一个方面。我希望在很快的将来，我们将会有很多很多的音乐听众，他们喜欢音乐也喜欢钢琴音乐。他们当中将会有不少是真能听懂钢琴艺术，并且是钢琴艺术的欣赏家、鉴赏家或者是有水平的评论家。这就需要在我们的音乐生活中有很多钢琴家除了他们的专业实践外，还要做很多的音乐普及工作；我们还希望在我们的音乐生活中能听到很多各种样式的钢琴音乐会，包括独奏、重奏和有钢琴参加的室内乐和大合奏；在他们的演奏曲目中广泛的包括各个时代不同作家、不同流派、不同风格、不同体裁、多种多样的优秀作品，特别是我国作曲家的有鲜明民族风格的优秀作品。这就意味着我们要有大量的作曲家参加到为钢琴作曲的行列，创作出大量的优秀作品。此外，还有很多其他方面的工作，例如专业和业余的钢琴教学工作、钢琴艺术的理论研究、评论等等。而当前音乐出版事业的工作对我国音乐的发展，可以说起着举足轻重的作用。这方面的工作做得好就能推动我国音乐事业的发展，做得不好就会对我国音乐事业的发展起到妨碍作用。

今天，上海音乐出版社将陆续出版由童道锦、王秦雁二位主编的大型《中国著名作曲家钢琴作品系列》丛书，无疑是我国音乐界的一件大好事。我特别高兴这套丛书中包括有我国

著名作曲家杜鸣心先生的钢琴作品专集。

我和杜鸣心先生认识和交往已经有半个多世纪了。1951年我刚从美国回来参加中央音乐学院工作，由于学院一时未能解决我的住宿，当时马思聪院长就请我在他家暂住。这期间，马院长多次请了杜鸣心先生和马院长的内弟王友健先生来家里，和我们一起拉四重奏，这是我第一次与杜先生认识。他也是刚开始参加音乐学院工作。我们的合作很愉快，这也是我回国后第一次愉快的音乐生活。我对杜先生有的第一个很好的印象是他提琴拉得很好，听觉很敏锐，富有音乐感和音乐才能并能很与别人合作。开学后，我们随同在作曲系教学，但由于任课不同，所以不常见面。不久就因为他很好的音乐素质被派到苏联留学进修了。回国以后不久，音乐学院和当时的北京舞蹈学院合作，要创作我国第一部民族舞剧《鱼美人》作为1959年的国庆献礼。学院指派了杜先生和吴祖强先生担任舞剧的作曲，由我指挥学院的管弦乐队担任伴奏。在整个创作过程中，我和舞剧的创作小组经常在一起。特别是他们每写出一个片段，我就指挥乐队把它排练出来。杜鸣心、吴祖强两位作曲家也经常来排练现场，有时为了让学生尽快掌握音乐，杜先生就用钢琴将要排练的乐曲弹给学生听。舞剧创作出来以后，先后演出了一百多场，演出大获成功和好评。周恩来总理还多次特别指定演出这个舞剧作为他接待国宾的招待内容。后来，我又指挥中央芭蕾舞剧团的乐队再一次和杜先生合作，创作、演出了中国的第一部芭蕾舞剧《红色娘子军》，同样获得很大的成功和好评。通过与杜先生在创作舞剧《鱼美人》和《红色娘子军》的合作，我对杜先生的音乐才华有了进一步的认识。杜先生的确是一位多才多艺的作曲家。他的钢琴弹得很好；他创作的主题曲调流畅、动听；他的和声和配器有色彩和表现力；在民族风格方面有他独到之处。他的作品结构严谨但又不落入俗套，既继承了传统又发展了传统。以后，我虽然和杜先生不那么经常接触来往，但我还是在音乐会中常常演出《鱼美人》和《红色娘子军》的选段，一样受到听众的喜欢。

因为这次出版的是作曲家的钢琴作品专集，所以，除了包括一些他出版过的作品以外，还包括1986年以来的作品。我相信，这个专集将会在我国钢琴艺术的演奏、教学、理论研究等方面起到积极的促进作用。

衷心祝愿我国的音乐事业、钢琴艺术繁荣昌盛！

2002年8月于北京

Preface

Huang Feili

It is after Western piano art was introduced into China that China's piano art began to develop. Western art of the piano, with its more than 300 years development, has attained a very high level in every aspect. By contrast, China's piano art has developed merely for about 100 years, since the introduction of that of the West, and only in the recent scores of years, has it forwarded its development at full speed. Up to now, however, with the efforts made by several generations of pianists, China's piano art has reached such a level that it can, in some respects, keep abreast of that of the West. A good number of Chinese pianists have been quite often invited to developed countries in the West to give performances and lectures, or to be judges at influential international competitions, lots of young Chinese pianists have frequently won big prizes in important international competitions, or been the best among the successful candidates; quite a few works of Chinese composers have been performed at concerts held both inside and outside China and won much success and good opinion, and some of those works have been selected as designated ones to be performed at international piano competitions. The facts cited above are sufficient to show the speed and level of development which China's piano art has attained.

Nevertheless, it does not mean that China's art of the piano has developed to a very high level in every respect. As an important component of China's art of music, it is yet far from being adequately developed in terms of quality, and needs our concerted work to make up its deficiency in many aspects. We hope that there is going to be, as soon as possible, a popularization of China's music, of which popularization of piano art will be an important part, and that, in the near future, our music audience will grow larger, an audience that will enjoy piano music as well as music in general. Many of such audience will be not only able to appreciate piano art but competent to pass critical judgments in it. We need, therefore, lots of pianists to do the work of popularization in addition to their professional practice. Besides, we hope that we will have piano concerts of various kinds to attend, such as piano solo, duet, chamber music and large ensemble with the piano taking part in them, and that concert programs will consist of outstanding works of different composers, schools, styles and types of every age, particularly including those of distinct nations style by Chinese composers. Hence we need a large number of composers to join in piano music composition. In addition, there are a lot of other things to be done. For instance, professional and amateur piano teaching, study of theory of piano art, critical comment on piano art, etc. At present, the work of music publication plays a vital role in the development of China's music. If it is well done, it will promote the development; otherwise, it will obstruct it.

The Shanghai Music Publishing House is now to publish a *Series of Piano Works by Famous Chinese Composers*, edited by two chief editors, Tong Daojin and Wang Qinyan. That is a great event to celebrate in China's music circle. I am especially happy that the series includes a collection of piano works of Mr. Du Mingxin, a famous Chinese composer.

I have known Mr. Du Mingxin for more than half a century. In 1951, when I came back from the United States of America to work at the Central Conservatory in Beijing, I stayed for some time at President Ma Sicong's house before I had one of my own. During my stay there, President Ma Sicong invited, a number of times, Mr. Du, Mr. Wang Yiu Jian (younger brother of President Ma's