



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

郭志鸿

GUO ZHIHONG

钢琴作品选集

SELECTED WORKS FOR THE PIANO

主 编

CHIEF EDITORS

童道锦 王秦雁

TONG DAOJIN WANG QINYAN



 SMPH

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编者的话

袁锦 王秦雁

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。

2004.5.

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

鲍蕙荞

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

郭志鸿

这是一部在中国钢琴音乐创作史中占有重要地位的杰出钢琴音乐作品文献。这部文献凝聚和展现了郭志鸿先生在钢琴音乐创作方面卓越的天赋、才智、造诣、理念、技巧和巨大的艺术成就。

郭志鸿先生是杰出的钢琴教育家、钢琴演奏家，也是杰出的作曲家，特别是在钢琴音乐创作方面，具有成就。半个世纪以来，他谱写了题材广泛、形式多样、内容丰富、绚丽多彩的兼具艺术水准与学术价值的钢琴音乐作品，为中国钢琴艺术的进步和中国音乐文化的发展做出了重要贡献。

他的钢琴作品深受听众喜爱，广为流传，成为音乐舞台上常闻常见的钢琴名作；他的钢琴作品深得钢琴教师与钢琴学生认可，而广被弹奏，成为钢琴教坛中常被选用的优秀教材；他的钢琴作品深获音乐行家好评，多被推介，成为音乐评坛中深受赞誉的钢琴艺术精品；他的钢琴作品为现代中国音乐艺术宝库增添了瑰丽的一页。

郭志鸿之人，音乐才华横溢，艺术气质过人，在音乐方面，头脑聪慧，见地深邃，眼光锐利，思维灵敏。有人说，出身于文坛巨才世家之郭志鸿，富有鲜明的艺术才气。我与志鸿同事多年，对此评颇有同感。

我认为，郭志鸿的钢琴创作，其高、其精之处在于：

一、偏传统而不保守，具规范而富创新，这是郭志鸿钢琴创作的一大特点。当今，在中国，在世界，传统音乐的创作手法，特别是在和声上，大体可分为偏传统派和偏现代派两大类型，这两大类型都能产杰作，出精品，达至创作艺术高峰。依我看，郭志鸿的多数钢琴作品，创作手法大致属于较偏传统派的类型，即他这些钢琴作品的和声、运用手法、调式转换等方面，总体上是继承和遵循传统规范的模式。但这些作品又非墨守成规、一成不变地沿袭传统固有的创作模式，而是在继承传统的基础上，又有不少突破、发展和创新，达至古今融会、新旧结合，成为在中国音乐创作领域中继承与创新有机结合的成功范例。

二、郭志鸿的钢琴创作充分吸取、运用和发挥了丰富多彩的中国民族音乐，包括部分中国少数民族音乐的传统，富有鲜明的中国民族风格与特色。古今中外杰出作曲家的音乐创作，多具有浓郁或一定的本民族的音乐风格与特色，郭志鸿的钢琴作品正是如此。但他的钢琴创作在突出中国民族音乐风格与特色之同时，也充分借鉴和选用了西洋古典音乐无比丰富的传统创作手法，达致中西交融，互取互补，成为在中国钢琴音乐创作中既着力继承和发扬深厚的中国民族音乐传统，又充分吸取和借鉴丰富的西洋音乐创作手法之成功范例。

三、郭志鸿的钢琴作品乐思清晰，结构严谨，笔法洗炼，效果鲜明，听起来耳感明确，印象深刻，犹如一部精品著作，内容丰富而言简意明，无一句多余的废话、空话。我想，以“精”字形容郭志鸿的钢琴作品，是恰当不过的。

四、郭志鸿的钢琴作品音调流畅、动听，和声舒适、贴切，织体丰富、生动，总体效果和谐、顺畅、清新、优美，给人以强烈的美感享受。

五、郭志鸿的钢琴创作善于出色地运用钢琴丰富多彩的音色特点和音响效果。有些乐曲或乐段音色明亮、晶莹、通透，有些乐曲或乐段音色深沉、浑厚、甜美，有些乐曲或乐段音色坚实、挺拔、爽利，有些乐曲或乐段音色轻柔、飘逸、淡雅，钢琴乐器特有的气势博大、幅度宽广、变化强烈、色彩多样的音响效果，在他的作品中得到丰富的展现和充分的发挥。

六、郭志鸿的钢琴乐曲奔放、自如、开阔、潇洒，充满着大气、灵气与才气，富有强烈的浪漫气息与艺术感染力。乐如其人，郭志鸿性格洒脱，气质浪漫，他的这些个性在他创作中有着鲜明的反映。

七、在郭志鸿的钢琴作品中，钢琴演奏所特有的异常丰富多彩的织体手段和技术手法得到多方面的充分发挥，令他的钢琴曲有强烈的音乐表演渲染力和出色的钢琴演奏效果。他的不少钢琴曲都运用了种种较高难的钢琴弹奏技法，虽弹奏难度较高，但弹起来却很合理、顺手，这是因为郭志鸿本身就是高水平的钢琴演奏家，熟知并掌握钢琴各种织体和技术的手法。自古以来，钢琴音乐作曲大师绝大多数本人都是卓越的钢琴家，郭志鸿的钢琴作品之所以出色，也正得益于他就是一位优秀的钢琴家。

1973年秋，我遭江青一伙政治迫害被关押入狱近六年后，刚获释平反不久，遵照毛泽东主席的亲自指示和周恩来总理的亲笔批示，由我牵头，同郭志鸿和另一位作曲家刘庄集体创作了一部钢琴主奏、交响乐队协奏的名为《战台风》的高难度大型钢琴协奏曲。这部协奏曲问世后，特别是在粉碎了“四人帮”得到正式公演后，受到广泛的热烈欢迎和好评，演出频频，并被摄入两部电影，成为当时在我国社会反响最大的音乐作品之一。在这部协奏曲的成功创作中，郭志鸿展现了他卓越的作曲才能，发挥了重要作用。之后，我又同郭志鸿合作，成功地创作过一些钢琴独奏曲。我深感，郭志鸿是一位不可多得的得力创作拍档。

志鸿现虽年逾六旬，但身健脑强，特别是他有着一种强烈的锐气，凭着这股锐气和他出众的音乐艺术才华，我深信，他的钢琴艺术之路还大有广阔之途，能够继续为中国的音乐艺术事业做出更大、更出色的贡献。

仅对《郭志鸿钢琴作品选集》的出版，表示最由衷的祝贺。

2001.2.18

Foreword

Liu Shikun

This is a selection of some of the most outstanding literature in the history of Chinese piano music. It is an embodiment of the superb wisdom, talent, attainments, ideals, technique, and tremendous artistic achievements of Mr. Guo Zhihong in the composition of Chinese piano music.

Mr. Guo is an outstanding piano professor, educator, concert pianist, and a prominent composer, especially in composing piano music. He is a most renowned contemporary pianist and composer in China. For several decades, he composed piano compositions of diverse subjects, various forms and rich contents. They are splendid and colorful piano music of highly artistic standard and unique academic value, making important contributions to the progress and development of Chinese piano music and music culture.

His piano compositions are very popular among the mass audience. They are spread far and wide, being some of the most frequently performed masterpieces on the music stage. His piano compositions are recognized by piano teachers and students alike, and are selected as the most excellent compositions in the repertory of teaching and performing. His piano compositions are warmly appraised by music professionals and are recommended as works of ingenuous artistry in the music critical world. His piano music adds to a magnificent page in the treasure of contemporary Chinese music.

Born in the well-known family of a great literary master, Guo is a personality of unique music talent and extraordinary artistic temperament. As regard to music, he is full of wisdom, having unusually deep insight and keen judgement.

Following are the characteristics of Mr. Guo Zhihong's piano music:

1. Traditional but not conservative, standardized but full of new creativeness, this is the prominent feature of Guo's piano music. Most of his piano compositions show the tendency of traditional practice in regard to the harmony, but there breakthroughs, developments and new inventions. They are the successful examples of the integration of inheriting and inventing in the field of composing Chinese music.

2. Guo's piano compositions fully absorbed the quintessence of Chinese national music, including the tradition of national minorities music. They show a perfect command and enhancement of the coloristic characteristics of the national style and features of Chinese music.

Well versed in both Chinese and western music theory and practice, Guo created some of the most successful examples of combining western techniques with Chinese national tradition and musical language.

3. Guo's piano compositions have clear musical ideas and compact structures. The technique is concise, the musical effect distinctive, creating deep impression on the listener.

4. Guo's piano compositions have beautiful fluent melodies, the harmony is pleasant and appropriate, the texture rich and vivid, the whole effect being harmonious, smooth, fresh, and exquisite, inspiring a strong sense of beauty.

5. Guo's piano music excels in using the rich colorful timbre and acoustics of the instrument. The powerful momentum, extensive range, rich varieties, and colourful sound effects the piano are richly revealed and fully developed in his compositions.

6. Guo's piano music is enthusiastic, free, open, natural and unrestrained, full of inspiration and genius, rich in romantic spirit and has strong artistic appeal.

7. Many of Guo's compositions show highly difficult performing technique, yet they are easy and logical in playing, for Guo's himself is an excellent concert pianist and has skillful knowledge and perfect command in the usage of various kinds of piano technique and texture.

In the fall of 1973, Mr. Guo Zhihong, another composer Liu Zhuang and myself together composed a piano concerto *Conquering the Typhoon*. The concerto was widely acclaimed and was televisioned and used in two different films. In the course of composing this concerto, Guo showed his superb talent as a composer, and made important contributions in the whole process. Later on, Guo and myself cooperated in the successful composing of some solo piano pieces. He is a very rare and competent partner.

Although Guo is now over sixty, he is still very strong both physically and mentally. I firmly believe that a broad future is still ahead in his artistic world as a pianist and composer, and he will make greater contributions to the cause of Chinese music and art.

My heartfelt congratulations to the publication of *Guo Zhihong Selected Works For The Piano*.

(Translation: Zhu Yafen)

自序

黎忠信

1949年秋天我进了中央音乐学院的大门，使我有机会接触中国民族民间音乐。当时由于领导的重视，学院里学习民族、民间音乐的气氛是相当浓厚的。记得给我印象最深刻的是观摩全国第一届民间歌舞大汇演，那些来自各省的民间最优秀的歌手们的动人歌声、美妙旋律，至今在我脑海里留下清晰的回忆。

记得有一次，当时主持工作的吕骥副院长跟我谈话，说到“你们学钢琴的学生，可以自己写些钢琴作品，把民族的旋律用在曲子上……”。当时我想，为什么不行呢？试一试吧，就这样，我就用青海民歌写了一首《变奏曲》。现在回顾往事已逝过半个世纪，而当时对一个刚从海外回来的学生来说，一切都是那么的新鲜！

如今，我们用的钢琴教材比那时候要广泛得多，从古典到近现代作品，都可供学生们从不同角度学习，以便掌握。这样，自然我们面临的课题也就更多了。

美国著名小提琴家耶胡迪·梅纽因到中国讲学时，看到战国时期的编钟感叹不已，说：“你们中国人这样早就有了这么完善的十二音律的乐器，而我们西方完成十二平均律体系是近几百年的事！”

最近被释译的敦煌壁画上的飞天怀抱里六弦琵琶的乐谱中就有 $\sharp F$ 、 $\flat B$ 音的音阶，可见这种古老的音阶随着乐器传到了中国，说明东西方音乐艺术的交流历史悠久。

的确，我们拥有着极其丰富的文化遗产和灿烂的多民族艺术，步入21世纪，等待我们的将是更广阔的新天地。

1966年初，为探索中国钢琴艺术的新方向，在作曲家吴祖强先生的带领下深入陕甘宁边区体验生活。有一次，一起渡黄河险滩，滚滚激流与船夫们强悍的喊叫声交织一片，那是一幅多么难忘的景象啊！这一切难道不是我一生中最珍贵的回忆吗？

我在这里特别感谢刘诗昆先生在百忙中抽时间为我的作品选集写上序言。对他的褒赏我是实在不敢冒领，我跟这位钢琴大师相处多年，不管在演奏与创作以至教学各方面，深受其启示。

最后，我要感谢童道锦女士，是她的企划使我的钢琴小品有了一次集中出版的机会。

Composer's Preface

Guo Zhihong

I came in touch with Chinese national and folklore music as I stepped into the doorway of the China Central Conservatory in the autumn of 1949. With the importance attached to the national folk and music by the executives of the Conservatory, the students were very interested to learn. What impressed me most were the interesting songs and beautiful melodies of the fine singers from various provinces at a national performance of folksongs and folkdances of which I still cherish fresh memories.

I remember very well when Vice President Lu Ji once said to me: "You students in the piano class should compose some piano pieces based on our national folklore melodies..." which inspired me to think: Yes, indeed, we should. I then wrote a *Variation* on a Qinghai folksong. That was more than half a century ago. I can still recall that all was so novel for a student just back from overseas like me.

Today, there is much more teaching material, classic and modern, available for the students to study from different angles, therefore, many more topic for the teachers.

Excited to see a group of bronze bells of the Warring States in China during lectures here in this country, the famous American violinist Yehudi Menuhin sighed: "You Chinese had perfect zwolftonmusic as early as that, while in the West it was completed but a few centuries back."

In the fully interpreted music scores of the six-string pipa in the arms of the flying apsaras, one finds the scales $\sharp F$ and $\flat B$. It serves as a proof that this ancient scale came to China with the instrument, which fact displays that the history of exchange between the Chinese and the Western music began long long ago.

Indeed, we have very rich and profound cultural heritage and bright multiethnic art and an even newer and broader world is waiting for us in the 21st century.

In exploring new directions for Chinese music, I joined a group of composers headed by Wu Zuqiang to observe and learn from real life in the border areas of Shanxi and Gansu provinces and

Ningxia autonomous region in the beginning of 1966. Unforgettable is the picture in which the rolling torrents and the valiant shouts of the boatmen were interwoven when passing the rapids on the Yellow River.

The above is the most precious memory in my life.

My thanks go to Mr. Liu Shikun for the foreword he wrote for my collection in spite of his very tight schedule. I have to say that I am shy of his praises for me there. During those years we were together in the Conservatory I was greatly enlightened by him in my teaching, composing and performing.

Finally, I would like to express my deep gratitude to Mme. Tong Daojin, whose planning of the Series offers me the opportunity for the publication of this selection of my work.

2001.1.

(Translation: Lu Ruiling)

郭志鸿 钢琴教育家、演奏家、作曲家郭志鸿教授，1932年在日本出生，五岁开始学习钢琴，曾师从于东京艺术大学著名教授田村宏。1948年回到台湾，1949年3月回到北京，入华北大学第一部学习。同年9月分配到中央音乐工作团，1950年调入中央音乐学院钢琴系继续深造，师从著名钢琴教授朱工一。1955年郭志鸿先生在华沙第五届“世界青年与学生和平联欢节”钢琴比赛荣获五等奖，1957年研究生毕业后留校任教。50年代郭志鸿先生创作了许多优秀的钢琴乐曲，在从事日常教学工作的同时积极参加各种音乐表演活动，并为中国钢琴教材的编写做了大量的工作。1980年郭志鸿先生在日本从事音乐活动，直至1989年再次受聘于中央音乐学院，作为钢琴系教授从事钢琴教学工作至今。



Guo Zhihong Piano educationist, pianist and composer, professor Guo Zhihong was born in 1932 in Japan and started playing piano at the age of five under Mr. Tamura Hiroshi, a famous professor in the Tokyo Arts University. Back to Taiwan in 1948 and to Beijing in March 1949, he began his study in Department 1 of the North China University and was assigned a job in the Central Musical Troupe (orchestra) in September the same year. Later on he was transferred to the Piano Department of the China Central Conservatory of music to continue his study under Mr. Zhu Gongyi, a well known piano professor. He won the fifth place prize at the piano performance contest in the International Youth Festival, Warsaw, 1955. Assigned assistant professor in the Conservatory after completion of a master's degree course there in 1957. Created a great deal of very nice piano works in 1950s. Took an active part in the public performances in addition to rather busy routine teaching duties. Contributed a lot on writing Chinese piano teaching materials. Was in Japan for professional activities since 1980 until late 1989 when he was reappointed professor to teach in the Piano Department of the Conservatory.

(Translation: Lu Ruiling)