

中国作曲家钢琴作品系列

SERIES OF PIANO WORKS BY CHINESE COMPOSERS

# 储望华 钢琴作品选集

CHU WANGHUA  
SELECTED WORKS FOR  
THE PIANO



人民音乐出版社

PEOPLE'S MUSIC PUBLISHING HOUSE

中国作曲家钢琴作品系列

SERIES OF PIANO WORKS BY CHINESE COMPOSERS

# 储望华钢琴作品选集

CHU WANGHUA SELECTED WORKS FOR THE PIANO

童道锦 主编

CHIEF EDITOR TONG DAOJIN

人民音乐出版社

THE PEOPLE'S MUSIC PUBLISHING HOUSE

**图书在版编目(CIP)数据**

储望华钢琴作品选集/童道锦主编:储望华曲.-北京:  
人民音乐出版社, 2001.9

(中国作曲家钢琴作品系列)

ISBN 7-103-02229-1

I. 储… II. ①童… ②储… 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(2000)第50580号

责任编辑: 音 童

责任校对: 刘慧芳

人民音乐出版社出版发行

(北京市海淀区翠微路2号 邮政编码: 100036)

Http://www.people-music.com

E-mail: copyright@rymusic.com.cn

新华书店北京发行所经销

北京市洛平印刷厂印刷

635×927毫米 8开 23.5印张

2001年9月北京第1版 2001年9月北京第1次印刷

印数: 1-2,040册 定价: 34.50元

版权所有 翻版必究

购买本社图书, 如有缺页、倒装等质量问题

请与本社出版部联系调换。电话: (010)68278400



## 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 20 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。



## 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on the techniques of fingering and playing and notes on their creations, almost all of the selections include some unpublished pieces or works for the selection.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,那就是对音乐执著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

1999. 8

## 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





儲望華

# 序 言

吴 祖 强

人民音乐出版社筹划为我国近数十年在钢琴音乐作品创作方面有较多贡献的作曲家们各出一本钢琴作品专集,作曲家、钢琴家储望华当然是列入名单的首选者之一。望华在 20 世纪 60 年代初毕业于中央音乐学院钢琴系后留校任钢琴弹奏教职,同时积极从事创作,主要是钢琴曲写作。若干年后获得带职在本院作曲系专业进修机会,又于 80 年代中期赴澳大利亚墨尔本大学深造,攻读作曲、钢琴两个专业并取得双主科音乐硕士学位,成为同时教授钢琴的职业作曲家,创作范围则早已不限于钢琴领域。近十多年来他创作了许多包括管弦乐、室内乐以及各种器乐、声乐作品,当然,钢琴作品仍然是其中的重要组成部分。

不过,储望华的音乐创作毕竟始于钢琴曲,他的作品在我国无论是音乐会上还是钢琴教学中被演奏和采用为教材,流传广泛,其影响数十年来未曾衰减。他在音乐创作方面的一些观念、见解、愿望与追求,也更集中反映于他的钢琴曲创作之中。正像他在为这本专集所写的“作者的话”中所阐述的,特别是作品与我国传统文化,与民族、民俗音乐艺术的紧密联系,使“源”于西方的钢琴文化和以根植于祖国土壤的民族传统音乐为“本”相结合,他强调说“惟希望并相信”人们能在这本专集中“寻获和判断到”他多年工作的“出发点和目标”,即作品的“中国风格”。我以为他的这番话确是发自内心,并且是经过数十年创作实践之后,以个人劳动成果总结出的自我评介,是很中肯的。这一套我国近代钢琴作品选集系列的主编童道锦女士告诉我,“储望华先生对于国内为他出版这本作品选集特别重视”,说他对选曲反复斟酌,对校正曲谱、撰写说明等都“极为认真”,令她十分感动。我对此是完全能够理解的:中国钢琴艺术的发展与前进走过了一条远非平坦的道路,就钢琴曲创作来说,从 30 年代贺绿汀先生著名的《牧童短笛》开始,已经花费了几代作曲家和钢琴家的心血,望华是这艰辛历程的积极参与者,而且就他个人而言,他不仅创作始于钢琴曲,他的全部音乐活动也起始于钢琴,直到如今亦未离开这个岗位。出版这本专集作为他音乐生涯主要构成的一次难得的回顾,又怎么能不表露出难以遏制的满怀情愫呢?

说到这里,的确要对望华为我国钢琴艺术事业的发展所做的特殊贡献多说几句。有些事当已时过境迁,人们就会渐渐遗忘,后来者则更无所知。我想说的是,储望华在中央音乐学院工作时,在钢

琴系的那些年所负担的工作并不是教学而是创作,这在今天来看会觉得有些奇怪,但对“过来人”说,这在当时不仅正常,并且也许真该被认作是“英勇”行为呢!我国音乐界人士应该都记得 20 世纪 60—70 年代我国政治生活中的那一场昏天黑地风云变幻,在文艺界是以所谓“革命化”、“民族化”、“群众化”等“三化”运动开始的,就钢琴专业的处境讲(当然不止钢琴专业),有很长一段时间,尤以“十年浩劫”为甚,世界钢琴艺术涓涓长河在我国无论是演奏还是教学几近“断流”,为使钢琴事业还能够得以延续并有点进展,真个是难煞了所有钢琴从业人员。提及这个不得不“自力更生”的历史时段,储望华和上海的钢琴家、作曲家王建中堪称为当时支撑我国钢琴音乐创作的北、南两员大将,他们除了作为一些“集体创作”主力,王建中被要求多为已无可弹奏的音乐会曲目创作,储望华则除此之外还得加上为教学需要尽力。也并不是所有人都知道,望华那些年不少钢琴曲的写作其实都是在背负着巨大家庭政治压力下完成的,这太艰苦了。我想,让多些人了解这一点,也许有助于增加对他的音乐的理解。

在这本专集付梓之前,望华和曲集编者都希望我能为曲集写个序言,其实我觉得曲集中作品大都选自 20 世纪 60—80 年代,已然经过了相当久远岁月磨炼,其中不少乐曲早已为人们所熟悉,应已是一本完全无需序言的曲集了。然而毕竟曲集作者如今已远居海外,且时间不短了,为读者(弹奏者)尤其是年轻朋友们略介绍些背景情况,可能也还是有必要的。我没有就曲集中作品涉及作曲专业方面多说什么,因为在 80 年代初我曾写过文章着重谈过这个方面,那篇文章也已收入不久前出版的我的文集《霞晖集》中。在这一序言内谈及某些非专业方面话题,有些倒也是在那篇文章中曾经想说而没有说的。

时光又过去了近 20 年,国家、社会和圈边人和事不停变异,而令我非常感动的是,近些时连续展读望华远方来信,他对于祖国、母校、国内音乐界和老朋友们的情谊真是毫无改变,特别是对发展中国钢琴音乐的赤诚,确也如他在“作者的话”中所说的是“一如既往”。那么,就让这本曲集既作为往昔岁月的回顾,也作为作者和故土仍然紧紧牢系的纽带,让这些乐谱上的音符通过手指和琴键奏出的声响在山、海、大地和长空回荡,当也仍旧能会引发作者与后来者对推动中国钢琴艺术事业前进的联想,引发对中国钢琴音乐的创作灵感,并且继续为之努力奋斗吧!

2000 年 7 月酷暑于北京

中央音乐学院



# PREFACE

by Wu Zuqiang

The Peoples's Music Publishing House has been organizing the publication of a special edition of selected piano compositions for each composer who made great contributions in the field of piano music composition during the last few decades in China. Composer and pianist Chu Wanghua was, of course, selected as one of the candidates for this distinguished group.

After graduating from the Piano Department of the Central Conservatory of Music in the early 1960's, Wanghua was appointed to remain at the Piano Department to do teaching of piano. During this time he made many positive contributions particularly in the area of piano music composition. Several years later, he earned an opportunity to advance his career in the Composition Department of the Conservatory.

During the mid 1980's, he went abroad to study music composition and piano at the University of Melbourne in Australia, and was awarded Master's degrees in both fields. Therefore, he became a professional composer and a teacher for piano. During the last decade, he created numerous music compositions and his creativity extended beyond piano compositions to include orchestral music, chamber music and various instrumental and vocal compositions.

Wanghua's piano compositions have been widely recognized across China and their popularity has not waned. His compositions were not only played in concerts across China but also adopted as teaching material. His piano compositions reflect his knowledge, aspirations and pursuit of excellence. As he himself wrote in the "Author's Words" of this publication, his work has been influenced by traditional culture and folk music as well as western piano culture. He sincerely hopes and believes that people can find his roots and aspirations, which are the "Chinese style" in this collection. I believe his words that came from his heart are truly pertinent and represent his self-evaluation following decades' composing practice. The editor of this series of selected contemporary piano compositions Mme. Tong Daojin told me: "Mr. Chu Wanghua was extremely excited about the honor of being selected as a contributor to this collection of selected piano compositions. He devoted great efforts to the selection, made modifications of these music compositions and wrote the explanations. I was deeply impressed by his attitude and actions." The development and advances in Chinese piano music have been turbulent, and are the culmination of the work of several generations of pianists and composers. As regards piano composing, from the famous "Shepherd boy's flute" composed by Mr. Luting He in 1930's, many composers and pianists

made great efforts. Wanghua was one of those who struggled to make Chinese piano music what it is today. As a composer, his career originated from piano music, which has remained the focus of his professional life. The publication of these selected works provides a rare insight into his musical career. How could he hide his pride and enthusiasm, which could hardly be concealed?

I would like to elicit more about Wanghua's special contribution to the development of our piano art. As time passed and circumstances changed, events could gradually fade away and even be totally forgotten by young generations. I wish to mention when Wanghua spent his years in the Central Conservatory of Music, his responsibility in the Piano Department was composition rather than teaching. It sounds strange from the present point of view. However, to an experienced musician, it was not only normal at that time, but also considered as a heroic act. Chinese music professionals would all remember the unpredictable and turbulent political situation during the 1960's and 1970's (China's Cultural Revolution). Literature and art were required to undergo changes to reflect the political agenda—to be more revolutionary, nationalistic and be for the masses. Like other cultural, scientific and artistic fields, piano performance and teaching in China were virtually isolated from the rest of the world for an extended period of time. During this time, piano professionals struggled to make progress in the area of composition and had to become self-reliant. Mr. Chu Wanghua and Mr. Wang Jianzhong, a composer and pianist in Shanghai, were two key figures in keeping the development of piano music composition alive in China during this period. Apart from being requested to compose for concerts in which western music could no longer be performed, Mr. Wang also acted as a mentor to aspiring musicians. Not everyone is aware that Wanghua completed his music pieces in those years despite the fact that enormous political pressure was put on his family. What an arduous undertaking! Perhaps this will give you some insight into the type of person that Wanghua is, and his dedication to music composition.

Both Wanghua and the editor asked me to write the preface to this book. As a matter of fact, I feel that most of the compositions selected are from the 1960's–1980's, which have been already well known. Therefore, in this sense, I feel the collection requires no introduction. However, as the author of the collections has been abroad for a long period of time it perhaps serves a purpose to introduce the composer's background to our readers, particularly the younger ones.

I have not made any comments about the technical aspects of the compositions, as I already covered this in an article I wrote in the early 1980's. That article was included in my recently published collection titled "Sunrise and Sunset".

Major changes have occurred in China, its society and to its people over the last 20 years. During this period of time I was impressed by Wanghua's commitment to his motherland. He has shown this through his continued ties with the Conservatory, Chinese music society and his close friends, as disclosed in his recent letters sent from abroad. Furthermore, his loyalty and enthusi-

asm towards developing Chinese piano music still burns strong, as revealed in his "Author's Words". Thus, this selection not only serves as a reminder of the past, but reinforces the bond that exists between the author and his motherland. I hope that this selection promotes the cause of Chinese piano music, inspires the current generation of Chinese piano musicians and encourages them to strive to reach greater heights.

Wu Zuqiang

The Central Conservatory of Music

Beijing, China

July 2000

Translated by Peicai Xu and Ben Armstrong



## 作者的话

指法、踏板法是仅为演奏者参考而标明的,各位演奏者尽可根据自己的手型、习惯或感觉做某些调整,及至各类演奏符号(如顿音、跳音、句法、延长记号等),都可或做相关的变动。作曲者的困难之一往往是在有的时候为了表达某种音乐,却找不到一个十分确切而又明了的符号——有的音乐简直就无法以符号去标明。作曲者的全部企望仅在于:他所写下的音符、节奏、旋律、和声……其中所蕴含的情感、韵味和气质,能为演奏者所理解并挖掘。

诚如我们对于不同时代、不同作曲家的作品有着不同的演奏要求,例如莫扎特音阶式经过句的歌唱性和德彪西经过句的飘忽感,弹奏方法上有着不同之处,然而弹奏中国钢琴作品之所以更有不同,则在于要把它“中国风格”的神韵演奏出来。故此,应在触键的深、浅、虚、实,五声音阶特定的指法,踏板的运用以及装饰音的长、短、强、弱等诸多方面,做悉心的体察和专门的训练。凡此种种,大都仍属技术手段范畴。而对“中国风格”的真切表达,我以为需要对于以下两个方面的问题有一个比较深入的了解和认识:

一、了解中国钢琴音乐与中国历史、中国传统文化和中国近现代社会的渊源关系;

二、了解中国钢琴音乐,要从中国民歌、古今中国民族器乐曲、中国戏曲、书法、国画等艺术中吸收营养和影响;

有了这种了解和认识,我们才可能来深入探讨和研究中国钢琴音乐文化的形成和发展,及中国钢琴作品中的民族风格特性的形成。

由于中国其东方之地域、历史之悠久、幅员之辽阔、人口之众多(多民族、多地方语言为世上所罕见),百年来社会之动荡等等原因,而形成了中国各民族独特的气质、韵律和性格及他们的欢乐、悲郁、憧憬、追缅……

这些是为“本”、为源;又适逢西方乐器,钢琴文化——从欧洲的巴洛克时期、古典主义、浪漫主义、印象主义到现代音乐对于我们的影响,中国作曲家对其做了有益的吸收、沿袭、继承,并开创了中国民族自己的钢琴文化艺术,且使她日渐成为世界钢琴文化艺术的一部分。虽然中国钢琴作品的创作目前仍显得比较单薄或尚属不很成熟的阶段。

收选在这本钢琴作品专集中的十余部作品(含改编),是我在20世纪60年代至80年代的20

年间完成的。(其中个别乐曲,在80年代和90年代中做了增补和修订。)这20年,对于我,对于我的祖国,对于中国的钢琴艺术事业来说,都发生了很大的变化。读者或许可以通过杂陈(不按创作年代先后排列)在本曲集目录里的乐曲,觉察到20年当中的时代跨度和变迁;也或许可以从不同的乐曲题材、风格、技法中,窥视到某一种在这本作品专集中所包含的“混合体”(或曰“多元性”)。惟希望并相信读者不难寻获和判断到的便是其中的“中国风格”——这就是我多年为之努力工作的出发点和目标,虽然我自知所做仍相距甚远。

我喜欢西洋古典及近代文化艺术;亦热爱中国民族、民间文化艺术。在过去的数十年,我曾在北京中央音乐学院附中及其院部,先学钢琴,后转学理论作曲;复又学钢琴,再又学作曲,反反复复,道路可谓曲折。中央音乐学院钢琴系毕业后,旋即留校指挥系弹伴奏,不久转钢琴系任职,专事作曲。20世纪80年代中赴澳大利亚墨尔本大学,以作曲、钢琴双重专业荣获音乐硕士学位。目前,是弹钢琴、教钢琴,又从事作曲。80年代以来,更将创作的领域扩展到交响乐、室内乐、打击乐及声乐等多方面。但我对发展中国钢琴音乐艺术的拳拳之心,却一如既往,从未动摇。

感谢广大的读者和听众多年来对我的一些作品的厚爱和鼓励。感谢人民音乐出版社对于出版本专集所给予的巨大支持。感谢吴祖强教授为本曲集写“序言”,以及多年来给予我的支持、鼓励。感谢中国的作曲家及钢琴家江定仙、朱工一、易开基、周广仁、殷承宗、杨峻、鲍蕙荞等人以及澳大利亚作曲家彼得·陶尔顿(Peter Tahourdin)的支持和帮助。

亲爱的读者们,请倾听和接受一个旅居在遥远的南半球某城市中的华裔作曲家的钢琴音乐,它的律动和他的爱心。但愿这本曲集的问世,谨对中国钢琴艺术事业(她有赖于创作、教学、演奏、理论、出版及乐器制造等)的不断发展,能竭尽本人绵薄之力。谢谢。

储望华

1999年5月17日于澳大利亚 墨尔本

## Author's Message

by Chu Wanghua

Notation for fingering and pedalling serves solely as references for a pianist. Each performer makes adjustments as a result of his or her own hand shape, custom and interpretation. Various music symbols, such as tenuto, staccato, phrasing and fermata, are also open to interpretation. One of the difficulties a composer confronts is to find an accurate and unambiguous symbol to express a musical idea—some music can hardly be expressed as symbols at all. Accordingly, a composer's centric hope is to have the player understand and appreciate written notes, rhythms, melody and harmony, that contain the emotion and temperament.

As a matter of fact, we often give different interpretations to compositions depending on the era and the individual composers. For example, we have a different approach to Mozart's passages of scalelike singing and Debussy's passages of drift-like mobility. There is even more scope for variation when we perform Chinese piano compositions. In order to fully express the distinct Chinese qualities, pianists need to undergo a keen observation and special training of various aspects of touching skills such as depth and shallowness, emptiness and solidarity, specific fingering of Penta scales, as well as the frequency of pedalling and the length and speed of ornamental notes. Most of these deal with technique. To truly express the "Chinese style", I believe, a pianist needs in-depth understanding of the two following issues:

1. The relationship between Chinese piano music and Chinese history, the origin of Chinese traditional culture and Chinese modern society.
2. The influence on Chinese piano music from native folk songs, ancient and modern Chinese folk music compositions with traditional instruments, Chinese opera and paintings.

With such an understanding, one has a solid foundation to probe into and study the formation and development of Chinese piano music culture, the formation of the "Chinese style" of composition, and its specific native characteristics, which stem from its origin, age-old history, vast domain, dense population and the social turbulence in the past hundred years. Together it forms a unique style, temperament and rhythm, and communicates happiness, melancholy, longing and recollection.....

All these are the "roots" and "origins". Piano instruments and western piano culture from European Baroque period, classicism, romanticism, impressionism to contemporary music have also had influence on us. Fortunately, Chinese composers have been able to take advantage of these developments and have benefited from its influential following. Chinese composers have also initiated their own piano culture and art which has become part of the world's piano culture, though their creative piano composition is still in its infancy.



Compared to the excellent piano compositions of my predecessors and my peers, I fear my creations appear to be preliminary and immature.

The ten piano compositions and adaptation included in this collections are works I completed over a period of 20 years spanning a range from the early 1960's to early 1980's. Only a minority of these have been supplemented or revised in the 1980's and 1990's.

There have been tremendous changes for me, my motherland and the Chinese piano artistry over these years. Perhaps, readers can detect the changes during these twenty years from the set of this collection which is not arranged chronologically or perhaps from different themes, styles and techniques. They could also perhaps begin to perceive the many facets of this collection. I trust that readers will have no difficulty in detecting "Chinese style" among them. This was both the starting point and ultimate goal of my endeavour, though I acknowledge that I still have further work to do.

I like western classical and modern cultural art, and also have an ardent love for Chinese folk culture and arts. During the past several decades, I have studied piano and the theory of composition many times at both the Central Conservatory of Music and its associated middle school in Beijing. I studied again and again, so one may well say that the road of studying was really tortuous. After graduating from the Department of Piano at the Conservatory, I was assigned as a piano accompanist in the Conducting Department. Before long, I was transferred back to the Piano Department to focus on composition. In the middle of 1980's, I completed my Master Degrees in both composition and piano at the University of Melbourne in Australia. At present, I am teaching and playing piano as well as composing. Since the 1980's I have broadened the scope of my set to include symphony, chamber music, percussion and vocal music. But my sincere intention to develop the art of Chinese piano music has never waived.

I would like to thank the vast majority of my readers and audiences for their profound love and encouragement of my compositions over a long period. I would also like to express my sincere thanks to the Peoples' Music Publishing House in Beijing for their enthusiastic support in publishing these selected works. I am grateful to Professor Wu Zuqiang for writing the preface for this collection as well as his valuable support and encouragement during the past years. I also wish to thank those respected Chinese composers and pianists Jiang Dingxian, Zhu Gongyi, Yi Kaiji, Zhou Guangren, Yin Chengzong, Yang Jun, Bao Huiqiao and the famous Australian composer Peter Tahourdin for their untiring support and help.

Dear readers and audiences, please listen attentively to the piano music of a Chinese composer now living abroad in a distant city in the Southern Hemisphere and his musical devotion that it expresses. I hope that the publication of these selected works contributes towards the development of the Chinese piano artistry, which encompasses composition, education, performance, theory, publication and development of musical instrument.

I shall spare no effort to do whatever I can.

Thank you!

Melbourne, Australia

17th May, 1999

Translated by Xu Peicai, Ben Armstrong