

“ 十 一 五 ” 国 家 重 点 图 书 项 目



中国著名作曲家钢琴作品系列

Series Of Piano Works
By Famous Chinese Composers

Chu Wanghua
Selected Works For The Piano

储望华

钢琴作品选

童道锦 王秦雁 / 主编

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储望华

1941年生，江苏宜兴人。作曲家、钢琴家。1952年考入中央音乐学院附中，主修钢琴。1956年转入理论作曲专业，师从黄翔鹏、何振京、徐振民等人。1958年考入中央音乐学院作曲系，后转入钢琴系，师从易开基教授，课余自修作曲。1963年毕业后留校任指挥系钢琴伴奏，后转钢琴系专事钢琴作品创作。1981年师从江定仙教授进修作曲。1982年赴澳大利亚墨尔本大学学习现代作曲，师从彼得·陶尔顿并深造钢琴演奏。1985年荣获音乐硕士学位。



在1956年第一届全国音乐周中，处女作二胡独奏《村歌》公演并获得好评。1961年两首钢琴独奏《江南情景组曲》及《变奏曲》被选入《全国高等院校优秀教材》并出版。他改编及创作的钢琴作品《翻身的日子》、《解放区的天》、《二泉映月》、《新疆随想曲》、《南海小哨兵》、《前奏曲》等，在国内外产生了广泛影响，被师生作为常用教材和曲目。

钢琴协奏曲《黄河》主要执笔者之一，对该作品的钢琴独奏部分做出了重要贡献。

1987年荣获澳大利亚“迈基”作曲比赛大奖，并成为澳大利亚音乐中心终身常任代表。两首交响诗《灰烬星期三》和《秋之泣》曾由墨尔本交响乐团公演。《关山月》（李白诗，为女高音、六重奏及打击乐）1986年曾在香港“第一届中国现代作曲家音乐节”公演。《第一弦乐四重奏》由澳大利亚PETRA四重奏小组公演。1999年混声合唱作品《华夏情怀——旋律与变奏》在香港文化中心公演并受到广泛好评。

曾应邀在澳大利亚广播电台、墨尔本大学音乐厅、维多利亚艺术中心、皇家理工学院等处演奏钢琴协奏曲《黄河》。

2001年举行“华夏情怀”中国巡演，在北京、上海、广州、深圳等六大城市举办“储望华钢琴作品独奏音乐会”并获巨大成功；同年出版《储望华钢琴作品选集》；2003年《第三钢琴协奏曲》在深圳公演。

被列入英国剑桥及美国传记中心的“世界名人录”和“世界华人文艺界名人录”，并被聘为美国传记中心研究委员会顾问。

Chu Wanghua born in 1941 in Yixing, Jiangsu province, Composer and Pianist Chu Wanghua started his study of piano performance in the Music School Attached to the Central Conservatory of Music of China in 1952. He studied composition in the Theoretical Music Composition Department under Huang Xiangpeng, He Zhenjing and Xu Zhenmin in 1956. He entered the Department of Music Composition of the Conservatory in 1958, was later transferred to the Piano Department, where he studied under Professor Yi Kaiji. During that time, Chu Wanghua still persisted with composition in his own time. Upon graduation in 1963, he was assigned the accompanist in the Conducting Department and later became the resident composer for the Piano Department. In 1981 he began to study music composition under Professor Jiang Dingxian. In 1982 he immigrated to Australia where he studied contemporary composition at the University of Melbourne under Peter Thudding whilst still studying piano performance. He achieved a master's degree in Music in 1985.

At the First China National Music week in 1956, Chu Wanghua was the youngest composer with his debut composition being performed—"A Village Song", an erhu solo. In 1961, his piano suite "Landscape South of the Yangtze River" and his Variations were included in the volume "Excellent Teaching Material for Higher Educational Learning" and were duly published *Days of Emancipation*. Many other compositions and arrangements by Chu Wanghua, amongst which are—"The Merry-Go-Round", "The Celebration of the Harvest", "The Spring Mirrored the Moon", "The Xinjiang Caprice", "The Fisher-boy of the South Sea", were used extensively as both teaching material and performance repertoire, being warmly regarded by audiences both within China and internationally.

As the co-composer of the famous Yellow River Piano Concerto, Chu Wanghua contributed mainly to the piano solo part.

In 1987, Australia, he received the *Albert Maggs Composition Prize* and became a full representative member of the Australian Music Centre. His symphonic poem "Ash Wednesday" and "Autumn Cry" were performed by the Melbourne Symphony Orchestra. In 1986 his work "The Borderland Moon", written for soprano sextet, and percussion with lyrics taken from a poem by Li Bai, was performed in the First Hong Kong Festival for Contemporary Music by Chinese Composers. His String Quartet No.1 was performed by the Petra String Quartet in 1985. In 1999, his Choral work "Homage to China-A Melody and Variation" was embraced most avidly by the audience at its premiere in the Hong Kong Culture Centre.

As a pianist, Chu Wanghua has performed the Yellow River Piano Concerto at the Melba Hall, the Great Hall in the National Gallery of Victoria, Royal Melbourne Institute of Technology and for broadcast through the Australian Broadcast Corporation.

In 2001, Chu Wanghua held "Chinese Thoughts and Feelings" tour, performing "Piano recital of Chu Wanghua's works" with great success in six major cities of China including Beijing, Shanghai, Guangzhou and Shenzhen. In 2003, his Piano Concerto No.3 premiered in Shenzhen.

Chu Wanghua is currently listed in the International *Who's Who* and International Chinese Who's Who in the realm of art and literature, and was an advisor of the American Biographical Institute.

(Translation: Lu Ruiling)

顾问 周广仁 鲍蕙荞

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编 者 的 话

童 锦 王 秦 雄

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、储望华和黎英海等十八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.

2004.5

(Translation: Lu Ruiling)

总 序 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 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.

2002.2.25

(Translation: Lu Ruiling)

总 序 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，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖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释。

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 bears 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.

2006.2, Beijing

(Translation: Cui Zhenzhen)

序 言

吴祖强

上海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。若干年后获得带薪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价，是很中肯的。这一套《中国著名作曲家钢琴作品系列》的主编之一童道锦女士告诉我，“储望华先生对于国内为他出版这本作品专集特别重视”，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”来说，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，世界钢琴艺术浩瀚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，王建中被要求多为己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，也许有助于增进对他的音乐的理解。

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。

时光又过去了二十多年，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！

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PREFACE

Wu Zuqiang

Shanghai Music Publishing House has been organizing the publication of a special edition of the 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 1960s, Wanghua was appointed to remain at the Piano Department to do teaching of piano. During this period of time he made many positive contributions particularly in the area of piano music composition. Some years later, he earned an opportunity to advance his career in the Composition Department of the Conservatory.

During the mid 1980s, 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 selection. I believe his words that came from his heart are truly pertinent and represent his self-evaluation following decades of compositional practice. The editor of this series of selected contemporary piano compositions Mme. Tong Daojin told me: "Mr. Chu Wanghua was extremely excited about the honour 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. He Luting in 1930s, many composers and pianists made great efforts, Wanghua was one of those who strived to make the 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 provide 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 1960s and 1970s (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 in 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 period of 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 the 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 1960s and 1970s, 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 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 early 1980s. That article was included in my recently published collection titled Sunrise and Sunset.

Major changes have occurred in China, both its society and its people, over the last twenty years. During this period of time I am impressed by Wanghua's commitment to his motherland. He has shown this through his ties with the Conservatory, Chinese Music Society and his close friends, as disclosed in his recent letters sent from abroad. Furthermore, his loyalty and enthusiasm towards developing Chinese piano music still burns strong, as revealed in his Authors 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 the Chinese piano music, inspires the current generation of the Chinese piano musicians and encourages them to strive to reach even greater heights.

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(Translation: Xu Peicai, Ben Armstrong)