

“ 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

Cui Shiguang
Selected Works For The Piano

崔世光

钢琴作品选

童道锦 王秦雁 / 主编



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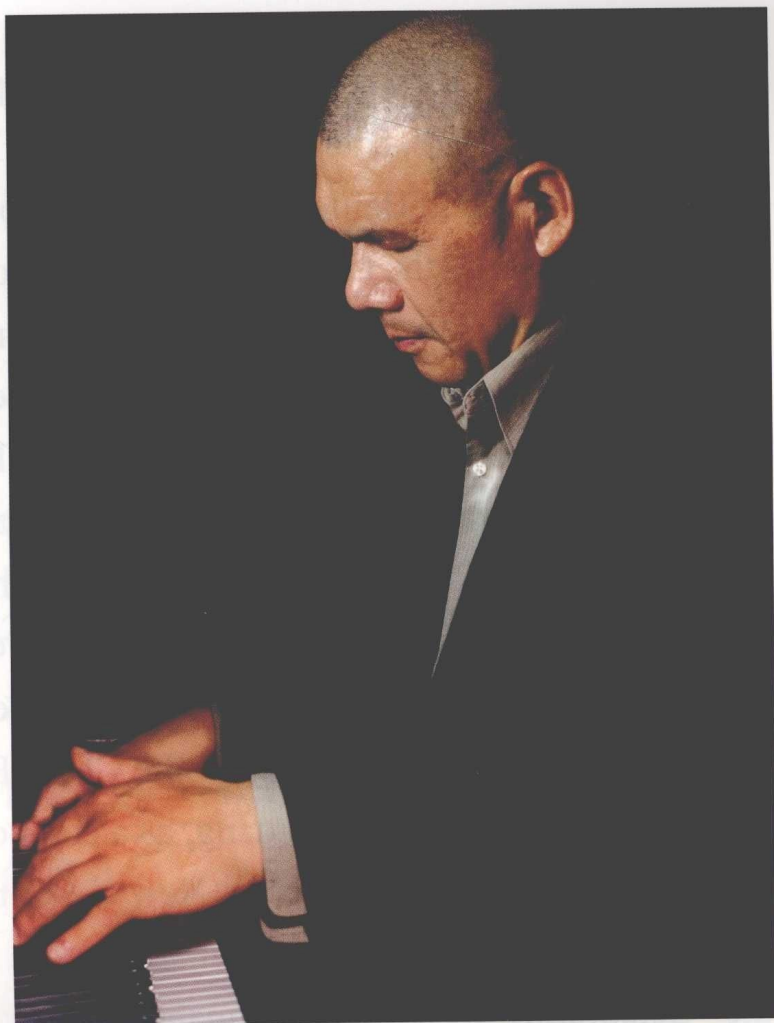
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崔世光 1948

年生于丹东。钢琴家、作曲家。1962年入北京中央音乐学院附中学习。1970至1980年代曾经担任中国交响乐团钢琴独奏家兼创作组成员。1984年赴美，在Syracuse大学取得钢琴、作曲硕士学位后留校任教六年。现居香港。作为钢琴演奏家，曾经在纽约卡内基音乐厅、莫斯科音乐学院大音乐厅、捷克



克“布拉格之春”音乐节、英国奥德堡音乐节，以及欧洲和北美等其他四十多个城市演奏，也为中国唱片公司、香港唱片公司等录制多张唱片和镭射唱片。作为作曲家，所写的钢琴作品在中国北京、台湾以及美国纽约等地的音乐作品比赛中获奖。其中钢琴组曲《钢琴上的福斯特》在由纽约Edwine Behre钢琴协会所主办的“庆祝埃德蒙暑期钢琴音乐营（佛蒙特州）50周年国际钢琴作品比赛”中，是六十余部寄自世界各地应征作品中唯一的获奖作品。

Cui Shiguang pianist and composer, born in Dandong, north-eastern China in 1948, entered the Preparatory Department of the Central Conservatory of Music in Beijing, PRC in 1962; appointed the resident piano soloist and composer of the China Philharmonic Society, Beijing in the late 1970s to 80s. He travelled to USA for further education in 1984, received two Master's degrees in piano and composition from the School of Music, Syracuse University, and then taught there for six years. Presently he lives in Hongkong. As a pianist, he was widely acclaimed for his performance in over 40 cities in Europe and North America in venues such as the Concert Hall of Tchaikovsky Conservatory of Music, Moscow, the Music Festival of "Spring Prague", and Carnegie Hall Weill Recital Hall, New York. He is also recognized internationally for many recordings made for the China Record Company, Beijing, and Hong Kong Records. Cui Shiguang, as a composer, won various Composition Competitions in Beijing, Taiwan, New York etc. His piano suite *Pianofoster*, among some sixty entries from all around the world, was the only winner of the "Celebrating 50 years of Edamant Summer Piano Camp(Vermont)", International Piano Composition organized by Edwine Behre Piano Associates, NY.

顾问 周广仁 鲍蕙荞

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编 者 的 话

童 锦 王 秦 雅

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

鲍蕙荞

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 propose 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

崔世光

中国钢琴音乐，在 20 世纪中经几代作曲家的探索，已经随着钢琴的普及，与世界音乐名作一同从中国的千家万户中发出了美好的声音。在这块园地中耕耘的有心人中，有这么几位作曲家，每当他们有新作品问世，总是引起我的注意和兴趣。崔世光便是其中之一。早在 1963-1964 年间，当崔世光还是音乐学院附中低年级学生的时候，他所写的钢琴曲就已经风靡了整个校园，并且被学校作为正式教材而广泛印发。甚至在“文革”那段岁月中，他的作品仍被人们暗中传抄。他几十年来从未间断努力，不断地奉献出耕耘的成果。

无论以何种角度来解释“中国钢琴音乐”这一定义，它必定包括了中西结合的内涵。以现代中国广大听众的欣赏习惯来看，糅合了西方作曲诸方面技术的中国钢琴音乐在音响紧张度上扩展了传统东方音乐的表达方式和表情幅度；而按照西方人的欣赏角度来看，在最具有西方文化传统形式的钢琴音乐中展现出中国文化的某种表现方式，具有特殊的内涵，以及与西方音乐不同的色调和韵律。因此，对于中国作品而言，手法上的结合，表情方式上的化解与沟通，从来就是在创作上平衡形式与内容的一大挑战。我从崔世光的作品中恰恰就看到他在这一点上坚持不懈的探索。

本身作为一个钢琴演奏家，钢琴技巧与乐思的平衡之巧妙处理，也成为他的钢琴音乐作品另一突出特点。无论是大型作品或是中小型篇幅的组曲和独奏曲，均显示出他对钢琴手法淋漓尽致的发挥，却始终保持着在音乐上的主导，为钢琴作品在表现手法上伸缩适度的范例。记得在他写于“文革”中的那些改编曲中，崔世光令人惊奇地避开了在当时盛行的“八股”，以其高贵的气质和精湛的钢琴语言，动人地表达了一个才华横溢的青年人在逆境中对音乐、对生活的热烈情感。

几十年如一日，崔世光的钢琴创作已锤炼得炉火纯青，并在国际舞台上大放光彩。从民族音乐素材到异国风土人情，从传统的规范到现代技巧的运用等等，都被作曲家熔为一炉，以他独特的钢琴音乐语言，透过其质朴、高雅、亲切、热情的一贯风格，将美好的信息传入人们的心田。

1997 年 10 月 5 日于多伦多

Foreword

Huang Anlun

Piano music by Chinese composers first appeared early in the 20th century. It has been a short span of years but a long history of effort, exploration, perseverance and even passion. Today, in the beginning of the 21st, Western classical music has already been a standard part of musical life in innumerable Chinese families. As I look back and consider the few composers who have plowed, weeded, and sown seed in this fertile field — those who have cultivated Chinese appreciation of Western classical music as well as contributed to the repertoire. Cui Shiguang is one of the most outstanding. I always pay attention when his new pieces appear.

Cui's piano pieces began to attract when he was only in his junior year of study in the Preparatory Department of the Central Conservatory of Music in the early 1960s. The school printed his solo pieces as official teaching materials in the category of "Chinese Piano Repertoire". In the 1970s, Cui was appointed composer and soloist in residence by the Central Philharmonic Society, since then, he has consistently offered tributes to his heritage with his piano music.

"Chinese piano music" is a subtle mixture of East and West. The concept derives its essential nature from the intention of composer and characteristics of the instrument; that is, it is the expression of Chinese culture through the medium of Western construction. As it has developed through the 20th and the early 21st century, this mixture has profoundly enriched musical language, and broadened the range of expression. Western technical terms and Eastern artistic concepts are no longer strangers. At this point, the tough task of maintaining unity of content and form continues to challenge, as well as to inspire many modern Chinese composers. Cui Shiguang, through relentless effort and the application of all his musical experience, has achieved this synthesis. and technical organization.

A concert pianist himself, Cui always projects his piano pieces with an appropriate balance in musical layout. Cui's piano music today enjoys popularity both in China and internationally. From folk-natured to the concert virtuosity, from traditional to the *avant-garde*, his unique pianistic vocabulary encompasses them all. With music which is, by turns, plain, cordial, elitist and enthusiastic, Cui consistently sends out glorious messages.

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自序



中国音乐必须“一方面采取本国固有的精髓，一方面容纳外来的潮流，从中西的调和与合作之中打出一条新路来。”这是国乐大师刘天华（1895-1932）在20世纪初就明确主张的创作理念。本曲集中的《刘天华即兴曲三首》，就是我有感于刘先生简洁明了的创作理念而写。三首即兴曲以原作的音乐动机和意境作为钢琴乐曲创作的参考，在音乐上具有一定的整体性和内在联系：

1. 空山鸟语 以现代音乐语言和表达方式，结合传统调式所衍生的钢琴音响造型，表现了人与自然的和谐。

2. 良宵 除夕之夜，在静思默想中不忘对上天的感恩，对父母的孝敬，对亲友的眷顾乃至对邻里的关爱。那恬静和安逸既温馨又令人感动。

3. 光明行 运用中国民族调式为民族乐器谱写进行曲，刘天华是第一人。即兴曲在钢琴上作了进一步的发挥。那乐观、坚毅和豁达的精神面貌，总是与乐观进取的生活态度连在一起。

融合东西方不同形式与表现方式上那些互相有益、互补互助种种因素的过程，也是在钢琴上寻求对民族特色的个人理解和与其相关联音乐语言的锤炼过程。1979年所作《山东风俗组曲》的音乐，在很大的程度上折射出在一个锤炼过程中笔者的观念转变。摒弃表层的象形，对音乐所承载的精神韵律之发掘，同样是在演奏时所应着重的方面。

《D大调钢琴协奏曲》最初的版本由中国国家大剧院委约，为多架音乐会大钢琴与乐队而作，中外十位钢琴家与北京交响乐团于2008年北京奥运会期间首演。在同年九月“国家大剧院奥运演出季”闭幕音乐会上，又演出了四架钢琴与乐队版本。2009年我把该作品分别改写为第三个版本——双钢琴与乐队协奏曲，以及本曲集中的第四个版本，即“常规”的一架独奏钢琴与乐队协奏曲。协奏曲分为四个乐章，以中国民间音乐风格为基调，从不同的角度，力图使作品内容乃至音响手法上贴近中国民众丰富而朴素的情感和精神世界。第一及第二乐章篇幅较短，一个激越，一个优雅。音乐场景设置在南北不同地区，载歌载舞的形式与风格各异。第三乐章是协奏曲的中心。围绕着对西北风物的音乐描绘与抒发，展现了那里百姓们质朴动人的气质。第四乐章是以山东的民间音乐语言为主导，在回旋曲的框架中有豪迈的音调，也有委婉的歌唱。整部作品结束在令人振奋的鼓乐高潮中。

键盘器乐音乐创作在西方将近400年的发展，经历了曲折起伏的演变过程。然而，作为典型西方文化载体的钢琴音乐，在中国广泛传播普及尚不足百年，却已经发展成为中国文化

的一部分了。在 21 世纪初，当不少西方的音乐家们在创作理念和表达方式上以不断调整与妥协为寻求自新，其中所传递的信息和启迪是十分明确的。钢琴音乐在亚洲，在“东方”所获得的活力，与并不使人感到意外的“承接”，不仅仅是音乐家个人的努力与探索，更在于丰厚民族民间文化的独特和包容，钢琴音乐创作就此也拥有了一个崭新的平台。

感谢资深编辑童道锦和王秦雁两位主编，他们为这一系列的钢琴乐谱问世汇集组织并努力运作，终使创意结为果实。感谢上海音乐出版社以宏观远识扶持并以大手笔推出这个系列钢琴乐谱。在我看来，它的意义远超出了学术的层面。

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