



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Ni Hongjin  
Selected Works For The Piano

# 倪洪进

## 钢琴作品选

童道锦 王秦雁 / 主编



上海音乐出版社  
WWW.SMPH.CN

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**倪洪进** 1935年生，浙江人。钢琴演奏家、教育家。曾就读于上海音乐学院，1959年以优异成绩毕业于莫斯科音乐学院。先后在中央音乐学院、解放军艺术学院、中国音乐学院任教，致力于钢琴音乐创作，并在国内外音乐院校和音乐厅、电台、电视台进行演奏和讲学，在大专院校作钢琴欣赏讲座等普及工作。录制出版个人演奏CD专辑《幻想曲》



及《叙事曲》，并参与录制中国音乐家协会《全国钢琴演奏考级作品合集》教材、《中国钢琴作品名家教名曲》系列等多种录音、录像。

**Ni Hongjin** pianist and piano educationist, a native of Zhejiang Province, born in 1935, attended The Shanghai Conservatory, and graduated with Diploma of Excellence from Moscow Conservatory in 1959. Returning China in the same year, she began teaching in the Central Conservatory, the China Conservatory, and the Art Academy of the PLA. She devoted herself to piano music composition, and gave recitals and lectures home and abroad in conservatory and music halls, on radio and television, held seminars on piano music appreciation in colleges to popularize piano music. She has released her recital CD albums *Fantasies* and *Ballads*, and took part in the VCD recording of *The Examination Grading of National Piano Assessment, Famous Pianist Taught Chinese Compositions on Piano*, etc..

(Translation: Li Zhujing)

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# 编 者 的 话

童 迪 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

鲍蕤莉

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绎。

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 hears 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

周 育 昆

《倪洪进钢琴作品选集》即将付梓，作为“中国著名作曲家钢琴作品系列”丛书中的一册。这套丛书的选编出版，被视为“20世纪中国钢琴创作的一个总结”，“一件跨世纪的大事”，而入选该系列的作曲家却不过十余位，可见遴选之精，规格之高，分量之重。在这样的平台上，以这样一种历史的、时代的角度，重新回顾倪洪进的创作和作品，不禁，几分远眺之意油然而生，甚至多少有些思绪纷繁之感。

倪洪进，浙江人，1935年生。24岁那年以优秀文凭毕业于莫斯科音乐学院，旋即回国任教。一般看来，或许觉得有了这样的资历、条件，学而有成，任当其所，足可以平步前行、指待青云了。然而，倪洪进绝不会做出安逸、轻松的选择。倪洪进，是事业的倪洪进，奋斗的倪洪进，进取而不知稍歇的倪洪进，否则，便不是她。直到现在。

繁繁琐琐的冗务，风风雨雨的历程，不曾使倪洪进模糊自己的角色和目标；也不曾使她消失自己的锐气和个性。倪洪进常常自谦、自解：“我这个人比较慢”，“我最好少跟人打交道”。其实，依我的经验，同倪洪进，只要谈的是钢琴、是音乐、是艺术，只要能在一个相应的层面上作实质性的交流、探讨，那么她永远是春光明媚，海阔天空。应当说，倪洪进是个至今仍然拥有一片未被污染的心田，仍然怀着一腔坦荡激情的、有棱有角的音乐人。

倪洪进开始写作钢琴曲，可以追溯到1972年。从此，她横跨一步，踏上一个亦苦亦乐、亦省亦痴的新开端。

其实，定位于钢琴教师的倪洪进兼而从事钢琴创作并业绩卓尔，绝不是偶然的。数来，致其必然的因素远非一二。譬如：倪洪进生长在“音乐世家”，她的父亲倪秋平是梅兰芳的琴师，广学博览，有“杂家”之誉。在他的影响下，倪洪进具有多方面的求知欲望和兼收并蓄的襟怀，对中国的传统文化、艺术瑰宝，如京剧、书法等，尤为喜爱，此可谓其一；其二，倪洪进留学期间，她的老师、她就学的莫斯科音乐学院和整个苏联音乐界，对发展本国家、本民族的音乐至为重视。每次演奏活动，都要求倪洪进必有中国曲目。开始时因准备不足，常常搞得很被动，要现加、现补。“中国的东西太少了！”、“一定要有‘自己的’作品！”、“一定要演奏‘自己的’作品！”等警句、呼唤，不仅牢牢地刻在心底，而且成为她紧迫的现实诉求；其三，同此相关联，无论在苏联还是回国后，倪洪进与一些作曲家、作曲教师，特别是曾经一起留学的作曲专业的同学们，一直保持着良好的合作关系。倪洪进热心于最先演

奏他们的新作品，甚至愿意为他们的学生们试奏习作。企盼钢琴新作、催生钢琴新作的心肠由此可见；其四，倪洪进有一种内在的创作气质和追求，这即使在她的演奏中也能感受得到。倪洪进奏出的音乐，同一些演奏家们往往有某些不同的东西，某处触键、某个和弦、某个走句会告诉你，她不只作为一个演奏者，还常以一个创作者的状态去探求与所奏作品及其作者相拥融、相一致和谐与愉悦。以上种种表明，在倪洪进心里早就潜藏着一个迟早要破土、要发芽、要开花结果的钢琴创作情结。正是这潜在的必然，决定了不管什么契机促使她去“尝试”，都定会有佳绩，也决定了她一经投入创作活动，便会脱颖而出，便会挥挥洒洒，卓尔不群。

经过一个摸索阶段，倪洪进的创作逐渐展露锋芒。可以发现，选入到本集的作品几乎都写成于上世纪的70年代中叶至80年代中叶的十年中间。这样一个活跃、集中而又极富成效的创作时段，不仅对倪洪进来说是难得的，在中国音乐界也是突出的。集中在这么短的时间里完成的这么多作品（特别是钢琴作品），其题材如此广阔，样式如此多姿，每曲个性又如此鲜明，充分地显示出倪洪进积累丰厚，功力坚实。再深一层，更可发现，贯穿在她各种类型的作品之中，还有一种能使人感觉得到的、属于她自己的风韵，或者，可以称为倪洪进所特有的“笔锋”、“文采”，即她在中国钢琴作品民族化、钢琴化、专业化的探索前沿上，用辛勤与汗水聚成的灵性之光。大概正是这灵性之光，使得倪洪进的作品，不仅引人推开感情的、审美的窗口；还能发人走入理性的、思考的殿堂。

对照倪洪进的创作，我设问于自己：钢琴可是哪个国家、哪个民族的乐器？德国的？意大利的？还是奥地利的？答案恐怕是否定的。应该说，钢琴是一种超脱了属于某个具体国家、民族、地区的通用乐器，也是已经超乎其他任何单件乐器之上的，一种具有普遍工具意义的重要乐器。如果是这样，那么钢琴就有一个为不同国家、民族的群众所接受、喜爱，并融入他们的社会与生活的普遍性问题。换句话说，解决钢琴创作的民族化、本土化、大众化问题，是世界各国、各民族的作曲家们所面临的共同问题。巴赫、肖邦、李斯特、柴科夫斯基等，都明确地提示着今天的我们：诸多国家的诸多音乐大师们，确曾把使钢琴作品为本国人民接受、喜爱，作为自己创作的起点和基石，并为此而呕心沥血。同时，他们又无一不是把钢琴创作同音乐艺术的整体建设和发展结合在一起，使本民族的音乐，通过在钢琴上的加工、创造、发展，而逐渐走向时代的、世界的或者说人的文明创造可以达到的最高水平。就在这个过程中，他们为本国、本民族，也为世界音乐宝库增添了珍品和宝藏。可以说，没有各国作曲大师们数百年的努力，没有他们在钢琴艺术上取得的光辉成就，就不可能有专业音乐文化的顶峰与辉煌。

从世界各国的实践来看，解决钢琴创作民族化、本土化、大众化，和使民族音乐通过钢琴创作而得到阔步发展的问题，是相辅相成的。在作法与途径上也不是高不可攀的。重要的是要有大批优秀的音乐家扎扎实实地做，要有一个比较从容、宽松的探索环境和氛围，有一

个逐渐积累的过程。从实际的作法和样式上考察，通常而有效的大体有：一、把人们熟悉的声乐、器乐曲——包括民间的、传统的、创作的以及已在本国流传的外国的歌曲、乐曲——拿来，按照钢琴乐器和演奏上的特点和规律，改编成钢琴曲；二、选择某种民族民间音乐或歌舞体裁，从相应的民间音乐中提取音乐素材，编写、创作成钢琴曲；三、选定一定的题材、内容，按照某种民族音乐的风格、特点，以及民族的艺术构思、表达习惯、审美情趣等进行创作；四、在博大的题材或更为内向化、个性化的创作中，调动自身的修养和技巧，在更深的层次上展示民族文化的传统底蕴和精神气质。如果以富有中国人文色彩的词语来表达，上述四条不妨概括为“琴歌”、“琴景”、“琴思”和“琴神”。

省察了这些来自卓越实践之中的带有规律性的做法、样式，再看倪洪进的钢琴创作。在她的作品中展现的是，既有用民族声乐器乐曲改编的，又有以民族民间音乐体裁和材料创作的；既有在构思、音调、审美情趣上体现民族化特点的，又有以独特的钢琴手法在文化层面做生命的追思与探索的。总之，“琴歌”、“琴景”、“琴思”和“琴神”，倪洪进以密集的频率几乎涉及了钢琴创作的上述种种做法和样式。几番横梳纵理，远眺近析之后，现在，面对社会音乐生活的实际，面对人们对钢琴创作乃至整个音乐事业建设与繁荣的渴望，我觉得，对倪洪进，对她的创作和作品、成就和经验、智慧和精神，及其价值、意义和能够给我们的启示，又有了一层新的感悟和认识。

近两个月前，一个冬雨骤寒的下午，我曾与倪洪进会面，为写这篇文章做准备而愉快交谈。那时不曾料到，成文的此刻竟已是新世纪第一年的最后一天。歉疚之下，谨将这些或显纷繁的话语和最美好的祝愿，权作《倪洪进钢琴作品选集》序。

2002年2月

# Introduction

*Zhou Yinchang*

Ms. Ni Hongjin, a native of Zhejiang Province, was born in 1935. She graduated from the Moscow Conservatoire with Diploma of Excellence when she was 24. After she returned to China, she began to teach piano in the Central Conservatoire, the foremost music education institute in China. It seems that she could rest on these achievements and a good job at ease and enjoy the benefits derived from them. However, being an enterprising and struggling pianist, Ni never knows to take the easy road. Otherwise, it would not have been Ni.

Neither the onerous of the daily chore nor the trials and hardships of the life course has made Ni Hongjin to obscure her aim and role, to dent her drive and character. Ni often says modestly, "I am rather slow." "I had better not to deal with people." But in reality, according to my experience, as long as the topic is piano, is music, is art, and the discussion is substantive in exchange and exploration, she is always scintillating and unrestrained. In a word, Ni Hongjin still possesses an unpolluted heart; she is still a person of music with candid and enthusiasm, with edge and point.

The beginning of Ni Hongjin's composing could be traced back to 1972. From then on, Ni stepped on a new undertaking of composition.

Actually, it was no accident that Ni Hongjin took up composition and produced excellent works aside from her teaching and performing activities. Several factors, which led her to composition, may be cited. First, she came from a music family. Her father was the fiddler of the celebrated Peking Opera actor Mei Lanfang. He was a well-learned person and was regarded as a "storehouse of all knowledge". Under his influence, Ni Hongjin has a profound love for the traditional Chinese culture, and a broad open mind in her approach to the western music culture. Then, when she was studying in Moscow, she found that her teacher, the Moscow Conservatoire, and indeed the entire music world there put great emphasis on the development of each student's own native folk music. In every performance there, she was required to play some Chinese music in her program. At first, due to lack of materials and preparations, this requirement often put her in an awkward position. Thus, "There are too few Chinese compositions!" "we must play our own compositions!" etc. became not only an appeal in her heart, but has become a practical necessity. Thirdly, Ni has always maintained



a good working relationship with some composers and composition teachers, both in the Soviet Union during her study, and in China after she returned. She is willing to be the first performer of their works, even willing to play their student's works. All these reflected her eagerness to have new Chinese piano compositions. Fourthly, Ni Hongjin has an inherent making and pursuit of a music creator. This quality can also be felt in her performance. Her playing always has something extra than other pianists'. A certain touch, a certain harmony, a certain passage will make you feel that she is not merely as a player, but also as a music creator searching the harmony and pleasure of pursuing unity with the composer of the music. All these show that there is a piano music creative potential in Ni Hongjin's heart, which will sooner or later break the earth, sprout, bloom, and bear fruits.

After a period of searching, in the mid-seventies, Ni Hongjin's composing ability began to show in her works. The works selected in this collection were mostly composed in the decade from mid-seventies to mid-eighties. Such an active, concentrated, and fruitful creative time span is outstanding not only in Ni Hongjin's career, but is also rare in the Chinese music circle. Although the subjects were extensive, the styles were diversified, the characters of each individual piece were distinct, it can be felt and discovered that there was a charm peculiar all of her own running through all these pieces. This is the result of her pursuit to compose music more nationalistic and "pianist". Probably this is why her piano work not only touches people's emotion, but leads listeners to think.

Piano is an instrument transcending any particular nation or country. There is a general problem of making piano music acceptable to the mass of different nations and countries. In another word, the one common problem faced by the composers of all countries is to make piano compositions nationalized and popularized in their individual countries. From Bach on, Chopin, Liszt, Grieg, Tchaikovsky, Bartok, etc. all made this the starting point of their great compositions and shed their heart blood on it. And they all made their piano compositions an integral part in the development of their individual national music. Through their piano compositions, they made their national music global and elevated to the highest level of human achievement.

These two tasks, that of making piano music nationalized and popularized, and that of developing national music through piano compositions, supplement each other. The object is not unattainable. What is required is a multitude of good musicians to do substantial works, an easy environment and atmosphere suitable for searching and exploring, and a process of gradual accumulation. Generally speaking, there are different approaches to achieve this. 1) Arrange familiar