

# Chinesische Klaviermusik

---

Urtext

**Werke des 20. Jahrhunderts**  
20世纪中国钢琴名曲

---

**Chinese Piano Music**  
Works of the 20<sup>th</sup> century

G. Henle Verlag



1453

# Chinesische Klaviermusik

---

## Werke des 20. Jahrhunderts 20世纪中国钢琴名曲

---

**Chinese Piano Music**  
Works of the 20<sup>th</sup> century

Auswahl und Einführung von/  
Selection and Introduction by  
Jingxian Xie

Fingersatz von / Fingering by  
Jingxian Xie

G. Henle Verlag



# Inhalt · Contents

Einführung · Introduction . . . . . III

Qu Wei

花鼓 · Blumentrommel · Flower Drum

Allegro

2

Chu Wanghua

二泉映月 · Der Mond spiegelt sich in der Erquan-Quelle  
The Moon Reflected in the Erquan Spring

Andante cantabile  $\text{♩} = 48-52$

40

Chen Peixun

旱天雷 · Donner während einer Dürre  
Thunder during a Drought

Allegro ma non troppo

6

Wang Jianzhong

百鸟朝凤 · Hundert Vögel huldigen dem Phönix  
A Hundred Birds Pay Homage to the Phoenix

Moderato

46

Wang Lisan

小奏鸣曲 · Sonatine · Sonatina

I 在阳光下 · Im Sonnenschein · Under the Sunshine  
Vivente  $\text{♩} = 160$

10

Wang Jianzhong

彩云追月 · Farbige Wolken jagen den Mond  
Colourful Clouds Chasing the Moon

Moderato chiaramente

56

II 新雨后 · Nach neuem Regen · After Another Rainfall 15  
III 山里人之舞 · Tanz des Gebirgsvolks · Dance of the Mountain People . . . . . 17

Huang Huwei

巴蜀之画 · Bilder aus Bashu · Pictures from Bashu

I 晨歌 · Morgenlied · Morning Song

Adagio frescamente  $\text{♩} = 54$

24

Li Yinghai

阳关三叠 · Abschied am Yangguan · Adieux at Yangguan

Andante

60

II 空谷回声 · Echos im Tal · Echoes in the Valley . . . . . 25  
III 抒情小曲 · Ein lyrisches Lied · A Lyrical Song . . . . . 26  
IV 弦子舞 · Tanz zu Xianzi-Musik · Dance to Xianzi Music . . . . . 28  
V 蓉城春郊 · Die Vororte von Chengdu im Frühling  
The Suburbs of Chengdu in Springtime . . . . . 29  
VI 阿坝夜会 · Abendfeier in Aba · Evening Party at Aba . . . . . 32

Wang Lisan

涛声 · Das Rauschen der Wellen · The Sound of the Waves

Maestoso  $\text{♩} = 46$

64

Sun Yiqiang

谷粒飞舞 · Dreschtanz · Threshing Dance

Allegro anima  $\text{♩} = 96$

34

## Einführung

### *Zur chinesischen Klaviermusik und der vorliegenden Ausgabe*

Die chinesische Klaviermusik blickt auf eine recht kurze Geschichte zurück, denn ihre Ursprünge liegen im Anfang des 20. Jahrhunderts. Damals begannen chinesische Konzertgesellschaften und Musikinstitutionen, sich von der europäischen Musikdidaktik inspirieren zu lassen und ihre Methoden zu übernehmen. Gleichzeitig wurden das in der chinesischen Musiktradition unbekanntes Klavier und das westliche tonale System, die beide zuvor lediglich in kleinen Kreisen verbreitet waren, zunehmend beliebt. An den Anfängen des Klavierunterrichts in China war eine Reihe von Musikern und Musiklehrern beteiligt, die meist im Ausland studiert hatten. Diese verfassten auch erste Klavierstücke, in denen sie westliche Kompositionstechniken auf chinesische Melodien anwandten. Zu diesen Werken gehörte zum Beispiel Zhao Yuanrens *Die kunstvolle Ba-Ban und die Wellen des Flusses Xiangjiang* (ca. 1913; Ba-Ban [acht Schläge] ist eine chinesische Volksmelodie, die aus acht Phrasen besteht). Die Themen und Motive dieser Stücke wurden häufig traditionellen chinesischen Liedern entnommen, jedoch an die funktionale Harmonik und den Klaviersatz nach europäischem Vorbild angepasst. Das galt etwa auch für *Neuer Regenbogen und Federtanz* (1923) von Xiao Youmei – einem Komponisten, der in Deutschland studiert hatte und nach seiner Rückkehr nach China ein bedeutendes Buch über Harmonik schrieb.

Der russische Komponist und Pianist Alexander Tscherepnin, der von 1934 bis 1937 in China lebte, organisierte 1934 den ersten Kompositionswettbewerb in Shanghai mit dem Ziel, Musiker zum Schreiben von Klavierwerken im chinesischen Stil zu ermutigen. So entstanden zahlreiche hervorragende Werke bekannter Komponisten, etwa *Die Flöte des Hirtenjungen* von He Luting (1934), der erste Meilenstein in der Entwicklung

eines nationalen Klavierstils. In den folgenden Jahren unternahm es etliche Komponisten, Volkslieder in dieses Konzept mit einzubeziehen, zum Beispiel Qu Wei in seiner *Blumentrommel* (1946).

Das Jahr 1949 war für das Land ein Wendepunkt; nach der Gründung der Volksrepublik China legte die Regierung großen Wert auf patriotisch geprägte Musik. Um den Nationalstolz zu befördern, sollte in zunehmendem Maße Volksmusik als Grundlage authentischer chinesischer Kunstmusik dienen. Typische Beispiele dieses Stils sind Werke wie *Bilder aus Bashu* (1958) von Huang Huwei, die die musikalischen Eigenarten bestimmter Regionen und Provinzen aufgriffen, oder Kompositionen, die Szenen aus dem Alltagsleben schildern, wie *Dreschtanz* (1961) von Sun Yiqiang. Viele Motive stammten direkt aus Volksliedern oder sind von ihrem Stil inspiriert; insbesondere verwendeten sie die für die chinesische Volksmusik charakteristische pentatonische Tonleiter.

Das Jahrzehnt von 1966 bis 1976 war für Komponisten und Musiker eine schwierige Zeit. Die Hauptaufgabe des Komponisten bestand damals in der Adaption von Volks- und Revolutionsmusik, wie zum Beispiel in Chu Wanghuas Klavierbearbeitung von *Der Mond spiegelt sich in der Erquan-Quelle* (1972) oder in Wang Jianzhongs *Hundert Vögel huldigen dem Phönix* (1973).

Chinas Reform- und Öffnungspolitik nach 1976 ermöglichte den Komponisten einige kühne Neuerungen. Die seit dieser Zeit entstandenen Werke lassen sich in zwei Hauptarten unterteilen: einerseits Werke, die eine Verbindung moderner Kompositionstechniken wie Cluster, Polytonalität, Atonalität oder Dodekaphonie mit typisch chinesischen Stilelementen verwenden. Viele dieser Werke stammen von Komponisten, die außerhalb Chinas leben, etwa die Suite *Lang und kurz* (1984) von Quan Jihao oder *Namucuo* (2006) von Ye Xiaogang. Andererseits basieren weiterhin auch Werke auf traditionellen Melodien und einer an die pentatonische Leiter angepassten Harmonik. Dazu zählen zum Beispiel Wang Lisans *Das Rauschen der Wellen* aus seiner Suite *Impressionen zu Ge-*

*mälden von Higashiyama Kaii* (1979) oder Bearbeitungen von Melodien aus dem volksmusikalischen Erbe Chinas, wie *Abschied am Yangguan* (1978) von Li Yinghai.

Der vorliegende Band enthält eine chronologisch geordnete Auswahl dieser zahlreichen Kompositionen, nämlich zehn von 1946 bis 1979 entstandene Schlüsselwerke aus dem Werkkatalog des People's Music Publishing House in Peking, die hier unter Lizenz veröffentlicht werden. Dabei handelt es sich um häufig aufgeführte, beliebte chinesische Klavierwerke, die die Geschichte der Klavierkomposition des Landes maßgeblich beeinflusst haben und ebenfalls für die Wissenschaft von Interesse sind, aber zugleich auch im Klavierunterricht häufig zum Einsatz kommen. Neben Stücken, die jungen Klavierschülern Spaß machen, wie Wang Lisans Sonatine und Sun Yiqiangs *Dreschtanz*, gehören dazu auch Werke für fortgeschrittenere Pianisten, etwa Wang Lisans *Das Rauschen der Wellen* oder Wang Jianzhongs *Hundert Vögel huldigen dem Phönix*. Die Auswahl gibt einen Einblick in die ortstypischen Besonderheiten und die Volkslieder der unterschiedlichen Regionen Chinas. So sind zum Beispiel die bereits erwähnten Stücke *Hundert Vögel huldigen dem Phönix* und *Der Mond spiegelt sich in der Erquan-Quelle* Bearbeitungen von Werken für Suona (ein chinesisches Doppelrohrblattinstrument) beziehungsweise Erhu (ein zweiseitiges Streichinstrument); *Bilder aus Bashu* basieren auf Volksliedern aus der Provinz Sichuan; *Donner während einer Dürre* und *Farbige Wolken jagen den Mond* sind typisch für die Musik aus der Provinz Guangdong, während *Abschied am Yangguan* es Pianisten ermöglicht, den Charme der frühen chinesischen Musik und Poesie zu genießen. Die Komponisten der hier vorgestellten zehn Werke waren meistenteils eng mit dem Musikkonservatorium Shanghai verbunden, zum Beispiel Wang Jianzhong, Wang Lisan und Sun Yiqiang. Die vorliegende Ausgabe spiegelt damit auch das reiche kulturelle Erbe des Musikkonservatoriums Shanghai als führende chinesische Musikhochschule wider.

*Zu den Komponisten und ihren Werken*  
**Chen Peixun** (1921–2006) wurde im Kreis Hepu in der Provinz Guangxi geboren und 1939 ohne Aufnahmeprüfung zum Kompositionsstudium am Nationalen Musikkonservatorium in Shanghai zugelassen. 1947 beschäftigte er sich unter Anleitung von Tan Xiaolin mit Hindemiths Kompositionstechnik. Nach Abschluss seines Studiums unterrichtete er an verschiedenen Kunsthochschulen, unter anderem in Hongkong, Guangdong und Shanghai. Nach Gründung der Volksrepublik China war er viele Jahre lang als außerordentlicher Professor, Professor und Leiter der Abteilung für Instrumentationslehre und -forschung am Zentralen Musikkonservatorium tätig. In den 1980er-Jahren unterrichtete er an der Abteilung für Kunsterziehung des Hong Kong Baptist College. Der Schwerpunkt seines Schaffens liegt auf Klavier- und Orchesterwerken. Erstere bestehen einerseits aus Werken, die auf Musik aus Guangdong und Stücken für Guqin (ein siebenstimmiges chinesisches Zupfinstrument) basieren, und andererseits aus Klavierbegleitungen für Lieder. Chens frühe Klavierwerke beruhen meist auf einer Kombination kantonesischer Musik mit den vielfältigen Spieltechniken westlicher Klaviermusik. Neben dem überaus populären *Herbstmond auf dem stillen See* von 1975 verfasste er eine Reihe von Klavierstücken voller Anspielungen an lokale Gebräuche wie *Lebensmittel verkaufen*, *Donner während einer Dürre* und *Sehnsucht nach dem Frühling*, die sämtlich auf eine vollendete Verbindung des nationalen Musikstils mit modernen westlichen Kompositionstechniken abzielen. In seinen späteren Jahren widmete er sich der Komposition von symphonischen Gedichten und Symphonien wie *Mein Heimatland*, die das reiche kulturelle Erbe und die Weltsicht Chinas widerspiegeln. *Donner während einer Dürre* (1953) ist eines der bedeutendsten frühen Klavierwerke des Komponisten; es beruht auf dem gleichnamigen Lied für Hackbrett, das der Musiker Yan Laolie in der Provinz Guangdong aus einem Stück für Pipa (einer chinesischen Art der Laute) adaptiert hatte. Die lebhafteste, flüssig-

ge und lebensfrohe Klavierbearbeitung Chen Peixuns zeigt anschaulich den Freudentaumel, der die Menschen nach einer langen Dürre bei den ersten satten Regentropfen erfasst. Das Lied ist nicht nur durch eine Reihe starker Emotionen bestimmt, sondern unterstreicht auch das strahlende, helle Wesen der Musik aus Guangdong. Es folgt der Struktur ABB' (ohne Reprise) und verwendet den traditionellen chinesischen pentatonischen B-Zhi-Modus, was der Musik einen sehr anziehenden traditionellen Charakter verleiht. Das Stück bewahrt zudem die Spieltechnik des Hackbretts und die ornamentierten Variationen der Vorlage; durch Tonsprünge entstehen Klangeffekte, die an Donnerschläge erinnern. Die zahlreichen 16tel-Läufe tragen mit zum vielseitigen, durchdachten und attraktiven Charakter dieses Werks bei. Die Interpreten sollten beim Vortrag ein angemessenes (nicht zu schnelles) Tempo einhalten, auf die Atmung achten und sich zuvor am besten den Klang eines chinesischen Hackbretts anhören, um Anregungen für seine Imitation auf dem Klavier zu erhalten.

**Chu Wanghua** wurde 1941 in Yixing (Provinz Jiangsu) geboren und arbeitet sowohl als Komponist als auch als Pianist. Im Jahr 1963 beendete er sein Klavierstudium am Zentralen Konservatorium für Musik, an dem er danach als Dozent tätig war. Im Jahr 1982 nahm er ein Studium in moderner Komposition an der Universität von Melbourne (Australien) auf, das er 1985 mit einem Master abschloss. Er spielte eine wichtige Rolle als einer der Komponisten des Klavierkonzerts *Der gelbe Fluss* (1970), wozu er hauptsächlich den Klavierpart beisteuerte. Chu Wanghua hat mehr als ein halbes Jahrhundert lang Klavierwerke bearbeitet oder komponiert, etwa *Tage der Befreiung*, *Die Melodie der Zheng-Flöte*, *Der Mond spiegelt sich in der Erquan-Quelle*, *Xinjiang Capriccio*, *Fischer im Südpazifischen Meer*, *Jasminfantasia* und *18 beliebte chinesische und ausländische Lieder für Klavier zu vier Händen*. Zu seinen Werken gehören darüber hinaus auch Symphonien, Kammer- und Vokalmusik. Chu Wanghua lebt heute in Melbourne.

Seine Kompositionen sind wesentlich durch die Erkundung chinesischer Musikstile geprägt; in seinen Klavierwerken setzt er auf Elastizität, Hörbarkeit und Lehrbarkeit. Die einzigartigen Merkmale seines Musikstils beruhen auf seiner Lebens- und Kompositionserfahrung, seiner Persönlichkeit, seinem Temperament und seinem künstlerischen Hintergrund. Seine Suche nach der absoluten, natürlichen Schönheit des „chinesischen Stils“ spiegelt sich in seinem Umgang mit Modi, Klangfarben, Harmonik und Rhythmus wider.

*Der Mond spiegelt sich in der Erquan-Quelle* ist die Erhu-Bearbeitung eines berühmten Musikstücks und das Schlüsselwerk des chinesischen Volksmusikers Hua Yanjun, der auch unter dem Namen Abing bekannt ist. Es illustriert die außergewöhnliche Spielweise der Erhu und die Klänge, die sich damit erzeugen lassen. Dabei beschreibt es in lebhaften Farben das Unglück, die Bitterkeit und den Groll, die Abings Leben bestimmen, und drückt gleichzeitig seine Aufgeschlossenheit und tiefe Lebenserfahrung aus. Das bemerkenswerte, im In- und Ausland beliebte Stück *Der Mond spiegelt sich in der Erquan-Quelle* gilt als einer der Schätze der chinesischen instrumentalen Volksmusik. Chu Wanghuas 1972 entstandene gleichnamige Bearbeitung für Klavier solo übernimmt nicht nur die Schönheit und Traurigkeit des ursprünglichen Erhu-Liedes, sondern fügt ihm eine gewisse Verspieltheit hinzu. Dabei imitiert die Klavierfassung verschiedene Spieltechniken der Erhu, zum Beispiel durch Vorschläge, Vibratos und Arpeggien. So bewahrt das Stück den traditionellen Stil der Vorlage, ohne auf den Charme mehrstimmiger Klaviermusik zu verzichten. Es gilt als die erfolgreichste Klavierbearbeitung mit Imitation des Erhu-Klanges.

**Huang Huwei** (1932–2019) wurde in Neijiang (Provinz Sichuan) geboren. Im Jahr 1954 schloss er sein Kompositionsstudium am Südwestlichen Musikkonservatorium (heute Sichuan-Konservatorium) ab, an dem er anschließend unterrichtete. Ab 1956 studierte er am

Zentralen Musikkonservatorium beim sowjetischen Komponisten Leh Si Gulow (Leonid Simonovich Gurow). In der Folge arbeitete er als Dozent, außerordentlicher Professor, Professor und Direktor der Kompositionsabteilung des Sichuan-Konservatoriums. Er widmete sein Leben der Forschung, Kunst und Lehre. Neben über hundert Musikstücken, unter anderem für Klavier, Violine und Flöte, veröffentlichte er eine Reihe von Artikeln, Aufsätzen und Büchern. Daneben verfasste er auch zahlreiche Bücher über Kinderlieder, Tanzmusik, Gesangs- und Tanzwerke für große Gruppen, Opern und Musik für Fernsehfilme. Sein Schlüsselwerk ist das Klavierstück *Bilder aus Bashu*; an seinem im Jahr 2000 erschienenen musikwissenschaftlichen Meisterwerk *Sposobins Harmonielehrbuch und Schlüssel zu den Übungsaufgaben* arbeitete er 16 Jahre lang.

Huang Huweis Kompositionen beruhen meist auf einem funktionalen Harmoniesystem, das traditionelle Harmonik mit der Sprache der Volksmusik verbindet. Das gilt auch für seine bekannte Klaviervsuite *Bilder aus Bashu*, die eine gelungene Kombination westlicher Harmonik mit der Sprache der chinesischen Volksmusik samt ihren zahlreichen lokalen Eigenheiten darstellt. Das 1958 veröffentlichte Werk drückt die Sehnsucht des Autors nach seiner Heimat Sichuan aus. In der „Farbe“ der Klaviermusik malt er stilistisch und klanglich unterschiedlich gestaltete „Bilder“ – sechs Lieder auf Volksliedmelodien aus Sichuan, die in der in- und ausländischen Musikwelt weithin gerühmt wurden. Das erste, dritte und fünfte Lied beruhen auf Volksliedern der Han, der größten ethnischen Gruppe in China; die anderen drei auf tibetischen Volksliedern. Das erste Bild, *Morgenlied*, basiert auf dem *Grasmählied* aus dem Kreis Puijiang und beschreibt die nebelverhüllte, morgendliche Landschaft des Sichuan-Beckens sowie die dort herrschende frische, natürliche Luft. Als Thema des dritten Bilds, *Ein lyrisches Lied*, dient die Melodie des Volkslieds *Über den Fluss, um die ältere Schwester in grüner Kleidung zu sehen*, das aus

der Stadt Jiangyou in Sichuan stammt („ältere Schwester“ ist die traditionelle Bezeichnung für ein Mädchen). Dabei handelt es sich um ein für die Han-Kultur typisches, als Duett vorgetragenes Liebeslied. Die Melodie des fünften Lieds, *Die Vororte von Chengdu im Frühling*, ist aus dem Volkslied *Das Wasser im Fluss steigt* abgeleitet, das aus der Han-Tradition stammt. Es beschreibt die Frühlingslandschaft in den Außenbezirken von Sichuan – das hohe Gras, die singenden Vögel und duftenden Blumen. Am Ende des Stücks hören wir eine erfrischende, lebendige Imitation von Vogelstimmen, die die Pracht des Frühlings und die wunderbare Landschaft besingen. In den anderen drei Liedern imitierte der Komponist den besonderen Rhythmus der tibetischen Volkslieder von Sichuan, die er jeweils mit neuen Titeln versah. So basiert das zweite Lied, *Echos im Tal*, auf dem tibetischen Volkslied *Schnee auf dem Berg, wie eine Blume*, das aus dem Kreis Mao (Provinz Sichuan) stammt. Die häufigen Wechsel zwischen *mf* und *ppp* beschreiben bildhaft den Wiederhall der Echos im Tal. Das vierte Lied, *Tanz zu Xianzi-Musik*, beruht auf den Volksliedern und -tänzen des tibetischen Gebiets Aha, wobei der Tanz im Zentrum steht. Die entspannte und fröhliche Musik schildert die unterschiedlichen Tanzschritte der tibetischen Jungen und Mädchen in einer lebhaften, freudigen Szene. Im sechsten und letzten Lied der Suite, *Abendfeier in Aha*, beschreibt der Komponist mithilfe von Melodien tibetischer Volkslieder und Tänzen aus Aha (Provinz Sichuan) die Volksbräuche von der Abenddämmerung bis zum Morgengrauen. Fröhliche Lieder oder Tänze und lebendige Szenen zeigen den heroischen Charakter des tibetischen Volkes. Die lebensnahe Darstellung von Naturszenen ermöglicht es den Interpreten dieses Werks, einen Eindruck von der einzigartigen Regionalkultur, den lokalen Gepflogenheiten und musikalischen Eigenheiten der Provinz Sichuan zu erhalten. Dabei verweist die Reihenfolge der Lieder, vom *Morgenlied* bis zur *Abendfeier in Aha*, auch auf den Zyklus des Tages und drückt die Liebe des Komponisten zu seiner Heimatstadt aus.

**Li Yinghai** (1927–2007) wurde im Kreis Fushun (Provinz Sichuan) geboren, seine angestammte Heimat war Huiyang (Provinz Guangdong). Im Jahr 1948 beendete er sein Kompositionsstudium am Nationalen Konservatorium in Nanjing und zog nach Shanghai. Ab 1949 lehrte er am Musikkonservatorium Shanghai und am China Conservatory, zu dessen Vizepräsidenten er später ernannt wurde. Er verfasste Instrumentalwerke, Lieder und musikwissenschaftliche Bücher und war der für die Weiterentwicklung der traditionellen chinesischen Volksmusik einflussreichste und wegweisende Komponist. Zahlreiche Klavierstücke und -bearbeitungen Lis wurden in chinesische Musiklehrwerke aller Stufen aufgenommen. Mit seinen Schlüsselwerken *Abschied am Yangguan* und *Flöte und Trommel bei Sonnenuntergang* vollendete er die „Sinisierung“ der pianistischen Kunst.

Im Jahr 1959 veröffentlichte er das bahnbrechende Buch *Han-Modus und seine Harmonik*, in dem er als Erster der Theorie eines chinesischen Harmoniestils nachging. Diese erste systematische Studie zum pentatonischen Modus hatte maßgeblichen Einfluss auf die Harmonik in China. Das epochale Buch gilt als Meilenstein in der Entwicklung des chinesischen pentatonischen Modus. Der Schwerpunkt von Lis Instrumentalschaffen lag auf dem Klavier. Er beschäftigte sich eingehend mit den Modi und der Harmonik der chinesischen Han-Musik und multiethnischer Musik und verband diese mit der westlichen Harmonielehre. Außerdem erkundete er eine Reihe von Möglichkeiten, den Charme alter chinesischer Musik auf dem Klavier einzufangen, und reproduzierte erfolgreich den Stil dieser alten Werke. Seine Klavierstücke werden von chinesischen Pianisten und Studenten häufig erlernt und aufgeführt.

Für das Klavierstück *Abschied am Yangguan* (häufig auch als *Abschiedslied am Yangguan* bezeichnet; Yangguan ist der Name eines Gebirgspasses im westlichen China) bearbeitete Li Yinghai 1978 ein gleichnamiges, altbekanntes Lied für Guqin, das auch unter den Namen *Yangguan-Lied* oder *Weicheng-*

*Lied* bekannt ist. Dieses basiert auf dem Gedicht *Ein Abschiedslied* von Wang Wei, einem berühmten Dichter der Tang-Dynastie. Das Gedicht beschreibt die Empfindungen von zwei Freunden, die Abschied voneinander nehmen, und lautet im Original: „Am Morgen benetzt ein leichter Regen den Staub über Wei | rund um das blaue Gasthaus stehen Weiden, frisch und grün. | Mein Freund, trinke noch ein Glas Wein | im Westen des Sonnenpasses wirst du keine Freunde mehr sehen.“ Das Stück ist in drei Abschnitte aufgeteilt. Das Originalgedicht wird mehrmals gesungen und ist dreimal auf eine Grundmelodie zu hören. Li übernahm das Liedthema der alten Musik und imitierte die Spieltechnik einer Guqin auf dem Klavier durch den Einsatz von Mordenten. Gleichzeitig verwendete er verschiedene Variations-techniken innerhalb einer polyphonen Struktur, um das dreifach erklingende Thema allmählich bis zum Höhepunkt zu steigern und die Trauer auszudrücken, die den Dichter ergreift, als sein Freund den Yangguan überquert. Dieses Klavierstück illustriert eindrucksvoll den einzigartigen Charme und traditionellen Stil der frühen chinesischen Musik und ist ein Meisterwerk der modernen chinesischen Klaviermusik.

**Qu Wei** (1917–2002) wurde in Changzhou (Provinz Jiangsu) geboren. In jungen Jahren studierte er im In- und Ausland. Er war Absolvent der Kunstakademie Xinhua in Shanghai; von 1955 bis 1959 studierte er am Moskauer Tschaikowsky-Konservatorium. Nach seiner Rückkehr nach China arbeitete er hauptberuflich als Komponist für das Shanghai Symphony Orchestra. Schon während seines Studiums in Shanghai eignete sich Qu ein solides Grundwissen in Hauptfächern wie dem Klavierspiel an. Seine perfekte Beherrschung der Harmonik und Mehrstimmigkeit ermöglichte ihm, sich in zahlreichen Musikstilen zu betätigen. Sein erstes großes Werk war die Oper *Das weißhaarige Mädchen*, die er im Frühjahr 1945 gemeinsam mit Ma Ke und Zhang Lu verfasste. Dieses Werk beeinflusste maßgeblich die Entstehung chinesischer

Opern sowie anderer Kunstformen und war auch für seine späteren Werke von großer Bedeutung.

*Blumentrommel* ist ein bedeutendes Klavierstück Qus aus den 1940er-Jahren. Die fröhliche traditionelle Melodie des 1946 verfassten Werks drückt die Freude der Menschen über das Ende der Besatzung aus. Mit dem Wechsel von Zweiklängen und Akkorden zwischen der linken und rechten Hand imitiert es in der einleitenden Passage den Rhythmus und den Klang volkstümlicher Gongs und Trommeln. Danach erklingt das Thema des Volkslieds *Blumentrommel von Fengyang* aus der Provinz Anhui, und der eigentliche Freudentanz beginnt. Der Mittelteil ist ein leichtes, tänzerisch-anmutiges Lied, dessen Melodie dem bekannten, überaus lyrischen und ergreifenden Volkslied *Jasminblüte* entnommen ist. Nach dem Mittelteil wird die Melodie des ersten Teils mit neuem Klaviersatz wiederholt; die Musik ist nun jedoch wärmer und jubelnder als zu Beginn. Beim Vortrag der Einleitung und des letzten Teils sollten die Interpreten den Gong- und Trommelklang auf dem Klavier perfekt imitieren, um die jubelnde Stimmung zu vermitteln. Dabei sollten die Themen der beiden Volkslieder deutlich voneinander abgehoben werden.

**Sun Yiqiang** wurde 1942 in Shanghai geboren. Ab 1954 besuchte er die Musikschule am Musikkonservatorium in Shanghai, an dem er 1966 sein Klavierstudium mit einem Bachelor abschloss. Danach arbeitete er für das Central Philharmonic Orchestra in Peking. Im Jahr 1980 wechselte Sun an die Washington University in St. Louis, wo er ein Masterstudium Klavier absolvierte. In den folgenden Jahren lebte er in den USA; dort gab er regelmäßig Konzerte und erteilte privaten Klavierunterricht. Im Jahr 2006 wurde Sun an die Klavierabteilung der Shanghai Normal University berufen; später erhielt er eine Stelle als außerordentlicher Professor für Klavier am Musikkonservatorium Shanghai. Im Jahr 2011 übertrug ihm das Musikkonservatorium der SIAS International University in der Stadt Zheng-

zhou die Leitung der dortigen Klavierabteilung.

Schon in jungen Jahren interessierte sich Sun auch für Komposition. Zu den beliebtesten Stücken aus seiner Feder zählen *Dreschtanz* und *Frühlingstanz* für Klavier solo – zwei Werke, die bis heute regelmäßig aufgeführt und von zahlreichen jungen Klavierschülern und Pianisten gespielt werden.

Das 1961 verfasste Stück *Dreschtanz* ist ein durchdachtes und lustiges Klavierstück in drei Teilen. Der erste und der letzte Teil sind in Form einer Toccatata geschrieben; sie zeichnen ein Bild der Getreidekörner, die aus einer Dreschmaschine herauspringen, während die ostinate Begleitung der linken Hand das Geräusch der Maschine imitiert. Die Melodie des Mittelteils drückt die Freude der Bauern über den Abschluss der Ernte aus. Der Komponist weist darauf hin, dass die Interpreten beim Vortrag des Stücks eine entspannte und heitere Stimmung erzeugen und besonders auf ein einheitliches Gesamttempo achten müssen (insbesondere darf man im Mittelteil nicht langsamer werden!).

**Wang Jianzhong** (1933–2016) wurde in Shanghai geboren; seine angestammte Heimat war die Stadt Jiangyin (Provinz Jiangsu). Ersten Klavierunterricht erhielt er im Alter von zehn Jahren. Im Jahr 1950 wurde er am Konservatorium von Shanghai aufgenommen, wo er zunächst Komposition, dann Klavier studierte und nach seinem Abschluss im Jahr 1958 als Dozent arbeitete. In den 1970er-Jahren war er Mitglied des China Central Orchestra; am Ende des Jahrzehnts nahm er dann seine Lehrtätigkeit am Konservatorium wieder auf, wo er nacheinander als außerordentlicher Professor, Professor und stellvertretender Dekan der Kompositionsabteilung tätig war. Der Schwerpunkt seines kompositorischen Schaffens lag auf Klavierwerken. Zu seinen wichtigsten Werken zählen Stücke für Klavier solo wie *Vier Volkslieder aus Nord-Shaanxi* sowie Transkriptionen traditioneller Instrumentalmusik wie *Hundert Vögel huldigen dem Phönix*, *Pflaumenblütenmelodie in drei Variationen*, *Der Fluss Lüyang* und

Auftragswerke wie *Szenen* für Klavierwettbewerbe. Viele Klavierwerke Wangs knüpften erfolgreich an die chinesische Volksmusiktradition an und wurden vom in- und ausländischen Publikum begeistert gefeiert. Zahlreiche Kompositionen Wangs kommen heute im Klavierunterricht und der Musikausbildung in China zum Einsatz; häufig werden sie auch bei großen inländischen Klavierwettbewerben vorgetragen.

*Hundert Vögel huldigen dem Phönix* ist ursprünglich ein berühmtes Stück für Suona, das den einzigartigen Charme dieses Instruments voll zur Geltung bringt. Das Lied nutzt die gesamte Palette der musikalischen Möglichkeiten und Klangfarben dieses Instruments, imitiert den Gesang unterschiedlicher Vögel und zeichnet ein lebhaftes, fröhliches, geradezu atemberaubendes Bild von Hunderten Vögeln, die in der Natur singen. Sein Thema basiert auf einer chinesischen Volkslegende, der zufolge der Phönix in einem Dürrejahr alle anderen Vögel mit Früchten versorgte.

1973 bearbeitete Wang Jianzhong das Stück für Klavier solo. Dabei übernahm er im Wesentlichen die melodischen Eigenschaften seiner Vorlage, setzte jedoch auf dem Klavier eine Vielzahl von Verzierungen ein, etwa Mordente und Vorschläge, und kombinierte sie perfekt mit einer Harmonik, die zahlreiche Klänge der Volksmusik aufgreift. So imitiert beispielsweise der Sekundvorschlag zu Beginn des Stücks das Portamento, das bei der Suona zum Einsatz kommt.

*Hundert Vögel huldigen dem Phönix* wurde zu einem der erfolgreichsten chinesischen Musikwerke für westliche Instrumente. Vor dem Vortrag sollten sich die Interpreten von der auf der chinesischen Suona gespielten Fassung inspirieren lassen, um die unterschiedlichen Vogelgeräusche auf dem Klavier fantasievoll zu imitieren. In ihrer Interpretation sollten sie die musikalischen Eigenheiten der verschiedenen Tempi verdeutlichen, um das gesamte Stück flexibel, lebendig und zupackend zu spielen.

*Farbige Wolken jagen den Mond* ist ein berühmtes, für volkstümliches Orchester bestimmtes Stück aus der Provinz Guangdong. In lebhaftem Stil ge-

halten, schildert es die zauberhafte Szenerie des weiten Nachthimmels. In der klassischen chinesischen Literatur finden sich häufig Beschreibungen himmlischer Wesen, die bunte Wolken treiben, worauf sich auch der Titel des Liedes bezieht: Hier bewegen diese Wesen die Wolken zum Mondpalast. Das Lied beschreibt, wie sich die Menschen diesen märchenhaften Ort vorstellen, und drückt damit die Sehnsucht der Massen nach einem besseren und glücklicheren Leben aus. Im Jahr 1935 bearbeiteten Ren Guang und Nie Er das Stück für traditionelles Orchester, und 1975 arrangierte es Wang Jianzhong für Soloklavier. Die Melodie basiert auf dem chinesischen pentatonischen Modus, die Harmonik ist einfach und der Klaviersatz bezaubernd. Die Läufe von 16teln mit gekürztem Notenwert zu Beginn des Stücks erwecken das schöne Bild des Mondlichts, das vom Himmel herabströmt. Das prächtige, poetische und malerische Stück zeichnet sich durch eine starke, lebendige Ausdrucksweise aus. Beim Vortrag sollten die Interpreten auf einen kontrollierten Anschlag achten, um einen zu schweren oder starken Klang zu vermeiden, und die vielfältigen Klangfarben, über denen sich die prächtige Melodie erhebt, ebenso zum Ausdruck bringen wie die einzigartige Zartheit und Feinheit dieser Musik aus Lingnan (einem Gebiet in Südchina).

**Wang Lisan** (1933–2013) wurde im Kreis Qianwei (Provinz Sichuan) geboren. Er war als Komponist, Musikpädagoge und -wissenschaftler tätig. Im Jahr 1948 wurde er in den musikalischen Zweig des Sichuan Provincial Art Junior College aufgenommen; ab 1951 studierte er Komposition am Musikkonservatorium Shanghai. Nach 1957 arbeitete er in der Künstlergruppe des Northeast Reclamation Bureau von Beidahuang; 1963 wechselte er an die Harbin Normal University, in deren Kunsthochschule er 1958 zunächst die Stellung eines Professors, dann des Dekans innehatte.

Als Komponist widmete sich Wang Lisan zahlreichen Musikgattungen. Sei-

ne wichtigsten Klavierwerke waren die Sonatine von 1957, die Suite *Impressionen zu Gemälden von Higashiyama Kaii* (1979) und die Suite *Anderer Berg* (1980), sowie fünf Präludien und Fugen in chinesischen Modi. Die Gemälde des japanischen Malers Higashiyama Kaii (1908–99) bildeten eine entscheidende Inspirationsquelle für seine Klavierwerke: Als er einen Weg gefunden hatte, die Idee solcher Bilder in Musik auszudrücken, verfasste er die *Impressionen zu Gemälden von Higashiyama Kaii*. In dieser Suite verbindet Wang Lisan Malerei und Musik auf einem sehr hohen künstlerischen Niveau. Darüber hinaus griff er auch auf die Tradition zurück, Malerei mit Poesie zu verbinden, und stellte jedem Musikstück ein Gedicht voran. Die Suite umfasst vier Stücke, deren Titel denen der Gemälde entsprechen: *Winterblüten*, *Wald in Herbstfarben*, *Der See* und *Das Rauschen der Wellen*.

Die Suite verbindet unter anderem die chinesische Musiktradition mit dem japanischen Hirajoshi-Modus und harmonischen Elementen des westlichen Impressionismus. Das thematische Grundmaterial von *Das Rauschen der Wellen* stammt aus der buddhistischen Musik Chinas; durch seine Weiterentwicklung mithilfe vielfältiger modaler und harmonischer Techniken entsteht eine einzigartige Form traditioneller chinesischer Volksmusik. *Das Rauschen der Wellen* berichtet in musikalischer Form über die legendären Reisen des Mönchs Jianzhen aus der Tang-Dynastie: Dieser überwand zahlreiche Schwierigkeiten und überquerte sechsmal das Meer nach Japan, um dort den Buddhismus sowie die chinesische Kultur zu verbreiten, und gründete den Toshodai-Tempel in Nara. Das prächtige, feierliche und erhabene Klavierwerk, das einer symphonischen Dichtung ähnelt, bringt den edlen Geist Jianzhens vollendet zum Ausdruck. *Das Rauschen der Wellen* gewann 1985 den ersten Preis bei den Fourth National Music Awards. Nach dem Hören des Stücks rühmte auch Higashiyama Kaii persönlich die Musik. Wang Lisan schrieb dazu das folgende Gedicht: „O alter Toshodai-Tempel! |



Ich denke an | die Hingabe desjenigen, der ein Schilfboot segelt, | und glaube die Winde des Himmels zu hören, und die Wellen, | die in den Abendtrommeln und Morgenglocken verklängen.“ Beim Vortrag dieses Stücks sollten die Interpreten versuchen, die Musik beschwingt und mitreißend zu gestalten, und besonders darauf achten, dass die letzte der drei „Wellen“ die längste, schrecklichste und technisch anspruchsvollste ist. Um einen Nachhall zu erzeugen, sollten sie beim Spielen die Faust einsetzen (z. B. im Eröffnungspart der linken Hand).

Die 1957 verfasste Sonatine ist ein weiteres Meisterwerk Wang Lisans. Sie besteht aus drei Sätzen: *Im Sonnenschein*, *Nach neuem Regen* und *Tanz des Gebirgsvolks*. Im Jahr 1957 gewann Wang damit den ersten Preis im überaus anspruchsvollen Kompositionswettbewerb für Klavier des Musikkonservatoriums Shanghai. Der erste Satz *Im Sonnenschein* ist in Sonatenform geschrieben. Der Reiz dieses lebendigen, unterhaltsamen Stücks resultiert aus der heiteren, melodiosen Stimmung seiner zwei Themen, den Taktwechseln zwischen  $\frac{3}{4}$ ,  $\frac{5}{8}$  und  $\frac{2}{4}$  und schnell wechselnden Klangfarben. Der erste Satz ist auch der am häufigsten separat gespielte Satz der Sonatine. Der dreiteilige zweite Satz *Nach neuem Regen* ist sehr frisch und lyrisch; seine Melodie erinnert stilistisch an ein Volkslied. Der dritte Satz, *Tanz des Gebirgsvolks*, ist ein Rondo im Stil der Pan-Lieder aus Sichuan (alte Volkslieder, die im antiphonalen Stil gesungen werden), das ein von Volkstänzen begleitetes Fest beschreibt. Beim Vortrag des gesamten Werks durchläuft der Interpret verschiedene musikalische Gefühle und Stile, jeder Satz hat seinen ganz eigenen musikalischen Reiz.

Mein Dank geht an meine Alma Mater, das Musikkonservatorium Shanghai, an dessen Abteilung für Klaviermusik und an alle Komponisten, Lehrer, Kollegen, Familienmitglieder und Freunde, die mich unterstützt, ermutigt und mir geholfen haben. Ich hoffe sehr, dass die vorliegende Edition nicht nur eine Veröffentlichung bleibt, sondern der Welt

eine Tür öffnet, um chinesische Musik und Klavierwerke besser zu verstehen.

Shanghai, Frühjahr 2023  
Xie Jingxian

## Introduction

### *On Chinese piano music and the present volume*

Chinese piano music has a relatively recent history, its origins traceable to the beginning of the 20<sup>th</sup> century. In that era, Chinese concert societies and music institutes drew on and adopted European educational models. At the same time, the piano (unknown in traditional Chinese music) and the western tonal system became popular: both had previously only been used by narrow circles in China. Musicians and music teachers, most of whom had studied abroad, were actively involved in early piano teaching in China, and began to compose piano pieces by applying western compositional techniques to existing Chinese melodies. An example is Zhao Yuanren's *The Fancy Ba-Ban and the Waves of Xiangjiang River* (ca. 1913; Ba-Ban [eight beats] is a Chinese folk tune of eight phrases). Themes and motifs often came from traditional Chinese songs but were adapted to European functional harmony and piano writing as, for example, in *New Rainbow and Feather Dance* (1923) by Xiao Youmei, who studied in Germany and, after his return to China, wrote an important book about harmony.

In 1934, the Russian composer and pianist Alexander Tcherepnin, who lived in China from 1934–37, launched the first composition competition in Shanghai to encourage the composition of piano works with a Chinese flavour. This resulted in many excellent works by

famous composers, such as He Luting's *The Herdboy's Flute* (1934), which became the first milestone along the road to a national style of piano composition. Over the following years, other composers attempted to incorporate folk songs into this concept, as in Qu Wei's *Flower Drum* (1946).

The year 1949 marked a turning point. After the founding of the People's Republic of China, the government placed great emphasis on music with a patriotic theme. To develop a sense of national pride, folk music was increasingly to serve as the basis for genuine Chinese art music. Typical examples of this style were pieces showcasing the musical characteristics of certain regions and provinces, as in Huang Huwei's *Pictures from Bashu* (1958), or scenes from everyday life as in Sun Yiqiang's *Threshing Dance* (1961). Many motifs were taken directly from folk songs or based on their style, using the pentatonic scale typical of Chinese folklore.

The decade from 1966 to 1976 was a difficult time for composition and practical music-making. During this period, composers' main task was adapting folk and revolutionary music, such as the arrangement for piano of *The Moon Reflected in the Erquan Spring* (1972) by Chu Wanghua, or *A Hundred Birds Pay Homage to the Phoenix* (1973) by Wang Jianzhong.

China's reform and the new policy of opening up after 1976 enabled composers to undertake bold innovations. Among compositions written since then, two main types can be distinguished: on the one hand, works that attempt to combine modern compositional techniques such as clusters, polytonality, atonality or dodecaphony with typical Chinese stylistic elements, especially audible in pieces by composers living overseas. Examples are Quan Jihao's *Suite Long and Short* (1984), or Ye Xiaogang's *Namucuo* (2006). On the other hand are works based on traditional melodies and pentatonic harmony (that is, a harmony adapted to the pentatonic scale). Examples are Wang Lisan's *The Sound of the Waves* from his suite *Impressions of Paintings by Higashiyama Kaii* (1979),

or arrangements of melodies that are part of the national folk heritage, such as Li Yinghai's *Adieux at Yangguan* (1978).

The present volume contains a chronological selection from this rich output: ten key works (composed between 1946 and 1979) are published under license from the catalogue of the People's Music Publishing House in Beijing. These ten Chinese piano works have had a wide influence on the history of Chinese piano composition, possess both academic value and popularity, and are widely performed. They are also frequently used in piano teaching. Among them are not only pieces that are fun for children to learn to play, such as Wang Lisan's *Sonatina* and Sun Yiqiang's *Threshing Dance*; there is also repertoire for more advanced pianists, such as Wang Lisan's *The Sound of the Waves* or Wang Jianzhong's *A Hundred Birds Pay Homage to the Phoenix*. These pieces showcase the ethnic characteristics and folk songs of different regions of China. For example, the previously mentioned *A Hundred Birds Pay Homage to the Phoenix* and *The Moon Reflected in the Erquan Spring* are adapted from works for the Chinese *suona* (a double reed instrument) and *erhu* (a two-stringed bowed instrument) respectively; *Pictures from Bashu* are based on folk songs from the Sichuan Province; *Thunder during a Drought* and *Colourful Clouds Chasing the Moon* represent the music of Guangdong Province; and, last but not least, *Adieux at Yangguan* allows pianists to experience the charm of ancient Chinese music and poetry. Most of the composers of these ten piano works were once closely connected with the Shanghai Conservatory of Music, including Wang Jianzhong, Wang Lisan and Sun Yiqiang. This reflects the considerable cultural significance of this Conservatory as the premier higher music institution in China.

#### *About the composers and works*

**Chen Peixun** (1921–2006) was born in Hepu County (Guangxi Province). In 1939 he was admitted to the composition department of the Shanghai Nation-

al Conservatory of Music without having to take any examinations. In 1947 he studied Hindemith's composition techniques under the tutelage of Tan Xiaolin. After graduation he taught in art colleges in Hong Kong, Guangdong, Shanghai and elsewhere. After the founding of the People's Republic of China he served for many years as associate professor, professor and director of the orchestration teaching and research section of the Central Conservatory of Music; and in the 1980s he taught in the Art Education Department of Hong Kong Baptist College. His works focus on music for piano and with orchestra. His piano works can mainly be divided into two parts, one based on Guangdong music and music for the Chinese *guzhen* (a plucked, seven-string instrument), the other being piano accompaniments for songs. His early piano works are mostly based on Cantonese music combined with the rich and varied playing techniques of western pianos. He composed the widely popular *Autumn Moon on the Calm Lake* (1975), and a number of piano pieces full of ethnic references, such as *Selling Groceries*, *Thunder during a Drought* and *Longing for Spring*, all of which aimed to achieve a perfect integration of national style and modern western compositional techniques. In his later years he devoted himself to composing symphonic poems and symphonies such as *My Motherland*, as well as other works reflecting China's profound national heritage and outlook.

*Thunder during a Drought* (1953) is a key work among Chen Peixun's early piano works. The original, for Chinese *pipa* (a kind of lute), was adapted under that title by the musician Yan Laolie in Guangdong in a version for dulcimer, which was then adapted by Chen Peixun for piano. The adaptation is lively, smooth and full of vitality, vividly showing people's wild joy at welcoming good rainfall after a long drought. The song both reflects rich and powerful emotions and highlights the bright and light characteristics of Guangdong music. The work adopts an ABB' structure without recapitulation, and uses the typical Chinese

traditional pentatonic mode of B-flat Zhi, which gives the resulting music a very attractive traditional character. The work also retains the technique of the dulcimer and varieties of ornamentation, and uses interval jumps to create a sound effect similar to the roar of thunder. Moreover, the use of a great number of running 16<sup>th</sup>-notes makes the work rich, clever and appealing. While playing this piece of music performers should maintain an appropriate speed (not too fast) and pay attention to breathing. It is advisable to listen to the Chinese dulcimer before playing, to gain inspiration for imitating its sound on the piano.

**Chu Wanghua** (b. 1941) was born in Yixing (Jiangsu Province), and is active both as a composer and a pianist. He graduated from the Piano Department of the Central Conservatory of Music in 1963, and subsequently taught there. In 1982 he studied modern composition at the University of Melbourne, Australia, where in 1985 he received a master's degree in music. He played a major role as one of the composers of *The Yellow River Piano Concerto* (1970), contributing mainly to the piano part. For more than half a century Chu Wanghua has adapted or composed piano works such as *Days of Emancipation*, *The Melody of the Zheng Flute*, *The Moon Reflected in the Erquan Spring*, *Xinjiang Capriccio*, *Fishermen in the South China Sea*, *Jasmine Fantasia* and *18 Popular Chinese and Foreign Songs for Four Hands*. His catalogue of works also includes symphonic music, chamber music and vocal music. Chu Wanghua now lives in Melbourne.

His musical works are mainly characterized by his attempts to explore national styles, as well as elasticity, audibility and teachability in his piano works. His life and experience, personality, temperament and creative background have laid the foundation for the unique characteristics of his musical style. His pursuit of the implicit and natural beauty of "Chinese style" is reflected in techniques of musical mode, colour, harmonic texture and rhythm.

*The Moon Reflected in the Erquan Spring* is an arrangement of a famous piece of music for *erhu*, and the key work of the Chinese folk musician Hua Yanjun (also known as Abing). This work shows the unique performance style of the *erhu* and what it can produce. It vividly describes Abing's misfortune, bitterness and resentment in his life, and at the same time expresses his open-mindedness and profound life-experience. *The Moon Reflected in the Erquan Spring* enjoys great popularity at home and abroad, and is considered a treasure of the Chinese folk instrumental music repertoire. In 1972 Chu Wanghua adapted it as a solo piano work of the same name. The piano adaptation not only reproduces the original *erhu* song's beauty and sorrow, but adds a touch of playfulness and melodiousness. It also uses appoggiatura, vibrato, arpeggio and other techniques throughout to imitate the playing method of the *erhu*. The work thus retains the original, strongly recognisable, traditional style and shows the charm of multi-tone piano music. It is regarded as the most successful imitation of the timbre of the *erhu* in a piano arrangement.

**Huang Huwei** (1932–2019) was born in Neijiang (Sichuan Province). In 1954 he graduated from the Composition Department of the Southwest Conservatory of Music (now Sichuan Conservatory of Music), and then taught there. In 1956 he entered the Central Conservatory of Music and studied under Soviet composer Leh Si Gulov (Leonid Simonovich Gurov). He successively served as lecturer, associate professor, professor and director of the Composition Department of Sichuan Conservatory of Music, devoting his life to theory research, creative activities and music education. He published over 100 pieces of music including works for piano, violin and flute, along with articles, papers and books. In addition, he produced many books on children's songs, dance music, singing and dancing for large groups, opera, and TV drama music. The piano work *Pictures from Bashu* is his key work. The publication *Sposobin's Harmony*

*Textbook and Keys to Exercises* (2000), which took him 16 years to complete, is his masterpiece of theoretical work.

Huang Huwei's compositions mainly focus on a functional harmony system that integrates traditional harmony with the language of folk music. His famous piano suite *Pictures from Bashu* successfully combines western traditional harmony techniques with the Chinese folk music, full of strong ethnic characteristics. It was published in 1958 and expresses the author's longing for his home of Sichuan. With piano music as the "paint", these "pictures", in the form of six songs, vary in shade and taste, and have been widely praised in music circles at home and abroad. They adopt the melody of Sichuan folk songs. The first, third and fifth are folk songs of the Han people, the largest ethnic group in China, while the second, fourth and sixth are Tibetan folk songs. The first, *Morning song*, is based on the folk song *Grass Cutting Song* from the county of Pujiang of the Han people. It depicts the smoky scenery of the Sichuan Basin in the morning, and the fresh and natural atmosphere of the air. The third, *A Lyrical Song*, takes as its theme a melody from the folk song *Across the River to See Elder Sister Wearing Green* from the city of Jiangyou in Sichuan ("Elder Sister" is the traditional way of referring to a girl). This is a typical Han duet love song. The tone of the fifth song, *The Suburbs of Chengdu in Springtime*, is derived from the Sichuan folk song *The River Rises with Water* of the Han tradition. It describes the spring scenery in the suburbs of Sichuan with its long grass, birds singing and flowers giving forth their fragrance. At the end there is imitation of bird calls, lively and invigorating. It extols the beauty of spring and describes the beautiful scenery. The composer also imitated the special rhythm of Sichuan Tibetan folk music and gave each song a new title. For example, the second song, *Echoes in the Valley*, is based on the Tibetan folk song *Snow on the Mountain, like a Flower* in Mao county (Sichuan Province). The alternating use of *mf* and *ppp* throughout vividly depicts the floating and refresh-

ing echoes of the valley. The fourth song, *Dance to Xianzi Music*, is based on the folk songs and dances of the Tibetan area of Aba, Sichuan Province, with the dance at its centre. Here the relaxed and cheerful music depicts the different dance steps of Tibetan boys and girls, presenting a lively and cheerful scene. The sixth piece, *Evening Party at Aba*, is the last in the suite. The composer again uses the melody of Tibetan folk songs as well as dances from Aba as his material to describe the ethnic customs from dusk to dawn. Happy songs and dances and lively scenes show the heroic character of the Tibetan people. From its depiction of natural scenes in life scenes, performers can sense the unique regional culture, local customs and musical characteristics of Sichuan in this set of works. The sequence of six pieces, from *Morning Song* to *Evening Party at Aba*, also implies the daily life cycle from morning to night, and expresses the author's affectionate praise for his hometown.

**Li Yinghai** (1927–2007) was born in Fushun County (Sichuan Province), and his ancestral home was Huiyang (Guangdong Province). In 1948 he graduated in composition from the Nanjing National Conservatory. He moved to Shanghai, and from 1949 taught at the Shanghai Conservatory and China Conservatory, of which he subsequently became Vice President. He wrote instrumental works, songs and books on music theory. He is the most influential and epoch-making composer in the development of Chinese traditional folk music, and many piano pieces composed or arranged by him have been selected for Chinese textbooks at all levels. His key works *Adieux at Yangguan* and *Flute and Drum at Sunset* achieved the "sinicization" of the art of piano music.

In 1959 he published *Han Modality and its Harmony*, an exploration of the theory of a national style of harmony. It was the first systematic specialised work on the pentatonic mode, and had a big influence on harmonic treatment. The book was pioneering at that time and was regarded as a milestone in the

development of the Chinese pentatonic mode. Piano music is the focus of Li's instrumental music. He engaged in an in-depth study of the modes and harmonies of Han national and multi-ethnic music and integrated these with western harmonic theory. He also made many exploratory attempts to portray the charm of ancient Chinese music on the piano, and successfully replicated the style of these ancient works. His piano pieces have been widely performed and studied by Chinese pianists and students.

The piano piece *Adieux at Yangguan* (often also called *Parting Song at Yangguan* – Yangguan is the name of a mountain pass in western China) was adapted from the *guqin* piece of the same name in 1978. Also known as *Yangguan Song* and *Weicheng Song*, it is an ancient *guqin* song based on the poem *A Farewell Song* written by Wang Wei, a famous poet of the Tang dynasty. The poem describes the sentimental feelings between parting friends. The original text is: "A morning drizzle wets the dust over Wei | Around the inn's blue are willows fresh and green. | My friend, please drink another cup of wine | west of the sun pass no more friends will be seen." The piece is divided into three sections. The original poem is sung several times and played three times beneath a basic tune. Li retains the original sung melody of the ancient music, and uses descending mordent grace notes to simulate the playing technique of the *guqin* on the piano. At the same time he uses different variation techniques within a polyphonic structure to gradually develop the same theme to its climax in three statements, and expresses the poet's sorrow and untold emotion at his friend's departure from the Yangguan border. This piece successfully demonstrates the unique charm and traditional style of ancient Chinese music, and is a masterpiece of modern Chinese piano music.

**Qu Wei** (1917–2002) was born in Changzhou (Jiangsu Province). In his early years he studied at home and abroad. He graduated from the Shanghai Xinhua Art Academy and, from

1955 to 1959, studied at the Moscow Tchaikovsky Conservatory. After returning to China he worked as a full-time composer for the Shanghai Symphony Orchestra. While studying in Shanghai, Qu established a strong foundation for music majors, such as in piano performance. His considerable achievements in the use of harmony and polyphony enabled him to compose freely in a variety of musical styles. His first major work was the opera *The White-Haired Girl*, on which he collaborated with Ma Ke and Zhang Lu in the spring of 1945. This work not only had a profound influence on the creation of Chinese operas and other art forms, but was also highly significant for his later works.

Composed in 1946, *Flower Drum* is an important piano piece from the 1940s. With its cheerful traditional melody it vividly describes the people's joy after the liberation. The introductory music at the beginning simulates the rhythm and sound of folk gongs and drums through the alternation of left- and right-hand double notes and chords. After these opening gongs and drums, the theme of *Fengyang Flower Drum*, a folk song from Anhui Province, is referenced, and the joyful dance officially begins. The middle section is a light song and graceful dance, its melody developed from the famous folk song *Jasmine Flower*, a lyrical and touching piece. Following the middle section the melody of the first section is repeated, but with a new piano texture; the music is warmer and more jubilant than at the beginning. While playing the introduction and the last part, performers should simulate the sound of gongs and drums on the piano to show the feeling of jubilation. Meanwhile, they should make the required contrast between the different themes of the two folk songs.

**Sun Yiqiang** (b. 1942) was born in Shanghai. He entered the Music High School affiliated with the Shanghai Music Conservatory in 1954 and later studied at the Shanghai Music Conservatory, graduating in 1966 with a Bachelor's degree in piano performance. Afterwards he worked for the Central Phil-

harmonic Orchestra in Beijing. In 1980 Sun went to the United States, becoming a graduate student working towards a Master's degree in piano performance at Washington University in St. Louis. After graduating he settled in America, periodically giving recitals and also private piano lessons. In 2006 Sun was invited to join the faculty of the piano department at Shanghai Normal University, and in the meantime was invited to teach piano at the Shanghai Music Conservatory as an adjunct professor. In 2011 Sun was invited by the Music Conservatory at SIAS International University in Zhengzhou City to be chair of its piano department.

Besides playing the piano, from an early age he also showed an interest in composition. Among his various works the most popular are the solo piano pieces *Threshing Dance* and *Spring Dance*, which remain widely performed. They are often played by young piano students and pianists.

Composed in 1961, *Threshing Dance* is a clever and amusing piano piece in ternary form. The first and last parts use a toccata style, depicting grains erupting from the thresher. The unvarying left-hand accompaniment mimics the sound made by the machine, and the melody in the middle part expresses the farmers' joy after the harvest. For the performance of *Threshing Dance* the composer emphasizes that special attention should be paid to the unity of overall speed of the whole piece (in particular, do not slow down in the middle part!). The performer needs to express a relaxed and cheerful mood.

**Wang Jianzhong** (1933–2016) was born in Shanghai and his ancestral home was in Jiangyin City (Jiangsu Province). He began to learn the piano at the age of 10. In 1950 he was admitted to the Shanghai Conservatory of Music and studied successively in the composition department and piano department. After graduating in 1958 he worked as a teacher there. In the 1970s he was a member of the China Central Orchestra. In the late 1970s he returned to his alma mater Shanghai Conservatory of Music

to continue teaching, serving successively as Associate Professor, Professor and Deputy Dean of the Composition Department. His musical output mainly focuses on piano works, including solo pieces such as *Four North Shaanxi Folk Songs*, transcriptions from traditional instrumental music including *A Hundred Birds Pay Homage to the Phoenix*, *Plum Blossom Melody in Three Variations*, *Liuyang River*, and commissioned works for piano competitions such as *Scenes*. Many of his piano works successfully integrate Chinese folk music, winning unanimous praise from audiences at home and abroad. Currently, many of his works have become very popular in Chinese piano teaching and music education, and are frequently performed at major domestic piano competitions.

The original *A Hundred Birds Pay Homage to the Phoenix* is a famous *suona* piece that fully demonstrates the instrument's particular artistic charm. The song makes full use of its unique musical features and timbral characteristics, vividly imitates the sounds of various birds in nature, and reproduces the lively and joyful scene of hundreds of birds singing in nature, taking the listener's breath away (the theme is based on a Chinese folk legend that tells how, in a year of drought, the phoenix bird provided all the other birds with fruit). Wang Jianzhong adapted it for piano solo in 1973. He basically retained the melodic characteristics of the original, skilfully using a variety of grace notes such as inverted mordents and appoggiaturas on the piano and perfectly combining them with harmony full of folk colours. For example, the minor second appoggiatura at the beginning is an imitation of portamento used in *suona* playing technique. *A Hundred Birds Pay Homage to the Phoenix* has become one of the most successful examples of Chinese music played on western instruments. Before playing this piece, performers are advised to listen to the version played on the Chinese *suona* to get inspiration and to imaginatively imitate on the piano the different kinds of sounds made by the birds. They should

also grasp the musical characteristics of the different tempi within the piece, so that the whole can be played with agility, vitality, and a feeling of vigour.

*Colourful Clouds Chasing the Moon* is a famous folk orchestra piece originating from Guangdong Province. Its style is lively and vivid, depicting the charming scenery of the vast night sky. Classical Chinese literature often has descriptions of celestial beings, and the song's title similarly refers to such beings driving colourful clouds toward the Moon Palace. In short, the whole song describes the fairyland of the Moon Palace in people's minds, expressing the aspiration of the masses for a better and happier life. In 1935, Ren Guang and Nie Er adapted *Colourful Clouds Chasing the Moon* into a piece of traditional orchestral music, and in 1975 Wang Jianzhong arranged it for piano solo. The melody is based on the Chinese pentatonic mode, the harmony is simple, and the texture is beautiful. The running and shortening of the 16<sup>th</sup>-notes at the beginning seem to imitate moonlight falling from the sky. The whole piece creates not only poetic and pictorial splendour but also a strong, lively idiom. When playing it, performers should pay attention to controlling the attack when touching the keys, so as to avoid an over-heavy or violent sound. Beneath the beautiful melody a diverse range of colours should be displayed, and the unique tenderness and delicacy of music from Lingnan (an area in southern China) expressed.

**Wang Lisan** (1933–2013) was born in Qianwei County (Sichuan Province). He was active as composer, music educator and music theorist. In 1948 he was admitted to the Music Department of Sichuan Provincial Art Junior College, and in 1951 to the Composition Department of the Shanghai Conservatory of Music. After 1957 he worked in the Art Troupe of the Northeast Reclamation Bureau of Beidahuang, and in 1963 moved to Harbin Normal University. In 1958 he served successively as Professor and Dean at the Art College of Harbin Normal University.

Wang Lisan's musical output covered a wide range of genres. His key piano works were his *Sonatina* (1957), the suites *Impressions of Paintings by Higashiyama Kaii* (1979) and *Other Hill* (1980), along with five preludes and fugues in Chinese modes. Inspired by the paintings of the Japanese painter Higashiyama Kaii (1908–99), he cleverly found a way of expressing the concept of a painting through the language of music, thus finding the inspiration for the first of the suites. In it, he combines the two art forms of painting and music to reach a very high artistic level. In addition, Wang Lisan went back to the tradition of combining painting with poetry, with a poem at the beginning of each piece of music. The suite *Impressions of Paintings by Higashiyama Kaii* comprises four pieces, the titles of which correspond to the paintings' titles: *Winter Blossoms*, *Forest in Autumn Colours*, *The Lake* and *The Sound of the Waves*.

In this suite Wang Lisan integrated traditional Chinese musical culture with the Japanese *Hirajoshi* modes, harmonic features of western Impressionism and other elements. The first thematic material in *The Sound of the Waves* comes from Chinese Buddhist music and, at the same time, is developed by using rich and colourful modal and harmonic techniques, producing a unique style of traditional Chinese folk music. From the musical point of view, *The Sound of the Waves* retells the legend/historical fact of how the monk Jianzhen of the Tang Dynasty overcame numerous difficulties and six times travelled far away across the sea to Japan to promote Buddhism and Chinese culture, and founded the Toshodai temple in Nara. This is a magnificent, splendid and solemn piano work similar to a symphonic poem. It fully expresses Jianzhen's noble spirit when crossing the sea to Japan and dedicating himself to Buddhism, despite the many difficulties he encountered. *The Sound of the Waves* won first prize at the Fourth National Music Awards in 1985. After hearing the song, Higashiyama Kaii himself spoke highly of the music. Wang Lisan wrote the following poem for the piece: "O ancient Toshodai

temple! | I think of | the devotion of one who sails a boat of reed, | and believe to hear the winds of heaven, and the waves, | fading into the evening drums and morning bells.” When playing this piece, performers should try to make the music exhilarating and soul stirring. They should also pay special attention to the fact that, of three “waves”, the last one is the longest, the most shocking, and the most technically demanding. In addition, to create a reverberating sound effect, it should be played with the fist (e.g., in the opening left-hand part).

The Sonatina is another masterpiece. Composed in 1957 it comprises three movements: *Under the Sunshine*, *After Another Rainfall* and *Dance of the Mountain People*. The Sonatina won first prize at the piano composition com-

petition held by the Shanghai Conservatory of Music in 1957, a competition characterised by its high artistic standards. The first movement *Under the Sunshine* is in sonata form, its two themes depicting a cheerful and melodious atmosphere. At the same time, the rhythmic alternations of  $\frac{3}{4}$ ,  $\frac{5}{8}$ ,  $\frac{2}{4}$  metre and the fast and changeable timbre make the whole piece lively and entertaining. The first movement is the most frequently-performed of the three movements. The second movement *After Another Rainfall* is another ternary form. The melody has the singing style of folk songs, and the whole movement is lyrical and very fresh. The third movement *Dance of the Mountain People* is a rondo form in the style of Sichuan Pan songs (ancient folk songs sung in antiphonal style), depicting

a festive scene of folk dancing. In playing the three movements the performer is allowed to experience different musical emotions and styles. Each movement has its own unique musical charm.

I would like to take this opportunity to thank my alma mater the Shanghai Conservatory of Music, its piano department, and every composer, teacher, colleague, family member and friend who has provided me with great support, encouragement and help. I sincerely hope this edition will be not just a publication, but will open a door for the world to better understand Chinese music and piano works.

Shanghai, spring 2023  
Xie Jingxian

Lizenzausgabe für die Länder Deutschland, Österreich, Schweiz mit freundlicher Genehmigung  
des People's Music Publishing House, Peking

Licensed edition for the countries: Germany, Austria, Switzerland, by kind permission  
of People's Music Publishing House, Beijing

## 花鼓

## Blumentrommel · Flower Drum

(1946)

Qu Wei

Allegro

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Allegro'.

- System 1 (Measures 1-6):** Starts with a forte (*f*) dynamic. The bass line features a triplet of eighth notes (5, 2, 5) in the first measure. The melody in the treble clef consists of eighth-note patterns.
- System 2 (Measures 7-12):** Features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The bass line has a triplet of eighth notes (3) in the first measure. The treble clef has a melodic line with slurs and accents.
- System 3 (Measures 13-21):** Includes a mezzo-forte (*mf*) dynamic. The bass line has a triplet of eighth notes (3) in the first measure. The treble clef has a melodic line with slurs and accents.
- System 4 (Measures 22-29):** Features a mezzo-forte (*m.f.*) dynamic. The bass line has a triplet of eighth notes (3) in the first measure. The treble clef has a melodic line with slurs and accents.
- System 5 (Measures 30-36):** Starts with a mezzo-forte (*m.f.*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The bass line has a triplet of eighth notes (3) in the first measure. The treble clef has a melodic line with slurs and accents.

38

8

*f*

This system contains measures 38 through 45. It begins with a treble clef and a key signature of one sharp (F#). Measure 38 features a dotted eighth note followed by a sixteenth note. A dynamic marking of *f* (forte) is present in measure 40. The music consists of a complex interplay of chords and melodic lines in both staves.

46

This system contains measures 46 through 52. The musical texture continues with various chordal structures and melodic fragments. The key signature remains one sharp.

53

1 3 1

This system contains measures 53 through 58. Measure 58 includes a triplet of eighth notes with fingerings 1, 3, and 1. The music features a mix of chords and moving lines.

59

This system contains measures 59 through 65. The musical complexity increases with more intricate chordal patterns and melodic runs.

66

3 3 3 3

This system contains measures 66 through 71. It features prominent triplet patterns in both staves, with a key signature change to two flats (Bb) starting in measure 70.

72

8

*rit.*

This system contains measures 72 through 78. It begins with a dotted eighth note followed by a sixteenth note, similar to measure 38. A dynamic marking of *rit.* (ritardando) is present in measure 76. The music concludes with a final chord in the key of Bb.



Andante

78

*p*

Musical score for measures 78-83. The piece is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of a treble and bass clef system. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the first measure.

84

Musical score for measures 84-89. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent accompaniment. The overall texture is dense and expressive.

90 a

1. rit. 2. Tempo I

*f*

Musical score for measures 90-94. This section includes a first ending (1.) marked 'rit.' (ritardando) and a second ending (2.) marked 'Tempo I'. The dynamic marking changes to *f* (forte) in the second ending. The tempo returns to the original 'Andante' pace.

95

Musical score for measures 95-100. The right hand continues with rapid, flowing passages, and the left hand provides a supportive accompaniment.

101

Musical score for measures 101-106. The right hand features a series of sixteenth-note patterns, while the left hand continues with a steady accompaniment.

107

Musical score for measures 107-112. The right hand continues with intricate melodic lines, and the left hand provides a consistent accompaniment. The piece concludes with a final cadence.

112

ff

This system contains measures 112 through 117. The music is in a minor key with a 7/8 time signature. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 116.

118

This system contains measures 118 through 123. The right hand continues with a melodic line of eighth notes, and the left hand maintains its accompaniment. The music concludes with a double bar line in measure 123.

124

This system contains measures 124 through 129. The right hand plays a series of chords and dyads, while the left hand continues with eighth-note accompaniment. The system ends with a double bar line in measure 129.

130

This system contains measures 130 through 135. The right hand features a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment. The system ends with a double bar line in measure 135.

136

Presto

*mf* *f*

This system contains measures 136 through 141. The tempo marking *Presto* is placed above the staff. The dynamic markings *mf* and *f* are placed below the staff. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment. The system ends with a double bar line in measure 141.

142

*m. s.* *m. s.*

This system contains measures 142 through 147. The music is marked *m. s.* (meno mosso) in two places. The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment. The system ends with a double bar line in measure 147.

## 旱天雷

Donner während einer Dürre  
Thunder during a Drought

(1953)

Allegro ma non troppo

Chen Peixun

*mf leggiere* *mp*

4 *dolce* *leggiere* *mf*

8 *f* *mp* *f marcato* *mp*

12 *mf* *mp* *f* *string. e cresc.* *agitato*

15 *rit.* *a tempo* *mp* *p dolce*

19 *poco rit.* *a tempo*  
*leggiero*  
1  
2  
4  
3

23 *cresc.* *f*

27 *marcato* *ff agitato* *mp leggiero* 8

31 *mp* *mf* *mp* *cresc.* 2 2 1

33 *mf* *f agitato* 8 5

35 *mf* *cresc.*

37

*ff* *brillante* *dim.*

39

*a tempo* *poco rit.*

*mp* *mp* *p*

42

*a tempo* *rall.*

*pp cresc.* *p cresc.* *mp dolce* *espress.*

45

*dim.* *pp* *ff agitato*

48

*f leggiero* *mp* *f* *mp*

51

*mf* *cresc.*

53

*string.* *poco* *a* *poco* *p*

55

*ff agitato*

57

*Prestissimo* *brillante*

59

*Andantino* *fff pesante* *agitato*

# 小奏鸣曲

## Sonatine · Sonatina

(1957)

### I 在阳光下

### I Im Sonnenschein · I Under the Sunshine

Vivente ♩ = 160

Wang Lisan

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is primarily 3/4, with some 5/8 and 2/4 variations. The tempo is marked 'Vivente' with a quarter note equal to 160 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). Fingering numbers are provided for specific notes in measures 11-16 and 17-22. The piece concludes with a final cadence in the fifth system.

28

Musical score for measures 28-32. The piece is in G major. Measures 28-32 feature a melody in the right hand with various rhythmic values and a steady accompaniment in the left hand. The time signature changes from 3/4 to 5/8 and back to 3/4.

33

Musical score for measures 33-38. The melody in the right hand includes triplets and quintuplets. The left hand continues with a consistent accompaniment. Time signatures include 5/8, 2/4, and 3/4.

39

Musical score for measures 39-44. The right hand features a melodic line with slurs and accents, marked *cantabile* and *f*. The left hand accompaniment changes to a more active pattern. Time signatures include 3/4 and 2/4.

45

Musical score for measures 45-49. The right hand has a melodic line with slurs, marked *m. s.*. The left hand accompaniment is a steady eighth-note pattern. Time signatures include 3/4 and 2/4.

50

Musical score for measures 50-54. The right hand melody is marked *m. s.*. The left hand accompaniment continues with a steady eighth-note pattern. Time signatures include 3/4 and 2/4.

55

Musical score for measures 55-59. The right hand melody is marked *m. s.*. The left hand accompaniment continues with a steady eighth-note pattern. Time signatures include 3/4 and 2/4.



60

2 2 3 1 5

65

*f*

72

*f*

78

*f*

85

*f*

92

*meno f*

98

Musical score for measures 98-103. The piece is in 3/4 time. The right hand features a melodic line with slurs and a first ending bracket over the final measure. The left hand provides a steady accompaniment of eighth notes.

104

Musical score for measures 104-109. The right hand continues the melodic line. The left hand has a more active accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 107. The time signature changes to 3/8 in measure 107 and back to 3/4 in measure 109.

110

Musical score for measures 110-114. The right hand has a more active melodic line. The left hand accompaniment consists of chords and eighth notes. The time signature changes to 3/8 in measure 110 and back to 3/4 in measure 114.

115

Musical score for measures 115-120. The right hand continues with a melodic line. The left hand accompaniment is consistent with the previous system. The time signature changes to 3/8 in measure 115 and back to 3/4 in measure 120.

121

Musical score for measures 121-126. The right hand has a melodic line with slurs. The left hand accompaniment features chords and eighth notes. The time signature changes to 3/4 in measure 121 and back to 3/8 in measure 126.

127

Musical score for measures 127-132. The right hand has a melodic line with a *cantabile* marking and a slur. The left hand accompaniment is consistent. A dynamic marking of *p* (piano) is present in measure 127. The time signature changes to 3/4 in measure 127 and back to 3/8 in measure 132. The text *m. s.* (maestro's score) is written in the right hand in measure 132.

133

*p* *m. f.*

138

*sub. p*

144

144

149

*pp* 3 8

154

8 8

159

*calando* 3 3 3 8

## II 新雨后

## II Nach neuem Regen · II After Another Rainfall

Serenio ♩ = 92

Musical score for measures 1-6. The piece is in 4/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Serenio' with a quarter note equal to 92 beats per minute. The dynamic is *mp*. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical score for measures 7-13. Measure 7 is marked with a fermata. The tempo remains 'Serenio'. The dynamic is *mp*. The right hand continues with a melodic line, and the left hand has a more active bass line with some triplets and slurs.

Musical score for measures 14-20. The tempo remains 'Serenio'. The dynamic is *mf*. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with some triplets and slurs.

Musical score for measures 21-27. The tempo remains 'Serenio'. The dynamic is *mp*. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with some triplets and slurs.

Vivo ♩ = 112

Musical score for measures 28-34. The tempo is marked 'Vivo' with a quarter note equal to 112 beats per minute. The right hand features a fast, rhythmic melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

33

Musical score for measures 33-36. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Time signatures change from 3/4 to 4/8.

37

Musical score for measures 37-40. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Dynamic marking *mf* is present.

41

Musical score for measures 41-45. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Dynamic marking *ff* and *Calore* are present.

46

Musical score for measures 46-50. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Dynamic marking *ff* and *Calore* are present.

51

Musical score for measures 51-55. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Dynamic marking *p* and *rall.* are present.

56

Musical score for measures 56-60. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment with chords and single notes. Dynamic markings *p* and *pp* are present.

## III 山里人之舞

III Tanz des Gebirgsvolks · III Dance of the Mountain People

Festivo  $\text{♩} = 120$ 

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The piece begins with a forte (*ff*) dynamic. The music features a series of chords and eighth-note patterns. A dynamic change to *sfz* (sforzando) occurs at the end of the system.

The second system continues the piece from measure 7. It features a melodic line in the upper staff with eighth-note runs and a rhythmic accompaniment in the lower staff. The time signature changes to 2/8 and then back to 3/8.

The third system starts at measure 15. It includes a melodic phrase in the upper staff with a slur and a dynamic marking of *mp* (mezzo-piano). The lower staff continues with a rhythmic accompaniment. A finger number '2' is indicated above a note in the lower staff.

The fourth system begins at measure 23. It features a melodic line in the upper staff with a slur and a finger number '5' above a note. The lower staff continues with a rhythmic accompaniment.

The fifth system starts at measure 30. It includes a melodic phrase in the upper staff with a slur and finger numbers '2', '1', '3', '5', and '4' above notes. The lower staff continues with a rhythmic accompaniment. A dynamic marking of *mp* is present.

*giocoso*

37

*p* *f* *p*

5

This system contains measures 37 through 43. The right hand features a rapid sixteenth-note pattern with a slur and a fermata over measures 37-43. A fingering '5' is indicated above measure 40. The left hand plays a steady eighth-note accompaniment. Dynamic markings include piano (*p*) and forte (*f*).

44

*f* *p* *f* *p*

This system contains measures 44 through 50. The right hand continues with the sixteenth-note pattern, featuring slurs and fermatas. The left hand accompaniment remains consistent. Dynamic markings alternate between forte (*f*) and piano (*p*).

51

*f* *p*

This system contains measures 51 through 56. The right hand pattern continues with slurs and fermatas. The left hand accompaniment includes some chromatic movement. Dynamic markings are *f* and *p*.

57

*mp*

5

This system contains measures 57 through 64. The right hand pattern continues with a slur and a fermata. The left hand accompaniment is mostly silent, with some notes appearing in the final measures. A dynamic marking of mezzo-piano (*mp*) is present. A fingering '5' is indicated above measure 60.

65

This system contains measures 65 through 72. The right hand features a series of slurred sixteenth-note patterns. The left hand accompaniment consists of eighth-note chords. The system concludes with a double bar line.

75

Musical score for measures 75-84. The system consists of two staves. The upper staff is in treble clef with a 2/8 time signature. It features a melodic line with a five-finger fingering (5) indicated above the first and second measures. The lower staff is in bass clef with a 2/8 time signature, providing a rhythmic accompaniment with eighth notes and rests.

85

*stretto*

Musical score for measures 85-94. The system consists of two staves. The upper staff is in treble clef with a 2/8 time signature. It features a melodic line with a five-finger fingering (5) indicated above the first measure. The lower staff is in bass clef with a 2/8 time signature. The tempo marking *stretto* is placed above the upper staff. The music includes accents (>) and slurs.

95

Musical score for measures 95-100. The system consists of two staves. The upper staff is in treble clef with a 2/8 time signature. It features a melodic line with a five-finger fingering (5) indicated above the first measure. The lower staff is in bass clef with a 2/8 time signature. The music includes accents (>) and slurs.

101

*mp*

Musical score for measures 101-106. The system consists of two staves. The upper staff is in bass clef with a 2/8 time signature. It features a melodic line with a mezzo-piano (*mp*) dynamic marking. The lower staff is in treble clef with a 2/8 time signature, providing a rhythmic accompaniment with eighth notes and rests.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff is in treble clef with a 2/8 time signature. It features a melodic line with accents (>) and slurs. The lower staff is in bass clef with a 2/8 time signature, providing a rhythmic accompaniment with eighth notes and rests.



113

Musical score for measures 113-117. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

118

Musical score for measures 118-122. The system consists of two staves. The upper staff has a melodic line with slurs and some notes marked with accents (>). The lower staff continues the eighth-note accompaniment.

123

Musical score for measures 123-127. The system consists of two staves. The upper staff includes a trill marked with a wavy line and the word "tr". The lower staff continues the eighth-note accompaniment.

128

Musical score for measures 128-132. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment.

133

Musical score for measures 133-137. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment.

138

*mp*

This system contains measures 138 through 143. The right hand features a melodic line with a trill in measure 138 and various ornaments. The left hand plays a steady eighth-note accompaniment. The dynamic marking *mp* is present.

144

*tr*

This system contains measures 144 through 149. The right hand has a trill in measure 144 and a melodic line with a fermata in measure 149. The left hand continues with eighth-note accompaniment.

150

*mp*

This system contains measures 150 through 154. The right hand has a melodic line with a fermata in measure 154. The left hand continues with eighth-note accompaniment. The dynamic marking *mp* is present.

155

This system contains measures 155 through 160. The right hand has a melodic line with a fermata in measure 160. The left hand continues with eighth-note accompaniment.

161

*m. d.* *m. s.*

This system contains measures 161 through 166. The right hand has a melodic line with a fermata in measure 166. The left hand continues with eighth-note accompaniment. The dynamic markings *m. d.* and *m. s.* are present.

167

*mf*

Measures 167-175: This system contains eight measures. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the first measure.

176

Measures 176-184: This system contains nine measures. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *m.d.* is present in the sixth measure. There are also markings for *m.s.* and a triplet of 3 in the sixth measure.

185

Measures 185-194: This system contains ten measures. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The music features a melody in the right hand and a bass line in the left hand.

195

Measures 195-204: This system contains ten measures. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the second measure.

205

Measures 205-214: This system contains ten measures. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the first measure, and a dynamic marking of *f* is present in the tenth measure.

214

*p*

This system contains measures 214 to 223. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of *p* (piano) is present.

224

*sfz* *sfz*

This system contains measures 224 to 234. It features a prominent octavo (8) marking above the right hand, indicating an octave shift. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings of *sfz* (sforzando) are used.

235

*sfz* *ff con fuoco e string.* *sempre ff*

This system contains measures 235 to 246. It includes detailed fingering numbers (1, 4, 5, 4, 5, 4, 3) for the right hand. The left hand has a bass line with slurs and accents. Dynamic markings include *sfz*, *ff con fuoco e string.*, and *sempre ff*.

247

This system contains measures 247 to 253. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. The system concludes with a double bar line.

254

*m. s.*

This system contains measures 254 to 263. It features a first ending bracket (1) and a second ending bracket (2). The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking of *m. s.* (mezzo sostenuto) is present.

# 巴蜀之画

## Bilder aus Bashu · Pictures from Bashu

(1958)

### I 晨歌

#### I Morgenlied · I Morning Song

Adagio frescamente ♩ = 54 Huang Huwei

The score is written for piano in 4/4 time, marked "Adagio frescamente" with a tempo of ♩ = 54. It consists of three systems of music.

**System 1 (Measures 1-3):** The right hand begins with a melody in measure 1, marked *mp*. Measure 2 continues the melody. Measure 3 features a triplet of eighth notes marked *ppp* with a fermata. The bass line provides harmonic support with chords and moving lines.

**System 2 (Measures 4-6):** Measure 4 starts with a triplet of eighth notes marked *mp*. Measure 5 continues the melody with a triplet of eighth notes marked *mp*. Measure 6 features a triplet of eighth notes marked *ppp* with a fermata. The bass line continues with chords and moving lines.

**System 3 (Measures 7-9):** Measure 7 continues the melody with a triplet of eighth notes. Measure 8 features a triplet of eighth notes marked *mp*. Measure 9 concludes the piece with a triplet of eighth notes marked *ppp* and a fermata. The bass line concludes with a final chord and a fermata.

Dynamic markings include *mp* (mezzo-piano) and *ppp* (pianissimo). Articulations include slurs, triplets, and fermatas. The score ends with a double bar line.

## II 空谷回声

## II Echos im Tal · II Echoes in the Valley

Moderato cantabile ♩ = 80

The musical score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The piece is divided into five systems, each with a measure number at the beginning. The dynamics and articulation markings are as follows:

- System 1 (Measures 1-4):** Starts with *mf* in the right hand and *ppp* in the left hand. The instruction *una corda* is placed below the bass line.
- System 2 (Measures 5-8):** Starts with *mf* in the right hand and *ppp* in the left hand. The instruction *tre corde* is placed below the bass line, and *una corda* is placed below the right hand.
- System 3 (Measures 9-13):** Starts with *mf* in the right hand and *ppp* in the left hand. The instruction *tre corde* is placed below the bass line, and *una corda* is placed below the right hand.
- System 4 (Measures 14-18):** Starts with *mf* in the right hand and *ppp* in the left hand. The instruction *tre corde* is placed below the bass line, and *una corda* is placed below the right hand.
- System 5 (Measures 19-22):** Starts with *pppp* in the right hand and *pppp* in the left hand. The instruction *poco rit.* is placed above the right hand. A *4 m. s.* (4-measure rest) is indicated in the right hand for the final two measures. The piece concludes with a fermata over the final note.

## III 抒情小曲

## III Ein lyrisches Lied · III A Lyrical Song

Lento gracioso ♩ = 48      *tranquillo*

*mp*

1

2

*poco rit.*      *più mosso*

*mf*      6      6

4

6

8

*accel. e cresc.*

10

Musical score for measures 10-11. Measure 10 is in 2/4 time, and measure 11 is in 4/4 time. The piece features a melody in the right hand and accompaniment in the left hand.

(11)

*rit.* **f** *Tempo primo* *p più tranquillo*

Musical score for measures 11-13. Measure 11 is in 4/4 time. The score includes dynamic markings (*f*, *p*), a tempo change to *Tempo primo*, and a performance instruction *p più tranquillo*. A fermata is placed over the first measure of the second system.

14

Musical score for measures 14-15. Measure 14 is in 4/4 time. The piece continues with a melody in the right hand and accompaniment in the left hand.

16

Musical score for measures 16-17. Measure 16 is in 4/4 time. The piece continues with a melody in the right hand and accompaniment in the left hand.

18

*più lento*  $\overset{12}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{2}{\curvearrowright}$   $\overset{1}{\curvearrowright}$   $\overset{1}{\curvearrowright}$   $\overset{15}{\curvearrowright}$

Musical score for measures 18-20. Measure 18 is in 4/4 time. The score includes the instruction *più lento* and various performance markings such as slurs and fingerings.



## IV 弦子舞

## IV Tanz zu Xianzi-Musik · IV Dance to Xianzi Music

Moderato ♩ = 80

## V 蓉城春郊

V Die Vororte von Chengdu im Frühling  
V The Suburbs of Chengdu in Springtime

Adagio fresco e poetico ♩ = 54

The musical score is written for piano in G major and 7/4 time. It consists of five systems of music, each with a treble and bass clef staff. The tempo is Adagio fresco e poetico with a quarter note equal to 54 beats per minute. The score includes various performance instructions such as *rubato, molto espress.*, *p*, *mp*, *m. d.*, *lento e accel.*, *ad lib.*, *ppp*, and *p dolcissimo*. Fingerings are indicated by numbers 1-5. There are also dynamic hairpins and articulation marks like *tr* and *8*.

1 *rubato, molto espress.*

2 *p* *mp*

4

5 *m. d.* *lento e accel.* *ad lib.* *ppp* 3

6 *p dolcissimo* *ppp* 3

8 *tr*  
*p* *mf*  
3 3 2

10  
3 3 3 1 1

11  
*f*

12 *poco accel.*  
3 3 3  
3 3 3

14 *molto rit.* *a tempo*  
3 3 *sfz* *f*

15

Musical score for measures 15-16. The piece is in G major and 6/4 time. Measure 15 features a complex texture with multiple sixteenth-note patterns in both hands, some beamed together and others separated. Measure 16 continues this texture, with a dynamic marking of *mp* (mezzo-piano) appearing in the right hand.

16

Musical score for measures 16-17. Measure 16 continues the previous texture. Measure 17 shows a change in the right hand's pattern, with a dynamic marking of *mp* (mezzo-piano). The time signature changes to 7/4 at the end of the system.

18

Musical score for measures 18-19. Measure 18 continues the melodic lines in both hands. Measure 19 shows a continuation of the texture, with a dynamic marking of *p* (piano) appearing in the right hand.

19

Musical score for measures 19-20. Measure 19 continues the texture. Measure 20 features a dynamic marking of *ppp* (pianissimo) and includes a first ending bracket with a repeat sign and a fermata. The time signature changes to 6/4 at the end of the system.

21

Musical score for measures 21-22. Measure 21 begins with the instruction *ad lib.* (ad libitum) and includes a dynamic marking of *p* (piano). It features a *poco accel.* (poco accelerando) marking and a first ending bracket with a repeat sign and a fermata. Measure 22 includes a *rit.* (ritardando) marking and a dynamic marking of *ppp* (pianissimo). The piece concludes with a double bar line and a fermata.

## VI 阿坝夜会

VI Abendfeier in Aba · VI Evening Party at Aba

Allegro ardente ♩ = 126

The musical score is written for piano and bass. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Allegro ardente' with a quarter note equal to 126 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte), with accents (*sfz*) and *mf* (mezzo-forte) markings. The score includes various musical notations such as slurs, ties, and articulation marks.

7

13

18

23

*mp* *f* *sfz* *mp* *f* *sfz* *mf* *sfz sfz* *mf* *sfz sfz* *mp*

28 *rit.*

34 *a tempo*  
*f*

40 *sfz* *mp* *f* *mf*

46 *mf* *dim. allontanando*

52 *p* *pp smorzando*  
8

# 谷粒飞舞

## Dreschtanz · Threshing Dance

(1961)

Sun Yiqiang

Allegro anima ♩ = 96

The musical score is written for piano and grand staff in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece is marked 'Allegro anima' with a tempo of ♩ = 96. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with sections marked *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo). Fingerings are indicated by numbers 1-5. The piece concludes with a *p* (piano) dynamic and a *cresc.* (crescendo) marking in the final measures.

25

*f*

29

*p*

33

*mp*

37

*f*

42

*tr*

*dim.*



Istesso tempo

47

*mp*

4 3 2 3 2 1 2 3 4

51

4 3 2 3 1 3 4 2 3 4

55

2 2 3 2 1 2 3 1 2

59

*m. s. m. d.*

4 3 2 1 2 3 4 1 3 2 3

63

*con espressione*

6 6

67

Musical score for measures 67-70. The right hand features a continuous eighth-note pattern with a slur over the first four measures. The left hand provides a simple accompaniment with quarter notes and chords. A sharp sign (#) is present above the bass line in measure 70.

71

Musical score for measures 71-74. The right hand continues with eighth-note patterns, including slurs and accents. The left hand accompaniment remains consistent with quarter notes and chords.

75

Musical score for measures 75-78. The right hand has a more complex eighth-note pattern with a slur and a sharp sign (#) above the staff in measure 76. The left hand accompaniment continues with quarter notes and chords.

79

Musical score for measures 79-82. The right hand features eighth-note patterns with slurs and accents. The left hand accompaniment consists of quarter notes and chords.

83

Musical score for measures 83-86. The right hand has a complex eighth-note pattern with a slur and an 8-measure rest in measure 83. The left hand accompaniment includes quarter notes, chords, and a dynamic marking of *f* (forte) in measure 84. The piece concludes with a final cadence in measure 86.

87

*ff*

*dim.*

92

*p*

97

*mp*

102

*pp*

107

*pp*

111

*p* *cresc.*

115

*ff*

119

123

128

*fff*

## 二泉映月

Der Mond spiegelt sich in der Erquan-Quelle  
The Moon Reflected in the Erquan Spring

(1972)

Chu Wanghua

Andante cantabile ♩ = 48-52

*p espress.*  
*sempre legato e cantabile* *pp*

*dolce* *mp* *p* *m. d.*

*pp* *m. d.*

11 *pp* *mp* 41

Musical score for measures 11-13. Treble clef has a half note chord, a quarter note, and a half note. Bass clef has a half note chord, a quarter note, and a half note. Dynamics range from *pp* to *mp*. Fingerings are indicated for the right hand.

14 *p* *mp* *cresc.*

Musical score for measures 14-16. Treble clef has a half note chord, a quarter note, and a half note. Bass clef has a half note chord, a quarter note, and a half note. Dynamics range from *p* to *cresc.* Fingerings are indicated for the right hand.

17 *p* *mp*

Musical score for measures 17-19. Treble clef has a half note chord, a quarter note, and a half note. Bass clef has a half note chord, a quarter note, and a half note. Dynamics range from *p* to *mp*. Fingerings are indicated for the right hand.

20 *m. s.* *pp* *m. d.*

Musical score for measures 20-22. Treble clef has a half note chord, a quarter note, and a half note. Bass clef has a half note chord, a quarter note, and a half note. Dynamics range from *pp* to *m. d.* Fingerings are indicated for the right hand.

23 *mf*

Musical score for measures 23-25. Treble clef has a half note chord, a quarter note, and a half note. Bass clef has a half note chord, a quarter note, and a half note. Dynamics range from *mf*.

42

25

Musical score for measures 25-26. The piece is in A major (three sharps). Measure 25 features a treble clef with a melodic line and a bass clef with a bass line. Measure 26 continues the melodic line in the treble and includes a triplet of eighth notes in the bass. Fingerings are indicated: 1 2 4 5 in the bass of measure 25, and 5 2 1 4 3 2 1 2 3 in the bass of measure 26. A piano (*p*) dynamic marking is present in measure 26.

27

Musical score for measures 27-28. Measure 27 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 28 features a treble clef with a melodic line and a bass clef with a bass line. A *cresc.* (crescendo) marking is in measure 27, and a *f* (forte) dynamic marking is in measure 28. A triplet of eighth notes is present in the bass of measure 28.

29

Musical score for measures 29-30. Measure 29 features a treble clef with a melodic line and a bass clef with a bass line. Measure 30 features a treble clef with a melodic line and a bass clef with a bass line. A *a tempo* marking is in measure 29. Dynamics include *p* (piano) in measure 29, *pp* (pianissimo) in measure 30, and a *rit.* (ritardando) marking in measure 30. Fingerings include 6 4 in the bass of measure 29, 12 4 in the bass of measure 30, and 6 4 1 4 in the bass of measure 30.

31

Musical score for measures 31-32. Measure 31 features a treble clef with a melodic line and a bass clef with a bass line. Measure 32 features a treble clef with a melodic line and a bass clef with a bass line. Both measures feature sixteenth-note runs in the bass. Fingerings are indicated: 2 1 1 5 2 1 4 1 2 3 4 5 in the bass of measure 31, and 5 2 1 4 1 1 2 1 2 3 4 5 in the bass of measure 32.

33

Musical score for measures 33-34. Measure 33 features a treble clef with a melodic line and a bass clef with a bass line. Measure 34 features a treble clef with a melodic line and a bass clef with a bass line. A *dolce pp* (dolce pianissimo) marking is in measure 33, and a *ppp* (pianississimo) marking is in measure 34. A *rit.* (ritardando) marking is in measure 34. A *una corda* marking is in measure 33. Fingerings include 5 1 3 3 in the bass of measure 33, and 1 2 3 4 5 5 4 3 2 1 in the bass of measure 34.

35 *a tempo*  
*p*  
tre corde  
8  
6  
3 1 5

37  
*mp*  
5 2 1

39  
*sub. p*  
6

41  
*f*  
5 3 2 1 4 3 2 1 2

43  
*mp*  
*cresc.*  
6  
5 2 1 4 3 2 1



45 *rit.* *a tempo*  
*più f* *p*  
 3 6 6

47 *poco* *a*  
 6

48 *poco* *cresc.*  
 8 8

49 *rit.*  
 9

50 *rit.*  
 14 13 6 8

51 *lungo* *a tempo* *ppp* *ppp*

*ff* *p* *dim.* *pp*

This system contains measures 51, 52, and 53. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. Measure 51 starts with a *lungo* marking and a dotted line above the staff. The music includes dynamic markings of *ff*, *p*, *dim.*, and *pp*. The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

54 *ppp* *tranquillo assai* *più p* *pp* *una corda*

This system contains measures 54, 55, and 56. It continues the 5/4 time signature and key signature. Measure 54 begins with a *ppp* dynamic and a *tranquillo assai* tempo marking. A dotted line above the staff is present. The music features a *più p* dynamic in measure 55 and a *pp* dynamic in measure 56, which also includes the instruction *una corda*. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

57 *pp*

This system contains measures 57 and 58. The key signature changes to two sharps (F#, C#) and the time signature changes to 4/4. Measure 57 starts with a *pp* dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

59 *rit.*

This system contains measures 59, 60, and 61. It continues the 4/4 time signature and key signature. Measure 59 begins with a *rit.* (ritardando) marking. The music features a melodic line in the right hand and a steady accompaniment in the left hand.

62 *pp* *ppp* *dim.* *ppp*

This system contains measures 62, 63, and 64. It continues the 4/4 time signature and key signature. Measure 62 starts with a *pp* dynamic, followed by *ppp* in measure 63. Measure 64 includes a *dim.* marking and a *ppp* dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

## 百鸟朝凤

Hundert Vögel huldigen dem Phönix  
A Hundred Birds Pay Homage to the Phoenix

(1973)

Moderato

Wang Jianzhong

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a forte (*f*) dynamic and a tempo marking of Moderato. The first system (measures 1-6) features a rhythmic accompaniment in the bass and a melodic line in the treble. The second system (measures 7-12) includes a piano (*p*) dynamic marking and a fingering of 5 in the treble. The third system (measures 13-17) features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking. The fourth system (measures 18-22) includes a forte (*f*) dynamic marking. The fifth system (measures 23-27) includes a piano (*p*) dynamic marking and a fingering of 5 in the treble. The score is characterized by its rhythmic complexity and dynamic contrasts.

## Allegro vivace

*stretto*

Musical score for measures 27-33. The piece is in A major (two sharps) and 2/4 time. The tempo is Allegro vivace. The marking *stretto* is present. The dynamics are *f* (forte) for measures 27-28, *mp* (mezzo-piano) for measures 29-30, and *f* for measures 31-33. The right hand features a complex rhythmic pattern with many beamed notes and accents. The left hand provides a steady accompaniment with chords and moving lines.

Musical score for measures 34-41. The dynamics are *mp* (mezzo-piano) for measures 34-35, and *f* (forte) for measures 36-41. The right hand continues with intricate rhythmic patterns, including sixteenth-note runs and accents. The left hand maintains a consistent accompaniment.

Musical score for measures 42-48. The right hand features a series of sixteenth-note runs and chords. The left hand continues with a steady accompaniment.

Musical score for measures 49-55. The dynamics are *f* (forte) for measures 49-50. The right hand has a complex rhythmic pattern with many beamed notes and accents. The left hand provides a steady accompaniment. The time signature changes from 2/4 to 3/4 for measures 49-50, and back to 2/4 for measures 51-55.

Musical score for measures 56-62. The right hand features a series of sixteenth-note runs and chords. The left hand continues with a steady accompaniment.

63 *mf*  
*p*

69

75 *m. d.*

83 *pp* *sf* *f*

90 *ppp*

97

103

Musical score for measures 103-109. The piece is in A major (two sharps) and 2/4 time. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is placed above the right hand in measure 107. The time signature changes from 2/4 to 3/4 in measure 108 and back to 2/4 in measure 109.

110

Musical score for measures 110-115. The right hand continues with a rhythmic pattern of quarter notes. The left hand features a more active accompaniment with eighth notes and rests. A dynamic marking of *sf* (sforzando) is placed above the right hand in measure 115.

116

Musical score for measures 116-120. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *pp* (pianissimo) is placed above the right hand in measure 116.

121

Musical score for measures 121-124. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *cresc.* (crescendo) is placed above the right hand in measure 122.

125

Musical score for measures 125-128. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is placed above the right hand in measure 125. A fermata is placed over the right hand in measure 128.

129

Musical score for measures 129-132. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is placed above the right hand in measure 129. A fermata is placed over the right hand in measure 132.

134

140

145

150

156

162

*pp*

*sempre staccato*

170

pp

Detailed description: This system contains measures 170 through 177. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff features a melodic line with various ornaments and a fermata over measure 174. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in measure 175.

178

rall.

Detailed description: This system contains measures 178 through 185. The tempo is marked *rall.* (rallentando). The upper staff continues the melodic line with a fermata at the end. The lower staff continues the accompaniment. The time signature changes to 3/4.

186

*a piacere*  
*tr*

*più p* *sf* *tr*

Detailed description: This system contains measures 186 and 187. Measure 186 features a trill marked *a piacere* and *tr*. The dynamic marking *più p* is shown. Measure 187 has a fortissimo *sf* dynamic and another trill marked *tr*. The lower staff has a fermata at the end of the system.

(186)

*m. s.*  
*7 m. d.* 7

Detailed description: This system contains measures 186 and 187. It shows a sequence of chords in the upper staff. The lower staff has a fermata at the end of the system. The marking *m. s.* and *7 m. d.* with a '7' are present.

(186)

Detailed description: This system contains measures 186 and 187. It shows a sequence of chords in the upper staff. The lower staff has a fermata at the end of the system.

(186)

*f* *pp*

Detailed description: This system contains measures 186 and 187. The upper staff features a melodic line with accents and a fermata at the end. The lower staff has a fermata at the end of the system. Dynamic markings *f* and *pp* are present.



(186)

*molto cresc.*

(186)

*ff*

(186)

187

Tempo giusto - Vivace  
*meno mosso* *accel.* Tempo primo

*p*

193

*sempre staccato*

199

*f*

205

*sub. p*

210

215

*sub. pp*

220

226

*rit.*

Tempo rubato (meno mosso)

232

*pp*

*rit.*

*valse*

54

235

**Prestissimo**

Musical score for measures 235-240. The piece is in D major (two sharps) and 3/4 time. The tempo is **Prestissimo**. The score is written for piano with two staves. Measure 235 starts with a piano (*p*) dynamic. The right hand features a rapid sixteenth-note pattern, while the left hand plays a similar pattern. The piece concludes at measure 240 with a pianissimo (*pp*) dynamic.

241

Musical score for measures 241-245. The piece continues in D major and 3/4 time. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. The dynamics range from piano to mezzo-forte.

246

Musical score for measures 246-250. The piece continues in D major and 3/4 time. The right hand features a dense texture of chords, and the left hand plays a rhythmic accompaniment. A *cresc.* (crescendo) marking is present at the beginning of measure 246.

251

Musical score for measures 251-255. The piece continues in D major and 3/4 time. The right hand features a series of chords with a *rit.* (ritardando) marking at the start of measure 251. The left hand plays a steady accompaniment. A *string.* (string) marking is present at the start of measure 254. The piece concludes at measure 255 with a forte (*f*) dynamic.

256

**Prestissimo**

Musical score for measures 256-260. The piece returns to **Prestissimo** tempo. The right hand features a dense texture of chords, and the left hand plays a rhythmic accompaniment. The piece concludes at measure 260 with a forte (*f*) dynamic.

261

Musical score for measures 261-265. The piece continues in D major and 3/4 time. The right hand features a series of chords with a *rit.* (ritardando) marking at the start of measure 261. The left hand plays a steady accompaniment. The piece concludes at measure 265 with a forte (*f*) dynamic.

266 *a tempo*

Musical score for measures 266-271. The piece is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords. The tempo is marked *a tempo*. The system ends with a double bar line.

272

Musical score for measures 272-276. The music continues with similar rhythmic patterns and chordal structures. The system ends with a double bar line.

277

Musical score for measures 277-281. Measures 277-280 feature a melodic line with eighth notes and sixteenth notes, with a dotted line and the number '8' above it indicating an octave transposition. The system ends with a double bar line.

282

Musical score for measures 282-286. The music features a melodic line with eighth notes and sixteenth notes. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo). The system ends with a double bar line.

287 *allargando* *a tempo*

Musical score for measures 287-290. The tempo changes to *allargando* (ritardando) and then back to *a tempo*. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The time signature changes from 2/4 to 3/4 and back to 2/4. The system ends with a double bar line.

291

Musical score for measures 291-295. The music features a melodic line with eighth notes and sixteenth notes. Dynamics include *sf* (sforzando). The system ends with a double bar line.

## 彩云追月

Farbige Wolken jagen den Mond  
 Colourful Clouds Chasing the Moon

(1975)

Wang Jianzhong

Moderato chiaramente

The musical score is written for piano in 4/4 time, featuring a key signature of two sharps (D major). It consists of five systems of music, each with a treble and bass clef staff. The score includes various musical notations such as slurs, trills, and dynamic markings.

**System 1:** Starts with a treble clef staff containing a melodic line with a slur and a trill. The bass clef staff has a bass line with a slur and a trill. Dynamic marking: *più p*. Measure numbers 1, 2, 3, 4, 5 are indicated above the treble staff. Measure numbers 5, 4, 3, 2, 1 are indicated below the bass staff.

**System 2:** Continues the melodic and bass lines. Measure numbers 8, 15 are indicated above the treble staff. Measure numbers 1, 5, 1, 5, 1, 5, 1, 5 are indicated below the bass staff.

**System 3:** Features a change in dynamics to *mf*. Measure numbers 7, 8, 25 are indicated above the treble staff. Measure numbers 2, 5, 4, 5, 4 are indicated below the bass staff.

**System 4:** Continues the piece. Measure numbers 13, 4, 25 are indicated above the treble staff. Measure numbers 3, 2 are indicated below the bass staff.

**System 5:** Ends with a dynamic marking of *p*. Measure numbers 18, 1, 4 are indicated above the treble staff. Measure numbers 5, 3, 1, 2, 3, 5 are indicated below the bass staff.

23

5  
2  
132 *tr*  
1 4 5 3  
4 3 4 3 4

28

4  
1 4 1  
*pp*  
1 *mf*

31

2 3 1  
2 3 1

34

2 3  
*poco f*  
5 4 3 4 1 1 4 1 2 4 5 3 2 1 3 2

37

2 3 1  
*mf* *tr* *mp* *tr*

40

*p*

43

5 3 1 3

46

*tr* 4523 *rit.*

*cresc. poco a poco* *f*

49

3 1 2 5 5

52

2 3 4 1 5 4

55

58

*f* *tr* *mp*

5 5 5 5 5

1 4 3 2 1 231

61

*tr* *più p* *tr*

5 15

64

*tr* 8

15

67

*rit.* *m. s.* *pp*

8



# 阳关三叠

## Abschied am Yangguan · Adieux at Yangguan

(1978)

Li Yinghai

Andante *mp*

6/4 2/4  
4/4 4/4

*pp*

*p*

4

7

*m. d.*

*m. s.*

*mp*

8

10

*p*

*mf*

*mp*

13

*mf* *mp*

6 6 9

4 1

This system contains measures 13, 14, and 15. The music is written for piano in a key with two flats. The right hand features a melodic line with slurs and fingerings (4, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (6, 6, 9). Dynamics range from *mf* to *mp*.

Moderato

16

*mf*

This system contains measures 16, 17, and 18. The tempo is marked *Moderato*. The right hand has a melodic line with slurs and rests. The left hand has a rhythmic accompaniment with slurs and rests. The dynamic is *mf*.

19

*mp*

5 6

This system contains measures 19, 20, and 21. The right hand has a melodic line with slurs and fingerings (5, 6). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 4, 6). The dynamic is *mp*.

22

*mf* *m. d.* *m. s.*

8 2 6 6

This system contains measures 22, 23, and 24. The right hand has a melodic line with slurs and rests. The left hand has a rhythmic accompaniment with slurs and fingerings (8, 2, 6, 6). Dynamics include *mf*, *m. d.* (mezzo-forte), and *m. s.* (mezzo-soprano).

25

*f* *mf*

8

This system contains measures 25, 26, and 27. The right hand has a melodic line with slurs and rests. The left hand has a rhythmic accompaniment with slurs and fingerings (8). Dynamics include *f* (forte) and *mf*.

28 *mp*

6 6 6 6 6 6 4 1

31 *più mosso* *f*

5 5 5

34 *mp* *f*

mp f f

37 *mf* *f* *mp*

mf f mp 8 2

40 *f*

f f 3 3

43 *ff* *8*

46 *sostenuto e poi accel.* *rit.* *Adagio* *mf* *f* *ten.*

49 *Andante* *pp* *8*

52 *p* *mp* *mf* *3 12 1* *1 4 5*

56 *pp* *p* *pp morendo* *8*

## 涛声

## Das Rauschen der Wellen · The Sound of the Waves

(1979)

O alter Toshodai-Tempel!  
 Ich denke an  
 die Hingabe desjenigen,  
 der ein Schilfboot segelt,  
 und glaube die Winde des  
 Himmels zu hören,  
 und die Wellen,  
 die in den Abendtrommeln  
 und Morgenglocken verklingen.

O ancient Toshodai temple!  
 I think of  
 the devotion of one  
 who sails a boat of reed,  
 and believe to hear  
 the winds of heaven,  
 and the waves,  
 fading into the evening drums  
 and morning bells.

Maestoso  $\text{♩} = 46$ 

Wang Lisan

The musical score is written for piano and consists of two systems of music. The first system (measures 1-5) is marked *f* and *p*. The second system (measures 6-10) is marked *mp*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

11 *accel.* 8

14 *f* *ff*

18 *Agitato* ♩ = 88

20

22

24

Musical score for measures 24-25. The right hand features a continuous eighth-note pattern. The left hand has triplet eighth notes and quarter notes. A fermata is placed over the first measure of the left hand.

26

*mf*

Musical score for measures 26-27. The right hand continues with eighth notes. The left hand includes triplet eighth notes and quarter notes. A fermata is placed over the first measure of the left hand.

28

Musical score for measures 28-29. The right hand continues with eighth notes. The left hand includes triplet eighth notes and quarter notes. A fermata is placed over the first measure of the left hand.

30

Musical score for measures 30-31. The right hand continues with eighth notes. The left hand includes triplet eighth notes and quarter notes. A fermata is placed over the first measure of the left hand.

32

*ff*

Musical score for measures 32-33. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand has a similar complex pattern with triplets and slurs. A fermata is placed over the first measure of the left hand. Below the left hand, there are two guitar-style fretboard diagrams for the notes in measures 32 and 33, with fingerings 5 2 1 2 5 and 1 2 5 respectively.

34

Musical score for measures 34-35. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 34 features a complex piano introduction with sixteenth-note chords in the right hand and a bass line of eighth notes in the left hand. Measure 35 begins the main melody in the right hand, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and finally a quarter note D5. The left hand continues with eighth notes G3, F3, E3, and D3.

36

Musical score for measures 36-38. Measure 36 has a dynamic marking of *sfz* and features a triplet of eighth notes in the right hand. Measure 37 includes a dynamic marking of *mp* and a triplet of eighth notes in the left hand. Measure 38 contains sixteenth-note runs in both hands, with a dynamic marking of *mp*.

39

Musical score for measures 39-40. Measure 39 features sixteenth-note runs in both hands, with a dynamic marking of *p*. Measure 40 continues the sixteenth-note runs in the right hand and eighth notes in the left hand.

41

Musical score for measures 41-42. Measure 41 features sixteenth-note runs in both hands. Measure 42 continues the sixteenth-note runs in the right hand and eighth notes in the left hand.

43

Musical score for measures 43-44. Measure 43 features sixteenth-note runs in both hands. Measure 44 continues the sixteenth-note runs in the right hand and eighth notes in the left hand.



45

Musical score for measures 45-46. The piece is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. A fermata is placed over the final notes of both hands at the end of measure 46.

47

Musical score for measures 47-48. The right hand continues with a dense, sixteenth-note texture. The left hand has a more melodic line with some rests. A dynamic marking of *f* (forte) is present in measure 48. The time signature changes to 3/4 for measure 48. A fermata is placed over the final notes of both hands at the end of measure 48.

49

Musical score for measures 49-50. The right hand has a very active, sixteenth-note pattern. The left hand features a triplet of eighth notes in measure 49 and another triplet in measure 50. The time signature changes to 2/4 for measure 50. A fermata is placed over the final notes of both hands at the end of measure 50.

51

Musical score for measures 51-52. The right hand has a sixteenth-note pattern with some accidentals. The left hand has a melodic line with some rests. The time signature changes to 2/4 for measure 51 and back to 4/4 for measure 52. A fermata is placed over the final notes of both hands at the end of measure 52.

53

Musical score for measures 53-54. The right hand has a sixteenth-note pattern with some accidentals. The left hand features a triplet of eighth notes in measure 53 and another triplet in measure 54. The time signature changes to 2/4 for measure 53 and back to 4/4 for measure 54. A fermata is placed over the final notes of both hands at the end of measure 54.

8

55

*sfz*

57

*marcato*  
*mp*

*f*

8

61

*mp*

Fermamente ♩ = 66

65

*mf*

*m. s.*

*rit.*

69

*a tempo*

*p misterioso*

8

73

Musical score for measures 77-78. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Agitato' with a quarter note equal to 88 beats per minute. The score consists of two staves: a bass clef staff and a grand staff (treble and bass clefs). Measure 77 features a piano (*p*) dynamic. The right hand plays a complex sixteenth-note pattern with a sextuplet (6) and a triplet (3). The left hand plays a triplet (3) of eighth notes. Measure 78 continues the patterns with another sextuplet (6) and triplet (3) in the right hand, and a triplet (3) in the left hand. A fermata is placed over the final note of measure 78.

79

Musical score for measures 79-80. The key signature changes to two sharps (D major). The right hand continues with a sextuplet (6) and triplet (3) pattern. The left hand continues with a triplet (3) pattern. A fermata is placed over the final note of measure 80.

81

Musical score for measures 81-82. The right hand continues with a sextuplet (6) and triplet (3) pattern. The left hand continues with a triplet (3) pattern. A fermata is placed over the final note of measure 82.

83

Musical score for measures 83-84. The right hand continues with a sextuplet (6) and triplet (3) pattern. The left hand continues with a triplet (3) pattern. A fermata is placed over the final note of measure 84.

85

Musical score for measures 85-86. The right hand continues with a sextuplet (6) and triplet (3) pattern. The left hand continues with a triplet (3) pattern. A fermata is placed over the final note of measure 86.

87

Musical score for measures 87-88. The right hand continues with a sextuplet (6) and triplet (3) pattern. The left hand continues with a triplet (3) pattern. A fermata is placed over the final note of measure 88.

89

Measures 89-90. The right hand features a continuous eighth-note pattern. The left hand has triplets in measures 89 and 90, with a dynamic marking of *ff* in measure 90. A fermata is placed over the first eighth note of measure 90.

91

Measures 91-92. The right hand continues with eighth notes. The left hand has triplets in measures 91 and 92, with a dynamic marking of *f* in measure 92. A fermata is placed over the first eighth note of measure 92.

93

Measures 93-94. The right hand has eighth notes with a fermata over the first eighth note of measure 94. The left hand has triplets in measures 93 and 94. Vertical lines with 'v' are present in the left hand of measure 93.

95

Measures 95-96. The right hand has eighth notes with a fermata over the first eighth note of measure 96. The left hand has triplets in measure 95 and triplets in measure 96. A dynamic marking of *ff* is present in measure 95. Vertical lines with 'v' are present in the left hand of measure 95.

97

Measures 97-98. The right hand has eighth notes with a fermata over the first eighth note of measure 98. The left hand has triplets in measure 97 and triplets in measure 98.

99

8

101

8

*fff*

*allargando*

3

104

*a tempo*

6

6

3

3

3

3

106

*Rubato*  
*splendido*

*p*

8

(106)

8

(106)

Musical score for piano, measures 106-111. Treble and bass clefs. Treble clef has eighth-note runs with slurs and accents. Bass clef has eighth-note accompaniment. Dynamic markings include 'p' and 'ff'.

(106)

Musical score for piano, measures 106-111. Bass clef only. Eighth-note accompaniment with slurs and accents. Dynamic markings include 'p'.

(106)

Musical score for piano, measures 106-111. Bass clef only. Eighth-note accompaniment with slurs and accents. Dynamic markings include 'p'.

(106)

Musical score for piano, measures 106-111. Treble and bass clefs. Treble clef has a long melodic line with slurs and accents. Bass clef has accompaniment. Dynamic markings include 'ff'.

*placido* ♩ = 46

107

Musical score for piano, measures 107-111. Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has accompaniment. Dynamic markings include 'p', 'mp', and 'p'.

111

*molto allargando*

Musical score for measures 111-114. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked *molto allargando*. Dynamics include *mf* and *ff*. The piece concludes with a fermata over the final chord.

115

Musical score for measures 115-120. The score continues with a piano accompaniment. The right hand features a complex melodic line with many accidentals, while the left hand provides a steady bass line. Dynamics include *ff*. The piece concludes with a fermata over the final chord.

121

Musical score for measures 121-126. The score continues with a piano accompaniment. The right hand features a complex melodic line with many accidentals and triplets. The left hand provides a steady bass line. Dynamics include *ff*. The piece concludes with a fermata over the final chord.

## Komponisten- biographien

**Chen Peixun** (1921–2006) wurde im Kreis Hepu in der Provinz Guangxi geboren und 1939 ohne Aufnahmeprüfung zum Kompositionsstudium am Nationalen Musikkonservatorium in Shanghai zugelassen. 1947 beschäftigte er sich unter Anleitung von Tan Xiaolin mit Hindemiths Kompositionstechnik. Nach Abschluss seines Studiums unterrichtete er an verschiedenen Kunsthochschulen, u. a. in Hongkong, Guangdong und Shanghai. Nach Gründung der Volksrepublik China war er viele Jahre lang als außerordentlicher Professor, ordentlicher Professor und Leiter der Abteilung für Instrumentationslehre und -forschung am Zentralen Musikkonservatorium in Peking tätig. In den 1980er-Jahren unterrichtete er an der Abteilung für Kunsterziehung des Hong Kong Baptist College.

Der Schwerpunkt seines Schaffens liegt auf Klavier- und Orchesterwerken. Erstere bestehen einerseits aus Werken, die auf Musik aus Guangdong und Stücken für Guqin (ein siebenstimmiges chinesisches Zupfinstrument) basieren, und andererseits aus Klavierbegleitungen für Lieder. Chens frühe Klavierwerke beruhen meist auf einer Kombination kantonesischer Musik mit den vielfältigen Spieltechniken westlicher Klaviermusik. Neben dem überaus populären *Herbstmond auf dem stillen See* von 1975 verfasste er eine Reihe von Klavierstücken voller Anspielungen an lokale Gebräuche wie *Lebensmittel verkaufen*, *Donner während einer Dürre* und *Sehnsucht nach dem Frühling*, die sämtlich auf eine vollendete Verbindung des nationalen Musikstils mit modernen westlichen Kompositionstechniken abzielen. In seinen späteren Jahren widmete er sich der Komposition von symphonischen Gedichten und Symphonien wie *Mein Heimatland*, die das reiche kulturelle Erbe und die Weltsicht Chinas widerspiegeln.

**Chu Wanghua** wurde 1941 in Yixing (Provinz Jiangsu) geboren und arbeitet sowohl als Komponist als auch als Pianist. Im Jahr 1963 beendete er sein Klavierstudium am Zentralen Musikkonservatorium, an dem er danach als Dozent tätig war. Im Jahr 1982 nahm er ein Studium in moderner Komposition an der Universität von Melbourne (Australien) auf, das er 1985 mit einem Master abschloss. Er spielte eine wichtige Rolle als einer der Komponisten des Klavierkonzerts *Der gelbe Fluss* (1970), wozu er hauptsächlich den Klavierpart beisteuerte. Chu Wanghua hat mehr als ein halbes Jahrhundert lang Klavierwerke bearbeitet oder komponiert, etwa *Tage der Befreiung*, *Die Melodie der Zheng-Flöte*, *Der Mond spiegelt sich in der Erquan-Quelle*, *Xinjiang Capriccio*, *Fischer im Südchinesischen Meer*, *Jasminfantasie* und *18 beliebte chinesische und ausländische Lieder für Klavier zu vier Händen*. Zu seinen Werken gehören darüber hinaus auch Symphonien, Kammer- und Vokalmusik. Chu Wanghua lebt heute in Melbourne.

Seine Kompositionen sind wesentlich durch die Erkundung chinesischer Musikstile geprägt; in seinen Klavierwerken setzt er auf Elastizität, Hörbarkeit und Lehrbarkeit. Die einzigartigen Merkmale seines Musikstils beruhen auf seiner Lebens- und Kompositionserfahrung, seiner Persönlichkeit, seinem Temperament und seinem künstlerischen Hintergrund. Seine Suche nach der absoluten, natürlichen Schönheit des „chinesischen Stils“ spiegelt sich in seinem Umgang mit Modi, Klangfarben, Harmonik und Rhythmus wider.

**Huang Huwei** (1932–2019) wurde in Neijiang (Provinz Sichuan) geboren. Im Jahr 1954 schloss er sein Kompositionsstudium am Südwestlichen Musikkonservatorium (heute Sichuan-Konservatorium) ab, an dem er anschließend unterrichtete. Ab 1956 studierte er am Zentralen Musikkonservatorium beim sowjetischen Komponisten Leh Si Gulov (Leonid Simonovich Gurov). In der Folge arbeitete er als Dozent, außerordentlicher Professor, ordentlicher Professor und Direktor der Kompositi-

onsabteilung des Sichuan-Konservatoriums. Er widmete sein Leben der Forschung, Kunst und Lehre. Neben über hundert Musikstücken, u. a. für Klavier, Violine und Flöte, veröffentlichte er eine Reihe von Artikeln, Aufsätzen und Büchern. Daneben verfasste er auch zahlreiche Bücher über Kinderlieder, Tanzmusik, Gesangs- und Tanzwerke für große Gruppen, Opern und Musik für Fernsehfilme. Sein Schlüsselwerk ist das Klavierstück *Bilder aus Bashu*; an seinem im Jahr 2000 erschienenen musikwissenschaftlichen Meisterwerk *Sposobins Harmonielehrbuch und Schlüssel zu den Übungsaufgaben* arbeitete er 16 Jahre lang.

Huang Huweis Kompositionen beruhen meist auf einem funktionalen Harmoniesystem, das traditionelle Harmonik mit der Sprache der Volksmusik verbindet.

**Li Yinghai** (1927–2007) wurde im Kreis Fushun (Provinz Sichuan) geboren, seine angestammte Heimat war Huiyang (Provinz Guangdong). Im Jahr 1948 beendete er sein Kompositionsstudium am Nationalen Konservatorium in Nanjing und zog nach Shanghai. Ab 1949 lehrte er am Musikkonservatorium Shanghai und am China Conservatory, zu dessen Vizepräsidenten er später ernannt wurde. Er verfasste Instrumentalwerke, Lieder und musikwissenschaftliche Bücher und war der für die Weiterentwicklung der traditionellen chinesischen Volksmusik einflussreichste und wegweisende Komponist. Zahlreiche Klavierstücke und -bearbeitungen Lis wurden in chinesische Musiklehrwerke aller Stufen aufgenommen. Mit seinen Schlüsselwerken *Abschied am Yangguan* und *Flöte und Trommel bei Sonnenuntergang* vollendete er die „Sinisierung“ der pianistischen Kunst.

Im Jahr 1959 veröffentlichte er das bahnbrechende Buch *Han-Modus und seine Harmonik*, in dem er als Erster der Theorie eines chinesischen Harmoniestils nachging. Diese erste systematische Studie zum pentatonischen Modus hatte maßgeblichen Einfluss auf die Harmo-



nik in China. Das epochale Buch gilt als Meilenstein in der Entwicklung des chinesischen pentatonischen Modus. Der Schwerpunkt von Lis Instrumentaltal schaffen lag auf Klavierwerken. Er beschäftigte sich eingehend mit den Modi und der Harmonik der chinesischen Han-Musik und multiethnischer Musik und verband diese mit der westlichen Harmonielehre. Außerdem erkundete er eine Reihe von Möglichkeiten, den Charme alter chinesischer Musik auf dem Klavier einzufangen, und reproduzierte erfolgreich den Stil dieser alten Werke. Seine Klavierstücke werden von chinesischen Pianisten und Studenten häufig erlernt und aufgeführt.

**Qu Wei** (1917–2002) wurde in Changzhou (Provinz Jiangsu) geboren. In jungen Jahren studierte er im In- und Ausland. Er war Absolvent der Kunstakademie Xinhua in Shanghai; von 1955 bis 1959 studierte er am Moskauer Tschaikowsky-Konservatorium. Nach seiner Rückkehr nach China arbeitete er hauptberuflich als Komponist für das Shanghai Symphony Orchestra. Schon während seines Studiums in Shanghai eignete sich Qu ein solides Grundwissen in Hauptfächern wie dem Klavierspiel an. Seine perfekte Beherrschung der Harmonik und Mehrstimmigkeit ermöglichte ihm, sich in zahlreichen Musikstilen zu betätigen. Sein erstes großes Werk war die Oper *Das weißhaarige Mädchen*, die er im Frühjahr 1945 gemeinsam mit Ma Ke und Zhang Lu verfasste. Dieses Werk beeinflusste maßgeblich die Entstehung chinesischer Opern sowie anderer Kunstformen und war auch für seine späteren Werke von großer Bedeutung.

**Sun Yiqiang** wurde 1942 in Shanghai geboren. Ab 1954 besuchte er die Mu-

sikschule am Musikkonservatorium in Shanghai, an dem er 1966 sein Klavierstudium mit einem Bachelor abschloss. Danach arbeitete er für das Central Philharmonic Orchestra in Peking. Im Jahr 1980 wechselte Sun an die Washington University in St. Louis, wo er ein Masterstudium Klavier absolvierte. In den folgenden Jahren lebte er in den USA; dort gab er regelmäßig Konzerte und erteilte privaten Klavierunterricht. Im Jahr 2006 wurde Sun an die Klavierabteilung der Shanghai Normal University berufen; später erhielt er eine Stelle als außerordentlicher Professor für Klavier am Musikkonservatorium Shanghai. Im Jahr 2011 übertrug ihm das Musikkonservatorium der SIAS International University in der Stadt Zhengzhou die Leitung der dortigen Klavierabteilung.

Schon in jungen Jahren interessierte sich Sun auch für Komposition. Zu den beliebtesten Stücken aus seiner Feder zählen *Dreschtanz* und *Frühlingstanz* für Klavier solo – zwei Werke, die bis heute regelmäßig aufgeführt und von zahlreichen jungen Klavierschülern und Pianisten gespielt werden.

**Wang Jianzhong** (1933–2016) wurde in Shanghai geboren; seine angestammte Heimat war die Stadt Jiangyin (Provinz Jiangsu). Ersten Klavierunterricht erhielt er im Alter von zehn Jahren. Im Jahr 1950 wurde er am Konservatorium von Shanghai aufgenommen, wo er zunächst Komposition, dann Klavier studierte und nach seinem Abschluss im Jahr 1958 als Dozent arbeitete. In den 1970er-Jahren war er Mitglied des China Central Orchestra; am Ende des Jahrzehnts nahm er dann seine Lehrtätigkeit am Konservatorium wieder auf, wo er nacheinander als außerordentlicher Professor, ordentlicher Professor und

stellvertretender Dekan der Kompositionsabteilung tätig war.

Der Schwerpunkt seines kompositorischen Schaffens lag auf Klavierwerken. Zu seinen wichtigsten Werken zählen Stücke für Klavier solo wie *Vier Volkslieder aus Nord-Shaanxi* sowie Transkriptionen traditioneller Instrumentalmusik wie *Hundert Vögel huldigen dem Phönix*, *Pflaumenblütenmelodie in drei Variationen*, *Der Fluss Lüyang* und Auftragswerke wie *Szenen* für Klavierwettbewerbe. Viele Klavierwerke Wangs knüpften erfolgreich an die chinesische Volksmusiktradition an und wurden vom in- und ausländischen Publikum begeistert gefeiert. Zahlreiche Kompositionen Wangs kommen heute im Klavierunterricht und der Musikausbildung in China zum Einsatz; häufig werden sie auch bei großen inländischen Klavierwettbewerben vorgetragen.

**Wang Lisan** (1933–2013) wurde im Kreis Qianwei (Provinz Sichuan) geboren. Er war als Komponist, Musikpädagoge und -wissenschaftler tätig. Im Jahr 1948 wurde er in den musikalischen Zweig des Sichuan Provincial Art Junior College aufgenommen; ab 1951 studierte er Komposition am Musikkonservatorium Shanghai. Nach 1957 arbeitete er in der Künstlergruppe des Northeast Reclamation Bureau von Beidahuang; 1963 wechselte er an die Harbin Normal University, in deren Kunsthochschule er 1958 zunächst die Stellung eines Professors, dann des Dekans inne hatte.

Als Komponist widmete sich Wang Lisan zahlreichen Musikgattungen. Seine wichtigsten Klavierwerke waren die Sonatine von 1957, die Suite *Impressionen zu Gemälden von Higashiyama Kai* (1979) und die Suite *Anderer Berg* (1980), sowie fünf Präludien und Fugen in chinesischen Modi.

## Biographies of the composers

**Chen Peixun** (1921–2006) was born in Hepu County (Guangxi Province). In 1939 he was admitted to the composition department of the Shanghai National Conservatory of Music without having to take any examinations. In 1947 he studied Hindemith's composition techniques under the tutelage of Tan Xiaolin. After graduation he taught in art colleges in Hong Kong, Guangdong, Shanghai and elsewhere. After the founding of the People's Republic of China he served for many years as associate professor, professor and director of the orchestration teaching and research section of the Central Conservatory of Music in Beijing; and in the 1980s he taught in the Art Education Department of Hong Kong Baptist College. His works focus on music for piano and with orchestra. His piano works can mainly be divided into two parts, one based on Guangdong music and music for the Chinese *guqin* (a plucked, seven-string instrument), the other being piano accompaniments for songs. His early piano works are mostly based on Cantonese music combined with the rich and varied playing techniques of western pianos. He composed the widely popular *Autumn Moon on the Calm Lake* (1975), and a number of piano pieces full of ethnic references, such as *Selling Groceries*, *Thunder during a Drought* and *Longing for Spring*, all of which aimed to achieve a perfect integration of national style and modern western compositional techniques. In his later years he devoted himself to composing symphonic poems and symphonies such as *My Motherland*, as well as other works reflecting China's profound national heritage and outlook.

**Chu Wanghua** (b. 1941) was born in Yixing (Jiangsu Province), and is active both as a composer and a pianist. He graduated from the Piano Department

of the Central Conservatory of Music in 1963, and subsequently taught there. In 1982 he studied modern composition at the University of Melbourne, Australia, where in 1985 he received a master's degree in music. He played a major role as one of the composers of *The Yellow River Piano Concerto* (1970), contributing mainly to the piano part. For more than half a century Chu Wanghua has adapted or composed piano works such as *Days of Emancipation*, *The Melody of the Zheng Flute*, *The Moon Reflected in the Erquan Spring*, *Xinjiang Capriccio*, *Fishermen in the South China Sea*, *Jasmine Fantasia* and *18 Popular Chinese and Foreign Songs for Four Hands*. His catalogue of works also includes symphonic music, chamber music and vocal music. Chu Wanghua now lives in Melbourne.

His musical works are mainly characterized by his attempts to explore national styles, as well as elasticity, audibility and teachability in his piano works. His life and experience, personality, temperament and creative background have laid the foundation for the unique characteristics of his musical style. His pursuit of the implicit and natural beauty of "Chinese style" is reflected in techniques of musical mode, colour, harmonic texture and rhythm.

**Huang Huwei** (1932–2019) was born in Neijiang (Sichuan Province). In 1954 he graduated from the Composition Department of the Southwest Conservatory of Music (now Sichuan Conservatory of Music), and then taught there. In 1956 he entered the Central Conservatory of Music and studied under Soviet composer Leh Si Gulov (Leonid Simonovich Gurov). He successively served as lecturer, associate professor, full professor and director of the Composition Department of Sichuan Conservatory of Music, devoting his life to theory research, creative activities and music education. He published over 100 pieces of music including works for piano, violin and flute, along with articles, papers and books. In addition, he produced many books on children's songs,

dance music, singing and dancing for large groups, opera, and TV drama music. The piano work *Pictures from Bashu* is his key work. The publication *Sposobin's Harmony Textbook and Keys to Exercises* (2000), which took him 16 years to complete, is his masterpiece of theoretical work.

Huang Huwei's compositions mainly focus on a functional harmony system that integrates traditional harmony with the language of folk music.

**Li Yinghai** (1927–2007) was born in Fushun County (Sichuan Province), and his ancestral home was Huiyang (Guangdong Province). In 1948 he graduated in composition from the Nanjing National Conservatory. He moved to Shanghai, and from 1949 taught at the Shanghai Conservatory and China Conservatory, of which he subsequently became Vice President. He wrote instrumental works, songs and books on music theory. He is the most influential and epoch-making composer in the development of Chinese traditional folk music, and many piano pieces composed or arranged by him have been selected for Chinese textbooks at all levels. His key works *Adieux at Yangguan* and *Flute and Drum at Sunset* achieved the "sinicization" of the art of piano music.

In 1959 he published *Han Modality and its Harmony*, an exploration of the theory of a national style of harmony. It was the first systematic specialised work on the pentatonic mode, and had a big influence on harmonic treatment. The book was pioneering at that time and was regarded as a milestone in the development of the Chinese pentatonic mode. Piano music is the focus of Li's instrumental music. He engaged in an in-depth study of the modes and harmonies of Han national and multi-ethnic music and integrated these with western harmonic theory. He also made many exploratory attempts to portray the charm of ancient Chinese music on the piano, and successfully replicated the style of these ancient works. His piano pieces have been widely performed and studied by Chinese pianists and students.

**Qu Wei** (1917–2002) was born in Changzhou (Jiangsu Province). In his early years he studied at home and abroad. He graduated from the Shanghai Xinhua Art Academy and, from 1955 to 1959, studied at the Moscow Tchaikovsky Conservatory. After returning to China he worked as a full-time composer for the Shanghai Symphony Orchestra. While studying in Shanghai, Qu established a strong foundation for music majors, such as in piano performance. His considerable achievements in the use of harmony and polyphony enabled him to compose freely in a variety of musical styles. His first major work was the opera *The White-Haired Girl*, on which he collaborated with Ma Ke and Zhang Lu in the spring of 1945. This work not only had a profound influence on the creation of Chinese operas and other art forms, but was also highly significant for his later works.

**Sun Yiqiang** (b. 1942) was born in Shanghai. He entered the Music High School affiliated with the Shanghai Music Conservatory in 1954 and later studied at the Shanghai Music Conservatory, graduating in 1966 with a Bachelor's degree in piano performance. Afterwards he worked for the Central Philharmonic Orchestra in Beijing. In 1980 Sun went to the United States, becoming a graduate student working towards a Master's degree in piano performance at Washington University in St. Louis. After graduating he settled in America,

periodically giving recitals and also private piano lessons. In 2006 Sun was invited to join the faculty of the piano department at Shanghai Normal University, and in the meantime was invited to teach piano at the Shanghai Music Conservatory as an adjunct professor. In 2011 Sun was invited by the Music Conservatory at SIAS International University in Zhengzhou City to be chair of its piano department.

Besides playing the piano, from an early age he also showed an interest in composition. Among his various works the most popular are the solo piano pieces *Threshing Dance* and *Spring Dance*, which remain widely performed. They are often played by young piano students and pianists.

**Wang Jianzhong** (1933–2016) was born in Shanghai and his ancestral home was in Jiangyin City (Jiangsu Province). He began to learn the piano at the age of 10. In 1950 he was admitted to the Shanghai Conservatory of Music and studied successively in the composition department and piano department. After graduating in 1958 he worked as a teacher there. In the 1970s he was a member of the China Central Orchestra. In the late 1970s he returned to his alma mater Shanghai Conservatory of Music to continue teaching, serving successively as associate professor, full professor and deputy dean of the Composition Department.

His musical output mainly focuses on piano works, including solo pieces such

as *Four North Shaanxi Folk Songs*, transcriptions from traditional instrumental music including *A Hundred Birds Pay Homage to the Phoenix*, *Plum Blossom Melody in Three Variations*, *Liyuyang River*, and commissioned works for piano competitions such as *Scenes*. Many of his piano works successfully integrate Chinese folk music, winning unanimous praise from audiences at home and abroad. Currently, many of his works have become very popular in Chinese piano teaching and music education, and are frequently performed at major domestic piano competitions.

**Wang Lisan** (1933–2013) was born in Qianwei County (Sichuan Province). He was active as composer, music educator and music theorist. In 1948 he was admitted to the Music Department of Sichuan Provincial Art Junior College, and in 1951 to the Composition Department of the Shanghai Conservatory of Music. After 1957 he worked in the Art Troupe of the Northeast Reclamation Bureau of Beidahuang, and in 1963 moved to Harbin Normal University. In 1958 he served successively as Professor and Dean at the Art College of Harbin Normal University.

Wang Lisan's musical output covered a wide range of genres. His key piano works were his *Sonatina* (1957), the suites *Impressions of Paintings by Higashiyama Kaii* (1979) and *Other Hill* (1980), along with five preludes and fugues in Chinese modes.