

**THE DEVELOPMENT OF
PIANO MUSIC IN CHINA**

BY

LIN EN PEI , B.Mus. (Performance).

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DECLARATION

This thesis contains no material which has been accepted for the award of another higher degree at another university and to the best of the writer's knowledge, contains no material previously published or written by another person except when due reference is made.

Lin En Pei

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ABSTRACT

For the past sixty years, Chinese musicians, especially pianists, piano teachers and composers for piano, have made great efforts to develop Chinese piano music and advance the level of Chinese piano performance and composition. Up to the present Chinese piano music has occupied a remarkable position in the area of piano music in the world. The author who herself has experienced half of this period is proud of the success of Chinese piano music and also has felt not only interest in but, in fact, the necessity of researching the subject.

The period of the development of Chinese piano music, however, has been comparatively short. The Chinese nation has nearly one hundred kinds of performing arts and these together with the very active areas of folk and operatic music occupy a large proportion of musical activity. In fact, because Western music, especially piano music, represents only a small portion of the range of music in China, published and unpublished research materials in this subject are very rare. Therefore, since there are no major research publications available on this particular subject, source materials such as small articles published in the music magazines have been used. For further research, the author has had to use personal information through correspondence with colleagues and other distinguished musicians in China.

The purpose of this research project is to document the development and achievement of Chinese piano music. The Western piano, after its introduction into China in about the eighteenth century,

did not become accepted or widely used until the beginning of the twentieth century. After the 1919 "May Fourth Movement", and following the introduction of modern trends in professional music training, a number of music institutions which included piano performance courses were established. Today in China there are about twenty- two music institutions with piano as a speciality.

Since the first piano concert was held in Shanghai in 1930, piano music activities have increased remarkably. Many Chinese pianists have been prize winners at music competitions both in China and abroad. Several musicians have been internationally recognized and invited to adjudicate international competitions. The exchange of pianists between China and other countries has been intensified.

After the first Chinese piano composition was published in 1915, Chinese piano music, through five different periods and with the endeavours of over one hundred composers, has developed a pleasing progression. It has also gradually formed its own specialities, and composition methods have become more varied and fresh, nowadays including even the twelve-tone system and atonal methods.

In chapter 3, five outstanding composers and their works are described. In chapter 4, the famous Chinese composer Ting Shan Te is considered. This composer may be identified as a leading innovator in music education and cultural activities, and his compositions for piano and other instruments are significant contributions to music general. It may be concluded that his piano works were integral to the development of piano composition in China.

In chapter five, the contribution of three distinguished piano

teachers, who devoted their lives to piano pedagogy, is assessed, as well as the role of three outstanding musical institutions, which are shown to have played a vital role in the development of Chinese piano music. All cultivated a number of elite musicians and enhanced the quality of piano teaching in their own country.

Finally, one may conclude that although the achievement of Chinese piano performance, teaching and composition is considerable, Chinese musicians will need to maintain their high rate of progress in order to fulfill the great potential which exists in this field in China.

Chapter 1

THE INTRODUCTION AND DEVELOPMENT OF THE PIANO IN CHINA

THE INTRODUCTION OF THE PIANO INTO CHINA

There are two viewpoints regarding the circumstances which led to the introduction of the piano into China. The first has been expressed by two notable authorities, Wang Pei Yuan (汪培元) and Qian Ren Kang (钱仁康). They noted a reference in the "Biography of Guo Kan (郭侃)" (Volume 149 of the History of the Yuan Dynasty) that during the seventh year of the reign of the Emperor Xiao Zhong (宪宗) in the Yuan Dynasty (i.e. 1257 AD), a general Guo Kan with the Emperor's brother Xu Li (旭烈) travelled into Western Asia, and from Xi Rong (Baghdad) returned home with a keyboard instrument called "a seventy two stringed Pipa". Wang and Qian believed this instrument was a precursor of the piano. They also stated that another authority, Xiao you Mei, shared this viewpoint ¹.

Wei Ting Ge (魏廷格), the Head of the Research Department of the Chinese Literature and Art Academy, has put forward a different viewpoint ². He indicates that the early forms of the piano are generally recognized as being the harpsichord and clavichord, and that

¹ Wang Pei Yuan and Qian Ren Kang, "Inquiry into when the piano came into China" Music for the Masses, vol.4. (Peking : Music for the Masses Publishing House. 1981) pp.21-23.

² Wei Ting Ge, "When Early Form Piano and Piano Came into Our Country" Music of the people Third issue (Peking: People Music Publishing House. 1986) p.41.

according to the Music Dictionary edited by Wang Pei Ren (王沛纶), the harpsichord was popularized during sixteenth to eighteenth century in Europe, and the clavichord was popularized during fourteenth to eighteenth century. Since the earliest period of these two keyboard instruments dates from the fourteenth century, and since keyboard instruments were exported from Europe to Western Asia and thence to China, a process which would have taken many years, he concludes that the suggestion that the early forms of piano entered China in the thirteenth century cannot be supported, and that, clearly, the "seventy two stringed Pipa" was not an early form of keyboard instrument, either harpsichord or clavichord.

Wei Ting Ge's view is the more plausible, since in the Dictionary of Music edited by Wang Pei Ren, it is mentioned that, before 1720, the form of the clavichord was generally only nine strings and thirty five keys, (not seventy two strings) and that the harpsichord only became popular during the sixteenth to eighteenth century³. This is fully supported by the New Grove Dictionary of Music and Musicians⁴. It must be denied that the instrument with seventy - two strings was an early form of piano, and therefore that the piano, or an antecedent of it, entered China in the thirteenth century.

Further evidence about the likely period of the introduction of the piano into China is given by Yin Fa Lu (阴法鲁) in the article "Matteo Ricci and the dissemination of European Religion and Music to the East"⁵ in which he quotes from volume 120 book 2 of the

³ Wang Pei Ren (ed.), Dictionary of Music (Taiwan: Whole Music Publishing House. 1980) p. 209, p. 283.

⁴ Stanley Sadie (ed.), The New Grove Dictionary of Music and Musicians. (London: Macmillan Publishers Limited. 1980) vol. 8. p.216. vol.4.p.458.

Continuation of the Encyclopædia of Essays (Wei xian Tong Kao

文獻通考):

"In the 28th year of the reign Wan Li (万历) in the Ming dynasty [ie. 1601 AD], an Italian priest Matteo Ricci (1552- 1610) presented a portrait of Mary, a clock and an instrument to the Emperor of the Ming dynasty Zhu Yu Jun (朱翊钧)

"This instrument was five chi (尺) [c. 1.5 meters] wide and three chi (尺) [c. 1 meter] long in a wooden box. It had seventy two metal strings. Every string had it's own key, and when the player beat the tip of the key, a sound come out."

Another article , "The Spread of Western Music into China" by Wang Rou (王柔)⁶, also mentions that "during the Ming dynasty (1573-1619), a Italian christian priest, Matteo Ricci, came to China as a missionary. There was a Western keyboard instrument amongst his presents to the Emperor Zhu Yu Jun. When Matteo Ricci gave the instrument to the Emperor, he also played and sang in the Chinese palace".

After Matteo Ricci brought this instrument into China, there were others who imported Western keyboard instruments. They were the Italian priest Francesco Sambiaso in 1610 (the 38th year of the reign of Wan Li in the Ming Dynasty); the German priest Johann Adam Schall von Bell in 1630 (the third year of the reign of Chong Zheng in the Ming

⁵ Yin Fa Lu, "Matteo Ricci and the Dissemination of European Religion and Music to the East" Music Research, 2nd. issue (Peking: Music Publishing House. 1982) p.88.

⁶ Wang Rou, "Spread of West Music into China" Music Research (Peking : Music Publishing House,1982) pp.91-93.

dynasty); and the Portuguese priest, Tomas Pereira in 1673 (11th year of the reign of Kang Xi in the Qing dynasty) ⁷.

These instruments could only have been harpsichords or clavichords, since the piano was first designed in 1711, by the Italian Bartolomeo Cristofori ⁸.

In August 1842, China and England signed the "Nanking Treaty". From that time, English businessmen became interested in the Chinese market, and one trading company exported many pianos to China ⁹.

However, the piano did not become accepted and used widely in China until the beginning of the twentieth century. After 1905, with the establishment of missionary schools, singing in schools accompanied by the Western piano developed; some schools offered music courses using textbooks which included piano method, and some schools even offered practical piano courses ¹⁰.

⁷ Yin Fa Lu, "Matteo Ricci and the Dissemination of European Religion and Music to the East", in Music Research 2nd. issue (Peking: Music Publishing House. 1982) p.89.

⁸ Wang Pei Ren (ed.), Dictionary of Music, (Taiwan: Whole Music Publishing House, 1980) p.388.

Stanley Sadie (ed.), The New Grove Dictionary of Music and Musicians, (London: Macmillan Publishers Limited 1980) vol.14 p. 683.

⁹ Fan Wen Lan, Modern History of China (Peking: People's Literature Publishing House, 1953) vol.1.p.182.

¹⁰ Qian Yi Pin, "Piano Study in China" Music and Art 2nd. issue (Shanghai: Shanghai Conservatorium 1986) p.10.

THE USE AND ACCEPTANCE OF PIANO IN CHINA

The development of the piano in China will be considered in six sections:

1. Educational institutions specializing in piano;
2. Piano musical activities;
3. Chinese pianists who have won international piano competitions;
4. Piano music published in China;
5. Foreign pianists and teachers of piano who have performed and taught in China;
6. Piano manufacturers.

1. Educational Institutions

Shortly after the "May Fourth Movement" of 1919, which introduced new ideas of science and democracy into China, professional music training in the modern sense began. Many teachers and students organized musical societies; the Peking University Research Association, for example, included teaching, theory and notation of Western Music in its activities, and also held practical piano classes. After 1920, this and other societies gradually became substantial musical institutions, including The Music Department of the Peking Ladies Teachers Training College, The Music Department of the Shanghai Teacher's Training College (1920), The Music teaching Institute of Peking University (1922), The Music Department of Peking Art School, The Music Department of

Shanghai Art School and The Music Department of Shanghai Art University (1926). These institutions all included a piano performance speciality in their courses ¹¹.

In addition, after the Russian October Revolution in 1918, many Russians moved into the North of China and settled at Harbin city, where a group of Russian musicians established a music school. Later, the Japanese occupied part of Northern China and established a music school in Dairen and a music department at Tope University. These three institutions provided for piano teaching and performance ¹².

In November 1927, the National Conservatorium of Music was established in Shanghai. It offered training in piano, violin and music theory.

Today, in China there are eight conservatoria of music which include a piano department.

They are:

The Central Conservatorium of Music in Peking,

The Shanghai Conservatorium of Music in Shanghai,

The Tientsin Conservatorium of Music in Tientsin,

The Shenyang Conservatorium of Music in Shenyang,

The Szechuan Conservatorium of Music in Chengtu,

The Xian Conservatorium of Music in Xian,

The Wuhan Conservatorium of Music in Wuhan,

The Xing Hai Conservatorium of Music in Kwangchow.

¹¹ Ibid.

¹² Research advice received from Fan Yuan Jie, Lecturer in piano at the Shenyang Conservatorium of Music (November 1987).

There are also eight Arts Colleges which include a piano speciality.

These are:

The Shantung Arts College,

The Yunnan Arts College,

The Nanking Art College,

The Tielin Arts College,

The Inner Mongolian Arts College,

The Kwangsi Arts College,

The Anhwei Arts College,

The Military Arts College.

Other institutions with a piano speciality are the Kweichow Arts school, and the Shansi Arts School, the eight middle Schools of Music attached to the eight Conservatoria of Music, and the two primary schools of Music attached to the Central Conservatorium and the Shanghai Conservatorium.

The Shanghai Conservatorium of Music, originally called the National Conservatorium, was the first to be established in 1927, followed by the Peking Central, Tientsin, Shenyang, Szechuan and Xian Conservatoria of Music which were established during the 1950's and 60's. The Xinghai and Wuhan Conservatoria of Music were established in 1985¹³.

In addition, since the Liberation of China in 1949, many Childrens' Palaces and Peoples' Amateur Cultural Clubs have become established in most cities in China, with most of them providing various levels of piano training and performance.

¹³ Written correspondence from Shan Ren Chao, Head of the Director's Office of the Shanghai Conservatorium of Music (February 1988).

2. Piano Musical Activities in China

In May 1930, the first piano concert by students of the National Conservatorium of Music was held at the American Women's Club in Shanghai. This concert, at which Ting Shan Te (丁善德) and Li Cui Zhen (李翠貞) gave piano solos and duets, can be recognized as one of the earliest piano performances in China.

In April 1934, the Russian pianist and composer A. N. Tcherepnin came to Shanghai and gave piano recitals of his own compositions. On 21st of April, he sent a letter to the Director of the National Conservatorium of Music suggesting that a competition for Chinese piano compositions be arranged. In November 1934, the first such competition was held, the adjudicators being both Chinese and Russian musicians, Hsiao Yiu Mei (蕭友梅), Huang Zi (黃自), Zakharov, Aksakoff and Tcherepnin. "Buffalo Boy's Flute" by He Lu Ting (賀綠汀) won the first prize; "Buffalo's Joy" by Lao Zhi Cheng (老志誠), "Variation in C Major" by Yu Bian Min (俞便民), "Lullaby" by Jiang Ding Xia (江定仙) and "Prelude" by Chen Tian He (陳田鶴) won second prizes ¹⁴.

In the period between the establishment of the New China in 1949 and the Cultural Revolution in 1966, piano activities markedly increased. In 1952, the composer He Lu Ting and the pianist Zhou Guang Ren (周廣仁) took part in the International Festival "Prague Spring" in Hungary. In February 1956, the Polish People's Republic presented to China some music for the piano including some of Chopin's manuscripts,

¹⁴ Information obtained by Ching Yu from the archives of the Shanghai Conservatorium of Music October 1987.

one of the most notable being the "Revolutionary Etude". During 1957 and 1958, the famous Russian pianists Richter, Yanporsky, Kravtshenko and the Polish pianist Czerny-Stefanska visited China to give concerts and master classes. Chinese musicians also began to be invited to adjudicate at international competitions: Ting Shan Te was an adjudicator at the Sixth International Chopin Piano Competition in 1960, and at the 1964 Queen Elizabeth International Piano Competition in Belgium; He Lu Ting was an adjudicator of the Second Tchaikovsky International Competition (1962) in Moscow ¹⁵.

During this period, before the Cultural Revolution, a number of young Chinese pianists won several International competitions ¹⁶. At the same time domestic piano activities were beginning to flourish, as may be seen from the number of piano competitions held in various parts of China. In 1957, Peking City held a piano competition for children, at which ten year old Shi Shu Cheng (石叔誠) won first prize. Later, The Central Conservatorium of Music held two piano competitions in Peking; the winners were Yang Jun (楊峻) and Yin Shi Zhen (殷詩貞). In 1959, Shanghai Conservatorium of Music held a piano competition for chinese piano compositions, in which "Toccata" by Ting Shan Te was the compulsory test-piece for every competitor; the first-prize winner was Lin Ling (林玲).

Since the end of the Cultural Revolution in 1976, piano music activities have again developed vigorously, and piano competitions have become common place. In 1980, Shanghai City invited the nine major cities in China to participate in a piano competition aptly named the

¹⁵ Ibid.

¹⁶ See below pp. 15-17.

"Nine Cities Piano Competition". The first "Pearl River" piano competition was held in Kwangchow in 1983, and the second in Peking in 1985. In 1987, Shenyang City held a piano competition whose repertoire was exclusively Chinese compositions, and in the same year Wuhan city held a piano competition inviting participants from a number of provincial cities. In order to encourage more children to learn to play the piano, many competitions were aimed specifically at young participants: in 1984, a piano competition for children from Hong Kong, Kwangchow and Macao cities was held in Kwangchow; in the following year, the first "Xing Hai" piano competition for children, with over three hundred competitors, took place in Peking; the second, with over five hundred competitors, was held in 1987; a piano competition for children with over one thousand competitors was held in Shanghai in 1986 ¹⁷.

In November 1987, the "Shanghai International Composition and Performance Competition of Piano Music in Chinese Character" was held in Shanghai. In the 'short composition' section, the work entitled "Tai Ji" (太极) by Zhao Xiao Shen (赵晓生) won the first prize, while "Xia Si" (遐思) by Shi Zheng Bo (石正波) and "Bao Na Feng Qing" (版纳风情) by Xia Liang (夏良) won joint second prize. No first prize was awarded in the 'longer composition' section, but Lin Pin Jing (林晶晶), a citizen of the United States of America, received second prize for the work "Chun Xiao" (春晓). Four pianists, Chi Shi Guang (崔世光), Kong Xiang Dong (孔祥东), Bian Meng (卞萌), and Quan Ji Hao (权吉浩) won performance prizes at this competition ¹⁸.

¹⁷ Information obtained by Chin Ching Yu from the archives of the Shanghai Conservatorium of Music October 1987.

¹⁸ Newspaper "Xin Min Wan Bao", Shanghai, 17 November 1987, p.2.

Since the end of the Cultural Revolution, the international activities of well known Chinese pianists have again flourished: in 1980, the Director of the Piano Department in the Central Conservatorium of Music, Zhou Guang Ren (周廣仁) visited America for six months to give performances and lectures. At the same time, the honorary Snow Professorship at the University of Missouri (Snow foundation) was bestowed on her, and she was invited to adjudicate at the Sixth Van Cliburn International Piano Competition, and the Chile International Piano Competition. In September 1984, Ting Shan Te visited Great Britain as an adjudicator of the Leeds International Piano Competition, and in 1985 and 1988 respectively, Li Min Duo (李民铎) and Li Ming Qiang (李名强) were adjudicators at the Sydney International Piano Competition.

In July 1985, the Chinese Ministry of Culture commissioned the Central Conservatorium of Music to hold a conference on piano pedagogy, in which ninety-seven piano teachers from twenty-one institutions throughout China participated. This conference included valuable discussions on improving the quality of teaching and the rate of progress of students; it also enabled participants to exchange teaching materials and ideas.

There is therefore extensive evidence that enthusiasm for piano music has developed greatly in China, and will continue to flourish and increase.

3. Chinese Pianists who have won International Piano Competitions

Pianists who have been trained in China have reached a high level

of performance, and have competed successfully with the best pianists in the world. Furthermore, since the end of the Cultural Revolution, musical exchanges between China and other countries have increased, and have contributed to the heightening of standards of Chinese pianists.

Many Chinese pianists since the establishment of New China have been prize winners at international competitions. Their successes are indicated in the following extensive, but by no means exhaustive, chronological list:

- 1951. Zhou Guang Ren (周廣仁): bronze medal, "Third World Festival Of Youth" Piano Competition, East Germany.
- 1953. Fu Tsong (傅聰): third prize, "Fourth World Festival of Youth" Piano Competition, Bucharest.
- 1955. Fu Tsong: third prize; Li Rui Xing (李瑞星) and Gu Zhi Hong (郭志鴻): fifth prizes at "The Fifth International Chopin Piano Competition", Warsaw.
- 1956. Liu Shi Kun (劉詩昆): third prize, "Liszt International Piano Competition", Budapest.
- 1957. Li Ming Qiang (李名強): third prize, "Third Smetana International Piano Competition", Prague.
- 1958. Liu Shi Kun: second prize, "Tchaikovsky International Piano Competition", Moscow.
- 1958. Li Ming Qiang: first prize, "First Georges Enesco International Piano Competition", Bucharest.
- 1958. Gu Shen Yin (顧聖嬰): second prize for the piano section

- at "The Geneva International Musical Competition", Geneva.
1959. Yin Cheng Zhong (殷承宗): gold medal in the piano competition, "Seventh World Festival of Youth", Austria.
1960. Li Ming Qiang: fourth prize, "Sixth Chopin International Piano Competition", Warsaw.
1961. Hong Teng (洪 腾): third prize, "Second Georges Enesco International Piano Competition", Bucharest.
1961. Li Qi Fang (李其芳): silver medal, "Eighth World Festival of Youth" piano competition, , Helsinki.
1962. Yin Cheng Zhong: second prize, "Second Tchaikovsky International Piano Competition", Moscow.
1964. Li Qi (李 琪): fourth prize, "Third George Enesco Piano Competition", Bucharest.
1980. Liu Yi Fan (刘 亿 凡) won a special prize for the "Scherzo", "Tenth Chopin International Competition", Warsaw.
1981. Li Jian (李 坚): second grand prize, "Marguerite Long-Jacques Thibault International Piano and Violin Competition", Paris.
1982. Jiang Tian(江 天): first prize, "American Piano Competition", Los Angeles.
1983. Liao Chong (廖 冲): second prize, "Tenth Palma D'Oro International Piano Competition", Italy.
1985. Du Ning Wu (杜 宁 武): first prize, "Third Sydney International Piano competition", Sydney.

1987. Kong Xiang Dong (孔祥東) fourth prize, "Ninth Paloma O'Shea International Piano Competition", Santander, Spain.¹⁹.

We can expect to see many more excellent chinese pianists on the international stage in the future.

4. Piano Music Published in China since 1949

Piano music published in China since 1949 may be divided into five categories:

1. Music for Children,
2. Music for Teaching,
3. Compositions based on Chinese Folk Music,
4. General Chinese Compositions for Piano,
5. Classic Works published in China.

These categories identify to some extent the special circumstances of piano music publication in China. Firstly, in order to spread the popularity of the instrument, considerable effort was put into publications aimed at children, and pedagogical materials (Categories 1 and 2). Secondly, as China has a deep cultural background of folk music, many piano compositions clearly relate to that tradition, and special categories of pieces based on the materials of Chinese folk music can be

¹⁹ Information provided by Chin Ching Yu who personally examined the historical records of the Shanghai Conservatorium June 1988.

identified ; the works listed in Category 3 have explicitly expressed connections with folk music, while those in Category 4 are less directly related to particular traditional pieces, but nevertheless still incorporate the general style of melody, tonality and form found in Chinese folk music. Lastly, it was clearly desirable to make available to Chinese students, teachers and performers the rich and extensive Western repertoire for the piano; since there were difficulties in obtaining enough music of this kind from foreign sources, Chinese publishers were obliged to issue their own editions of a number of standard piano compositions (Category 5).

Appendices A to E contain representative lists of the piano music published after the Liberation of China (1949), arranged according to these categories ²⁰.

From the chronological ordering of each list, it is apparent that there exists a ten-year gap from about 1966 to about 1976, during which time no piano music was published in China, as a result of the Cultural Revolution. After this period, the increasing number of publications shows that piano teaching and performance continued with renewed vigour.

Most of these publications are used for teaching and performance purposes in Conservatoria of Music, Art Colleges, Peoples' Cultural Clubs and Children's Palaces in China. Some of these piano works are often included as main programme components in concerts and piano competitions in China.

The increasing range and number of piano compositions published

²⁰ Information obtained by Chin Ching Yu from the Shanghai Conservatorium Library November 1987.

indicate the rapidly growing interest in piano playing in China.

5. Foreign Pianists and Teachers of Piano who have Performed and Taught in China

After the National Conservatorium of Music was established, a number of pianists came to Shanghai to teach, especially during the period 1927-1949. These included B.Zakharoff, A.Tcherepnin, B.Lazareff, I.Shevtzoff, S.Aksakoff, Mrs. E.Levitin, Mrs. E.Valesby and Mrs.Z.Pribitkova from Russia, and M.Paci from Italy.

After the Liberation in 1949, other Russian pianists visited China and taught Chinese students: Kravtshenko, Yanporsky, Apazha, Tudova, Sudahova, Tadulya, Fanbuk, Sherov and Richter.

Since the end of the Cultural Revolution, many pianists from America, Europe and Asia have also visited China, giving master classes, lectures and performances in major centres to Chinese musicians. Some notable visits include:

In 1979: N. Lee. Sze (U.S.A), F. Tsong (U. K).

In 1980: W.Fleischmann (Austria), G.I.Wang (Austria), Fu Lik Chien (U.S.A), B.H.baokowska (Poland), H. Kann (Austria), Yu Chan Yee (U. K),J. Exier (Poland), B. Oberacher (U.S.A).

In 1981: W. Nelson (U.S.A), I. Eden (Poland), B. Oberaeker (U.S.A), E. Lester (U.S.A), A. Fauro (U.S.A).

In 1982: F. Page (N. Z), D. Parkhouse (U.K), A. Montecino (U.S.A), Ming. Tcherepnin (U.S.A), M. B. Jones (U.S.A).

In 1983: G. Martigny (France), S. Faigen (U.S.A), W. Browning (U.S.A), J. Jensen (U.S.A), W. Race (U.S.A).

In 1984: J. Banowetz (U.S.A), G. Kirkpatrick (U.S.A), Tomiko Moriwaki (Japan), Lin Chiu Ling (U.S.A), J. Holtzman (Canada) G.Volokhine (Switzerland), H. Petersen (Denmark), P. Gill (U.K), F. Moyer (U.S.A), K.Taylor (U.K).

In 1985: C. Peiner (Canada), V. Eynden (Belgium), L. Spizien (U.S.A), S. Seguin (U.S.A), R. Firkusny (U.S.A), O. Marsh (U.S.A), Chow Ching Lie (France), P. C. Pollei (U.S.A), J. Bloch(U.S.A), R.Stevenson (U.K), Tateno Zumi (Japan).

In 1986, R. Mckee (U.S.A), W. Schultz (Canada), K. Bayer (W.Germany), M. L. Kwok (Canada), A. Sirken (U.S.A), R. Hobcroft (Australia), J. Lin (Singapore).

In 1987, Lee Kum Sing (Canada), C.Jordan (Austria) ²¹.

6. Piano Manufacturers

Before the Liberation in 1949, there were some small piano manufacturers in Shanghai, named " Moutrie", " Strauss", " Robeson". Their manufacturing equipment was very simple and crude, and their main function was to assemble instruments from parts imported from other countries, primarily Canada and Austria.

Since the Liberation, five piano factories have been established and administered by the Light Industry Ministry.

²¹ Information provided by Chin Ching Yu who personally examined the historical records of the Shanghai Conservatorium June 1988.

Three were founded the 1950's: the Peking Piano Factory (brand name "Xing Hai"), the Shanghai Piano Factory (brand names "Shanghai", "Hero" and "Nie Er"), and the Kwangchow Piano Factory (brand name "Pearl River").

The other two - the Yingkow Piano Factory (brand name "Dong Fang Hong") and the Ningbo Piano Factory - were established during 1980's.

The total output of these five manufacturers is approximately 3000 instruments per year.

Recently quite a number new piano factories have been established. These are: the Soochow, the Nantong, and the Huang Guo Shu piano Factories, and a second Shanghai Piano Factory ²².

Following the gradual increase in the number of piano manufacturers, pianos produced in China are no longer only made for the nation itself, but are also exported to other countries, including Australia.

The increasing demand for pianos has contributed to notable improvements in the quality of the instruments and has led to substantial increases in the number of Chinese pianos in production.

Most pianos made in China are upright models. Though not yet suitable for major concert performances, their quality is good enough for general teaching purposes and domestic use. While attempts have been made to produce concert grand pianos - and some are still being made - such instruments, although well crafted, are not completely successful as concert pianos, as the tone is often not sufficiently varied or rich enough, and the action of the keyboard not sufficiently flexible

²² Written correspondence from Jin Cheng Han, in charge of instruments and musical equipment at the Shanghai Conservatorium of Music November 1987.

or sensitive. It will be necessary for more research to be undertaken to raise the standard of piano manufacturing to the highest international levels.

Although the piano only arrived in China relatively recently, it can be seen that piano music and activity have developed quickly and become most popular throughout China.

Chapter 2**THE DEVELOPMENT OF CHINESE PIANO
COMPOSITION**

Since China has fifty-four distinctive national cultures of long standing, and since the piano, a western instrument, developed substantially over hundreds of years, Chinese piano music emerged as an exchange and fusion of both Chinese and Western cultures.

The history of development of Chinese piano composition can be roughly divided into five periods:

1. from the introduction of the piano into China until the late 1920's;
2. the 1930's and 1940's;
3. from the Liberation in 1949 to 1966;
4. from 1966 to 1976 (the period of the Cultural Revolution); and
5. from the end of the Cultural Revolution to the present time.

Each of these periods will be discussed in detail in the following sections.

1. The Period from the Introduction of the Piano into China until the late 1920's.

As the piano was not generally introduced into China until this century, all Chinese compositions for piano may be regarded as relatively recent.

Most textbooks of Chinese musical history mention that the earliest

Chinese piano piece was composed in the 1920's. Lately, however, Yu Yu Zi (俞 玉 姿), a teacher at the Central Conservatorium of Music, discovered in the Peking Library a piano piece entitled "March of Peace" in the first issue of the monthly magazine Science, established by Chinese students in America and published in Shanghai. The "March of Peace" was composed by Zhao Yuan Lun (趙 元 任) in 1914, at the time when the First World War was about to break out. Zhao, who was against the war and loved peace, wrote it in America, where he was studying. He said in his autobiography that the music was completely Western in style, with typical ternary form, and using the major/minor tonal system with the traditional Western harmonic relationships such as perfect cadences.²³

At this time Western music was beginning to spread into China, but Chinese professional music composition was only in the embryonic stage and the "new" Chinese music was only at the level of "School Songs". In this context "March of Peace", although an imitative work, was a valuable contribution, and an important beginning for Chinese piano composition.

In 1921, "Sawing the Vat" by Li Rong Chou (李 荣 寿) was published in the first issue of Music Magazine, followed later by "Er Cheng" (偶 成), (untranslatable) by Zhao Yuan Lun (趙 元 任) in the fourth issue, and "Nailing the Vat" by Shen Yang Tian (沈 仰 田) in the twelfth issue. In 1923, Xiao You Mei (萧 友 梅) composed "New Music for Dance with Multi-coloured Feathered Dresses". This work was

²³ Qian Yuan, Music Composition, (Shanghai: Shanghai Literature and Art Publishing House. April 1987) p.16.

re-arranged by Xiao from a piece of Chinese Palace Music of the Tong (唐) dynasty with the same title. Wang Shu He (汪毓和), a teacher at the Central Conservatorium of Music, commented in the Central Conservatorium's magazine that this was the first piano work to incorporate a Chinese national historical theme, and that Xiao You Mei consciously emphasized the national style of the original music in the melody and harmony of this piano work²⁴.

The compositions in this early period were mostly short and simple. The method of composition was only on the level of learning from, imitating, and even copying Western music. Some of the compositions were Chinese tunes blended with traditional Western harmonies; in a few of them, even the melody was under the influence of Western music.

During this period, musicians also began to write piano accompaniments for songs. It may be noted that in the piano accompaniment of the song "Memories of Spring", the composer, Huang Zhi (黄自), used major triad chords with an added sixth, resulting in the interaction of traditional Western harmony with Eastern colour. This special chord was an early result of attempts to find elements of Western harmony suited to indigenous Chinese styles.

2. The Period from the early 1930's to the late 1940's.

In the next two decades Chinese piano composition developed significantly. 1930 saw the publication of "Lullaby" by Jiang Ding Xian (江定仙) and "Buffalo's Joy" by Lao Chi Cheng (老志誠), in

²⁴ Wang Shu He, "Establishment and Development of Modern Professional Music", The Central Conservatorium of Music Magazine first issue (Peking: The Central Conservatorium of Music, 1980)

which the composers broke out of the limitations of Western traditional harmonic theory and bravely used chords of overlapping fourths, or of overlapping fourths and fifths, as well as parallel motion of seconds, thirds or fifths. These methods were very creative for that time in China.

Tempo I

The musical score is written for piano and consists of four systems of staves. The first system is a grand staff (treble and bass clef) with a piano (p) dynamic marking. It features a melody in the right hand with many beamed eighth notes and a supporting bass line. The second system continues the piece with a forte (ff) dynamic marking and includes some chromatic movement. The third system shows a change in texture with more sustained chords in the right hand. The fourth system concludes the piece with a final melodic phrase in the right hand and a sustained bass line. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

The first mature Chinese piano work was "Buffalo Boy's Flute"

written by He Lu Ting (賀綠汀) in 1934. This was a significant work in the history of Chinese piano composition because it gave a successful answer to a number of questions facing Chinese musicians who espoused the new Western music theory and performance art: Can traditional Chinese music be combined with Western music theory? and can Chinese style music be written for Western instruments like the piano? "Buffalo Boy's Flute" successfully demonstrated that piano music combining Western music theory with Chinese traditional style could be written; it further demonstrated that it was necessary to absorb and digest Western music theory in terms of Chinese cultural taste. Its effect was simple, bright and beautiful, and permeated by Chinese national poetry and temperament.

In 1934 this work won the "Competition for Chinese Piano Compositions" which had been proposed by the Russian musician A. N. Tcherepnin. Subsequently Tcherepnin introduced the piece to Europe, where it was well received; publication in Japan ensured a wider audience, and "Buffalo Boy's Flute" became well-known both at home and abroad²⁵.

The existence of the "Competition for Chinese Piano Compositions" encouraged composers of piano music in terms of both quantity and quality of composition; as a result, the texture, harmony, style and method of composition all reached new levels. The success of "Buffalo Boy's Flute" showed that piano music incorporating Chinese style had begun to mature, and to be accepted internationally. "Lullaby" and "Evening Party" were other excellent works by He Lu Ting, who can be

²⁵ Information obtained from the archives of the Shanghai Conservatorium of Music by Chin Ching Yu. A further analysis of this work may be found in Chapter 3.

recognized as the most important composer of Chinese piano music in the 1930's.

In the 1940's, other composers began to contribute to this genre. Ting Shan Te (丁善德) wrote the suite "Spring Trip", and "Three Preludes"; his "Variations on a Theme of a Chinese Folk-song" was the first set of variations to use a folk-song theme in China and is recognized even now as an excellent composition.

As an example of compositions which explored a Chinese polyphonic modal style, "At the Far-away Place", written in 1947 by Sang Tong (桑桐) should be noted. Here the composer completely avoided the traditional Western functional harmonic system, and used dissonant harmony effects throughout the piece.

Molto Lento
Con espressivo

The musical score is presented in four systems of piano notation. The first system begins with the tempo marking 'Molto Lento' and the performance instruction 'Con espressivo'. It includes dynamic markings such as *pp*, *p*, and *ppp*. The second system continues the piece with markings like *mp* and *mf*. The third system introduces the marking 'più mosso' and features a variety of dynamics including *ff*, *p*, *mp*, and *mf*. The fourth system concludes the excerpt with further dynamic markings like *pp* and *mf*. The notation is characterized by complex, dissonant harmonies and expressive phrasing, typical of the composer's style.

Handwritten musical score on page 29, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the word "espre" and a dynamic marking "p". The second system includes a dynamic marking "p". The third system includes a dynamic marking "p". The fourth system includes a dynamic marking "p". The fifth system includes a dynamic marking "p". The score is written in a style that suggests it is a working draft or a composer's sketch.

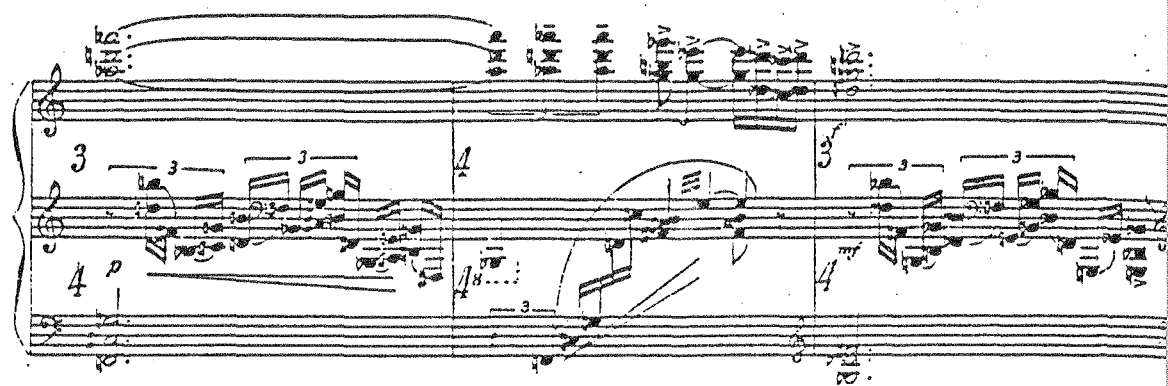
First system of musical notation. The upper staff features a melodic line with a trill (tr) and a fermata. The lower staff provides harmonic accompaniment. Performance markings include *f* (forte), *poco rit.* (poco ritardando), and *sub. p* (subito piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a triplet of eighth notes. Performance markings include *f*, *sffz* (sforzando), *pp* (pianissimo), and *Con Appassione* (with passion).

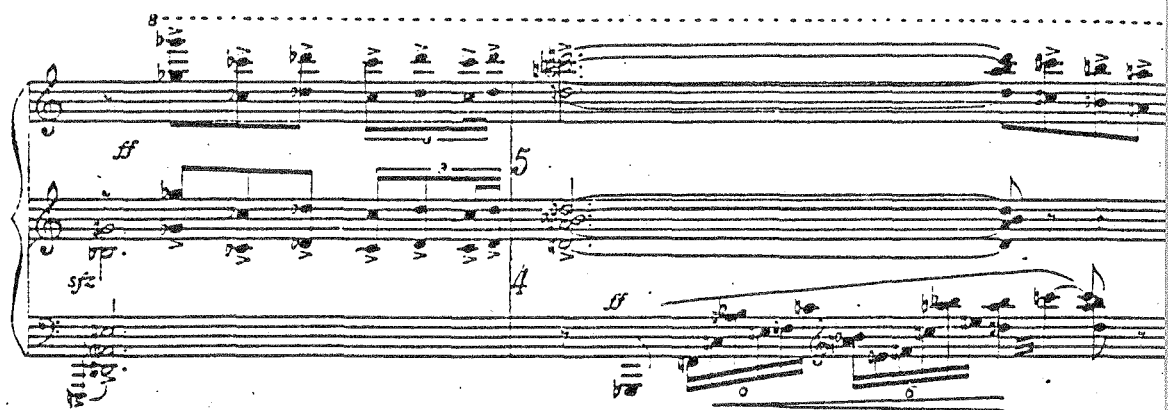
Third system of musical notation. The upper staff features a melodic line with a fermata. The lower staff includes a triplet of eighth notes. Performance markings include *f* and *pp*.

Fourth system of musical notation. The upper staff features a melodic line with a fermata. The lower staff includes a triplet of eighth notes. Performance markings include *f* and *pp*.

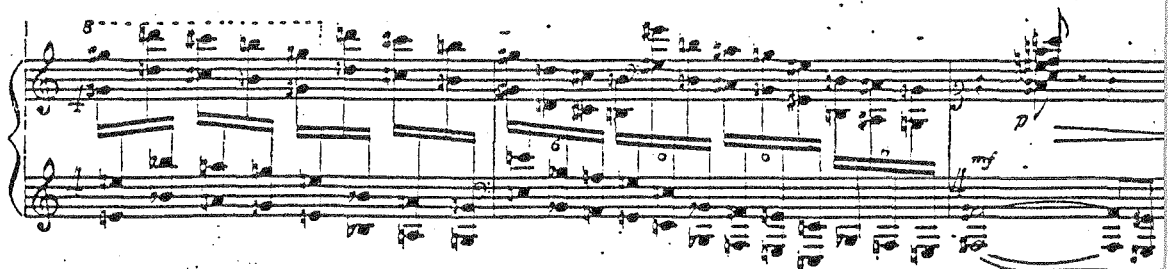
Fifth system of musical notation. The upper staff features a melodic line with a fermata. The lower staff includes a triplet of eighth notes. Performance markings include *f* and *pp*.



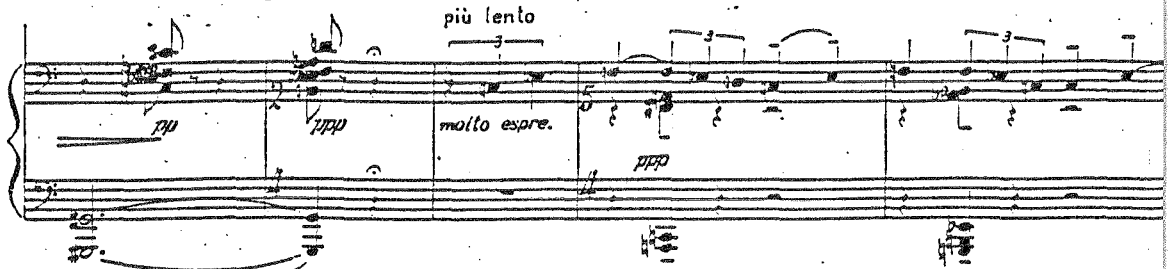
First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and a 4/8 time signature. A large slur covers the first two measures.



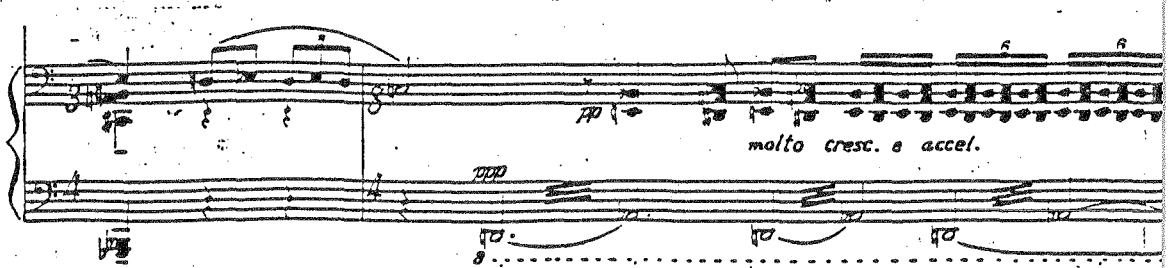
Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a forte (*ff*) dynamic marking and a 4/8 time signature. A large slur covers the first two measures.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a 4/8 time signature. A large slur covers the first two measures.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*pp*) dynamic marking and a 4/8 time signature. The tempo marking *più lento* is present. A large slur covers the first two measures.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*pp*) dynamic marking and a 4/8 time signature. The tempo marking *molto cresc. e accel.* is present. A large slur covers the first two measures.

Allegro Briosso

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked 'Allegro Briosso'. The notation is highly rhythmic, with frequent use of beamed sixteenth and thirty-second notes. Dynamic markings include 'ff' (fortissimo) and 'f' (forte). The piece ends with a final cadence marked 'ff' and a repeat sign.

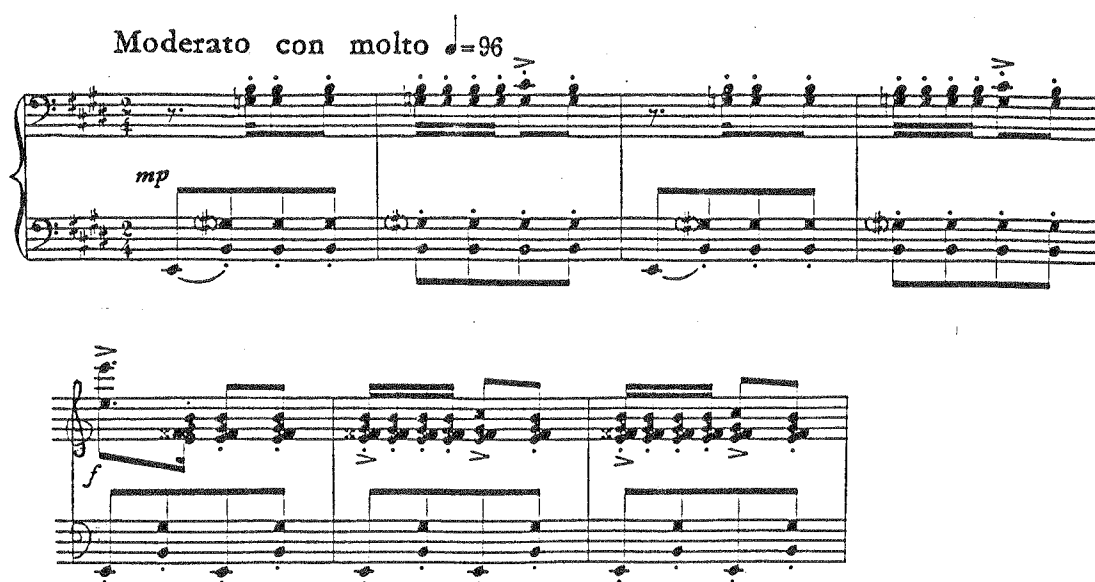
During the 1930's and 40's, piano composition occupied only a small place in Chinese modern music; since that time, however, it has become a significant component of contemporary music in China.

3. The Period from the Liberation in 1949 to 1966.

The establishment of New China in 1949 brought new life and hope to Chinese people. Existing music institutions were developed, and several new ones established; piano teaching, performance and composition flourished, and many young composers emerged. The richness of Chinese piano composition was now beginning to take shape.

The first work stamped with the "imprint" of New China was the "Children's Suite - Merry Holiday", composed by Ting Shan Te in 1953. It expresses both the happiness of children on holiday and the vigour of people with new hope after the establishment of New China.

The "First Sinkiang Dance" by Ting Shan Te (1950) took particular scenes of the Sinkiang people as its subject. The special colour of its modal structure, and the use of dissonant notes and compound rhythms, draw a moving picture of life in the north-western border areas. The "Second Sinkiang Dance" was composed in 1955; in this piece the use of particular rhythms and chords of overlapping major and minor thirds on the tonic express the heroic and unyielding character of the Sinkiang people.



The rich and colourful lives and characteristics of different races are depicted in "Seven Piano Pieces on Themes from East Mongolian Folk-songs", composed by Sang Tong in 1952 ²⁶, and in the suite "Fair" by Jiang Zu Xing. (蒋祖馨). These two works were awarded third prize in the competition for music composition at the "World Festival of Youth" in 1957.

At this time, many pieces in which composers worthily researched numerous diverse aspects of Chinese style were contributed to the repertoire. These include: "Piano pieces of Kwangtung Music" by Chen Pei Xun (陈培勋), "Picture for Ba Zhu" by Huang Hu Wei (黄虎威), "Fifty Short Piano Pieces on Folk-songs" by Li Yin Hai (黎英海), "Variations" by Liu Zhuang (刘庄), "Second Sonatina" by Luo Zhong Rong (罗忠镕), "Evening of the Torch Festival" by Liao Shen Jin (廖胜京), "Prelude No.1" by Zhu Jian Er (朱践耳), "Blue Flower" by Wang Li San (汪立三), "Lantern Dance" by Zhuang Chun

²⁶ See Chapter 3 for a detailed discussion of this work.

(章 纯), "Sinkiang Fantasy" by Deng Er Bo (邓尔博), and many others.

Only a few years after the Liberation, the quantity and quality of Chinese piano compositions far surpassed that of earlier years. Had the development continued to follow this trend, great progress, even a leap forward, might have been expected in the 1960's. However, after 1957, political upheavals occurred continuously and the life of the Chinese people often became unstable. During this period the quantity of piano composition was apparently reduced, as all musical activity diminished. Nevertheless some compositions were produced and received with warm acclaim. These included: "Selections from the Dance drama 'Beauty of Fish'" by Du Ming Xing (杜鸣心), "Capriccio" by Sang Tong (桑桐), "Fantasy: Guerilla Forces of Hong Lake" by Qi Wei (瞿维), "Happy Luo Su" by Yin Cheng Zhuong (殷承宗), and also some arranged pieces by Chu Wang Hua (储望华), and Guo Zhi Hong (郭志鸿).

Another work should be mentioned here: "Youth Piano Concerto", the first piano concerto written in China, and the result of a collaboration by four composers: Liu Shi Kwen (刘诗昆), Shen Yi Lin (孙亦林), Pan Yi Min (潘一鸣), and Huang Xiao Fi (黄晓飞). Although this work was to some extent superficial, it provided a good example of combining the piano with Chinese folk instruments.

4. The Period of the Cultural Revolution: 1966 to 1976.

At the time of the Cultural Revolution some composers, in order to avoid personal political involvement, chose to transcribe traditional folk music rather than write original works, and experimented with the

adaptation to the piano of traditional Chinese musical forms and special Chinese instrumental characteristics. Some examples are: "Hundreds of Birds Look towards the Phoenix" (百鳥朝鳳) and "Plum Blossom Thrice Flowering" (梅花三弄) by Wang Jian Zhong (王建中), "Rays of Setting Sun with Flute and Drum" (夕陽策鼓) by Li Ying Hai (黎英海)²⁷, "Tranquil Lake and Autumn Moon" (平湖秋月) by Cheng Pei Xun (陳培勳). These works show a marked maturity in the technique of transcription.

The piano concerto "Yellow River" was written in 1970. Although it was composed under orders from the "Gang of Four" for their own political purposes, several musicians contributed earnestly to its composition, and ensured its artistic merit. They translated into Western concerto form suitable sections from the cantata "Yellow River", written in 1939 by the famous Chinese Revolutionary composer Xian Xing Hai (冼星海), using new musical "language" to elucidate ideas which the cantata did not express. The new work comprised four movements: "Song of the Yellow River Boatmen", "Ode to the Yellow River", "Fury of the Yellow River", and "Defence of the Yellow River", and its orchestration combined Western and Chinese instruments. While in some ways the use of Western piano technique might be questioned, the depth of thought, momentum of the music and the exploitation of the full function of the instruments all reached a new level of achievement.

5. The Period from 1976 to the Present.

Since the end of the Cultural Revolution and the overthrow of the "Gang of Four", composers have been less nervous of the political

²⁷ Analysed in detail in Chapter 3.

implications of their work, and have felt emancipated from political influence. They have become bolder in selecting subject matter, presenting the substance of composition, and in employing new composition techniques; this has given rise to a new diversity and richness of Chinese piano composition.

The piano concerto "Mountain and Forest" was composed by Liu Dui Nan (刘敦南) in 1979. Although the music of the Miao race had been used before this time by Chinese composers, Liu was the first to combine its special elements successfully with modern ideas in the form of a piano concerto ²⁸.

In the solo piano piece "Don Shan Kui Yi Hua Yi" (literally: "Scenes in the pictures by Don Shan Kui") Wang Li Shan (汪立三) used quite new ways of composition, including dissonant intervals, altered chords, polytonal parallel motion, and sudden modulation into unrelated keys within the phrase. These techniques, although well established in Western music, represented a new style for modern Chinese composition²⁹.

Other recent work to have gained warm acceptance amongst the Chinese people include "Sinkiang Capriccio" by Chu Wang Hua(储望华), which is very passionate and imaginative, and "Lotus Dance" by Qi Wei (瞿维), which is picturesque and delicate.

Several other talented composers have broken away from normal methods and enthusiastically developed their own personal style; these include Luo Chou Ron (罗忠镕), Zhao Xiao Shen (赵晓生), Luo Jin Jin (罗京京), and Wang Zeng Yia (王震亚).

²⁸ A more detailed discussion of this work may be found in Chapter 3.

²⁹ See Chapter 3 for a detailed discussion of this work.

It is clear that after the Cultural Revolution, Chinese piano composition has entered a heartening and most fruitful period.

Looking back on the history of Chinese piano composition, from the first publication in 1915 of "Peace March" to the present day, these five periods can be clearly identified. Owing to the concerted endeavour of over one hundred composers to gain proficiency and experience, piano composition has developed in a pleasing progression, and gradually formed its own specialities. These are: cheerful sentiments, very rarely pessimistic or disheartened; simplicity and popularity, very rarely over-complicated, obscure or unacceptable to the Chinese people; and a strong national style.

Chinese piano compositions can generally be divided into the following several categories: those adapted from Chinese traditional instrumental music; arrangements of, or variations on the themes of Chinese folk songs; and compositions absorbing less directly the elements of indigenous Chinese music.

Gradually the method of composition is becoming more varied and fresh. In the 1930's "Buffalo Boy's Flute" used relatively simple Western traditional harmony, and very little polyphonic technique. In the 1950's, Ting Shan Te introduced greater freedom of modulation and the use of some dissonance. In the 1960's, quite a few composers tried to break away from the pentatonic idiom, resulting in works such as "Etude" and the Suite "Fish Beauty" by Du Ming Xing, and "Fantasy" by Sang Tong. In the

1970's and 80's, works like "The Mountain Forest" and "Don Shan Kui Yi Hua Yi" used many new methods to express the style of the new times. Some compositions even explored the use of dissonance as the basic "language" of harmony. Recently, some young composers have been experimenting with the twelve-tone system and atonality.

The continuity and strength of this development would seem to predict a flourishing future for Chinese piano composition.

Chapter 3

OUTSTANDING COMPOSERS AND COMPOSITIONS

There are five outstanding composers for piano whose works contributed in a special way to the development of Chinese piano composition: He Lu Ting (賀綠汀), Sang Tong (桑桐), Li Yin Hai (黎英海), Wang Li San (汪立三), and Liu Dun Nan (刘敦南).

He Lu Ting was born in the Hunan province of China in 1903. He started to learn music at the Art Department of the Yue Yun School in Changsha in 1923, and in 1931 went to the National Conservatorium in Shanghai to study composition with Huang Zhi and piano with Zakharov and Aksakoff. In 1943 he moved to Yenan and established "The Central Orchestra", the first orchestra in China. After the Liberation he was the Director of the Shanghai Conservatorium, and Vice President of the Musicians' Association of China.

His compositions include three choral suites, twenty-four chorals, approximately one hundred songs, six piano works, six works for orchestra, several works for other instruments and many opera and film scores. A collection of his writings on music was also published in China. His compositions are well known for the characteristics of sincere feeling, simple construction, and delicate style ³⁰.

Of his many compositions, "Buffalo Boy's Flute" is one of the most

³⁰Wang Chin Yan (ed.), Music Appreciation Book, (Shanghai: Shanghai Literature and Art Publishing House, October 1981) p. 519.

frequently performed, and is much loved by the people. It was composed in 1934, and won first prize in the Competition for Chinese Piano Compositions.

"Buffalo Boy's Flute" is in ternary form. The first section is like a light Chinese ink painting of an innocent-looking, lovable Buffalo Boy playing the flute as he sits on a cow in the field. Two independent melodies with Chinese features in the tonality of Zhi (徵)³¹ rise harmoniously one after the other to form a delightful fabric of contrast and interplay, fully exploring the possibilities of the polyphonic method.

牧童短笛

Commodo

The musical score for "Buffalo Boy's Flute" is presented in three systems. The first system is marked *mp* and *Commodo*. The second system is marked *f* and *p*. The third system is marked *f* and *p*. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

³¹ One of five traditional Chinese pentatonic tonalities or modes.

Three systems of piano musical notation. The first system shows a transition from *una corda* (pp) to *tre corda* (mp). The second system features various dynamics including *f* and *p*. The third system includes markings for *8va*, *mp*, *pp*, and *rit.*

The second section, in contrast, is homophonic; a fast staccato rhythmic pattern accompanies a clear and melodious tune, as if the boy were dancing to his own joyful and exhilarating flute music. The short melody is repeated a number of times, and transposed down four intervals, or up five intervals, to establish clearly the happy scene.

Two systems of piano musical notation. The first system is marked *Vivace* and *8va*, with dynamics *mp* and *cresc.*, and the instruction *Simile*. The second system includes *8va* and dynamics *p*, *f*, and *mp*.

gva. cresc. p

gva. f dim.

The third section is a recapitulation of the first, but with decorations in the Chinese traditional polyphonic idiom, as if the pianist were improvising.

Tempo primo mp mf f

"Buffalo Boy's Flute" is a pure, simple work; its distinctive Chinese flavour and use of polyphonic method in a pentatonic tonality represents a fresh departure from works which had tended to be more imitative of Western styles. As such, it was the first model of excellence in the history of Chinese piano composition.

Sang Tong was born in Song Jiang county near Shanghai in 1923, and graduated from the Composition Department of the National Conservatorium of Music. He has been Dean of the Composition Department and Vice Director of the Shanghai Conservatorium, and is currently its Director.

Some works from his large output have become very well known in China : these include "Fantasy" for cello, "Four Miao Folk Songs" for orchestra, and more than thirty songs; the "Seven Piano Pieces on Themes from East Mongolian Folk-songs" won the bronze medal in the composition competition at the World Youth Festival in 1957. His major works in music theory were Six lectures on the Subject of Harmony³² and Theory and Use of Harmony³³. Since the 1950's he has been guide and mentor to many talented young composers³⁴.

"Seven Piano Pieces on Themes from East Mongolian Folk-songs" was composed in 1952. The seven separate pieces, based on ten East Mongolian folk-songs³⁵, are:

"Song of Mourning";

"Friendship";

"Longing for the Motherland";

"Plains Love Song";

"Children's Dance";

"Sorrow";

"Dance".

Only in the "Plains Love Song" did the composer use the complete original folk-song; in the other pieces, the folk-song themes were freely distributed and often revised : for example, the rhythm of "Longing for the Motherland", the melody of "Song of Mourning", and the tempo of "Children's Dance" were all changed from the original. Some revision

³² Peking: Peoples' Music Publishing House, August 1980.

³³ Shanghai: Shanghai Literature and Art Publishing House, November 1982.

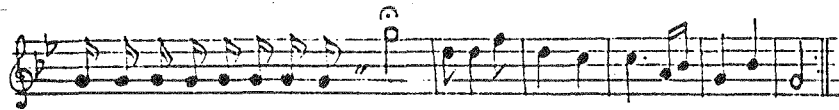
³⁴ Wang Chin Yan (ed.), Music Appreciation Book, p.536.

³⁵ Information provided by the composer in October 1988.

was also made in terms of expression of content; several pieces retained and developed the artistic concept of the original words of the folk-songs, while others created a new expression from single elements of the original material. Nevertheless, the liberties taken by the composer never destroyed the style of the original folk-songs; indeed, because of his artistic sensitivity, the seven piano pieces are far more beautiful and delicate than the songs which inspired them.

The expression and content of "Song of Mourning" came mainly from the folk-song "Ting Ke Er Za Bu" (丁克尔扎布), which tells of a martyr of the West Mongolian War who asks his friend to carry his last words to his mother; the mother then explains the mystery of her son's last words. The composer combined the melody of this song with that of "Sai Hen" (塞很), to create a long and expressive air:

"Ting Ke Er Za Bu"



"Sai Hen"

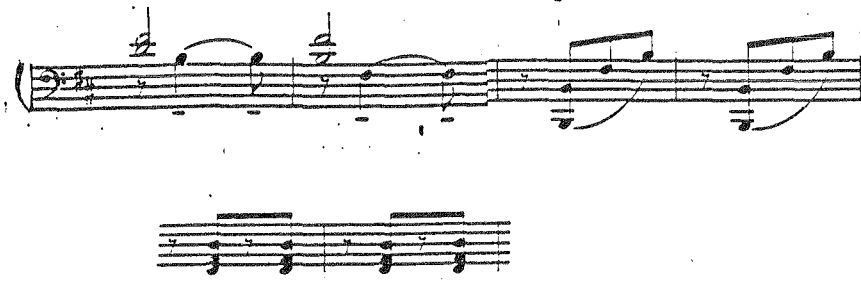


"Mourning Song", the expanded melody.



Although the piece is quite short, it is divided into a number of sections which represent particular aspects of the story: the first seven bars are the martyr's last words; from the seventh bar to the eleventh, the grieving song of mourning of the people at the funeral; from the twelfth bar to the seventeenth (melody transposed to the dominant), the mother explains the mystery of the last words; and from the eighteenth bar to the end is again the song of mourning. In the last four chords the feeling of deep grief changes to cherish the memory of the martyr.

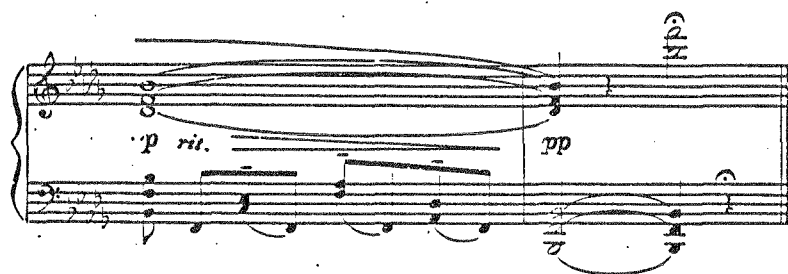
"Friendship" is in ternary form (ABA); Two folk songs, "Man Dong Tong La Ge"(满凍通拉格) and "Si Hai"(四海), form the main melody of the A and B sections respectively. The melody of "Man Dong Tong La Ge" appears four times altogether, and each time the composer uses different syncopated patterns as accompaniment:



The whole piece is full of the warm and cordial sentiments of friendship.

"Longing for the Motherland" is arranged from the folk song "Xin An Ling" (兴安岭), which expresses the longing for home and family felt on a remote wild mountain peak by the people who before the Liberation had to forsake their native land in order to find work. The piece is in two sections which form a contrast of tonality: the first is in G minor, and the second in C minor, with a brief return to the original key at the very end. The composer changed some of the irregular rhythms and metres of the original, which gave the effect of improvisation, to more regular patterns which enhance the feeling of longing and sorrow. The accompaniment is in a wave pattern with alternating crescendo and diminuendo, giving the effect of endlessly rising and falling mountain ranges covered in snow. The melody is soft and touching, and sounds like the sorrowful moaning of longing for the families.

"Plains Love Song" is based on the folk song "Shao Ching Ren" (小情人), and the melody appears three times. The first time expresses the innocent artlessness of young lovers; in the second, the slightly fuller chordal treatment, and the syncopated rhythm of the accompaniment, suggest more turbulent emotion. Finally a decorated version of the melody appears in the treble; it is much more graceful and affectionate than before, and might be the song of a young lover becoming more passionate and flying far away to his beloved. In the last two bars, the last small phrase of the melody is repeated in the bass, sounding like the love song echoing in a landscape of wide fields and clear skies. A high-pitched last chord finishes the piece with a quiet scene full of fantasy.



In "Children's Dance" the composer uses two folk songs: "Ting Lon Bin" (丁 朗 彬) and "Ben Bo Le" (崩 博 莱), arranged in ternary form. "Ting Lon Bin" tells of a destitute child, separated from its poverty-stricken parents, tearfully searching for them. The composer has chosen the element of innocence and purity in the child's song, but changed the moderate tempo to Allegro, and emphasized the rhythmic pattern



to create a joyous children's dance. This change from sadness to joy symbolizes the happier life of children in New China.

"Mourning" was arranged from the folk song "Shi Shang" (思 乡). According to the words of this song, an honest peasant was forced to be a servant in the palace of a feudal official, but he rejected the life of the palace and cherished the memory of his family. The arrangement has two sections. The first, comprising only seven bars, is melancholy and depressed, and a "recitative" melody declares his vexed heart; in part of the accompaniment, there are semitone descending patterns:

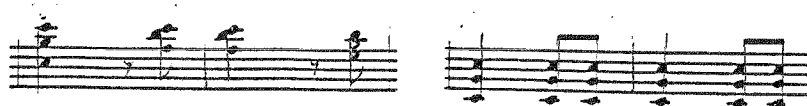


to show the worry and upset of his heart. In the second section, the melody rises two octaves throughout a passage of ascending broken chords. The intensity of the music increases until the climax is reached in the tenth bar. A repeated pattern



represents painful weeping, and finally the interval of a fifth in the bass brings the piece to a sorrowful conclusion.

In the last piece, "Dance", the composer selected the dance element from the folk song "Mo De Ge On Ge" (莫德格昂嘎). He emphasized the characteristic rhythm



and changed the tempo and dynamics of the original to create a lively dance. The middle of the three sections of this piece contains the only melody not derived from folk song; nevertheless Sang Tong's own tune has a strong national flavour, and sounds like the solo dance of a young girl, forming a contrast with the other sections. Throughout the piece, both the dynamics (p-mf-f-ff-sfz) and the tempo (moderato - piu mosso -

allegretto - allegro) increase steadily, and the dance finishes in a vivid and vigorous atmosphere.

The "Seven Piano Pieces on Themes from East Mongolian Folk-songs" is an outstanding example of piano composition using arrangements and developments of Chinese folk songs.

Li Yin Hai was born in Szechuan province in 1927, and graduated from the National Conservatorium in 1948. Since the establishment of New China he has taught at the Shanghai Conservatorium and at the Central Conservatorium. For many years he has been engaged in important research on the subject of the national styles of Chinese polyphonic music, and is the author of The mode and harmony of Hai music³⁶, An introduction to the Chinese pentatonic style³⁷, and other works. He has composed over two hundred songs, arranged more than one hundred pieces for piano from folk songs, and written many works for other instruments; he has also written music for film, dance, and modern drama. He is recognized as one of the most distinguished modern Chinese composers³⁸.

"Xi Yang Xiao Gu" (夕陽簫鼓, "Rays of setting sun with flute and drum"), is transcribed for piano from the Chinese classical instrumental composition of the same name, which before 1875 was performed exclusively on the Pipa, but which by 1925 had developed into a full instrumental ensemble piece³⁹.

The original composition, which is like a beautiful Chinese

³⁶ Shanghai: Shanghai Literature and Art Publishing House, July 1959.

³⁷ Unpublished teaching materials for the Shanghai Conservatorium of Music.


³⁸ Wang Chin Yan (ed.), Music Appreciation Book, p.541.

³⁹ Li Tin Son, "The solo piece for Pipa: 'Xi Yang Xiao Gu'", Journal of the Chinese Music Academy (Peking: Peking Music Publishing House, March 1957) p.5.

painting in its variety, colour, and artistry, is one of the great treasures of Chinese instrumental music. Transcribing it for piano, however, presented difficulties not found in arrangements of folk songs, since the original Chinese instruments possess tonal and technical characteristics which are not easily transferable to the piano: although it has a large range of pitch and dynamics, and allows for many ways to combine multiple voices, it is unable to convey exactly the charm or tone of the traditional instruments. The act of transcription therefore becomes a creative work of art, where the strengths of the piano are exploited to counteract its weaknesses, and the original qualities of the traditional music are presented with freshness and brilliance.

The construction of the piano version adapts the original ten titled sections to new arrangements, which expand, contract or link together the material of the original.

Traditionally the piece begins very slowly, and, through various cycles of tempo changes, reaches its climax: the piano adaptation reduces the number of tempo cycles, and the climax is reached more suddenly and excitingly, with a correspondingly greater contrast of dynamics.

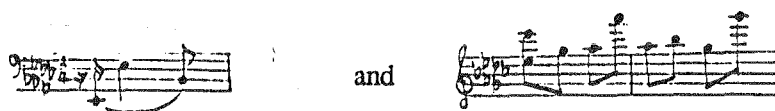
The harmony of the transcription brings out the flavour of the pentatonic mode of the original, but uses other harmonic language very cautiously. At the beginning, the drum figure , and its echo as an open fifth in the bass, make a distant and multi-layered background. The main theme first appears in the second bar, in double octaves with only a parallel fifth interval as the inner voice. This gives the effect of the typical Chinese style and harmonic colour, beautiful and simple, noble and poised:



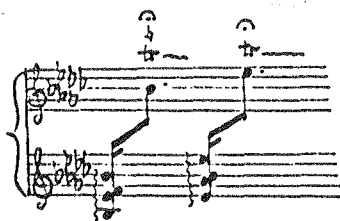
The composer also uses this method in other sections , although not always with the fifth interval included: in the sixth section, for example, the melody appears paralleled at the interval of three octaves, making it extremely peaceful and dreamy. The purity and delicacy of this effect illustrate how careful the composer was to use each note of the original and interpret the expression.

The main theme, which is pentatonic, provides the material for almost all the minor voices, contrapuntal parts, arpeggios and chords, and the harmony of triads is nearly always avoided.

The texture of the the piano version is chosen very precisely to preserve the style of the original, and yet make the most of the functions of the piano. The patterns

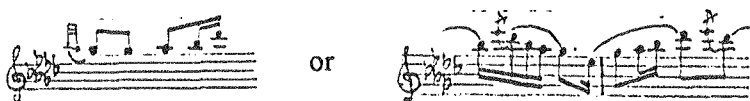


are an imitation of a plucked instrument, while



imitate the special strumming technique used on the Pipa; in fact, the effect of this on the piano is even more colourful than the repetitive sounding of the same notes on the Pipa.

The composer also uses many embellishments, for example



to represent the traditional Chinese ornamental techniques. In the seventh section, the second and third staccato intervals in the treble represent the small drum of the original piece:



but the effect is more multi-layered and spacious than the sound of the real drum. At the climax of the piece, the composer uses ascending and descending arpeggios over resounding octaves in the bass, using a total range of five octaves; the original instrumental version of the piece is not able to reach such a magnificent rolling climax because of the limitations of the Chinese instruments.

As arranged by Li, the piano piece "Xi Yang Xiao Gu" keeps the traditional elegant national beauty of the original, but its colour is richer and its spectacle more varied, and it is therefore more freshly beautiful. It is generally recognized as one of the few excellent piano adaptations from a Chinese traditional instrumental work.

Wang Li San was born into an intellectual family in Wuhan City in 1933. He was influenced by traditional Chinese culture, especially the poetry of Du Fu (杜甫) and Li Bai (李白), as well as the works of Lao Tzu (老子) the Taoist. On the other hand, his early education at a mission school provided him with Western culture and music. When he was fifteen years old, he went to the Art School in Szechuan province to study music. In 1953 he became an outstanding student of Ting Shan Te, Sang Tong, and Arzamonov in the composition department of the Shanghai Conservatorium of Music. After graduating, he suffered greatly because of the political situation, and for eight years he was unable to pursue his chosen career. Then, in 1963, he was invited to teach composition and classes in polyphony at the Harbin Art College and the Harbin Advanced Teachers College. Recently he was appointed Director of the Harbin Art College, and President of the Musicians' Association in Hei Lung Kiang province.

His main piano compositions are: "Lan Hua Hua" (蓝花花, "Blue Flower"); "Sonatina"; "Mon Tien" (梦天, "Dream of Heaven"); "Ta Shen Ji" (他山集, "Collection From Other Mountains), comprising five preludes and fugues; and the Suite "Don Shan Kui Yi Hua Yi" (东山魁夷画意, "The Scenes of the Paintings of Don Shan Kui Yi").

The character of his composition is clear and vigorous, with a passion for exploring new styles and methods ⁴⁰.

The four movement Suite "Don Shan Kui Yi Hua Yi" ("The Scenes of the Paintings of Don Shan Kui Yi") was composed in 1979 after the

⁴⁰ Liao Shu Tong, "The Composer Wang Li San", Music of the People, 10th. issue (Peking: Peking Music Publishing House, 1986), p. 9.

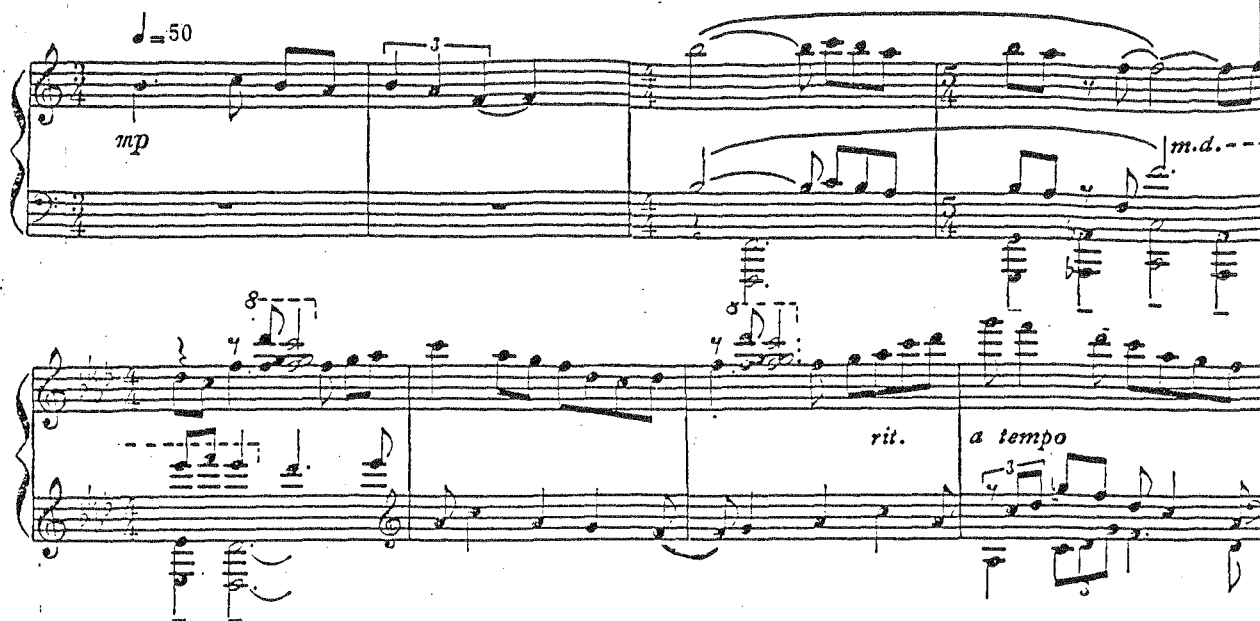
composer had enjoyed four paintings by the Japanese painter Don Shan Kui Yi: "Winter Flower", "Autumn Dress of the Forest", "The Lake", and "The Sound of the Waves". It contains many bravely experimental and creative ideas, and has beautiful melodies in the Japanese style ⁴¹.

The composer in fact uses a harmonic mode with special Japanese flavour as the basis of the whole work, in order to suit the Japanese landscapes. It is stated at the beginning of the first movement, "Winter Flower":

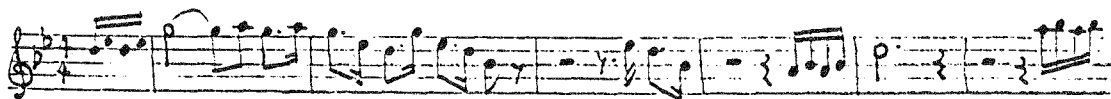


This series of notes is made into three or four voices with different rhythms, overlapping and progressing sometimes in the same tonality, and at other times polytonally:

⁴¹ Wei Ting Ge, "The Piano Works of Wang Li San", Music of the People (1986), p. 20.



In the second movement, "Autumn Dress of the Forest", the notes of the mode are developed into three new elements. An elegant melody appears in the treble, at times continuous, and at other times broken:



A steady rhythmical voice supports this in the bass:



and some intervals of a second occur in the middle voice, short, but also derived from the basic mode.

The basic mode is still the main element of the third movement, "The Lake", forming a progression of many peaceful chords. In the fourth movement, "The Sound of Waves", however, the mode is transformed into great waves of arpeggios with a foundation of octaves in the bass.

In using a Japanese-style mode in this way to unify the whole suite,

Wang Li San breaks away from Chinese traditional methods of composition, especially the traditional use of symmetrical melodies, and the continuity of melodic line throughout the whole work. He emphasizes the basic series of notes to give the construction two complementary effects: completeness, and the creation of more layers of acoustic perspective than are generally found in traditional Chinese compositions.

The work contains a wide range of colourful effects. In "The Lake", parallel fifth progressions are used to create the crystal-clear, deep, peaceful atmosphere of the lake. In "The Sound of the Waves", when the theme appears for the second time, the melodies overlap in three different tonalities; this device creates a polytonal dissonant effect to describe the perilous waves. In the last section of this movement, a parallel progression of overlapping chords in different tonalities imitates the clashing harmonics of numerous bells. At the very end, five melodies in five different keys progress in parallel: this strong dissonant sound makes a bright, magnificent and colourful impact.

The composer's concern with special colourful effects is such that many times in "The Sound of the Waves" he uses clusters of notes instead of chords derived from the mode by more conventional means:



This is the first appearance of this type of construction in Chinese piano composition. The effect is intentionally terrifying, as if combining the sounds of bells, drums, and great waves, and is quite unforgettable.

This work contributed greatly to the development of Chinese piano

composition by its richness of imagination, strength of feeling, and the unusual colour and new methods of composition.

Professor Guang Lan Dong Ping, president of the Japanese Contemporary Music Association, commented on this work: "An excellent work, with imagination, a high standard of technique of composition, reaching a new level. I believe that it is an outstanding work in the world. Very fresh." ⁴².

Liu Dun Nan was born in Chungking, and spent his childhood in the south of China. In 1966 he graduated from the Department of Composition at the Shanghai Conservatorium, and he was later engaged as resident composer by the Shanghai Symphony Orchestra. His main works include "Fantasy Music Poem" for orchestra, "Light of the Sea of Zhong Nan" for orchestra and chorus, "Deeply Cherished Memory" and "Five Songs for Lu Xun's Poem" for chorus, and a number of other instrumental and dance compositions. He successfully combines the Western method of composition with Chinese folk music, and has explored new areas of modes, rhythm and harmony ⁴³.

The piano concerto "The Mountain Forest" was composed in 1979. In it, the composer sings the praises of the mountains and forests of China to convey his passionate love of his motherland. It comprises three movements: "Spring in the Mountain Forest", "Night Song of the Mountain Forest", and "Festival in the Mountain Forest". It was first performed in May 1979, and received an Award of Excellence in the first competition for orchestra compositions in China.

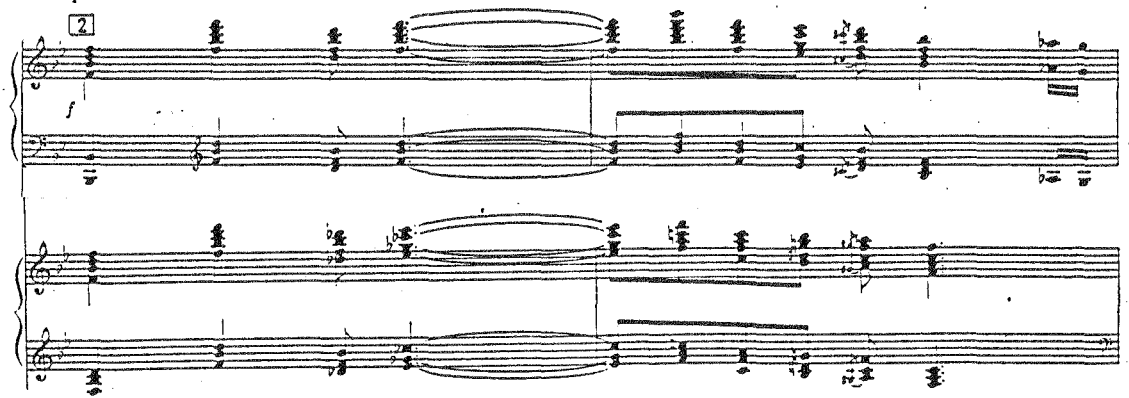
The first movement is in Sonata Form: after the broad and

⁴² Wei Ting Ge, "The Piano Works of Wang Li San", p.21.

⁴³ Jin Mao Jun, "Review of Five Shanghai Composers", Music of the People (Peking: Peking Music Publishing House, August 1986), p.3.

enthusiastic introduction the movement becomes brisk and lively, with the character of a Scherzo. The "Spring" theme, first presented in the introduction, has a distinctive Miao national flavour, and from it both the first and second subjects are derived:

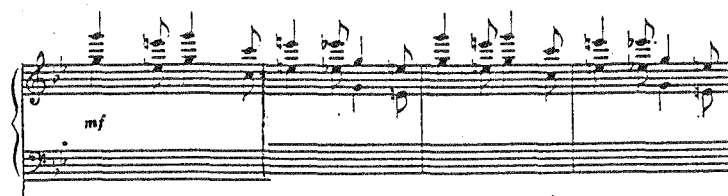
"Spring" theme:



First Subject:



Second Subject:



In the second movement, night in the forest is portrayed by a slow, soft

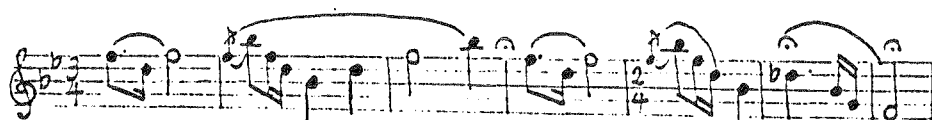
and deeply felt melody; the sounds of a mild breeze and flowing stream are presented like a whispered conversation between mountain and forest. The movement ends with a brilliant section, symbolizing the colourful rays of the rising sun.

The last movement is in Sonata-Rondo Form. In it, the special atmosphere of Miao people dancing at a festival is conveyed by the imitation of the resonant Lusheng (芦笙), a reed-pipe wind instrument, and the use of characteristic rhythms and metre:



The climax is reached when the "Spring" theme appears again. The final Presto and powerful Coda reflect the expectation of the people for the future of their motherland.

This concerto has been called a "Miao national concerto", because the tune of the Miao folk-song "Flying Song" forms the basis of the main key/mode used by the composer ⁴⁴

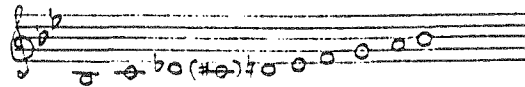


⁴⁴ Wei Ting Ge, "An Excellent Result in Modern National Style", *Music of the People*, 9th. issue (Peking: Peking Music Publishing House, 1982) p.16.

The characteristic of this melody is the use of both flattened and natural third note, to form the major and minor thirds above the tonic: It could be seen as a mixed "major-minor" mode. The "Flying Song" is pentatonic, and each phrase characteristically ends with the flattened third note held, and then descending:



The composer derives from this melody a special eight-note scale, including both the flattened and natural third notes:



This scale allows a wide range of development for the melody, as can be seen in the main themes of the concerto:

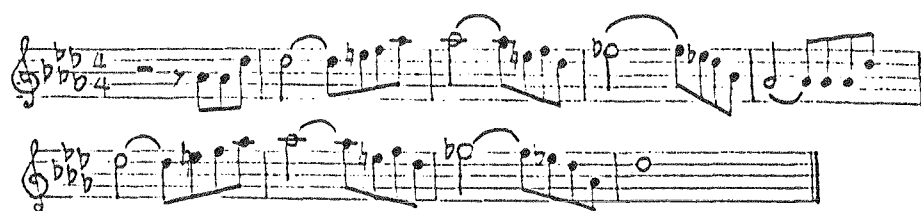
"Spring Theme"



Second Theme of the first movement



Theme of the second movement



The tonal structure of the concerto is therefore neither simple pentatonic nor traditional Western diatonic; nor is it atonal: it is a characteristic new mode. The colours of the harmony of this concerto are created by the special new notes of this mode; the chord overlapping the major and minor third above the root forms the basis of this work.:



This is a creation in which the composer is neither simply transcribing the tune of the folk song, nor blindly imitating Western atonality; instead, he refines the essence of folk music by using meticulously designed modern composition techniques.

The rhythm and metre of this concerto are a complex of regular and irregular patterns, with many changes of time-signature (5/4, 12/4, 7/4, 5/2) and variety of accents, making the music energetic and vivid.

The composer also uses polytonality in parallel motion, sometimes homophonically, and sometimes polyphonically:

75

p

p

5

mf

5

arco

mp

arco

mp

p

p

sul G

sul G

6

f

80

6

f

6

div.

mf

div.

mf

arco

f

arco

f

12 Maestoso ♩ = 54

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Cassa

Piano

12 Maestoso ♩ = 54

V-ni I

V-ni II

V-le

V-c.

C-b.

145

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
&
Tuba

Timp.

P-tri

Cassa

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 c
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 Piano
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

150

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-ri

Cassa

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

In brief, "The Mountain Forest" is not only an excellent representation of the music of the Miao nation, but also an outstanding contemporary piano concerto in the national Chinese style.

Chapter 4

THE ARTISTIC LIFE AND MAJOR PIANO WORKS OF TING SHEN TE

ARTISTIC LIFE

Ting Shan Te is a brilliant Chinese composer, pianist, teacher and is also a leading innovator in music education and cultural activities. His piano compositions, symphonies and vocal works have brought him wide acclaim both at home and abroad. He has made outstanding contributions to musical composition and pedagogy in China. The greatest achievements of his compositions not only demonstrate his personal success, but also the fact that with him the development of Chinese musical composition entered into its mature period. Through his writing we can see how Chinese national music has absorbed ideas from Western music and further developed ⁴⁵.

Ting Shan Te is a former vice-president of the Shanghai Conservatorium of Music, a member of the Committee of the Cultural

⁴⁵ Detailed information about Ting Shan Te's Artistic Life contained in this chapter is taken from these sources:

Zheng Bi Ying (ed.), Ting Shan Te's Musical Composition, (Shanghai: Shanghai Literature and Art Publishing House, 1986);

Mao Yu Run, and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983);

Wei Ting Ge, " Interview with Ting Shan Te," in Chinese Music Vol. 4. (Peking: People Musical Publishing House, 1982), PP. 62 - 64;

Personal interview with Ting Zhi Nuo, Professor of Violin at the Shanghai Conservatorium and Ting Shan Te's daughter, 27 March 1987;

Personal interview with Ting Shan Te, Shanghai, 4 September 1987.

Union, a vice-president of the Chinese Musicians' Association and a director and chief editor of the Government Shanghai Music Publishing House. He was invited to be an adjudicator of the Sixth Chopin International Piano Competition in 1960, the Elizabeth International Piano Competition in Belgium in 1964, the Leeds International Piano Competition in England in 1984 and the piano section of the International Competition for the hundredth anniversary of the death of Schumann in 1956.

Ting Shan Te was born in November 1911 in the small town of Kunshan, in Jiangsu province. He was the youngest child in his family. When he was four years old, his father died of tuberculosis. Three of his sisters died when they were very young, another sister married and left home very early, and only one brother worked to support the family. The kindhearted mother placed all her hopes on her youngest son, and saved money to pay for his education.

In Kunshan, three kinds of folk music were very popular: "Pingtan" (a kind of story-telling accompanied by the "Pi-Pa", a Chinese guitar-like instrument, and other instruments); "Jiang Nan Sizhu" (an ensemble of traditional stringed and woodwind instruments); and a type of regional opera called "Kuen- Cheu". As a child, he was influenced by all these forms of music. One of his relatives could play the "Pi-Pa"; the young Ting Shan Te learnt the basic posture and some fingering from him, and often listened to the "Pingtan" to see how the artists played the "Pi-Pa".

He was told by a certain artist that when during the winter, cold and stiff fingers became warm after practising for a while, he should put his fingers into cold water to let them become stiff again, then to continue

to practise. He used this method more and more to practise the "Pi-Pa" and it developed his inner strength.

There was an organ in the primary school which he attended. Although he had no experience of keyboard instruments, he was fascinated by the instrument, and tried to play the melodies of "Jiang Nan Sizhu", for example, or "Mei Hua San Long", or "Xing Jie Si He", which he had heard earlier. Later he experimented with two hands on the keyboard, trying to change these melodies and to vary them according to his own taste. At that time he did not know that the variations he created already included some ideas of harmony and polyphony. Nevertheless it was the earliest composition practice for the boy who was later to be a great composer.

When he was fourteen years old, he went to high school in Kunshan. He became leader of the students' ensemble, a group which included four horns and several percussion instruments and which encouraged him to acquire skills in writing for these instruments. The headmaster, in recognizing Ting Shan Te's special musical gifts, recommended him for enrolment in the National Conservatorium of Music in Shanghai, which had been established only one year earlier, and which was the first tertiary musical institution in China. Although he could only play the "Pi-Pa", "Hu-Chin" (a chinese violin-like instrument) and "Di" (a Chinese bamboo flute), he was, fortunately, accepted.

Because of his ability and diligence, he was permitted to change from studying piano as a second instrument to studying it as principal instrument. As he himself wrote in the preface to "Eastern Melody": "It

was not until I was sixteen years old that I first touched a piano, and this was at the National Conservatorium of Music. I worked hard within the framework of the Conservatorium's strict discipline, and my teacher, who was wonderful, helped me very much. My studies were rewarded with excellent graduation results."⁴⁶.

In 1929, B. Zakharoff, who was a piano professor in Petrograd and a pupil of the famous pianist Leopold Godowsky, was invited to teach at the National Conservatorium, and the Director of the Conservatorium arranged for Ting Shan Te to become his pupil. Under Professor Zakharoff, the young composer's piano playing improved rapidly. He did not, however, forget the "Pi-Pa", which had been his companion since childhood. He still practised the instrument and translated traditional music for the "Pi-Pa" into Western notation. These transcriptions were published in the quarterly publication "Music and Art" in 1931⁴⁷. He was awarded scholarships from the Conservatorium for six years, and graduated with distinction in 1935.

After graduation he gave piano recitals in some of the main cities in China and was appointed to the position of professor of piano in the Music Department of the Ladies Teachers College in Tientsin. In 1937, however, following the Japanese invasion of China and the bombing of the college, Ting had to return to Shanghai, where he became a Professor of piano in the National Conservatorium. At that time he established the Shanghai Musical Centre.

⁴⁶ Mao Yu Run and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983).

⁴⁷ Qing Zhu (ed.), Music and Art, (Shanghai: Commercial Printing House, 1930 - 1933).

In 1942, because the Japanese were in charge of the National Conservatorium, Ting left the institution and developed the Shanghai Musical Centre into the Shanghai Music School. This school trained many outstanding musicians, who are still active in China or overseas. In 1946, he became the editor of "Music Magazine", which included in that year his articles "The Posture of Playing the Piano", and "The Way of Piano Playing" ⁴⁸.

Ting became a member of the committee of the Shanghai Musicians Association, which began in 1946 and still influences musical life in China today. Although at that time he had already demonstrated his talent and success as a pianist and musical educationist, he decided to direct more of his attention to composition because he believed that China should have its own school of piano composition and that future musical achievements in China would depend on the quantity and quality of its own musical composition.

"My interest in a career as a performer did not last very long, because almost all the works I had been playing were by Western composers. At this point, I decided to study composition and exert myself towards achieving my ultimate musical goal, to compose Chinese piano music at an international level."⁴⁹

At that time it was becoming increasingly difficult for him to support his family, which by now included three children, on his income. His wife, however, who had been his piano pupil, helped him; from her family wealth, she paid the relatively high fees needed for him

⁴⁸ Ting Shan Te and Chen Hong (ed.), Music Magazine, (Shanghai: Shanghai Music Company, 1946).

⁴⁹ Preface to: Mao Yu Run and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983).

to study with Professor W. Franckel, a Jew who had been driven out of Germany by the Nazi regime, and who came to Shanghai in 1939. Ting studied harmony, counterpoint and orchestration with Franckel for five years.

In 1947, he sold his beloved piano and gave up his house in the city in order to raise money for a journey to France, where he sought to master further composition techniques and increase his familiarity with musical trends developing in Europe.

At the Paris Conservatoire he studied counterpoint and fugue with Noël Gallon, and composition with T. Aubin and Arthur Honegger. In 1948, he also studied with the famous musical educationist Nadia Boulanger. During his two years in France, he eagerly absorbed the compositional techniques of Western music, and, as he put it, "gained a new breadth of vision"⁵⁰. During this period two of his compositions, "The Variation on a Theme of Chinese Folk Song" and a Sonata for clarinet and piano, were presented on a Radio Concert of Young Composers in Paris. Early in 1949, newspapers in Paris announced that "China's war of Liberation" had gained victory and that the "New China" would be established soon. Ting was very excited about this and wrote the symphonic suite "New China" to dedicate to the new order.

In July 1949, Ting Shan Te, who was extremely anxious to return to his country, because he considered that his study had been for the purpose of dedicating himself to its service, journeyed back to China.

He was immediately appointed Professor and Head of the Composition Department of the Shanghai Conservatorium of Music,

⁵⁰ Preface to: Mao Yu Run and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983).

where he taught courses in counterpoint, fugue, composition, orchestration and musical form. He also served as the vice-President of the Shanghai Conservatorium of Music from October 1956, and as chief editor of the Government Shanghai Publishing House from September 1956.

In a series of articles on "Problems in Arranging Chinese-style Melodies and Folk Songs", published in the journal "Shanghai Music" ⁵¹, he emphasized that in order to obtain an appropriate harmonic effect in the national style, musicians should first research and master the compositional and harmonic technique of traditional and modern Western music, and then study in depth Chinese folk music. Only then would it be possible to create a new harmonic method, which would identify with the essence of the Chinese national style. For that purpose, he wrote the treatise "Counterpoint Method", based on the concepts of the French composers Marcel Dupré and Noël Gallon at the Paris Conservatoire ⁵².

Later, he wrote many piano works, including the children's suite "Merry Holiday", "Toccata", and two "Sinkiang Dances" ⁵³. After extensive research and the accumulation of much material, he composed

⁵¹ He LuTing (ed.), Shanghai Music, Vol.1. Issue 1-4. (Shanghai: Shanghai Cultural Publishing House, 1950).

⁵² Ting Shan Te, Counterpoint Method (Shanghai: Shanghai Music Company, April 1952).

⁵³ Merry Holiday a Children's Suite composed March 1953, (Shanghai: Shanghai Literature and Art Publishing House, April 1958);

First Sinkiang Dance composed November 1950, (Shanghai: Shanghai Music Company, 1951);

Second Sinkiang Dance composed, August 1955, (Shanghai: Shanghai Literature and Art Publishing House, April 1958);

Toccata composed March 1958, (Peking: Peking Music Publishing House, 1959).

the choral symphony " Ode to Huang Pu River " and the symphony "Long March", which represent the pinnacle of his output.

The choral symphony " Ode to Huang Pu River " narrates the history of Shanghai, a centre of industry and culture in China, and its development under the government of the communist party ⁵⁴. It is in single-movement form, but Ting used rich and varied methods in this composition. The subject of the symphony "Long March" is the historic event of the revolutionary "Long March". In this work symphonic form is combined with the melodies of Chinese national music⁵⁵.

Ting Shan Te suffered greatly during the Chinese Cultural Revolution, as did many other intellectuals. His health and spirit were affected and many of the original manuscripts of his compositions were destroyed.

At the present time, however, he has recovered his enthusiasm. In 1983, concerts of his compositions, at which he himself played, were given in Shanghai and Hong Kong. He continues to compose, and recent works include a symphonic poem, "The Spring", some symphonic preludes, a piano trio, a piano concerto, and a song cycle ⁵⁶.

Ting Shan Te expressed his own view of his ambitions and achievements in his artistic life in the preface to "Eastern Melody":

"Since returning to China in 1949, I have worked for my
Motherland and I have ploughed, weeded and cropped the

⁵⁴ Choral Symphony: Ode to Huang Pu River composed 1959, (Shanghai: Shanghai Literature and Art Publishing House, 1961).

⁵⁵ Symphony: Long March composed 1961, (Peking: Peking Music Publishing House, 1963).

⁵⁶ Zhao Jie Min, " Record of Ting Shan Te's Musical Activities" in Ting Shan Te's Musical Composition, ed. Zheng Bi Ying (Shanghai: Shanghai Literature and Art Publishing House, 1986).

fertile musical ground. At last my long-cherished wish has come true. I have written compositions that belong to our own nation and age.

"After the 'May 4th Movement' of 1919, Western music reached China and the new era of opening up Chinese modern musical culture began. I am gratified that I was one of the initiators who contributed towards our Motherland's musical cause."⁵⁷

One may conclude that this outstanding composer will continue to contribute much to the development of Chinese music in the future.

⁵⁷Mao Yu Run and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983).

MAJOR PIANO WORKS

Piano compositions form an important part of Ting Shan Te's compositional oeuvre, and the most significant of these are frequently selected for playing by all chinese pianists, both in China and as part of their repertoire for overseas tours:

[1] Suite: "Spring Trip"

"Before Dawn"

"In the Boat"

"Willows on the Bank"

"Dance of the Morning Breeze"

[2] Three Preludes

[3] Variations on the Theme of a Chinese Folk Song

[4] "Merry Holiday" - Children Suite

"To the Suburbs"

"Catching Butterflies"

"Rope Skipping"

"Hide and Seek"

"Holiday Dance"


The following section describes each of the above works.

Suite: "Spring Trip"

Following his graduation from the National Conservatorium of Music in 1935, Ting Shan Te gave many piano recitals in some of the main cities in China, including Shanghai, Peking, and Tientsin. However, most of his repertoire consisted of Western compositions, excepting only two short Chinese pieces by He Lu Ting. It was at this time that Ting decided to transfer his main professional activities to composition.

In the spring of 1945, Ting wrote the piano suite "Spring Trip", his first officially published work. The suite was composed at the last stage of the war against the Japanese and on the eve of the Japanese capitulation. It conveyed, by the description of the moods of people on a springtime outing, that the Chinese people were expecting victory in the war against the Japanese and eagerly desired to meet a new spring. This work was published by the Shanghai Musical Company after the Japanese surrender at the end of 1945.

This suite consists of four short pieces: "Before Dawn", "In the Boat", "Willows on the Bank", and "Dance of the Morning Breeze".

"Before Dawn" has two main sections which have equal structural rank. The rhythm  appears constantly in the melodic line. On the surface this rhythm is merely describing the anxious feeling of the trippers waiting for dawn, but it has a deeper meaning: the feeling of hope, which the people oppressed by the Japanese occupation have, that the dawn of liberation is coming to drive out the invaders.

"In the Boat", the second piece, is very beautiful, in the style of a barcarolle, or boat song. The continuous unbroken melody sounds as if the boat is floating lightly on the river. Broken chords in triplets weave an accompaniment throughout the whole piece, and while they appear to be tranquil, they represent the hidden turbulence of the political situation, and the people's disconsolation and confusion. When the piece has passed from C Major to D Flat Major and back into C Major again the composer enlarges the melody. This emphasizes the people's melancholy feeling.

The third piece is "Willows on the Bank". Liu Chi Ching (柳耆卿), a poet of the Song Dynasty (960-1279), wrote a poem "Yu Lin Ling" (雨霖铃), in which there is a line: "Willows on the Bank, Dawn Breeze and Half Moon" (楊柳岸 曉風殘月). Ting takes this line as the titles of the third and fourth movements of his Suite. A characteristic pattern, consisting of demi-semiquavers and semiquavers, is used throughout the piece to represent the swaying of the trees and the rustling of the leaves:



At the same time tonality and modes are alternated and changed to

sound as if the boat is sailing and willows are swaying on both sides of the river. This is a metaphor for the unpredictable political situation.

The last piece is "Dance of the Morning Breeze", a gaily amusing dance in ternary form. The composer, looking forward to victory in the war against the Japanese, describes a spectacle of celebration, of light and of triumph. The dominating rhythm of the first section,



sounds like enthusiastic gongs and drums. In the middle section there is a lighter accompaniment:



Both these patterns make the dance a lively one. The composer also introduces the device of a descending scale in parallel minor seconds for comic effect. This was new and fresh for Chinese musical composition at that time. Indeed, in March 1960, when Ting Shan Te was an adjudicator at the Sixth Chopin International Piano Competition, and exchanged compositions with the Russian Composer Dimitri Kabalevsky, Kabalevsky said: "You are very brave to use the method of minor seconds going in parallel" 58.

"Spring Trip" was one of Ting Shan Te's prime works. The method of

⁵⁸Mao Yu Run and Zhao Jia Gui, Eastern Melody, (Hong Kong: Shanghai Book Co., Ltd. 1983), p 62.

composition was generally conventional and restrained; it was influenced by European romantic music, especially that of Schumann and Mendelssohn. Ting's own personality in composition is clearly revealed throughout the work, especially in the youthful vigour of the third part of "The Dance of the Morning Breeze", which ends the whole Suite. The success of this work is largely due to the strong expression of the feeling of looking forward to the light of victory.


Variations on a Theme of a Chinese Folk Song

In 1947, while studying in France, Ting showed the Suite "Spring Trip" to Professor Nadia Boulanger, who commented: "You should create a new speciality, your own style. It should be clean, succinct and should not be tedious." ⁵⁹.

Under the guidance of Nadia Boulanger, Ting wrote "Variations on the Theme of a Chinese Folk Song" in the spring of 1948. It was performed at a broadcast concert of the young composer in Paris in March 1949. In this work, Ting Shan Te took a very popular Chinese folk song from the region of Tibet as the theme, and wrote five variations. This composition was the first piano variation on a theme from Chinese folk song written by a Chinese composer, and the first to combine contrapuntal methods with Chinese national melodies.

The first, second and third variations are strictly decorative. The fourth and fifth sections are freer variations on the character of the


⁵⁹Ting Shan Te, "Reminiscences about my compositions", in Ting Shan Te's Musical Composition, ed. Zheng Bi Ying (Shanghai: Shanghai Literature and Art Publishing House, 1986). p.21.

theme. Throughout all five variations, the basic patterns of rhythm and accompaniment are arranged to be rich and varied, as are also the patterns of the rhythm within each variation. In variation 3 (Scherzando), for example, the rhythm  lasts only four bars and changes into



in the fifth and sixth bars. An ascending and descending pattern makes a rhythmic counterpoint to the theme:

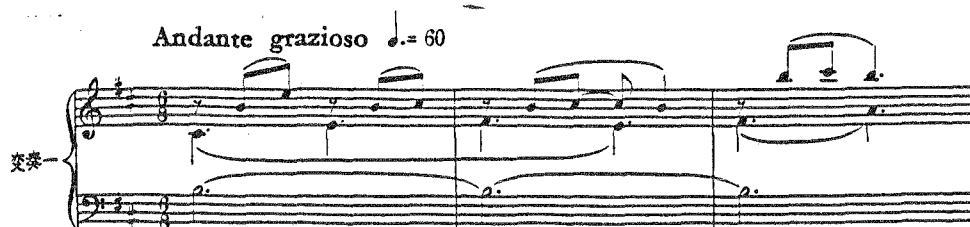


Another example of varied method is found in Variation 5. A three beat metre  is used alternately with a two beat metre



.These devices create a vivid musical atmosphere.

In this piece, the composer used a variety contrapuntal modes. In Variation 1, which is in 6/8 time, there are three voices: a theme and two counterpoints. The essence of the rhythmic pattern in the thematic voice is off-beat quavers, while the main rhythm of the inner voice is in dotted crochets, and the bass voice consists of long notes lasting three bars:



Therefore the construction of these three voices is that the underneath is loose while the upper is concentrated. Each voice is a beautiful melody, and they are independent, but each serves as a foil and supplementary to the other. Together they make an "Espressivo Andante". The bass voice, which supports the whole of Variation 1 in three-bar-long notes, itself consists of the central notes (B, E, B, C#, A) of the theme.

In Variation 4, the composer uses some contrapuntal phrases like an echo, and the bass voice becomes more prominent in those places where there is a gap in the treble voice. The construction of the rhythm and melody of the bass is different from that of the treble voice; both of them combine, but also contrast.

In variation 5, the composer cleverly turns the melody upside-down to become a counterpoint voice to itself:



Ting also uses the method of contrapuntal inversion in which upper and lower voices change places every four bars (Variation 5, bars 1-8).

In these " Variations on a theme of a Chinese Folk Song", Ting Shan

Te's skill is given full play. They are a successful model for the arrangement of a Chinese national melody using traditional Western contrapuntal methods, and for writing variations on a theme of Chinese folk song origin.

Three Preludes

"Three Preludes", composed at the beginning of 1948, was Ting Shan Te's first work written in France. When Ting went to France, he encountered many French compositions, which he had never heard in China, where he was more familiar with music of the Classical and German Romantic periods. He was influenced particularly by Debussy, Ravel and Fauré, and made up his mind to break with the traditional harmonic modes and to try to use new modes of composition for his Chinese piano works. "Three Preludes" was composed in this context.

Although the composer had this idea when he was far away from China, he had not forgotten his motherland nor his determination to compose Chinese piano compositions in a national style. The "Three Preludes", therefore, gave a fresh dimension to the national style of composition with the introduction of new harmonic modes. Prelude 1 uses as its basis a sonorous song, "Xin Tian You" (信天游), from the Shensi plateau in the mid-west of China. The melody features an ascending fourth interval followed by a descending fifth and a pause:



There are only three chords in the whole prelude, the main two of which form an expressive and characteristic cell: an appoggiatura chord containing an augmented fourth and minor second belonging to the Dorian Mode, leading to a diminished triad on the sixth note of the Dorian mode:



Ting uses this dissonant harmonic cell as a background for this prelude; it appears over and over again throughout the piece to express the feeling that, although the composer was living in a foreign land, he was always thinking of his motherland, which was involved in civil war. He was feeling very disturbed and had many misgivings for his country.

In Prelude 2 we can feel that the composer's longing for his motherland is greater than his misgivings. The longing is expressed in a melody, which sounds like the spattering of continual spring rain. Ting developed this melody by expansion, that is, each time the melody, or theme, appears new elements are added to expand it: The first phrase is:



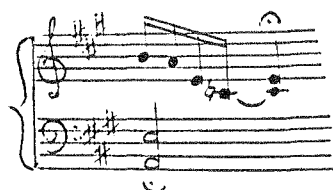
It is accompanied by an upper voice characterized by intervals of a fifth, and sounds as if the composer was thinking of far away China.

The second phrase is an extension of the first:



Here the accompaniment crosses four octaves and ranges widely, sounding like a wave. It expresses the emotions of the composer.

In the third phrase the melody is enhanced by the addition of a parallel voice, and is further extended. In the accompaniment, quavers become semiquavers in broken chords with the distinctive features of the pentatonic scale. This accompaniment sounds like an even bigger wave than in the previous phrases. This phrase concludes with a dissonant chord to express the anxiety about the motherland:



In the last two bars, the tempo is "Adagio", and the dynamic level less; the longing mood becomes like the flight of a wild goose on a long journey to far away China.

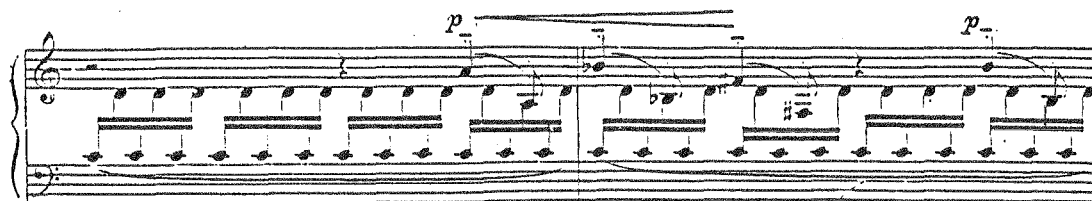
In Prelude 3, the melody



is taken from a canon for a boy and a girl at the beginning of the "Qin Tiao" section of a "Kuen Chen" opera "Yu Zan Ji" (玉簪記). The composer knew this melody very well from his youth in Kunshan. In the accompaniment, the consonant note and the dissonant note move up and down one semitone in the same chord:



This mode , we can also find in Debussy's prelude No. 7 .



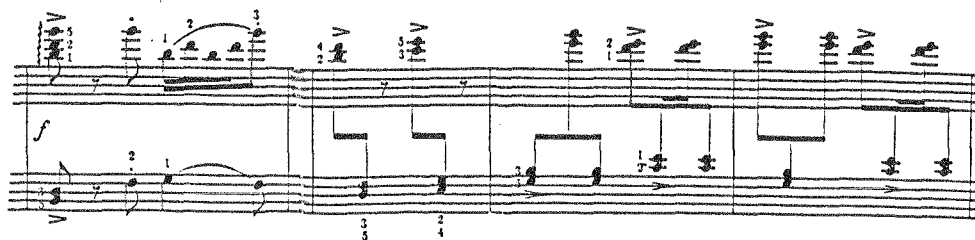
Ting Shan Te used this special mode to express his deep personal concerns . When the theme modulates from the opening key of G flat major, and appears in G major, the music emphasizes the mood of despair and longing. After this, it passes through G major and D major, and returns to G flat major. The composer uses a fluent pattern of broken chords to make one big wave, crescendo then diminuendo; then, at the end of the piece, the wave is replaced by unbroken close chords. The wave sounds as if the composer is expressing his strong emotions, and the ending expresses his expectations for the unification of China.

Merry Holiday (Children Suite)

In September 1949, Ting shan Te returned to China from France. He was exultant at the establishment of New China, and intended to compose music which would portray the happy life of people in it. In 1953, he wrote the children suite "Merry Holiday", which consists of five pieces and expresses joyousness from several different aspects of children's lives.

1. "To the Suburbs"

This movement is in ternary form, and the composer uses 6/8 metre to express the vivacity of children.

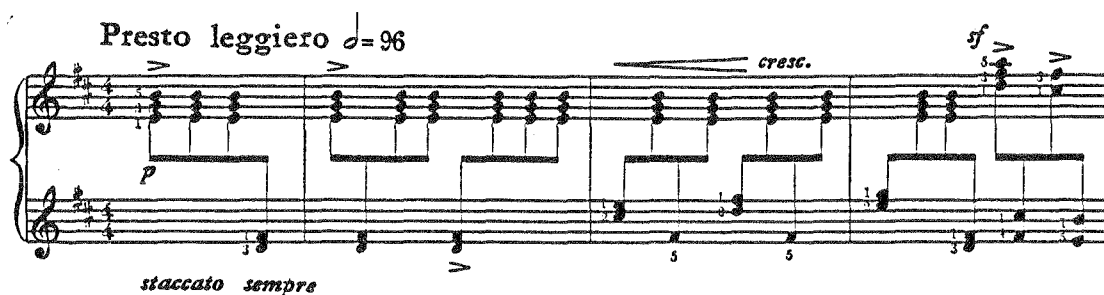


These rhythmic patterns suggest children dancing and skipping with joy.

When broken major chords appear in the first section, Ting Shan Te often replaces the third above the root, the middle note of the chord, with either the second above the root, or the sixth, in order to emphasize the pentatonic style of Chinese national music.

2. "Catching Butterflies"

Here the theme is concealed in a multitude of chords. The right hand and left hand crisscross alternately and alter the natural accents of the metre.



There is also interlocking of major and minor chords and of altered chords of major keys and minor keys. For example, the composer puts to use this progression of harmonies: iii - vii - $bVII$ - $bIII$ - $bVII$ - S/T ⁶⁰.

Ting Shan Te used these varied ways of composition to mirror the

⁶⁰Yang Yu Yan, "The Harmonic Style and Method of Ting Shan Te", in Ting Shan Te's Musical Composition, ed. Zheng Bi Ying (Shanghai: Shanghai Literature and Art Publishing House, 1986). p. 132.

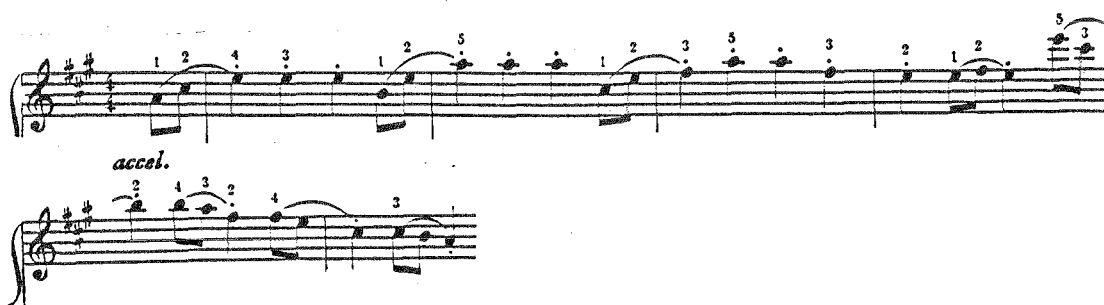
changeable and unpredictable flight of the butterflies and the concentration of the children chasing them. The sudden appearance of rests in the music mirrors the sight of the butterflies, their sudden appearance and disappearance and of the children's excitement in trying to catch the butterflies and their disappointment at failing to do so.

3. "Rope Skipping".

Ting uses a variety of metres (4/8, 5/8, 2/4), varied rhythm, and several different directions of touch (accent, legato, staccato), to express the many ways of rope skipping that are created by children in their beloved game. This third movement, like the first, is in ternary form. The melody of the second section is taken from part of the melody of the first section; this not only emphasizes the unification of these two sections, but also brings the material of the theme into full play.

4. "Hide and Seek".

The main melody is:



played sometimes legato, sometimes staccato, and sometimes repeating the same notes. It mirrors the happy banter and jokes of children at play. As in the second of the "Three Preludes"⁶¹, Ting Shan

Te adopted the extension method to expand the melody. The construction of the first group of phrases in section 1. is that the first phrase is six bars, the second phrase is ten bars with a new accompaniment pattern, and the third phrase is twelve bars, in the accompaniment of which, the new 3/4 meter crosses the rhythm of the main melody in 4/4. This shows the children's vigor and their increasing happiness as they play. After the second section, the music returns to section 1, but in bars 63-66 Ting Shan Te modulates in a cycle of thirds, pivoting on D, the third note of the tonic chord of B flat major, and changing it to become the fifth note of the tonic chord of G major, so that the music naturally flows into G major. This is a very simple and wonderful technique.

5. "Holiday Dance"

This is a vigorous children's dance. The short introduction of two bars immediately evokes the atmosphere of holiday bustle and excitement. Here again the composer adopts the extension method for the theme. The phrase is expanded from four bars to six bars and then to twelve bars. The texture of the music changes from transparency to density. The pattern of the accompaniment develops from quiet broken chords to leaping intervals, then to a series of close chords with strong rhythmic accents. In this way the atmosphere of the dance becomes more and more passionate. The coda is a series of dance rhythms. It moves from low notes to high notes and finally finishes with a range of five octaves.

This fifth piece forms a coherent whole, without a break and fully

⁶¹ See pp. 87-88.

expresses the happiness and joy of children in China.

Ting Shan Te is well-known in China. His compositions are not restricted within either the scope of the pentatonic scale in the Chinese national style or the Western classical harmonic method. Ting absorbed the finest elements of music in Europe and took Chinese national music as his base, then researched and developed a new musical style. His compositions have these characteristics: distinctive melody, vivid and varied rhythm, clear-cut texture, and a style of strong national flavour. Ting Shan Te has thus made a vital contribution towards Chinese musical composition, especially in the field of composition for the piano.

Chapter 5

INFLUENTIAL TEACHING INSTITUTIONS AND PIANO TEACHERS

INSTITUTIONS

Three music institutions are representative of music schools in China with high standards of piano teaching and high levels of success in terms of producing graduates of professional quality.

1. The Shanghai Conservatorium of Music⁶² was the first tertiary institute of music to be established in China.

In November 1927, Dr. Cai Yuan Pei (蔡元培), a far-seeing educator of renown, and Dr. Xiao You Mei (萧友梅), a graduate of the Leipzig Conservatorium of Music, set up the National Conservatorium, the predecessor of the Shanghai Conservatorium. The two founders were able to establish and develop the school along the lines of the European model. The school developed special training divisions with major studies in five fields: piano, composition, orchestral instruments, singing and Chinese traditional music. It was the first Chinese independent musical institution sufficiently well structured to achieve a broad range of educational aims. It further refined its curricula under the directorship of Dr. Xiao You Mei and was staffed with the best Chinese artists and teachers. A number of musicians from Russia were also invited to join the staff; for example, B. Zakharov, who had been professor of piano at

⁶² Information from the booklet Introduction to Shanghai Conservatorium (Shanghai: Shanghai Conservatorium 1987)

Information received from Chin Ching Yu who collected it from the archives of the Shanghai Conservatorium of Music. October 1987.

the St Petersburg Conservatorium for seven years, was appointed as the Director of keyboard department. He stimulated his students to perceive and achieve desirable standards of musicianship. He also broadened the content of several piano textbooks by including in them simple studies, sonatinas, and small pieces, together with examples of the classic works from composers such as Bach, Beethoven, Schumann and others.

In 1934, another Russian piano teacher, B. Lazareff, was invited to join the teaching staff of the National Conservatorium, and in 1935 the Russian pianist and composer A. N. Tcherepnin was appointed as an honorary teacher. By the late 1930's the school had developed a remarkable atmosphere in which regular training in basic technique and exposure to fine concert performances played a vital part.

From 1930 to 1949, more than ten piano students graduated who were to become later of the elite of the Chinese musical scene. They were: Li Xian Ming (李南敏), Qeu Fu Shen (裘复生), Ting Shen Te (丁善德), Yang Ti Li (楊体烈), Fan Ji Sen (范继森), Li Cui Zhen (李翠贞), Wu Lun Yi (吴乐一), Ma Si Shen (马思荪), Zhan Jin Wei (張集偉) and Li Huei Fon (李慧芳).

In 1946, after the war against the Japanese invasion, a branch of the National Conservatorium was established in amalgamation with the privately-funded Shanghai Music College. At that time Li Cui Zhen (李翠贞) was the director of the keyboard department which by now boasted twenty-one pianos. With the founding of New China in 1949, the Conservatorium was named the "Shanghai Conservatorium", and under the Director He Lu Ting entered a new stage of development.

The Conservatorium strengthened its teaching force with a greater

number of highly qualified musicians, including those who had returned from abroad such as pianists Ting Shen Te, Li Chi Zhen and Xia Guo Qong (夏国琼).

1953 saw the name Piano Department used for the first time. The number of pianos increased to one hundred and fifty, and the staff now numbered five professors of piano. At the same time, the Middle School of Music, with piano performance among its specialist areas, was also established. For the first time the Conservatorium sent piano students to institutions in the U.S.S.R. and other Eastern European countries to further enhance their musical training and experience. From this time, the Conservatorium began to invite many outstanding foreign musicians and pianists as guests to teach and perform. Subsequently, many students and teachers of the Conservatorium achieved international recognition through success in major piano competitions⁶³.

In 1956, the first Primary Music School in China was established with specialities in piano and stringed instruments.

At the present time, the Piano Department of the Shanghai Conservatorium has four professors of piano and five associate professors on its staff, as well as a number of lecturers and tutors. Normally there are about forty students majoring in piano.

In the past sixty years, the Shanghai Conservatorium has provided a great number of musicians for music organizations and schools throughout China. In fact, three thousand nine hundred graduated during the period 1949-1986.

Special mention should be made of the achievements of talented young performers who have won one hundred and ninety-nine prizes

⁶³ See Chapter 1, pp.15-17

and awards since 1980, including thirty six at major international competitions; a large number of these prize-winners have been pianists.

The Shanghai Conservatorium of Music , the pioneer institution of music education in China, has grown into a virtual cradle of talents and a centre of international cultural exchange. It contributes to the music not only of China but also of the world.

2 The Central Conservatorium of Music⁶⁴, the second music institution in China, was founded on the 17th of June, 1950 in Tianjin. It was formed by combining a considerable number of existing music teaching institutions: the Music Department of the Arts College of the former North China University; the National Conservatorium of Nanjing and the Associated Youth Division at Chang Zhou; the Music Department of Peking Arts College; the Music School of Shanghai; and the Music department of Yeuching University.

At first, the fields of study were limited, as the size of the Conservatorium was rather small, comprising only four departments: Piano, Composition, Vocal Music and Orchestral Instruments. Later, an affiliated Middle School and a Primary School with piano specialities were developed. In 1958, the Central Conservatorium of Music moved from Tianjin to Peking. The School at that time had already become a large-scale academy of higher music education, where the fields of study were relatively comprehensive and the quality of education high. To the

3. Official Information Brochure of the Central Conservatorium.

Information also recieved from Lin En Jien who interviewed Yang Jun, Lecturer in piano at the Central Conservatorium, in 1988.

original four departments there had been added departments of Conducting, National Instruments and National Vocal Studies.

During the years of political turmoil from 1966 to 1976, the Conservatorium suffered serious disruption. Regular teaching and enrolment of new students had stopped; all teachers and students were sent as forced labour to the countryside, and the Conservatorium was faced with the likelihood of complete disintegration.

In December 1977, the Ministry of Culture announced the restoration of the name and organizational system of the Conservatorium. In that year, about seventeen thousand young people applied to the Central Conservatorium, displaying such a galaxy of talent and constituting such a grand occasion that the event created great influence at home and abroad. During the thirty years since its foundation, the Central Conservatorium has cultivated one thousand four hundred and thirty-four tertiary students, twelve post-graduate students, two hundred and thirty special students, one thousand and seventeen secondary vocational students, and twenty one foreign students. Many graduates, have made valuable contributions to society. Of the graduates and undergraduates, at least fifty have won prizes in various musical competitions in China and abroad, and have received favourable comments from the musical world: for example, in the area of piano performance, Liu Shi Kun (刘詩昆), Yin Cheng Chong (殷承宗), Guo Zhi Hong (郭志鴻), Li Qi (李青), Bai Hui Qiao (鮑蕙荞) and Xie Da Qun (謝達群).

The Central Conservatorium is the key arts institute of higher learning in China and is a music conservatorium in which the special

fields offered are most comprehensive. It has now seven departments and fourteen specialist areas.

In recent years, the Conservatorium has intensified the exchange of musical culture with foreign countries and has invited a number of internationally famous musicians and scholars to teach or deliver lectures, including pianists Paul Badura Skoda, A. Fisher, Darensky and Fu Tsong. At the same time, teachers have been sent abroad for advanced study, consultations and lectures. Students also have travelled internationally to study, perform, and participate in international music competitions. Relations with music academies of a number of countries have been established for the exchange of musical material and information.

The piano department was one of the first departments established in the Conservatorium. Initially there were only two piano teachers, but now one professor, three associate professors, and two instructors are on the staff. The duration of the undergraduate piano course is four years, and there are about ten students enrolled in each of the four years. There is also a post-graduate course, with approximately 2-3 students in each of its two years, and in every academic year there are about seven or eight special students.

3 The Shenyang Conservatorium of Music⁶⁵ was formally set up in August 1958. Its predecessor was the "Lu Xun Arts College", which was established in 1938 in Yanan. At that time, it had departments of

⁶⁵Information From Fan Yuan Jie, Lecturer in piano in the Shenyang Conservatorium of Music 19 October 1988.

Shi Zhen Zhi "Memory of History in Forty five years of Shenyang Conservatorium of Music" Yue Fu Xin Shen 2nd issue (Shenyang Conservatorium 1983) pp 2-6.

music, fine art, drama, and literature. After the "Lu Xun Art College" had moved to Donbei, the music department was enlarged to include instrumental, vocal and composition studies. The music faculty so created, became the Donbei Music Schoool in 1953. The specialist piano department was formed in 1956, with the head of that department being Yang Xiao Yi(楊孝毅). Yang Xiao Yi had studied at the Musashino Ongaku Conservatorium of Music in Japan in 1930, and had been appointed as Lecturer of piano and head of the instrumental department of the Daire Music School in 1938.

During the period of "Lu Xun Art College", when the school had only one piano, the well known musicians Xiang Yu (向隅) And Xian Xing Hai (冼星海) both taught piano there ⁶⁶.

At the time of "Donbei Music School", there were two Chinese piano teachers, Yang Xiao Yi and Cheng Yu Yi (陳汝翼), and three Russian piano teachers: Apazha, Sudahova and Daranoskava. In 1955, the Polish pianists Bakston, Hornovska and Nadaria were invited to the school to give masterclasses. These were the first masterclasses given by foreign pianists arranged by the Chinese Cultural Ministry after the establishment of New China. Piano teachers and students came from many parts of China to participate in these classes, which did much to enhance the quality of piano playing and teaching in China, and the reputation the Shenyang Conservatorium of Music.

Later, the Shenyang Conservatorium appointed several other piano professors and teachers from Shanghai and other cities. They were Wang Di Hua(王棣华) Wu Bo Liang (胡伯亮), Li Xing yin (李星影)

⁶⁶ See page 36 for further information on Xian Xing Hai

and Wu Lian Shu(胡廉素).

In 1956, professor of piano Yang Ti Li (楊 体烈) took up the appointment as Vice- Director of the Shenyang Conservatorium. He made a significant contribution to piano teaching in this school.

In 1957, pianist Jin Shi(金 石) as a representative of this School won the piano competition at the Sixth World Festival of Youth.

Since the foundation of the Shenyang Conservatorium in 1958, nearly two hundred piano students have graduated as teachers and performers working in many centres throughout China. Today there are sixteen piano teachers in the piano department of the Conservatorium, and there is also specialized piano teaching in the Middle School of Music. The Conservatorium also offers a course in piano maintenance and tuning.

Since the Cultural Revolution, piano students of the Shenyang Conservatorium have achieved remarkable results at the many piano performances and competitions in China.

The Shenyang Conservatorium, and especially its piano department, is generally recognised as being amongst the best three music institutions in the country; together with the Shanghai Conservatorium and the Central Conservatorium, it has played a notable role in Chinese music education.

PIANO TEACHERS

In China there are many piano teachers who have made a contribution to the development of piano music. Three outstanding piano teachers, who have devoted themselves to the cultivation of excellence in young Chinese pianists, and who represent the highest level of piano teaching in China, are Zhu Gong Yi (朱工一), Fan Ji Sen (范继森), and Li Jia Lu (李嘉禄).

Zhu Gong Yi⁶⁷ was born in 1922 into a musical family in Yuyao in Zhejiang province. His innate ability as well as the musical interests of his family gave him many early advantages. As a young music student with the guidance of Mario Paci, an Italian pianist teaching in China at the time, he became an outstanding performing artist.

About 1949, he gave solo recitals and chamber music concerts in Shanghai, Tianjin and Peking. Occasionally he also worked for the Silver Star Modern Drama Group as conductor and composer. Sometimes he even had to play in restaurants in order to make a living. After the Liberation in 1949, he collaborated with musicians from the Soviet Union and East Germany, performing concerti by Chinese and European composers. In addition he conducted the Central Conservatorium Orchestra in performances of major works, including Beethoven's Fifth Symphony. He also composed a piano concerto entitled "Son and Daughter of the South Sea" in collaboration with Chu Wan Hua (储望华), and three

⁶⁷ General information on Zhu Gong Yi may be found in: Yang Jun, "A memoir of Professor Zhu Gong Yi", The People's Music ninth issue (Peking: People's Music Publishing House 1981), p. 17.

Pan Yi Ming, "Celebrating Forty Years of the Piano Teaching of Professor Zhu Gong Yi", The People's Music twelfth issue (Peking: People's Music Publishing House 1985), p.5.

piano preludes.

Professor Zhu began his career in piano teaching in 1946, when he was appointed Associate Professor by the Arts School of Peking. After the establishment of New China, he was in turn Associate Professor, Professor and finally Director of the Piano Department of the Central Conservatorium of Music until his death in 1985.

Professor Zhu had a profound impact on the development of music in China. He was proficient in the performance of European masterpieces, especially the compositions and related performance practices of Bach and Liszt, and also familiar with the representative works of many different historical periods. Major characteristics of his teaching were the cultivation of comprehension and imagination in his students, emphasis on the full possibilities of the function and capacity of the piano, and encouragement of the exploration of a wide range of tonal and timbral possibilities on the instrument. As part of his heuristic approach he often sought to recreate symphonic effects on the piano through the application of the special techniques he presented to his students.

Professor Zhu had forty years of experience in teaching, and his students are now among the elite musicians in China; in the Central Conservatorium of Music, for example, the main piano teachers, YangJun(楊峻), Bao Hui Qiao(鮑蕙荃) and Pan Yi Ming (潘一鳴), are his former pupils.

On 16th November 1985, in memory of the 40th anniversary of Professor Zhu's piano teaching career, the students and teachers of the Central Conservatorium of Music held a concert, which was presided over

by pianist Zhou Guang Ren(周 廣 仁) and played by his former students.

Professor Zhu was one of the first generation of pianists in China, and not only an outstanding performer, but also an excellent teacher of piano and chamber music. His ability was internationally recognized, and he was invited to serve as adjudicator in international competitions on many occasions. He was also awarded the highest honour afforded to a Chinese musician: membership of the National Degree Committee of Music nominated by the Chinese State Council.

Fan Ji Sen ⁶⁸ was born in Nanking, in Kiansu Province. He was attracted to the piano as a child, and entered the National Conservatorium in 1935, where he studied piano with B. Zakharoff and obtained outstanding results. He worked in the National Experimental Orchestra in Shanghai, gave many chamber music performances, and accompanying the famous bass, Yu Kwei Szu (史 义 桂), in his touring performances.

In 1939, he was appointed music instructor by the Central Music Training Group of the National Party of China. In 1941, he became a music teacher in the Yucai School in Shanghai, and in 1943 he served as professor of piano in the Ching Mu Kuan National Conservatorium in Chongking. In 1946, he returned to Shanghai from Chongking and became the music teacher in the Shanghai Night University directed by Tao Hsing Zhi(陶 行 知). At the same time he worked as piano teacher in the Choung Wa weekend music school. After the foundation of the People's Republic of China, he was appointed Vice-Director and

⁶⁸Li Ling, "In Memory of Fan Ji Sen, Shen Zhi Bai and Yang Tia Ren" The People's Music second issue (Peking: People's Music Publishing House, 1979), p.20.

afterwards Director of the Piano Department of the Shanghai Conservatorium.

In the thirty years of his successful teaching career, he stressed the basic requirements of finger technique, for which he wrote a series of systematic and effective texts for his students. His respect for the various styles of different composers was combined with an elaborate attention to meticulous and comprehensive technical methods.

He died in 1968, having suffered harshly from persecution during the Cultural Revolution. What he left behind him for the cause of Chinese piano music, however, was a precious legacy of many excellent musicians, who now provide significant musical leadership in China, and are recognized internationally. Among them are pianists Hong Teng (洪騰), Li Qi Fang (李其芳), Xu Fai Ping (許斐平), Wang Yu (王羽) and Liao Na Xiong (廖乃雄), composer Du Ming Xin (杜鳴心), conductor Chen Yi Xin (陳昭鑫) and violinist Yang Bin Shen (楊秉荪).

Li Jia Lu⁶⁹ was born in Tingan in Fujian Province. Before studying with Mrs. Ming, an American pianist, he had taught himself to play the organ. In 1938, he entered the College of Science, Concord University in Fujian, but maintained his study of the piano under the guidance of Mrs. Xu Klee and Fuller. In 1943, he was employed as piano instructor by the Fujian Music School and at the same gave many piano

⁶⁹Information received from Chin Ching Yu who interviewed Li Jia Lu's wife Wu Zhi Cheng in December 1987.

The author of this dissertation is a former student of Professor Li Jia Lu at the Shanghai Conservatorium of Music (1965).

recitals and chamber music performances in Fujian and Jiansu Provinces.

In 1948, he went to the music academy of Nabraska State University and the Music Department in Doane College in U. S. A. to study piano. While there he gave recitals in various centres of Nabraska and Ohio.

Having been awarded the degree of Master of Music from the Nabraska State University as well as its certificate of Honour and a golden key, he returned to China in 1950. There he was appointed Director of the Music Department of the Nanking Jiling Ladies College, and gave many performances in Nanking, Peking, Shanghai and Tienjin. After 1952, he held the position of Professor in the Piano Department of the Shanghai Conservatorium until his death in 1981.

Professor Li devoted himself to the cause of Chinese piano education. In his teaching Li stressed the various methods of touch required to achieve different colours and tones on the instrument. He inspired in his students the capacity to reflect appropriate stylistic practices in performance, and to emphasize contrasts of dynamics and tone colours as a means of enhancing the dramatic qualities of the music. His wonderful *extempore* demonstrations often excited his students. Because of his patience and strict teaching most of his students reached a very high level as performing artists. The famous pianists Fu Tsong and Gu Sheng Yin(顧 聖 嬰) were among his pupils.

Chapter 6**PIANO PERFORMANCE, TEACHING AND
COMPOSITION IN CHINA: FUTURE
PROSPECTS**

Although it has a relatively brief history of only some sixty years, the art of piano playing in China has achieved rapid and inspiring progress in terms of performance, teaching and composition.

The development of piano performance and teaching in particular in China has been significantly based on the absorption of Western techniques and expertise. In the 1930's several Russian pianists taught in China. At the same time, a number of Chinese pianists studied in Britain, France and the United States of America; on returning to their homeland they brought with them many good qualities and Western perspectives of the piano art. After the Liberation in 1949, the ever-growing cultural exchange between China and the West further fostered this development. So far, numerous Chinese pianists have obtained very high honours both at home and abroad, and the standard of Chinese piano performance has reached the highest international level.

The standards of piano teaching in China have steadily improved during the same period, and there are now a considerable number of advanced teachers, who are responsible for the continuing development of the highest standards. Nevertheless, it must be recognized that there is still much to be done to improve certain aspects of teaching the piano in China.

Firstly, the musical and educational environment of students at most levels is still largely based on traditional Chinese music, which is mainly homophonic rather than polyphonic; while this is natural, young pianists may often lack sufficient experience and training in polyphonic music. If Chinese pianists wish to embrace the full richness and variety of piano repertoire, which often incorporates advanced polyphonic techniques, Chinese music education, particularly for pianists, needs to give greater emphases to training in polyphonic music.

Secondly, Chinese piano teaching, in its relatively brief history, has not yet fully established an extensive teaching repertoire. In particular, during the interruption of about ten years caused by the Cultural Revolution, when even composers like Debussy and Stravinsky were savagely criticized and totally rejected, the range of repertoire for piano performance and teaching in China became extremely limited. The post-Cultural Revolution period has seen a renewed expansion of available piano literature; for example, impressionist compositions by Debussy and Ravel have been performed more and more frequently. However, the performance of other twentieth century compositions is still a comparative rarity. Chinese pianists and piano teachers need to maintain and even increase the expansion of their repertoire.

Thirdly, in piano teaching, less attention has generally been directed to the comprehension of the compositional characteristics and performance styles of composers than to the development of advanced technical skills. The standards of performance and teaching at all levels would benefit from a better balance between artistic and technical

considerations.

Finally, in teaching in China a trend has emerged in which students are encouraged to study relatively few works to a high standard of technical efficiency, rather than to cover a representative range of compositions in their training programmes. In addition, solo playing is generally preferred to chamber music and ensemble playing. Not surprisingly, then, a typical student masters a few solo pieces very well, but faces considerable difficulties in establishing a sufficiently extensive repertoire, and in performing with musicians in chamber music literature. Again, a more balanced approach would bring great benefits.

Given appropriate developments in the above areas, the overall quality of piano performance and teaching in China will surely reach even greater levels of achievement.

Since the beginning of the twentieth century, China has developed its piano compositions through the commitment and endurance of generations of composers who have combined European approaches to composition with traditional Chinese music, and have evolved a generally national style of Chinese compositions for the piano.

In this way, a new field of Chinese music has been developed and an important contribution made to the musical values of China.

In 1980, professor Zhou Kwang Ren(周 廣 仁) was invited to the United States to lecture on Chinese piano music. These lectures warmly welcomed by American audiences, in particular by American pianists, and contributed to the growing interest of international musicians in Chinese composition for piano.

While the high achievement in the composition of Chinese piano music is to be admired, there remain some weaknesses which should not be overlooked.

Relatively few compositions have stood the test of time and retained their creative vitality and popularity, in spite of the fact that, to date, more than four hundred Chinese piano pieces have been officially published in China. Many, unfortunately, have rarely or never been performed, because of the perception among Chinese pianists that such works have very limited artistic quality and appeal.

China is a country with a rich and resplendent multi-national culture extending over several millennia; yet, not many great piano works have been produced to match the cultural traditions of this great nation. Chinese piano compositions are generally small pieces, containing flamboyant external effects achieved by extreme technical virtuosity. Works with profound content and creative impact are few and far between.

In publications of Chinese piano music, re-arranged works constitute a large proportion. Although these works have played an important role in the popularization of piano music and the development of piano technique, the most outstanding compositions are generally original contributions. It may be concluded that composers need to feel free to write more effective original pieces which will exploit the expressive qualities of the piano and reduce the impact of transcriptions and arrangements in the repertoire.

In the past sixty years, Chinese piano composition has made significant progress in terms of musical maturity and form. However, it

should be recalled that when composition for piano in China was still in its germinal period, the post-romantic composer, Wagner, had long since passed away; Debussy, the originator of impressionism had also died, and Schönberg was creating his twelve tone system. The style of most Chinese piano compositions, however, was in the category of European classicism and early romanticism. Some reflection of post-romanticism and impressionism can be identified in a small number of Chinese works.

In recent years, after the Cultural Revolution, composers have begun to study and use contemporary Western methods in composition. This initiative is only a beginning and in order to accelerate this process, Chinese composers will need to create more outstanding piano compositions in line with contemporary international trends in writing for the piano, and reflecting the qualities of the rich and varied piano literature available today.

APPENDIX A

The following list comprises the majority of piano works for children published in China between 1949 and 1985, arranged in chronological order; the number of copies for each print run is given in brackets.

Ting Shan Te, Children's Suite.

Shanghai: Shanghai Music Publishing House, 1954
(1000 copies).

Li Zhong Guang, Three Children's Piano Pieces.

Peking: Peking Music Publishing House, 1956 (1000 copies).

Ting Shan Te and Deng En Jing, Children's Piano Music Album.

Peking: Peking Music Publishing House, 1956 (1851 copies),
1959 (3110 copies).

Deng En Jing, Four Children's Piano pieces.

Shanghai: Shanghai Music Publishing House, 1957
(1500 copies).

Liu Ji Lin, Piano Pieces Album for Youth.

Peking: Peking Music Publishing House, 1957 (1250 copies).

(Various Composers), Children's Easiest Piano Course (compiled by the Primary School of the Shanghai Conservatorium of Music).

Shanghai: Shanghai Literature and art Publishing House, 1959, (2090 copies).

Wuhan Conservatorium of Music, (ed.), Children's Piano Music Album.

Peking: Peking Music Publishing House, 1959 (1400 copies).

Zhan Hong Ju, Seven Children's Piano Pieces.

Peking: Peking Music Publishing House, 1959 (2351 copies),
1960 (3350 copies).

(Various composers), Children's Preparatory Piano Book (compiled, by the Music Department of the Peking Art College).
Peking: Peking Music Publishing House, 1961 (2050 copies).

(Various Composers), Children's Piano Music Album.
Shanghai: Shanghai People's Publishing House, 1976 (2450copies).

(Various Composers), Selection of Piano Pieces for Children(compiled, by the Chinese Musicians' Association).
Peking: Peking Music Publishing House, 1981 (3055 copies).

Li Zhong Guang, Piano Music Album for Children (Technique exercises on the Pentatonic Scale).
Peking: People's Music Publishing House, 1984 (3000 copies).

APPENDIX B

Listed here are the major pedagogical works published in China for teaching purposes during the period 1949-1985, in chronological order. The number of copies for each print run is given in brackets.

Ma Si Ju (Ed.), Piano Studies.

Peking: Peking Music Publishing House, 1956 (2250 copies).

(Various Composers), Piano Course For The People (compiled by the Shanghai Conservatorium). Shanghai: Shanghai Literature and Art Publishing House, 1958 (2201 copies), 1961 (4700 copies).

(Various Composers), Popular Piano Music Album (compiled by the Peking Music Publishing House). Peking: Peking Music Publishing House, 1958 (3471 copies), 1960 (4980 copies).

(Various Composers), Piano Course For Middle School Of Music (compiled by the Middle School of Music of the Shanghai Conservatorium). Shanghai: Shanghai Literature and Art Publishing House, 1959 (1500 copies).

(Various Composers), Simple Piano Music Album (compiled by the Wuhan Conservatorium of Music). Peking: Peking Music Publishing House, 1959 (2300 copies).

(Various Composers), Adult Preparatory Piano Book (compiled by the Piano Department of the Central Conservatorium). Peking: Peking Music Publishing House, 1960 (3000 copies).

Zhu Gong Yi (Ed.), Advanced Piano Course for Conservatorium.

Peking: Peking Music Publishing House, 1962 (2000 copies).

Li Yin Hai, Finger Exercise on Pentatonic Scale.

Shanghai: Shanghai Cultural Publishing House, 1966, (2000 copies).

(Various Composers), Piano Preliminary Course (compiled by the Piano Department of the Central Conservatorium).
Peking: People Music Publishing House, 1976 (3050 copies).

Ni Hong Jin, Four Piano Studies.
Peking: People's Music Publishing House, 1979
(6900 copies).

Zhao Xiao Shen, Six Concert Studies.
Shanghai: Shanghai People Publishing House, 1980
(2600 copies).

APPENDIX C

Many publications of piano music based on Chinese folk songs were issued during the period 1949-1985. Significant publications are listed below in chronological order; the number of copies for each print run is given in brackets.

Zhu Qi Dong (Ed.), Easy Piano Pieces of Folk Music.

Shanghai: Shanghai Music Publishing house, 1952
(950 copies).

Ting Shan Te, Sinkiang Dance.

Shanghai: Shanghai Music Publishing House, 1953
(3000 copies).

Qian Ren Kang, Variation "Dong Fang Hong.

Shanghai: Shanghai Wan Ye Book Shop, 1953 (1000
copies).

Lin Xue An, China Suite.

Shanghai: Shanghai new Music Publishing house, 1954
(1000 copies).

Ting Shan Te, Second Sinkiang Dance.

Peking: Peking Music Publishing House, 1954
(1500 copies).

Ting Shan Te, Variation on a Theme of Chinese Folk Songs.

Shanghai: Shanghai New Music Publishing House, 1954
(2000 copies).

Sang Tong, Seven Piano Pieces on a Theme of East Mongolian Folk song.

Peking: Peking Music Publishing House, 1956
(2500 copies).

Wang Pei Yuan, Eight Fugues on Theme of Chinese Folk Songs.

Peking: Peking Music Publishing House, 1956
(1100 copies).

Jiang Zu Xing, Miao Hui.

Shanghai: Shanghai Literature and Art Publishing House, 1957 (1000 copies).

Li Yin Hai, 50 Short Piano Pieces on Folk Songs.

Shanghai: Shanghai Music Publishing House, 1957 (1250 copies).

Chen De Yi, 30 Folk Songs for Piano.

Shanghai: Shanghai Music Publishing House, 1958 (1000 copies).

Yang Ru Huan, Eight Short Pieces of Folk Music.

Peking: Peking Music Publishing House, 1958 (900 copies).

Zhang Chun, Lantern Dance.

Peking: Peking Music Publishing House, 1958 (1000 copies).

Zhu Jian Er, Theme and Variations.

Peking: Peking Music Publishing House, 1958 (1000 copies).

Chen Min Zhi, Seven Piano Pieces on Theme of Folk Song.

Shanghai: Shanghai Music Publishing House, 1959 (1700 copies).

Chen Pei Xun, Four Piano Pieces of Kwangtung Music.

Peking: Peking Music Publishing House, 1959 (2001 copies), 1960 (3110 copies).

Dai Pu Sheng, Mountain Song.

Shanghai: Shanghai Literature And Art Publishing House, 1959 (1500 copies).

Ge Shun Zhong, Liu Hai Kao Jiao.

Shanghai: Shanghai Literature and Art Publishing House, 1959 (1300 copies).

Jin Xiang, Liu San Jie.

Shanghai: Shanghai Literature and Art Publishing House, 1959 (2000 copies).

Li Rui Xing, Dance for Picking Tea Leavies.

Shanghai: Shanghai Literature and Art Publishing House, 1959 (1700 copies).

Li Rui Xing, Nice View in Shanghai Suburb.

Shanghai: Shanghai Literature and Art Publishing House, 1959 (1200 copies).

Zhang Yi, Jian Hua, Dui Hua.

Peking: Peking Music Publishing House, 1959
(1000 copies).

Sang Tong, 32 Piano Pieces on Folk Songs of the Miao Tribe.

Peking: Peking Music Publishing House, 1959
(2340 copies).

Wu Shi Ke, Piano Variations on the Theme of Folk Song.

Peking: Peking Music Publishing House, 1960
(2145 copies).

Zhang Jian, "Wu Zui Mountain" Suite.

Shanghai: Shanghai Literature and Art Publishing House, 1960 (1050 copies).

Huang Hu Wei, Picture for Ba Zhu.

Peking: Peking Music Publishing House, 1961
(2595 copies).

Xie Zhi Xin, Invention on a Theme of Folk Song.

Peking: Peking Music Publishing House, 1962
(995 copies).

Zhao Ji Xi, Three Korea Piano Pieces.

Peking: Peking Music Publishing House, 1963
(640 copies).

Shen Yi Lin, Variation on Theme of Shenbei Folk Songs.
Peking: Peking Music Publishing House, 1964
(1155 copies).

Shi Fu, Ja Jie Ke Drum Dance.
Peking: Peking Music Publishing House, 1964
(965 copies).

Yang Bi Hai, Six Yi Tribe Folk Songs.
Peking: Peking Music Publishing House, 1964
(1180 copies).

Qu Wei, Fantasy "Hong Hu Che Wei Dui".
Peking: Peking Music Publishing House, 1965
(900 copies).

Yin Cheng Zhong, Happy Luo Su.
Peking: Peking Music Publishing House, 1965
(2320 copies).

Wang Jian Zhong, Four Shen Bei folk Songs for Piano.
Shanghai: Shanghai Music Publishing House, 1976
(2000 copies).

Wang Jian Zhong, "WuMu" Lullaby.
Peking: People Music Publishing House, 1979
(3300 copies).

Wang Jian Zhong, Oriental Cherry.
Peking: People Music Publishing House, 1979
(3600 copies).

Tian Liao Dao, Ta Jie Ke Dance.
Peking: People Music Publishing House, 1980
(2200 copies).

Lu Hua Bo, "Dong Lan" Copper Drum Dance.
Peking: People Music Publishing House, 1981
(2300 copies).

Qu Wei, Lotus Dance.

Peking: People Music Publishing House, 1981
(3000 copies).

(Various Composers), Five Piano Pieces (compiled by the People's Music Publishing House).

Peking: People Music Publishing House, 1981
(4200 copies).

Ni Hong Tin and Zhang Pei Ji, Suite "Zhuang Xiang".

Peking: People's Music Publishing House, 1983
(3035 copies).

Cui Shi Guang, Suite of Shan Dong Custom.

Peking: Peking Music Publishing House, 1984
(1910 copies).

(Various Composers), Piano Solo Pieces on Theme of Yunnan Folk Songs (compiled by the People's Music Publishing House).

Peking: People Music Publishing House, 1985
(2535 copies).

APPENDIX D

This list comprises major Chinese piano compositions published in China between 1949 and 1985, ordered chronologically. The number of copies for each print run is given in brackets.

Jian Ding Xian, Lullaby

Shanghai: Shanghai Wan Ye Book Shop, 1951 (1000 copies).

Shen Yun Yi, Invention

Shanghai: Shanghai Wan Ye Book Shop, 1951 (2000 copies).

Zhao Xing Dao, Spinning Wheel

Shanghai: Shanghai Wan Ye Book Shop, 1951 (2000 copies).

Lu Hua Bo, Variation of Peasant's Dance

Shanghai: Shanghai Wan Ye Book Shop, 1953 (2000 copies).

Lu Hua Bo, Xun Yang Gu Diao

Shanghai: Shanghai Wan Ye Book Shop, 1953 (950 copies).

Song Jun, Short Piano Pieces

Shanghai: Shanghai Wan Ye Book Shop, 1953 (5000 copies).

Zhu Gong Yi, Prelude

Shanghai: Shanghai New Music Publishing House, 1954
(2000 copies).

He Lu Ting, Buffalo Boy's Flute

Shanghai: Shanghai Music Publishing House, 1955
(5031 copies), 1960 (6840 copies).

He Lu Ting, Evening Party

Shanghai: Shanghai Music Publishing House, 1955
(3831 copies), 1960 (5440 copies).

He Lu Ting, He Lu Ting's Piano Pieces

Peking: Peking Music Publishing house, 1956 (9801 copies),
1979 (15700 copies).

Liao Shen Jin, Evening of Huo Ba Festival

Peking: Peking Music Publishing House, 1956 (3055 copies).

Liu Zhuang, Sportmeet Suite

Peking: Peking Music Publishing House, 1957 (3055 copies).

Luo Zhong Rong, Second Sonatina

Peking: Peking Music Publishing House, 1957 (2050 copies).

Qian Ren Kang, Sing for Spring

Peking: Peking Music Publishing House, 1957 (950 copies).

Tang Ji Yong, Two Sonatas

Peking: Peking Music Publishing House, 1957 (1500 copies).

Ting Shan Te, Three Preludes

Shanghai: Shanghai Music Publishing House, 1957 (2550 copies).

Zhu Jian Er, Prelude no. 2

Peking: Peking Music Publishing House, 1957 (850 copies).

(Various Composers), Album of Piano Solo Pieces (Compiled by the Central Conservatorium). Peking: Peking Music Publishing House, 1957 (1750 copies).

(Various Composers), Morning (Compiled by the Shanghai Conservatorium). Shanghai: Shanghai Music Publishing House, 1957 (1060 copies).

Huang Hu Wei, Country Festival

Peking: Peking Music Publishing House, 1958 (1000 copies).

Liu Zhuang, Variations

Peking: Peking Music Publishing House, 1958 (821 copies).
1962 (2060 copies).

Qu Wei, Hua Gu

Shanghai: Shanghai Music Publishing House, 1958 (1000 copies).

Yang Bi Hai, Si Nian

Peking: Peking Music Publishing House, 1958 (950 copies).

Zhu Jian Er, Prelude no.1

Peking: Peking Music Publishing House, 1958 (760 copies).

Luo Zhong Rong, First Sonatina

Shanghai: Shanghai Literature and Art Publishing House,
1959 (1300 copies).

Qu Wei, Prelude

Shanghai: Shanghai Literature and Art Publishing House
1959 (1100 copies).

Ting Shan Te, Ting Shan Te's Piano Pieces

Shanghai: Shanghai Literature and Art Publishing House
1959 (1050 copies).

Wu Shi Kai, Small Suite

Peking: Peking Music Publishing House, 1959 (1500 copies).

(Various Composers), Piano Pieces Album Vol. 2 (Compiled by the
Shanghai Conservatorium). Shanghai: Shanghai
Literature and Art Publishing House, 1959 (1200 copies).

(Various Composers), Seven Piano Pieces (Compiled by the Wuhai
Conservatorium). Peking: Peking Music Publishing House,
1959 (4300 copies).

(Various Composers), Sing for the New Countryside (Compiled by the
Shanghai Conservatorium). Shanghai: Shanghai
Literature and Art Publishing House, 1959 (1400 copies).

(Various Composers), Selection of Piano Pieces (Compiled by the
Chinese Musicians' Association). Peking: Peking Music
Publishing House, 1960 (15700 copies).

Chen Ming Zhi, Two Preludes and Fugues

Shanghai: Shanghai Literature and Art Publishing House
1961 (1500 copies).

Du Ming Xing, Selection of Dance Drama "Yu Mei Ren"

Peking: Peking Music Publishing House, 1961 (2075 copies).

Sang Tong, Capriccio

Shanghai: Shanghai Literature and Art Publishing House
1961 (2500 copies).

(Various Composers), Four Hands Piano Pieces Album (Compiled by
the People's Music Publishing House). Peking: Peking
Music Publishing House, 1961 (1885 copies).

Huang Rong Zan, Lion dance

Peking: Peking Music Publishing House, 1962 (805 copies).

Ting Shan Te, Toccata

Peking: Peking Music Publishing House, 1962 (2125 copies).

Wang Ren Lian, Prelude-Spring

Peking: Peking Music Publishing House, 1962 (925 copies).

Yu Shu, Hong Qi Ban Che Dui

Peking: Peking Music Publishing House, 1963 (715 copies).

Zhu Lian Er, Ballade

Shanghai: Shanghai Literature and Art Publishing House
1963 (1400 copies).

Sun Yi Qiang, Gu Li Fei Wu

Peking: Peking Music Publishing House, 1966 (1750 copies).

Tian Mei, I Love Tian An Men (Four Hands)

Shanghai: Shanghai People's Publishing House, 1976
(3500 copies).

Wang Yu, Happy Lady Soldier (Four Hands)

Shanghai: Shanghai People's Publishing House, 1976
(3000 copies).

Cui Shi Guang, Song: Hua Jian Shon

Shanghai: Shanghai Literature and Art Publishing House
1978 (4500 copies).

Chen Ming Zhi, Eleven Short Polyphonic Pieces

Shanghai: Shanghai Literature and Art Publishing House
1979 (5500 copies).

Cui Sui Guang, Skylark

Peking: People's Music Publishing House, 1979 (3300
copies).

Huang An Ren, Prelude and Dance

Peking: People's Music Publishing House, 1979 (3400
copies).

Zhen Da Xing, My Motherland - Taiwan

Peking: People's Music Publishing House, 1979 (2900
copies).

Chu Wang Hua, Chun Jian Zhon Yin

Peking: Peking Music Publishing House, 1980 (2200
copies).

Sun Yi Qiang, Spring Dance

Peking: People's Music Publishing House, 1980 (1600
copies).

Wang Li San, Sonatina

Peking: People's Music Publishing House, 1981 (3300
copies).

(Various Composers), Selection of Piano Pieces (1949-1979)

(Compiled by the Chinese Musicians' Association).

Peking: Peking Music Publishing House, 1981 (2150
copies).

Wang Li San, Dong Shan Kui Yi Hua Yi

Peking: People's Music Publishing House, 1982 (3630
copies).

Jian Ding Xian, Three Piano Pieces

Peking: People's Music Publishing House, 1985 (3555
copies).

Chen Jian Hua, Xian Jin

Peking: People's Music Publishing House, 1986 (4835
copies).

APPENDIX E

A relatively small number of classical works and some pedagogical books from the West were published with Chinese text. A representative selection appears below in chronological order; the number of copies for each print run is given in brackets.

Czerny, Studies op. 299

Shanghai: Shanghai Music Publishing House, 1954 (4,431 copies).

Peking: Peking Music Publishing House, 1958 (5,440 copies).

Bach, Inventions

Peking: Peking Music Publishing House, 1955 (2,061 copies).

Peking: Peking Music Publishing House, 1962 (4,100 copies).

Beethoven, Sonatinas

Peking: Peking Music Publishing House, 1955 (4,356 copies).

Peking: Peking Music Publishing House, 1979 (11,156 copies).

Bach, Preludes and Fugues

Peking: People's Music Publishing House, 1956 (1,000 copies).

Bach, English Suite

Shanghai : Shanghai Music Publishing House, 1957 (3,000 copies).

Bach, French Suite

Shanghai: Shanghai Music Publishing House, 1957 (3,000 copies).

Beethoven, Sonatas: Books 1,2,3 and 4

Shanghai: Shanghai Music Publishing House, 1957 (1,060 copies).

Mendelssohn, Lieder Ohne Worte

Peking: Peking Music Publishing House, 1957 (701 copies).

Peking: Peking Music Publishing House, 1962 (1740 copies).

Czerny, Studies op.849.

Peking: Peking Music Publishing House, 1957 (6,060 copies).

Shanghai: Shanghai Music Publishing House, 1964 (3,551 copies).

Czerny, Studies op.553.

Peking: Peking Music Publishing House, 1958 (1,280 copies).

Chopin, Collection of Compositions

Peking: Peking Music Publishing House, 1960 (300 copies).

Shumann, Collection of Compositions

Peking: Peking Music Publishing House, 1960 (1,200 copies).

(Various Composers), Advanced Piano Course for Conservatorium of Music

Peking: Peking Music Publishing House, 1962 (3,500 copies).

Czerny, Studies op. 599

Peking: Peking Music Publishing House, 1978 (43,011 copies).

Peking: Peking Music Publishing House, 1980 (46,510 copies).

Bach, Small Preludes

Peking: People's Music Publishing House, 1979 (15,285 copies).

Peking: People's Music Publishing House, 1987 (29,200 copies).

(Various Composers), Classic Piano Pieces Album vol. 1.

Peking: People's Music Publishing House, 1979 (7,300 copies).

(Various Composers), Classic Piano Pieces Album vol. 2.

Peking: People's Music Publishing House, 1979 (4,000 copies).

Domenico Scarlatti, Forty-Five Sonatas

Peking: Peking Music Publishing House, 1982 (3,230 copies).

John Thompson, Modern Piano course: volumes 1,2,3,4 and 5

Peking: People's Music Publishing House, 1983 (5,533 copies).

(Various Composers), Selection of Piano Pieces for Four hands

Peking: People Music Publishing House, 1985 (5,035 copies).

(Various Composers), Popular Piano Pieces

Peking: People's Music Publishing House, 1986 (4,675 copies).

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Peking: People's Literature Publishing House, 1953.
- He Lu Ting (ed.), Shanghai Music Vol.1. Issue 1-4.
Shanghai: Shanghai Cultural Publishing House, 1950.
- Jin Mao Jun, "Review of Five Shanghai Composers", Music of the People,
Peking: Peking Music Publishing House, August 1986.
- Li Ling, "In Memory of Fan Ji Sen, Shen Zhi Bai and Yang Tia Ren"
The People's Music second issue,
Peking : People's Publishing House, 1979.
- Li Tin Son, "The solo piece for Pipa: 'Xi Yang Xiao Gu'", Journal of the Chinese Music Academy.
Peking: Peking Music Publishing House, March 1957.
- Liao Shu Tong, "The Composer Wang Li San", Music of the People. 10th. issue.
Peking: Peking Music Publishing House, 1986.
- Mao Yu Run, and Zhao Jia Gui, Eastern Melody.
Hong Kong: Shanghai Book Co., Ltd., 1983.
- Pan Yi Ming, "Celebrating Forty Years of the Piano Teaching of Professor Zhu Gongh Yi ", The People's Music, twelfth issue.
Peking: People's Music Publishing House, 1985.
- Qian Yi Pin , " Piano Study in China", Music and Art, 2nd issue
Shanghai: Shanghai Conservatorium, 1986.
- Qian Yuan, Music Composition.
Shanghai: Shanghai Literature and Art Publishing House, April 1987.

- Shi Zhen Zhi "Memory of History in Forty five years of Shenyang Conservatorium of Music", Yue Fu Xin Shen, 2nd issue ,
Shenyang: Shenyang Conservatorium, 1983.
- Sadie, S. (ed.), The New Grove Dictionary of Music and Musicians, vol. 4, vol.8, vol.14.
London: Macmillan Publishers Limited, 1980.
- Ting Shan Te, Counterpoint Method,
Shanghai: Shanghai Music Company, April 1952.
- Ting Shan Te, Preface to: Mao Yu Run, and Zhao Jia Gui, Eastern Melody,
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