

An impressionistic painting of a cityscape. In the foreground, a person with dark hair is shown in profile, looking towards the left. The background features a tall, slender tower with a red sphere at the top, and several other buildings in various colors like blue, green, and brown. The overall style is textured and expressive, with visible brushstrokes.

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GE GAN-RU

PIANO MUSIC • 2

12 ÉTUDES FOR EXTENDED PIANO

YIMING ZHANG

GE GAN-RU (b. 1954)

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12 ÉTUDES FOR EXTENDED PIANO

YIMING ZHANG, *piano*

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TWELVE ÉTUDES FOR EXTENDED PIANO
(十二首为琴内技术而作的钢琴练习曲) (2019–23)

1	No. 1. Harmonics (泛音)	05:06
2	No. 2. Rhythm on A (A弦上的节奏)	04:38
3	No. 3. Pizzicato (拨弦)	04:53
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5	No. 5. Glissando across Strings (刮奏)	04:56
6	No. 6. Drumming (击鼓)	05:10
7	No. 7. With Soft Plectrums (持软刮片)	04:49
8	No. 8. With Finger Cymbal (持指镲)	05:11
9	No. 9. With Paper (置纸)	05:14
10	No. 10. With Rubber Mallets and Magnets (持橡皮鼓槌和置吸铁石)	05:24
11	No. 11. With Hard Plectrum (持硬刮片)	05:39
12	No. 12. With Drum Mallets (持鼓槌)	05:19

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TOTAL TIME: 61:15

GE GAN-RU (b. 1954)
PIANO MUSIC • 2
12 ÉTUDES FOR EXTENDED PIANO

I first met Ge Gan-ru in his house in New Jersey in 2013, having the opportunity there to play some excerpts of his Piano Concerto *Wu*. I was impressed by his highly stimulating comments and his unique musical perspective. During the conversation, he mentioned to me an idea that had been hovering in his mind for many years. He said that since Henry Cowell's *Aeolian Harp* in 1923, the extended keyboard technique has existed for nearly a hundred years, which had led to other outstanding compositions, but no one has yet standardised these techniques to prevent pianists from receiving comprehensive and systematic training in this area. In addition, since the sound of the techniques in the piano are similar to that of Chinese musical instruments, the standardisation of these techniques may provide a special way for future composers and pianists, especially Chinese composers and pianists, to enrich the future development of piano music from another aspect. His piano suite *Ancient Music* (1985) was an attempt to develop a new path. For these two reasons, Mr Ge felt that composing a set of piano études would be a more appropriate form, not only to sort out and summarise the various techniques in the piano, but also to combine these techniques with actual music composition.

In the following years, I have worked closely with Ge, including recording an album of his piano compositions, which included his twelve *Preludes* (available on Ge Gan-ru *Piano Music*, GP835). When I give concerts on the Chinese mainland, although the composer is not present most of the time, his *Ancient Music* and *Wrong! Wrong! Wrong!* are among the most frequently performed and popular pieces. This reminds me of the 1983 premiere of Mr Ge's solo cello work *Lost Style* at the Shanghai Conservatory of Music, which was obviously unacceptable to most of the audience. What a drastic difference to the new generation of audiences who are developing such a broad taste for music with an open mind!

In those years, Ge frequently shared with me his notion of this set of *Études*. His original plan was to compose twenty-four pieces, dividing them into four groups, with six each. The first group highlights techniques inside the piano with bare hands, the second with handheld objects, the third with installed external objects, and the fourth a combination of all techniques. His idea was that in a concert, the interval is scheduled after the second

group, allowing the performer to set up the instrument before performing the third group. Unfortunately, his idea has not materialised, owing to the practical difficulties anticipated.

Ge is adamant that a composer should have a unique music language, without which the true meaning of creativity is lost, and one must avoid any temptation to take an easy way of adopting any existing style. He does not blame some Chinese composers for falling into this trap, as traditional Chinese music is not created by individuals, but inherited. Its development is very different from Chinese poetry and calligraphy. Apart from the idea of individuality, Ge is very harsh on his own compositions. Of course, he has worked assiduously to produce many outstanding works, but he finally endorses very few of these. I realise there are some outstanding works of his that have never been performed publicly. In addition, he has published hardly any of his works: performers have to approach him for manuscripts personally.

Ge realised that when working on the *Études* he had encountered complicated issues he never anticipated when composing for a 'conventional' instrument, owing to the inside of the piano not being designed for these innovative usages. This has led to a certain degree of uncertainty, and the performer may not achieve the desired effect, even though a piece has been repeatedly played. In addition, Ge's notion of composition was inspired by the performing techniques of traditional Chinese instruments, creating a barrier for the pianist, who is presumably trained in the Western tradition. Yet aesthetically, the beauty of the pieces arise from such limitations. From 2019 to 2023, the composer and I invested our time and energy in the work: each *Étude* has been amended many times, with some of them re-written, leading eventually to the present form. In the event, we appreciated the happy process of sustained fruitful exchanges. Ge had the habit of sending me a draft of a piece via email, while I wasted no time in recording the music and returning the sound file on the same day. I normally received an amended version of the score the next day. There had been, of course, difficulties in working and communicating from a distance, but it was the desire to complete the project that had kept the necessary momentum. 'Never give up' was our motto, and we were right in treating the work as a milestone in the history of music.

Since there had been almost daily exchanges between us, I developed the habit of keeping a diary for the *Études*. The decision to compose only twelve instead of the originally planned twenty-four pieces was made

on 26 September 2020, when Ge confirmed that he would not concentrate on the number, but rather exploit the full content of individual pieces. Each *Étude* should have its own characteristics. This set of twelve *Études* is divided into two groups of six; the first group is based on techniques involving the use of bare hands, while the second group involves handheld external objects. The following is a discussion of each *Étude*.

Étude No. 1. Harmonics: The performer engages one hand on the keyboard, while the other hand presses the points of harmonics on the metal string inside the piano. The *Étude* highlights the precise locations of the harmonics, and the co-ordination of the two hands, as well as changing the magnitude of the force applied and the speed, in order to create an appropriate atmosphere of aesthetics. The piece should be played steadily, so as to evolve an air of calmness. It is worth mentioning that the ornaments should originally be executed on the beat – and not after – alluding to the performance practice of J.S. Bach, hence these are written as ‘regular’ notes. However, the composer re-organised these into ‘small’ notes on 19 January 2021, allowing freer interpretations.

Étude No. 2. Rhythm on A: Uses only the lowest string of the piano, the A string, with the performer touching various points of harmonics in combination with the use of pedal, generating different pitches and timbres. As the title suggests, the piece is highly percussive, and hence rhythmically very active, as the composer adopts the *Snake Shedding Skin* rhythm of Chinese folk percussion. Structurally, the first and third sections are in the relationship of retrograde: the first section has a gradual increase in dynamics and density, while the third section is a development in the reversed order. The second section demands a quick succession of notes on the keyboard, while maintaining a high degree of evenness and clarity. The prolonged execution of these on the lowest note on the piano is far more challenging than on the middle or high registers, so the composer has made several adjustments to my practice and corrected the impossible notes.

Étude No. 3. Pizzicato: The atmosphere is as calm as flowing water. Ge’s original idea was to assign the piece to the second group, with the performer standing at the body of the piano and with the back facing the audience, beating the strings with the two bamboo sticks of the Chinese dulcimer *Yangqin*. In reality, this mode of performance leads to issues of logistics, prompting the composer to instruct the pianist to apply pizzicatos by the finger nails or the flesh of the finger-tips. The original middle section was a complicated canon, but it has been simplified after several revisions.

Étude No. 4. Muted: The technique focuses on one hand pressing the root of a string, while the other hand plays notes on the keyboard. The composer's idea of muting is not merely for a drop in dynamics, but rather a change in timbre (the notion of a string instrument). The piece evokes the morning bells and the dusk drums in ancient China, with their loud and far-reaching volume, akin to the effect of thunder. The composer has also brought in the effects of patting and overtones.

Étude No. 5. Glissando across Strings: One hand plays *glissandi* on the strings, while the other plays on 'dummy' keys (recalling Robert Schumann's silent pressing technique), adding the effect of the middle pedal, creating echoing effects. The technique may seem to be simple, but the focus is on the uninterrupted up and down motions, precise rhythms and accents, as well as the control of dynamics (such as *crescendo* or *decrescendo*). This would mean careful design of fingering and adjustment of the angle between the hand and strings. The temperament of this one is like water and wind.

Étude No. 6. Drumming: The performer stands at the crook of the piano, with the back facing the audience, and moving round the piano, beating various parts of its inside. The composer has invented a new form of notation by referring to various parts of the instrument as numbers on the score: these include all steel and bronze strings, metal hinges, metal plates, and wooden frames of the body. The strings may be swept through or plucked, while the other parts are hit. As the title suggests, the piece is percussive, highlighting timbres generated from drumming or *glissandi*. I suggested to Ge that the music reminded me of the narrative singing piece from Shanghai, *Jinling Pagoda*. His reply was, 'it's more akin to rap from America', referring to the same style of music from different cultures. The composer has anticipated the danger involved in the performance, and from my experience, the hands may well be hurt. Yet it is possible to lessen one's pain by trial and error. The secret is to beat the objects lightly, and maintain a playful atmosphere.

Étude No. 7. With Soft Plectrums: Performance involves the use of handheld guitar plectrums. The main motif of the piece is based on ascending fourths or fifths from the Chinese folk-song style *Xin Tian You* of the mountains. It is worth mentioning that the canonic middle section is performed by plucking using the flesh of the fingers (without plectrum) – a style similar to *Étude No. 3* – so as to create a contrast between the outer sections.

Étude No. 8. With Finger Cymbals: The smooth outer rims of the finger cymbals are used to scrub the strings, producing the effect of various bird calls. The piece begins with a cadenza of bird calls, and the original idea was to allow the performer to improvise the passage on the spot, but Ge finally decided to notate the music precisely. The following passage is built on major triads, with a beautiful melody executed by bare hands. The performer needs to hold the finger cymbals on one hand, while playing pizzicatos using the other. The piece evokes the tranquil character of bird calls in the forest, as if there was a clear atmosphere, fresh dew and rejuvenated plants in the morning. The final passage features notes in the lowest octave, as if there were interactions with the outside world, or an amalgamation with nature. The most challenging aspect of the piece is the playing of sustained melodies, and the execution of crescendos (made difficult because of the limited amplitude of plucking).

Étude No. 9. With Paper: Paper is laid on the steel and bronze strings of the piano in order to create the desired timbres when the strings begin to vibrate. The piece evokes folk music popular in the south of the Yangzi River, especially the melodies and tone-colour of the plucked four-string *Pipa* and the three-stringed *Sanxian* performed in the context of the narrative genre *Pingtán*. Indeed, this was the intention of the composer. There is emphasis on playing on the keyboard, even though the plectrum is used in plucking strings in the high range in order to portray melodies of a female singer. Challenges of the piece include the use of the left hand on the keyboard, and the right hand for plucking, which is made more difficult with the presence of paper on strings.

Étude No. 10. With Rubber Mallets and Magnets: The piece is inspired by the music of Beijing opera, generating three moods by different means. First, laying magnets on the bronze strings in the lower register so that when keys are pressed, finger cymbals are slid through steel strings in the middle register (c.f. *Étude No. 8*), in order to produce the sounds of a percussion band in Beijing opera. Second, using rubber mallets to scrub parts of the piano in order to imitate the crying tone of the painted face character found in Beijing opera (or *Jing* of the five stock characters *Sheng, Dan, Jing, Mo* and *Chou*). The rubber mallet can rub against various parts of the instruments, such as the inside hinges, the wooden panel beside the keyboard, or other appropriate parts. This has to be decided by the performer, as instruments can be structurally and acoustically very different. Third, laying magnets on the strings of the middle and high registers, and moving the magnets across while pressing respective keys can imitate the somewhat tragic singing of the *Dan* (female) character. The audience

may imagine the sombre departing scene of the famous play *Farewell to Concubine*, highlighting the principle of loyalty, as well as the courage in facing death.

Étude No. 11. With Hard Plectrum: The piece is characterised by an affirmative atmosphere, coupled with an air of menace and darkness. The first section involves a fairly strong guitar plectrum scraping the lower bronze strings, almost without pedalling, in order to generate the brisk tone of the *Pipa* (four-string pear-shaped lute). The middle section features harmonics produced by bare hands, and there is a recall of the motif of *Étude No. 1*, leading to a passage dominated by the weeping tone generated by the imitation of the tremolos of the *Guzheng* (Chinese zither). The third section borrows melodies from Ge's composition of 2009, *Sword Dance* from the orchestral suite *Farewell to Concubine*. The climax is created by playing pizzicatos by means of the hard plectrum on the low strings.

Étude No. 12. With Drum Mallets: Each hand holds a soft and a hard drum mallet respectively, with magnets laid on certain notes. The first half of the piece features mallets beating the bronze strings, generating the sound of an ancient ensemble of bells and drums, or a stout drummer beating the instrument hard. The focus then turns to the keyboard, covering the entire spectrum, from low to high, then back to notes of the lower range. There is a metallic percussive effect owing to the placement of magnets, leading to a coda that features performing on the keyboard as well as beating strings with the hard mallet, bringing the entire suite to a boisterous conclusion.

Performers of the *Études* need to realise that in addition to the normal expectation of a professional pianist, one needs to have a good grasp to several 'additional' qualities, namely that of string player in quickly identifying the precise locations of harmonics, a *Guzheng* player to readily execute pizzicatos and tremolos, and a skillful percussionist. These are, of course, only the technical demands of the work. In spite of the humbleness of the composer naming the pieces as *Études*, it is vital not to ignore their musical and aesthetic features, and it is most appropriate to regard these as similar works by great composers such as Chopin, Debussy and Scriabin. The audience may have different connotations when listening to the music – such as morning bells and dusk drums, bird calls, the music narrative *Pingtán*, or Beijing opera – yet one has to bear in mind that the work is not programmatic. Aesthetically, the *Études* are different from Ge's *Ancient Music* of 1985. Hence these *Études* have surpassed the level of the mere portrayal of objects. Therefore, when one hears the music effects of bells,

drums, small gongs, *Guqin* (seven-string horizontal lute), *Pipa* or *Guzheng*, these are not the ultimate aims of the composer, but rather the starting points of musical thoughts. These features can help the composer build up the character of the composition. The work was premiered by Yiming Zhang at the Xinghai Conservatory of Music on 16 November 2023.

Yiming Zhang

English Translation: Professor Lam Ching-wah

GE GAN-RU

Towards the end of the Cultural Revolution in 1974, the Shanghai Conservatory of Music (SCOM) undertook the auditioning of potential students. Ge Gan-ru, who had been sent to receive 're-education' in a labour camp on Chongming Island near Shanghai, was accepted as a violin student, returning to the city of his birth, Shanghai. While studying the violin at the Conservatory, Ge developed a keen interest in composition, eventually becoming a student at the Department of Composition in 1977, under the tutelage of Chen Gang, a joint composer of the famous violin concerto *The Butterfly Lovers*. Since the early stage of his career, Ge has challenged himself to develop a distinctive personal style, which he deems a fundamental criterion for any composer. However, it has proven a daunting task when put into practice. Ge has always set high standards for his works, hence the reason why many of his compositions have been put aside, destroyed or are under continuous revision.

葛甘孺《十二首为琴内技术而作的钢琴练习曲》(2023)

唱片说明

撰写者: 张奕明

2013年,当我第一次见到葛甘孺先生时,是在他新泽西的家中。在演奏了几段他的钢琴协奏曲《兀》并接受了他精彩的建议之后,我对他独特的音乐观点和音乐语言表达了由衷的向往。在交谈中,他对我提到了一个在他心头盘旋了很多年的想法。他说,若从Henry Cowell于1923年创作的《Aeolian Harp》算起,钢琴延伸技术(extended keyboard technique)已存在了近百年,其中也产生了不少经典作品,但至今尚未有人将这些技术规范化的,以致于钢琴家无法在这方面得到全面和系统的训练。另外,由于琴内技术的音响相似于中国乐器,这些技术的规范化可能会对今后的作曲家和钢琴家,特别对中国的作曲家和钢琴家提供一条特殊的途径,从另一个侧面来丰富今后的钢琴音乐发展。他1985年的钢琴组曲《古乐》寻找的就是这个结合点。因为这两方面的原因,葛先生感到创作一套钢琴练习曲将是一种比较合适的形式,不但能梳理归纳各种琴内技术,又可将这些技术与实际的音乐创作结合起来。

之后的几年,我和葛先生有过多次数度的合作,包括为Naxos唱片公司旗下的Grand Piano品牌录制了一张他的键盘作品专辑,其中我首次录制了他的12首序曲。我在中国大陆举办音乐会时,虽然大部分情况下作曲家不能到场,但他的《古乐》和《错!错!错!》却是最常演奏且最受欢迎的曲目之一。这不禁使我联想起1983年,葛先生的大提琴独奏作品《遗风》在上海音乐学院首演时情景,绝大部分听众是明显无法接受的,可在今天,听众对于“脑洞大开”的演绎方式,已然宽容了许多。

那几年,葛先生经常与我讨论这套练习曲,他最初的计划是写24首,分成4组,一组6首——第一组是六种徒手的琴内技术、第二组是手持物体的技术、第三组是琴内放置物体、第四组是综合。如果按照音乐会来设计,那么第二组演奏完正好中场休息,演奏者可以利用休息的时间往琴内放置第三组所需要的物体。这些想法常常令我们激动,但现实却是:大多数想法最终都很难实现,很多想法被无奈地推翻了。

葛先生是一位极在意音乐语言个性化的作曲家,他认为作曲家最可贵的是具有鲜明的个性音乐语言。如果作曲家没有自己的音乐语言,而是用别的作曲家的音乐语言来创作,那么我之为我就失去了意义。但这恰恰是中国作曲家曲家的一个很难避免的弱点,因为中国的传统音乐不是由个人创作出来的,而是传承下来的。其发展与中国的诗词和书法大相径庭。除了在个性塑造方面,在其他各方面他对自己的作品也异常苛刻。因此,虽然葛先生花在作曲上的时间很多,完成的作品也不少,但愿意拿出手的作品却不多。一些我觉得极有个性和质量的作品,但他几乎从不提及。另外,他也几乎从不出版乐谱,全世界的音乐家如果要演出,只能向他本人索取乐谱。

在这部作品的创作过程中,葛甘孺没预料到的是,要比写作常规乐器常规奏法艰难得多,因为钢琴的内部结构原非为钢琴延伸技术而设计,所以不可操作性和不可预测性占比都很高,有时即使反复加以练习,所获得的效果也不易稳定。另一方面,其中的许多演奏技术是从中国民族乐器中借鉴过来的,对于传统钢琴家来说,有一个很深的再学习的鸿沟。但是作品美感中的很大一部分恰恰来自这种受限制状态下的极致。从2019年到2023年,作曲家和我都投入了巨大的精力和时间,每首练习曲都经历了许多次的改动,好几首甚至经历了多次完全重写,最后才“进化”成了我们今天看到的状态。但另一方面,作曲家和我都认为修改的过程是最令人愉快的互动。我们的工作方式是用电邮发来一个版本,我当天立刻练出来录音给他,然后第二天修改版又发来了。尽管如此艰难,但在这4年的创作时间里,我从没想过这部作品会被他遗弃,我确信它终会被写成,而且会成为一部具有音乐史意义的重要作品。

因为几乎天天有交流,我甚至养成了为这部作品写日记的习惯,因此我知道从原计划的24首练习曲变成最终的12首,这一决定是2020年9月26日作出的,原因是不能为了凑数而硬写。与其这样,还不如力争把每一首写“足”,每一首都应是一个充分的自我。最终12首的分组的计划为前六首系六种徒手操作的技术,后六首为手持不同的物体演奏。接下来分别叙述每一首的情况。

第一首“泛音”(Harmonics),奏法为一手在键盘上弹,另一手按压铜丝或钢丝上的泛音点。此曲的技术难点为泛音点要找得非常准,在此基础上,利用弹奏和按压的力度和速度,营造出审美的意境。整首端庄稳重,气韵悠长。值得一提的是,此曲的装饰音应该都弹在拍子上,而不是拍子之前——类似巴赫的装饰音,因为最开始,这些装饰音都是写成具有明确时值的大音符的,直到2021年1月19日,作曲家才将其改为时值不明确的小音符。

第二首为“A弦上的节奏”(Rhythm on A),即只使用到钢琴最低的那根铜丝A弦,演奏家利用游移的泛音点和踏板效果,制造出各种不同的音高和音色。如标题所示,它实际上是一首打击乐性质的作品,充满了动感。作曲家也借鉴了中国民间打击乐的“蛇蜕皮”节奏。从结构上来说,第一段和第三段是逆行关系,音量上第一段从弱到强,音由疏到密,第三段反之。而第二段(中段)的难点在于键盘上的快速同音反复要极为清晰和均匀——在钢琴的最低音上做长时间的同音反复,比起在中高音区做同音的事情要难得多,为此作曲家也根据我的练习情况做了多次调整,改掉了那些不可能完成的部分。

第三首“拨弦”(Pizzicato)气质如流水般沉静。按照作曲家最初的想法,此曲应列入后六首,演奏时演奏员站在钢琴腹部(即背对观众),手持两根扬琴的琴竹敲击。但这个想法实际操作起来过于困难,因此作曲家将其改为用指甲或指尖的肉(flesh)拨弦。这一首练习曲的中段原本是相对比较复杂的卡农,但经过几次修改,最后作曲家决定采用相对简朴的方式。

第四首“阻音” (Muted) 的主要技术是一手“闷”住琴弦的根部, 另一手在琴键上演奏。在作曲家看来, 所谓的“阻” (muted) 并非意味着音量弱, 而仅仅是另一种音色的营造。这首练习曲听来好似晨钟暮鼓, 大开大合, 如雷震耳, 也融入了拍打和泛音等其他技术。

第五首“刮奏” (Glissando across Strings) 即单手在钢丝上进行刮奏, 另一只手可利用哑键技术 (Robert Schumann发明的) 加上中踏板 (选择性延音) 的辅助, 使刮奏之后留下和弦余音。从演奏的角度说, 刮奏看似简单, 但此处需要追求上行和下行之间的无缝连接、精确的拍子和音头、以及力度 (比如渐强渐弱), 那就需要仔细设计指法和手与钢丝之间的角度。这一首的气质如水如风, 令人遐想。

第六首“击鼓” (Drumming) 即演奏者站在琴肚处, 背对观众, 围绕着钢琴左右走动, 并徒手拍打钢琴内部的各个部分。作曲家将琴内各部分——不同音区的钢丝铜丝、所有的金属杠子、不同区域的金属板、琴身木结构外壳 (内外) 等——进行了编号, 每一号码对应五线谱上的一个位置, 由此自创了记谱法。钢丝以及铜丝可刮可拍可拨, 其余部分皆为拍打。如标题所示, 此曲也是一首打击乐性质的作品, 时而如击鼓, 时而如疾风暴雨的扫弦。我曾提及此曲颇似上海说唱《金陵塔》, 作曲家回应“更像美国黑人的rap, 同种异源。”从演奏上来说, 诚然作曲家已经充分考虑了演奏者受伤的危险性, 但以我的练习经验, 刚开始练习时, 手疼是不可避免之事。练久之后获得一定的经验, 便会逐渐知道如何可以不那么疼而且效果更好。事实上, 此曲大部分时间的情绪是愉悦的 (playful), 不应该是重击。

第七首“持软刮片” (With Soft Plectrums) 即手持较为柔软的吉他刮片进行拨奏。此曲的主动机为信天游风格的四五度上行旋律线, 其气质是自由飘逸的山歌风格。值得一提的是, 使用了卡农手法的中段并不使用吉他刮片, 而是如同第三首一般直接用手指的肉 (flesh) 进行拨奏, 以此和前后乐段的音色形成对比。

第八首“持指锣” (With Finger Cymbal) 使用指锣光滑的金属边缘刮钢丝, 即产生各种不同的鸟叫效果。乐曲的最开始即是鸟叫华彩, 作曲家最初的设想是这部分由演奏家即兴完成, 但最终还是决定精确设计和记谱。华彩乐段之后的作品主题是以大三和弦为特征的优美旋律, 以徒手拨弦完成。也即是说, 演奏者需要手拿指锣的同时进行拨弦。这首练习曲的气质是静谧的林间鸟语, 有如清晨的空气、露水和草木。乐曲的最后出现了低沉的低音八度, 似乎是一种超越世间的情感, 或者与大自然的融合。此曲的演奏难点是拨弦的长旋律需要气不断, 长呼吸一直顶上去, 而由于拨弦的音量幅度有限, 做长时间的渐强很困难。

第九首“置纸” (With Paper) 即在钢丝和铜丝区域放置纸, 以获得特殊的音效, 这种音效让人联想到江南一带流行的评弹中的琵琶和三弦。事实上此曲就是以评弹的旋律和音响作为创作的出发点的。演奏大部分是在键盘上, 但有些写意女评弹演员歌唱的旋律还是以刮片拨高音的琴弦完成。此曲的技术难点在左手弹键盘而右手拨, 又由于放置了纸皮, 拨弦显得不那么容易。

第十首“持磁铁与橡胶棒” (With Rubber Mallets & Magnets) 以“京剧”为启发, 其音乐形象主要有以下三种。其一, 低音区铜丝放置磁铁, 那么演奏这一音区的键盘, 再加上指锣 (与第八首呼应) 在中音区钢丝的滑奏, 就可以营造出如同京剧打击乐般的轰鸣效果。其二, 用橡胶棒摩擦钢琴的某一部分以获得大花脸 (“生旦净末丑”中的“净”) 呜咽悲鸣的效果。橡胶棒摩擦的部位可以是琴内的某一根杠子, 也可以是键盘外侧的挡木, 抑或是琴体其他部分, 需要演奏者试验后决定, 不同钢琴的最合适位置可能是不一样的。其三, 将磁铁吸附于中高音区的钢丝, 上下推动并演奏相应的琴键部分, 以获得旦角咿咿呀呀的娇娆悲鸣效果。从音乐性上说, 此曲让人联想到霸王别姬般的生离死别。

第十一首“持硬刮片” (With Hard Plectrum) 具有阳刚的气质, 更带有凶猛黑暗的感觉。此曲的第一部分使用较硬的吉他刮片拨低音铜丝, 几乎不用踏板, 这样就写意出了琵琶的硬朗脆感。第二部分先以徒手泛音的方式部分再现了第一首练习曲的主要动机, 又用古筝摇指的手段呈现出了另一种悲哀哭泣的情绪。第三部分作曲家借用了他写于2009年的交响组曲《霸王别姬》中《剑舞》的旋律, 以硬刮片在低音区的拨奏和刮奏将作品推向高潮。

第十二首“持鼓槌” (With Drum Mallets) 即双手持软硬两种鼓槌, 键盘的特定音加上磁铁。该曲的前半部分使用鼓槌敲击钢琴的铜丝区域, 如钟鼓齐鸣, 又如壮汉击鼓。之后演奏者转向键盘, 从低音逐渐弹到高音, 再转回低音, 由于放置磁铁之故, 弹奏之音色皆带金属敲击的质感, 此曲尾声为键盘演奏与硬鼓槌敲击共同轰鸣, 以最强的气势结束了整套练习曲。

从演奏角度讲, 钢琴家需要有弦乐演奏家那精准快速寻找泛音点的功力, 需要有古筝演奏家的拨弦和摇指功夫, 也需要有打击乐手的技术, 而这些仅仅是技术层面的复杂性而已。从音乐上来说, 这套作品虽然被作曲家谦虚地命名为《十二首为琴内技术而作的钢琴练习曲》, 但在兼顾特定技术练习性的同时, 作品的音乐内容和审美远非狭义的“练习”一词所能形容。它的前辈应该是肖邦、德彪西、斯克里亚宾的练习曲。最后, 虽然几乎所有12首练习曲都会让听者不由自主地联想到具体的事物——晨钟暮鼓、鸟、评弹、京剧等, 但整套作品毕竟是无标题的。这就和作曲家在1985年创作的《古乐》有着美学意义上的不同。这套练习曲体现的是对具体性的超越, 也就是说, 我们当然听到了钟、鼓、小锣、古琴、竖琴、琵琶、古筝等具体的乐器音效, 但这些并不是作曲家的写生对象, 而仅仅是他乐思的媒介和起点。作为工具, 它们的作用只是帮助作曲家塑造作品的个性。此曲由张奕明首演于星海音乐学院, 时间是2023年11月16日。

葛甘孺

1974年文化大革命即将结束时，上海音乐学院 (SCOM) 开始对学生进行了招考。葛甘孺当时正在上海附近的崇明岛农场接受“再教育”，被录取为上音的小提琴学生，回到了他的出生城市上海。在音乐学院学习小提琴期间，葛对作曲产生了浓厚的兴趣，并于1977年考入音乐学院作曲系，师从著名小提琴协奏曲《梁祝》的联合作曲家陈钢。从职业生涯的早期开始，葛就不断挑战自己，形成独特的个人风格，他认为这是任何作曲家的基本标准。然而，实践证明这是一项艰巨的任务。葛先生对自己的作品一直有着很高的要求，因此他的许多作品都被搁置、销毁或不断修改。

YIMING ZHANG

Yiming Zhang teaches at the piano department of Xinghai Conservatory of Music, and is an expert at the institution's Chinese Piano Research Centre. He specialises in the discovery, research and performance of Chinese piano works. His discography includes *Wang Lisan: Complete Piano Works* (Naxos 9.70248-50) and *Ge Gan-Ru: Piano Works* (Grand Piano GP835), and *The Forest*, an album of piano works of the Republic of China, was released in 2018 by China Record Group's Beijing Branch. In 2019 he appeared in the documentary film *Blank Offering – In Search of Wang Lisan*, directed by Zhou Hongbo and produced by Shanghai Television. Yiming Zhang has been invited to perform works by composers such as Ge Gan-ru, Ma Sicong, Jiang Wenye, Wang Lisan, Guo Zurong and Xia Rike in Beijing and Shanghai. From 2017 to 2018 he performed Beethoven's 32 piano sonatas at the Shanghai Concert Hall's Musical Afternoon Tea series, and in 2022 gave the recital *Variations of Jade – The Journey of Tang Poetry* alongside bass-baritone Shenyang, taking the project on tour in 2022. Zhang published *The Piano Journal of the Republic of China* in 2017, and also compiled *The Collection of the Republic of China's Piano Music*. To date, he has authored 43 papers and articles that have appeared in journals such as *People's Music* and *Piano Art*. He has also translated several books from English to Chinese, including Carl Czerny's *On the Proper Performance of All Beethoven's Works for the Piano*. Yiming Zhang was awarded his doctoral degree in piano performance from Temple University, where he studied with Harvey Wedeen (piano) and Lambert Orkis (fortepiano, contemporary music, and chamber music). Before leaving for the United States in 2006, his piano teachers included Daniel Cheng, Yao Shizhen and Su Bin.

Translation: Lesley Li

张奕明, 钢琴以及早期钢琴演奏家, 现任职于星海音乐学院钢琴系, 星海音乐学院中国钢琴研究中心专家。近年来, 他发掘、研究和演奏的中国钢琴作品填补了多年以来的学术空白。

近年来张奕明录制的唱片包括《汪立三钢琴作品全集》《林间 (民国钢琴作品专辑)》《葛甘孺独奏键盘作品》等六张, 由 Naxos、中国唱片公司北京分公司、Grand Piano、太平洋影音公司等发行。上海电视台以他为拍摄对象而制作的纪录片《空白祭——寻找汪立三》

(导演周洪波) 于2019年首映。

张奕明多次受邀于北京、上海等地演奏葛甘孺、马思聪、江文也、汪立三、郭祖荣、夏里柯等作曲家的作品。2017-2018年张奕明在上海音乐厅音乐午茶系列音乐会演奏了贝多芬32首钢琴奏鸣曲, 2022年与低男中音沈洋进行了“玉亦万重”唐诗艺术歌曲巡演。

张奕明于2017年出版了专著《民国钢琴志》, 编订乐谱《民国钢琴散曲集》。至今为止他共有43篇论文与文章发表于《人民音乐》《黄钟》《爱乐》《钢琴艺术》等期刊。他翻译了大量的外国音乐书籍和乐谱, 包括车尔尼所著《贝多芬钢琴作品的正确演绎》等。

张奕明是美国天普大学音乐系毕业的钢琴演奏博士, 曾师从 Harvey Wedeen、Lambert Orkis, Mikhail Yanovitsky、苏彬、姚世真、顾其华和程定一。



YIMING ZHANG
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GE GAN-RU

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GE GAN-RU (b. 1954)

PIANO MUSIC • 2

12 ÉTUDES FOR EXTENDED PIANO

Ge Gan-ru, 'China's first avant-garde composer', is regarded as one of the most original voices of his generation. Composed in close collaboration with pianist Yiming Zhang, *12 Études for Extended Piano* explores techniques using the hands on the strings and keys of the piano, as well as employing a variety of objects to create effects that range from menacing darkness to the kaleidoscopic magic of harmonics, and from skilful drumming to atmospheres as calm as flowing water. Yiming Zhang continues his survey of Ge Gan-ru's piano music in this second volume of the composer's works.



YIMING ZHANG

TWELVE ÉTUDES FOR EXTENDED PIANO

(十二首为琴内技术而作的钢琴练习曲) (2019–23)

		61:15
1	No. 1. Harmonics (泛音)	05:06
2	No. 2. Rhythm on A (A弦上的节奏)	04:38
3	No. 3. Pizzicato (拨弦)	04:53
4	No. 4. Muted (阻音)	04:21
5	No. 5. Glissando across Strings (刮奏)	04:56
6	No. 6. Drumming (击鼓)	05:10
7	No. 7. With Soft Plectrums (持软刮片)	04:49
8	No. 8. With Finger Cymbal (持指镲)	05:11
9	No. 9. With Paper (置纸)	05:14
10	No. 10. With Rubber Mallets and Magnets (持橡皮鼓槌和置吸铁石)	05:24
11	No. 11. With Hard Plectrum (持硬刮片)	05:39
12	No. 12. With Drum Mallets (持鼓槌)	05:19

WORLD PREMIÈRE RECORDING

TOTAL TIME: 61:15

This recording is funded by the Chinese Piano Music Research Center of Xinghai Conservatory of Music.



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